

Henry Taylor: A Fiddle Champ from Yesteryear

Americans have an insatiable urge to know who is the best at every endeavor from tiddlywinks to frog-jumping. Once that person has been determined through a fairly judged competition we then heap praises, trophies and titles on the individual. Old-time fiddling is an activity in which this practice has found especially fertile ground.

These days we name champions of all sorts in old-time fiddling. From the National Champion at Weiser, Idaho, to the so-called "World Series of Fiddling" at Crockett, Texas, to our own "Missouri State Fair Fiddling Championship" we are deadset on figuring out who can out-fiddle everyone else on a given day.

While we have lots of big contests today, the decade of the 1920s rivaled our era in the number, size and grandeur of promotion. These included numerous state and interstate championships, Henry Ford's several "national" contests, and numerous on-air competitions promoting the latest entertainment medium—radio.

One such contest, a "state championship" sponsored by the St. Louis Globe-Democrat, occurred at Paris, Missouri, on June 3, 1923. With this report the name of the winner, Henry Taylor of Cairo, is placed among the likes of other Show-Me giants of the day such as Louie Barton of Jefferson City, Vee Latty of Fulton, and Tom Massey of Nevada,

While few details of the contest itself are available at this writing, some interesting facts concerning Mr. Taylor's family can be reported. Henry was one of five children, the son of James B. and Betsy Taylor. James was reared in Fayette County, Kentucky, and was the son of Major Jonathan Taylor, a first cousin of General Zachary Taylor, the 16th president of the United States. James served



in both the Colonial War for American Independence and the War of 1812.

Henry Taylor was praised in a 1930 newspaper article (sorry, no further citation was provided).

DAMERON PRAISES SQUIRE TAYLOR Champion Fiddler Likes Sacred Music Best—He Knows Politics, Too

By W. T. Dameron

"To Us, there's no music sweeter and more inspiring than the melody of a violin, when played by a real oldtime fiddler of the old stripe. We have heard many good fiddlers in our time play many inspiring tunes, both sacred and otherwise, but we have not heard anyone get more real, sweet music out of a violin than does Randolph County's champion fiddler, Squire Henry Taylor of Salt River Township, who has won first prizes in

district and state contests."

"We had opportunity to hear Squire Taylor play quite a selection of his best tunes at the Fox Hunter's meeting on Warren Turner's farm Thursday night. He is just simply a "born fiddler" that's all. He and his two sons, with banjo and guitar, sure make the walls ring with good music.

"Squire Taylor is conscientious in the music he plays. Personally, he likes sacred numbers the best, but he plays all the old time dancing tunes with vim and enthusiasm. However, you may be surprised when we tell you that he will not play for a dancing party of any kind, though he does not object to others dancing. He has personal reasons for refusing to play for dances, but we have never heard him explain them.

"Squire Taylor is 66 years old and has lived on the farm on which he was born all his life, nor has he ever moved from the house in which he was born. He is the father of twelve living children.

"His father, J. Blevard Taylor, was a native of Kentucky and came to Missouri in 1882, settling in Salt River Township on 160 acres of Government land. He lived on the farm for the remainder of his life, and a part of it is now owned by Squire Taylor.

"The Taylor boys have always been staunch Democrats and prominent in party affairs, as was their father J. B. Taylor, who was a man of few words, but influential in his community. He was a mechanic and conducted a blacksmith shop for years. During hot discussion preceding the outbreak of the Civil War, he was a Southern sympathizer, but he was opposed to secession."

Charlie Walden

Contest Results

◆ Boonville, March 20

Open Div.: 1st, Pete McMahan; 2nd, John Griffin; 3rd, Lynn Wells; 4th, Taylor McBaine; 5th, Howard Marshall; 6th, B.E. Marriott; 7th, Mike Wells; Jun. Div.: 1st, Katie McWilliams; 2nd, Matt Wyatt; 3rd, Roger Frost.

◆ St. Charles, May 16

1st, Pete McMahan; 2nd, Taylor McBaine; 3rd, Carolyn Eschbach; 4th, Lynn Wells; 5th, Ray Komanecky;

◆ Lee's Summit, June 5th

1st, Kelly Jones; 2nd, Darren Tapscott; 3rd, Mike Wells; 4th, Andrew Fortner; 5th, Katy McWilliams; 6th, Taylor McBaine.

◆ Clinton, June 5th

1st, Kelly Jones; 2nd, Fred Stoneking; 3rd, Travis Inman; 4th, Darren Tapscott; 5th, Alita Stoneking; 6th, Ed Hamilton; 7th, B.E. Marriott; 8th, Dale Pauley; 9th, Dean Johnston; 10th, Jim Skiles.

