

Pete McMahan & Cyril Stinnett Inducted into MSOTFA Hall of Fame

On September 21, 1996 Pete McMahan and Cyril Stinnett were honored as the first inductees into the Missouri State Old Time Fiddlers Association Hall of Fame. Over 150 people attended the ceremonies, held in Columbia at the Peachtree Inn.

The occasion was also held generally to honor Pete McMahan for his many contributions to Missouri fiddling. Fiddlers attended the event from as far away as California. Many fiddlers and friends of Pete's and Cyril's from Missouri drove several hours to attend.

Several younger fiddlers who had learned from Pete went to the stage to play tunes in commemoration of the occasion. Fiddlers included Priscilla, Stephanie, and J.T. Westgate, Matt Wyatt, Amy LeGrand, and Charlie Walden. A general jam-around was also held, which included Leonard Smith, Chris German, Clifford Hill, Howard Marshall and others. Numerous letters of congratulation to Pete McMahan were read to the assemblage. Those included letters from Truman Sorenson, Wilbur Foss, and Rod and Becky Lorentzen. Many other people spoke



up, from the crowd as well as from the podium, to honor Pete with their recollections, congratulations, and thanks for what he has done for Missouri fiddlers and fiddling.

In further honor of Pete's accomplishments, the National Old Time Fiddlers Association, by current NOTFA Board Member Howard Marshall, presented Pete with a certificate of appreciation for his many years of service to NOTFA as a Board Member. That certificate read "In recognition of your many years of faithful and dedicated service on the National Old Time Fid-

dlers Association Board of Directors. Thank you for the part you have played in fostering and promoting the ideals and goals of the National Old Time Fiddlers Association. It is an honor and privilege to present you with this certificate of appreciation."

A letter from Dwight Lamb was read in commemoration for Cyril Stinnett and several personal testimonies were given regarding Cyril's playing abilities and national stature as a fiddler. Cyril's award was accepted on his behalf by Dave Copeland, of Ottumwa, Iowa. Dave played guitar backup for Cyril for years, and was a close friend.

Mrs. Pam Westgate was a co-sponsor of the event, along with MSOTFA. Thanks goes to her and her family for the original idea, for her sponsorship, and for her work, over a period of months, in organizing the evening.

MSOTFA intends to continue the tradition of inducting one living and one deceased Missouri fiddler into the Hall of Fame each year. You may send in your nominations for the 1997 awards to MSOTFA at P.O. Box 7423, Columbia, MO 65205. We're all looking forward to next year's event.

Contest Results

◆ Mokane, May 26, 1966

Open Div.: 1st, Matt Wyatt; 2nd, Pete McMahan; 3rd, Charlie Walden; 4th, Lynn Wells; 5th, John Higgins; 6th, Kenny Applebee; Jr. Div.: 1st, Graham Walden; 2nd, Ross Plunkett.

◆ Warsaw, June 7

Open Div.: 1st, Kelly Jones; 2nd, Darin Tapscott; 3rd, Matt Wyatt; Under 65: 1st, Gary Johnston; 2nd, Nelson Garber; 3rd, Kenny Applebee; Over 65: 1st, Martin Lee; 2nd, Ernie Adams; 3rd, B.E. Marriott; Jr. Div.: 1st, Emily Woodsworth; 2nd, Cody Marriott; Ladies Div.: 1st, Katie Jo Scott; 2nd, Donna Oats; Best Guitar Player: Kenny Applebee.

◆ Lawrenceburg, June 15

Open Div.: 1st, Gary Johnston; 2nd, Brad Hawkins; 3rd, Fred Stoneking; 4th, Cliff Trisler; 5th, Lacy Hartje; Jr. Div.: 1st, Kevin Bull; 2nd, Brad Crocket; 3rd, Jeremiah Thieman.

◆ Bethel, June 15

Open Div.: 1st, Matt Wyatt; 2nd, Chris German; 3rd, Lynn Wells; 4th, Mike Wells; 5th, Liz Amos; Sr. Div.: 1st, Pete McMahan; 2nd, Dwight Lamb; 3rd, Leroy Canaday; 4th, Bill Kearns; 5th, Niles Wilson; Novelty Div.: 1st, Chris German; 2nd, Leroy Canaday; 3rd, Priscilla Westgate & Amy LeGrand; Misc. Instr.: 1st, Dwight Lamb; 2nd, Curtis Buchannon; 3rd, Chris German; Overall Fiddle Champion: Pete McMahan.

◆ Russellville, June 22

1st, Jr. Marriott; 2nd, Matt Wyatt; 3rd, Priscilla Westgate; 4th, Lynn Wells; 5th, Howard Marshall; 6th, Amy LeGrand; 7th, Mike Wells; 7th, B.E. Marriott; 9th, Herschel West.

◆ Huntsville, June 22

Open Div.: 1st, Priscilla Westgate; 2nd, Matt Wyatt; 3rd, Lynn Wells; 4th, Ken Applebee; 5th, Phil Fry; Jr. Div.: 1st, John Williams; 2nd, Amy LeGrand.

◆ Fulton, June 29

1st, Charlie Walden; 2nd, Matt Wyatt; 3rd, Priscilla Westgate.

◆ Farmington, June 30

1st, Matt Wyatt; 2nd, Amy LeGrand; 3rd, Tom Thomas; 4th, Charlie Berger; 5th, Tom Beck; 6th, Jack Cunningham; 7th, Alan Wyatt.

◆ Boonsboro, July 4

1st, Matt Wyatt; 2nd, Priscilla Westgate; 3rd, Mike Wells; 4th, Stephanie Westgate; 5th, Richard Harness; 6th, John Williams; 7th, B.E. Marriott; 8th, Bill Eddy.

◆ Tebbetts, July 7

1st, Jr. Marriott; 2nd, Mike Wells; 3rd, Gayla Byrd; 4th, Paul Shikles; 5th, Richard Harness; 6th, Lynn Wells.

◆ Laurie, July 13

Open Div.: 1st, Jr. Marriott; 2nd, Paul Shikles; 3rd, August Burlison; Jr. Div.: 1st, Andrew Morton; 2nd, Heather Fletcher; 3rd, Cody Marriott.

◆ Paris, July 13

Open Div.: 1st, Jr. Marriott; 2nd, Pete McMahan; 3rd, Matt Wyatt; 4th, Howard Marshall; 5th, Lynn Wells; 6th, Phil Fry; 7th, Leroy Canaday; Jr. Div.: 1st, John Williams; 2nd, Kara Grewach; 3rd, Heather Fletcher; 4th, Cody Marriott.

◆ Fayette, July 13

Open Div.: 1st, Jr. Marriott; 2nd, Matt Wyatt; 3rd, Paul Shikles; 4th, Leroy Canaday; 5th, Lynn Wells; Jr. Div.: 1st, Kara Grewach; 2nd, Cody Marriott; 3rd, Heather Fletcher.

◆ Marshall, July 19

1st, Pete McMahan; 2nd, Stephanie Westgate; 3rd, Priscilla Westgate; 4th, Mike Wells; 5th, Bill Eddy; 6th, Brian Martin; 7th, Gayla Byrd; 8th, Leroy Canaday; 9th, Lynn Wells; 10th, Kenny Applebee; Jr. Div.: J.T. Westgate.

◆ Lewistown, July 21

1st, Leroy Canaday; 2nd, John Williams; 3rd, Kenny Applebee; 4th, Elmer Munzlinger; 5th, Kara Grewach; 6th, Adrian Ayers; 7th, Clare Kattleman.

◆ Columbia, July 27

1st, Jr. Marriott; 2nd, Matt Wyatt; 3rd, Priscilla Westgate; 4th, Leroy Canaday; 5th, Lynn Wells; 6th, Gayla Byrd; 7th, Amy LeGrand.

◆ Odessa, August 3

Open Div.: 1st, Jr. Marriott; 2nd, Matt Wyatt; 3rd, Alita Stoneking; 4th, Gayla Byrd; 5th, Lynn Wells; Jr. Div.: 1st, Lucas Stoneking; 2nd, Katie Jo Scott; 3rd, Cody Marriott; 4th, Sara Matthews.

◆ Fulton, August 6

1st, Matt Wyatt; 2nd, Priscilla Westgate; 3rd, Gayla Byrd; 4th, Leroy Canaday; 5th, John Williams; 6th, Amy LeGrand; 7th, Howard Marshall.

◆ Palmyra, August 9

1st, Matt Wyatt; 2nd, Leroy Canaday; 3rd, Katie Lahr; 4th, Howard Marshall; 5th, Lynn Wells; 6th, Amy LeGrand; 7th, John Williams; 8th, Phil Fry.

◆ Warrenton, August 10

1st, Howard Marshall; 2nd, Matt Wyatt; 3rd, Amy LeGrand; 4th, Kenny Applebee; 5th, John Higgins.

◆ Montgomery City, August 16

Open Div.: 1st, Matt Wyatt; 2nd, Pete McMahan; 3rd, Steve Hall; 4th, Richard Harness; 5th, Kenny Applebee; Jr. Div.: 1st, Amy LeGrand; 2nd, Kara Grewach; 3rd, Kerrie Reems; 4th, Chester Reems.

◆ Branson, August 17

Open Div.: 1st, Mike Yell; 2nd, Travis Inman; 3rd, Alita Stoneking; Texas Div.: 1st, Matt Wyatt; 2nd, Priscilla Westgate; 3rd, Katie Lahr; Sr. Div.: 1st, Fred Stoneking; 2nd, Leroy Canaday; 3rd, Lacy Hartje; Jr. Div.: 1st, Levi Roden; 2nd, Amy LeGrand; 3rd, John Williams; 4th, Justin Moe.

◆ Sedalia, August 18

Open Div.: 1st, Travis Inman; 2nd, Gayla Byrd; 3rd, Billy Ward; 4th, Matt Wyatt; 5th, Howard Marshall; 6th, Darin Tapscott; 7th, Trent Wideman; 8th, Carolyn Eschbach; Sen. Div.: 1st, Pete McMahan; 2nd, Bill Kearns; 3rd, Leroy Canaday; 4th, Paul Shikles; 5th, Nile Wilson; 6th, Bill Eddy; 7th, Nelson Garber; Jr. Div.: 1st, Liesel Schoenberger; 2nd, Katie Lahr; 3rd, Mike Ancel; 4th, Levi Roden; 5th, John Williams; Best Backup: Kenny Applebee.

◆ St. James, September 1

1st, Alita Stoneking; 2nd, Liesel Schoenberger; 3rd, Kelly Jones.

◆ Mokane, September 1

1st, Pete McMahan; 2nd, Leroy Canaday; 3rd, Lynn Wells; 4th, Howard Marshall; 5th, Mike Wells; 6th, Richard Harness; 7th, Bill Eddy.

◆ Boonville, September 7

1st, Matt Wyatt; 2nd, Lynn Wells; 3rd, Leroy Canaday; 4th, Pete McMahan; 5th, Mike Wells; 6th, John White; 7th, Gayla Byrd; 8th, Richard Harness; 9th, Kenny Applebee.

◆ Tea, September 22

1st, Cecil Goforth; 2nd, Katie Lahr; 3rd, Kathy Summers; 4th, Amy LeGrand; 5th, Carolyn Eschbach; 6th, Nancy Monahan; 7th, Kenny Applebee.

◆ Olean, September 28

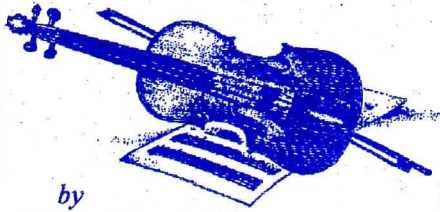
1st, Matt Wyatt; 2nd, Pete McMahan; 3rd, Paul Shikles; 4th, Trent Wideman; 5th, Herschel West; 6th, Gary Mormon.

◆ Versailles, October 5

Open Div.: 1st, Junior Marriott; 2nd, Matt Wyatt; 3rd, Priscilla Westgate; 4th, Amy LeGrand; 5th, Trent Wideman; Sr. Div.: 1st, Herschel West; 2nd, B.E. Marriott; 3rd, Gertrude Hunt.

The Annals of Fiddling:

Evansville



by
Howard Marshall

One of the old dance tunes that a few people remember from the part of northcentral Missouri where I grew up in the fifties is a tune called "Evansville." I didn't know it was called "Evansville" until the Eighties, when I began playing for square dances and playing fiddle over a Columbia FM radio station with John White.

John and I grew up in the same cultural landscape in the Little Dixie region — John from around Clarence in Shelby County and I from the old Milton and Moberly area just next door in Randolph County; our homes were some 25 or 30 miles apart. As John and

I goofed around playing fiddle tunes for each other in the Eighties, we kept going back to local tunes we remembered. One of these was "Evansville," a tune John learned as a boy at square dances from the fiddling of a certain "old man Dalton." I remember hearing the same tune, but I never knew the title.

Being interested in the unwritten history behind fiddle tunes, I started scratching my head about the title. I remembered there used to be a farming village just east of our farm in eastern Randolph County called Evansville. On old highway department maps it appears right on the county line, just inside Monroe County (adjacent to both Randolph and Shelby counties). The town does not appear on standard state level highway maps. The town is set in excellent farm country on the Elk Fork, the same branch of the Salt River (a major tributary of the Mississippi River) that ran through our farm a few miles upstream.

I might add that Evansville is a few miles north of another Monroe County farm town that appears in a fiddle tune, Middle Grove. Both tunes are two-part breakdowns (hoe-downs) used for square dances. Like other tunes favored at dances in this area, such as "Nine Mile," "The Old Red Rooster," "Uncle

Joe," and "Sugar in the Gourd," there is nothing too pyrotechnic or "north Missouri" or horn-pipy about the melodies; the accent and basic structure make for good dance tunes more than for hot contest pieces. I can't say, without lots of research or help from readers of this journal, how this fiddle tune really got its name. Was it named to remember Evansville, Missouri? Mr. Dalton was from this area. Or was it named for Evansville, Indiana? Or Ohio? Wisconsin? Minnesota? Are there southern Indiana tunes that sound like the Missouri "Evansville?" Are there descendants or older people — perhaps readers of this column — who remember Mr. Dalton? Drop us a line and let us know. (By the way, I still need those rattlesnake buttons; please send them to me in care of MSOTFA.)

Here is "Evansville" as played by John and me at an old-time fiddle club session in Columbia on April 4, 1996. I took a poll of the musicians — Pete McMahan, Kenny Applebee, Matt Wyatt, Ivan Crane, and others — and only Ivan (from Boone County) remembers the old-timers playing the tune. We hope you enjoy this north Missouri tune and have fun playing it.

Evansville



(adapted from the playing of John White)



on

Stradivarius

Editor's Note: The author of this column, John Griffin, repairs and trades in violins and other acoustic instruments. He also stocks wood for instrument making. In addition, he generously volunteers repair and set-up services for the MSOTFA Junior Fiddling Program. You can reach him at 4925 County Rd. 351, Fulton, MO 65251, (314) 642-2590

An old man with drool down his chin staggered over to a group of fiddlers and, interrupting a wild tune, began a moaning, gesticulating tale of his great grandpa's fiddle. "It's a Stradevarious, the real thing," he sputters. "he got it when he was a boy, and it was old then, that was more than a hundert years ago!"

The fiddle is dragged out and examined: hmmm ... dirt dauber nests rattle around inside the instrument and somebody has used a very large wood screw and a bottle of Elmer's glue to hold the neck in place. Through a rat-chewed, enlarged f-hole a label can be seen.

The "Copy of" and "Made in Germany" are very small print compared to the bold "Antonius Stradivarius." Hmmm ... I wonder why they did that? At least they labeled this as a copy as most Stradivarius labels do not tell you this and there are thousands of fakes out there. The chance of finding a genuine Stradivarius is nonexistent, and even if you managed to acquire such a violin, getting an "expert" to certify it as genuine is next to impossible. In addition to the numerous run-of-the-mill fakes there are many very cleverly produced copies of Stradivarius violins. Over the years, some of these have been certified as genuine by the experts of the day. When

today's expert certifies a violin as to its origin, he is sticking his neck out, since subsequent proof that he is wrong will discredit him. This means that if he goofs, he will be out of a job because nobody will ever believe him again. Consequently, most appraisers of violins prefer to validate violins that have some history or have been certified as genuine by some famous expert in the past.

Since the late 1700's any violin made in Italy has become worth more and more money. A Stradivarius instrument can be worth several million dollars. As a result, tens of thousands of copies have been made over the years. Most of these were made in Germany in the last 100 years. Because of this rampant effort to copy you would probably be better off to ignore any label you find in a violin, especially if it says "Stradivarius."

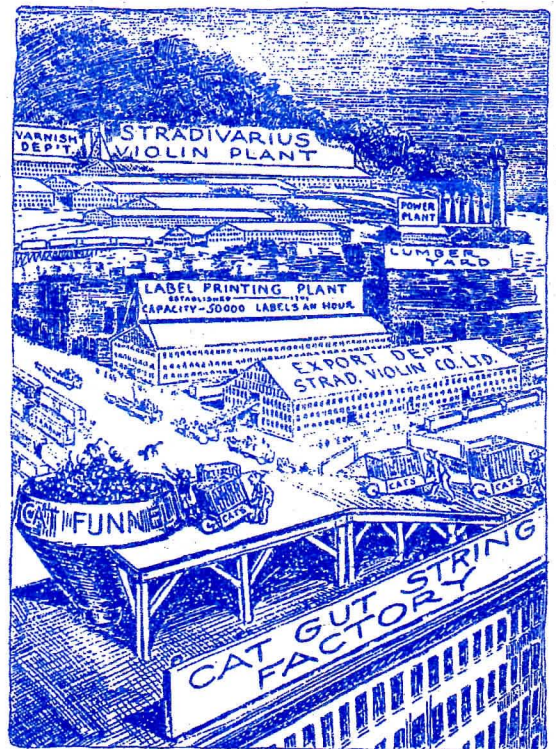
For the desperately optimistic horde that will not accept this advice, here is some information that will explain the existence of all those thousands of Stradivarius violins. Recently, I found an ancient manuscript inside an old bass fiddle that I was repairing. After detailed study of the moldering sheaves of parchment, the following story emerged.

In the year 1644 in the small Italian town of Cremona, Anna, the wife of Alessandro Stradivari, gave birth to Antonio, their first son. Some years later, after indiscretions with a Russian tinker, Anna brought forth another son, Kopeof. Much to her husband's dismay, the second son grew up to be quite different from Antonio. where Antonio was hardworking and honest, Kopeof was shifty and full of schemes, constantly out to make an easy lira. At the age of 14, Kopeof learned to play the fiddle. This brought great shame on the family as his ability with the fiddle also brought Kopeof numerous opportunities to partake of free alcoholic spirits and comport with wild women. Alessandro was forced to apprentice him to a violin maker where Antonio already held down a job. Although Antonio excelled at his work and soon went into business for himself, Kopeof soon became bored with the laborious chore of making violins. Late one night, Kopeof escaped his apprenticeship by crawling out a back window and disappearing into the night with his limited knowledge of violin making.

Antonio continued to make violins and carefully watched his health. By the age of 93, he had constructed

some 3000 instruments of which only 700 or so survive today. However, as the years went by he began to hear disturbing rumors concerning a factory that was producing large numbers of low grade violins. He found that it was becoming more difficult to buy good wood as he could not compete with the prices being paid for excellent logs. he would stand by the road and beg for a few pieces of wood as logging wagons passed through town on their way to the factory. Thousands of cheap violins began to appear in local music stores and soon Antonio found there was nobody interested in buying his higher-priced instruments. Violin makers from across the country could be seen rushing to get a job at the factory as the work was out that they would hire anybody that could wield a chisel.

At the age of 93, a desperate, out-of-work Antonio undertook a repair job on one of these cheap fiddles. Imagine his shock when he discovered that it bore the label "Stradivarius." His long-lost brother was responsible for his predicament and the demise of the art of making beautiful violins! The old maker grabbed his blunderbuss and in a fit of rage stormed down the road to avenge his lost profession. As he staggered over the last hill that led to the factory he saw the cause of all his troubles in the valley below [see picture below]. The sight was too much for him to bear and as his heavily burdened heart gave out he fell in the road cursing his brother's name.



John Griffin



Issues:

Fiddle Styles and Contest "Rules"

A constant question at modern fiddle contests is the extent to which the contest administrator or judges will try to determine scoring based, in part, on a competitors' fiddle "style." In Missouri, this usually translates into a question of what is the "old-time" fiddle style (as opposed to "Texas," "progressive," "bluegrass" or other styles). Many fiddlers claim the high ground in this controversy, each believing that their own style is "old-time" and that many of the other fiddlers are playing in some bogus, non-traditional, or otherwise illegitimate manner.

Of course there are a few bright lines in this analysis. When fiddlers stray so far from the original tune that you can't tell what tune they're playing, when the "licks" overcome and obliterate the melody, and when a fiddler is playing downright trash, most judges can spot it instantly and score accordingly. Similarly, when violinists with no idea about fiddle time, structure, drive, and tone are competing, the judges usually recognize this, and, appropriately, won't score them.

Waltzes in particular are problematic. Many fiddlers will play a very straight-forward breakdown and tune of choice, but render their waltz in a much more sophisticated or technically complex manner (triplets, slides, "Chubby Wise licks," and so on). And these guys, in my observation, are the ones

that seem the most outraged when somebody playing a more progressive breakdown wins the contest.

What it gets down to is whether MSOTFA should try to enforce some stylistic agenda. The problem with such an idea is that it runs counter to the natural process of development within musical traditions. It also contradicts a primary artistic principle: that is, that good musicians will gravitate to their own conception of what their music should be. And, after all, it is those "good" musicians that keep fiddling a prosperous and popular part of traditional music.

In our view, all a fiddle organization should do is make available a lot of traditional, regional music so that it's there for the learning. If kids or new fiddlers want to learn something else, so be it. And when they play a new tune, or an old tune in a new style, and play it right, they ought to win.

Of course, given that every fiddler and his dog have different understandings of what "playing it right" means, this all adds up to a real headache for the judges. What MSOTFA will continue to encourage is the use of experienced fiddlers as judges, and encourage those judges to base their evaluations of the fiddlers on musical merit, not personality, showmanship, or other irrelevant factors.

Mail Bag

Please find enclosed check... I have so enjoyed the benefits and premiums of my MSOTA membership that I decided I could not wait for my renewal notice to come, but would renew early.

Maria Torres, Shorewood, WI

Just a little something on rattle-snake rattlers in a fiddle. Down here they are put in a fiddle to keep the dirt daubers out, and small mice or such. I saw a piece in the paper once that stated ... in England they used to keep small frogs inside the fiddle to keep out bugs. This was way back -- 1600's - 1700's.

Chuck Williams, Shreveport, LA

How do you hold the fiddle bow?

Twixt the thumb in frog
And the second finger, you know.

The first is upon the bow.

The wee one is at the screw
The first applies the pressure, just so,
With the first finger on the bow.

The third finger held loose,

For it you have no use.

It's first, second, and wee one...

I'm sure all this you know

James Stamper, Independence

Thanks for your note. Yes I did receive the tapes I requested - it took over 3 1/2 months!! They were worth waiting for. I just love Bob Walters fiddling. The 3 tapes I have with his fiddling are a real pleasure to listen to. I play mandolin, and have joined in the tapes endless times.

Henry Ramsey, New York

Smith's Hornpipe

This tune was taken from a recording of Cyril Stinnett. The licks are typical of Cyril's sophisticated style of Bb hornpipe playing.



MSOTFA Releases

Guide to Running A Fiddle Contest

by Bill Shull

This 22-page manual is written by Bill Shull who, over 18 years and approximately 45 events, has made every possible mistake a man could make in running a fiddle contest. Here he tells you what those mistakes were, so you won't make them too. MSOTFA B004, \$8.00

Guide to Judging A Fiddle Contest

by Bill Shull

Although Shull won't admit to making any mistakes in judging fiddle contests, you can get some practical tips on what goes on at the judges table, and some of the considerations that make judging a truly tough job. Good reading for the contest fiddler. MSOTFA B005, \$8.00

Snake Creek

by Junior Marriott

Junior is one of the finest contest fiddlers ever to grace the stage in Missouri. This is his first release, and he plays many of his favorite contest tunes. Tune include *Heather's Waltz*, *Sally Johnson*, *Tom and Jerry*, *Hell Among the Yearlings*, *Canadian Waltz*, *Bill Cheatham* and the title tune, *Snake Creek*. MSOTFA 008 (Missouri Masters Series), \$10.00.

NEWS

"Bus" Maddox Passes

Orville W. "Bus" Maddox, age 76, died April 15, 1996. He was a WWII veteran and was the most decorated soldier from Calloway Co., receiving two purple hearts and a silver star. He was a co-founder of the dance band The Missouri Wildcats along with George Rutherford and Pete Hopkins during the early days of radio KFAL. He started playing the fiddle at age eight, being inspired by the fiddler Seth Bradley. He also was a frequent and desired backup-up guitarist at fiddle contests.

NOTICES

Don't forget the Old Time Fiddle Club jam sessions which take place on the first and third Thursdays of each month, September through May, at the Walters-Boone County Historical Museum in Nifong Park, Columbia, Missouri.

There are plenty of experienced fiddlers and guitarists in attendance at each session, and there could be no better place for a beginning fiddler to get some practical acquaintance with the art of traditional Missouri fiddling and accompaniment

Is Missouri the Center of the Fiddling Universe, or What??

Fiddler William G. "Bill" Woods was born in Youngstown, Adair County, Missouri and later moved to New Boston. He was acquainted both with Nile Wilson, a popular Missouri fiddler, and his father, Dolph Wilson, and learned to fiddle from Dolph. Bill moved to Chicago in 1942, and later moved to Oakland, California. He has been active in fiddling there since 1959. In 1987 Bill attended a contest held by the California State Old Time Fiddlers Association in Santa Rosa, California. He entered the senior division and took fourth place. He got to talking to several of the fiddlers afterwards, and found that all four of the other winners in his division had also been brought up, and learned their fiddling, in Missouri. Those contestants were Oak Gibson (from New Boston), "Wags" Wagner (from Milan), Jess Hall (from Joplin), and Lee Eddy (Columbia area.) Bill is an active MSOTFA member. If you have any questions, you can reach him at 3421 Catalina Ave., Alameda, CA 94502.

Many other fiddlers got their start in Missouri and went on to spread the seeds of Missouri hoedown fiddling across the country. Some examples that come immediately to mind are John Hartford, the Collins family (Willie, Earl, and Max), and Ron Huey. Anybody else out there know any more? Write us.

Audio Reviews

MIDWESTERN HARVEST

Lynn "Chirps" Smith, Marimac Records, Order from Chirps at 141 No. Lake St., Greyslake, IL 60030. Cassette, \$10.00; CD, \$15.00 (includes shipping)

Illinois native Chirps Smith came by his fiddling the honest way -- he labored (I'm sure he didn't think it was work!) for several years in the popular string band Indian Creek Delta Boys as a mandolinist. He also collected a great deal of traditional Illinois fiddle music, listened to it, then collected and listened

some more for a long time. His fiddling style has developed in a genuine, natural, and traditional way, and these qualities all bear fruit in Chirps' second release of pure fiddle music.

This CD doesn't skimp on tunes. Twenty-six offerings are found here, for just short of an hour of listening delight. There are no hackneyed "old favorites" swelling out the list either; even experienced fiddlers will have a hard time identifying many of the tunes. In fact, let me try a few of the tune titles on you for size: *Limburger Cheese*, *Kansas*

Quickstep, *Franklin County Breadkown*, *Stump-Tailed Dog*, *Wedding of Nancy Ann*; *Come Here Ma'am* and *Look at Sam*, *Stonewall Jackson*, *Sweet Bundy*, *Calico Corn*, and *Apple Knocker*. Ever heard those? Well, now's your chance.

Note that Chirps has also drawn on his appreciation for Missouri fiddling and included several MO tunes, including *Cowhide Boots*, *Iberia Breakdown*, and *Gilsaw*.

This CD comes highly recommended. It's a must-buy for any student of traditional fiddling.