◆ Centralia, June 5th

1st, Pete McMahan; 2nd, Lynn Wells; 3rd, John Griffin; 4th, Leroy Canaday; 5th, Mike Wells; 6th, Howard Marshall.

◆ Marceline, June 19

1st, Lynn Wells; 2nd, Matt Wyatt; 3rd, Mike Wells; 4th, Ernest Eddy; 5th, Nile Wilson.

◆ Farmington, June 27

1st, Bob King; 2nd, Lloyd Lalumondier; 3rd, Dan Smithy; 4th, Lynn Wells; 5th, Adrian Williams; 6th, Carolyn Eschbach.

◆ Tebbetts, July 3

1st, Charlie Walden; 2nd, Mike Wells; 3rd, Paul Shikles; 4th, Jim Skiles; 5th, Red Kemp; 6th, Herschel West.

◆ Lewistown, July 25

1st, Howard Marshall; 2nd, Angie Carder; 3rd, Kenny Applebee; 4th, Elmer Munzlinger; 5th, Doc Edwards.

◆ Fulton, Aug. 3

1st, Pete McMahan; 2nd, John Griffin; 3rd, Darren Tapscott; 4th, Taylor McBaine; 5th, Lynn Wells; 6th, Andrew Fortner; 7th, Richard Harness.

◆ Odessa, August 7

Open Div.: 1st, Travis Inman; 2nd, Kelly Jones; 3rd, Alita Stoneking; 4th, Mike Wells; Sen. Div.: 1st, Fred Stoneking; 2nd, Paul Shikles; 3rd, Taylor McBaine; 4th, Bill Kerns; Jun. Div.: 1st, Lucas Stoneking; 2nd, Katie McWilliams; 3rd, Ryan Fleming; 4th, Amber Curry.

◆ Montgomery City, August 20

1st, Charlie Walden; 2nd, Pete McMahan; 3rd, Matt Wyatt; 4th, Taylor McBaine; 5th, Howard Marshall.

◆ Golden, August 28

1st, Shawn Pittman; 2nd, Shawn Holloway; 3rd, Tony Spatz.

◆ Kirkwood, September 12 (Junior Div. only)

1st, Matt Wyatt; 2nd, John Williams; 3rd, Amy Legrand; 4th, Jontea Wann; 5th, Lanette Meyer.

◆ Cape Girardeau, September 16

1st, Liesl Schoenberger; 2nd, John Simmons; 3rd, Gary Watson; 4th, Glenn Kirchoff; 5th, Bob King; 6th, Tim Stokes.

◆ Eureka, January 6th, 1994

1st, Ray Komanecky; 2nd, Lynn Wells; 3rd, Janice Newture; 4th, Lisa Schoenberger; 5th, Carolyn Eschbach; 6th, Tricia Spencer; 7th, Jack Bixby/Matt Wyatt.

◆ Boonville, March 19, 1994

1st, Charlie Walden; 2nd, Pete McMahan; 3rd, Taylor McBaine; 4th, Chris German; 5th, Lynn Wells; 6th, Howard Marshall; 7th, Spencer Gallo-way; Jun. Div.: 1st, Priscilla Westgate; 2nd, John Williams; 3rd, Matt Wyatt.

New Releases:

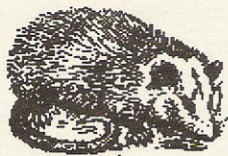
"Paddy on the Turnpike"

"Paddy on the Turnpike" is a second release of historical tapes of "Uncle" Bob Walters, a Nebraska fiddler popularized in Bob Christeson's *Old Time Fiddlers Repertory*. Bob had a smooth but vigorous bow, good left-hand technique, and a repertory surpassed by few fiddlers. Tunes include: Johnny Don't Come Home Drunk, Tugboat, Paddy on the Turnpike, Fiddler's Dream, Smith's Reel, Eli Green's Cakewalk, Beaux of Oakhill, Oyster Girl, Possum Up a Gum Stump, Dark-Haired Girl, and Paddy on the Railroad.

"Old Time Fiddlers Repertory"

This two cassette release is a reissue of the classic two-LP phonorecord put out in 1976 by the University of Missouri Press. It features Bob Walters, but has cuts by several other Missouri artists such as Bill Driver, Tony Gilmore, Cyril Stinnett, and George Helton. If you don't have this one, you don't have a complete collection of Missouri fiddle music.

Order from MSOTFA, P.O. Box 7423, Columbia, MO 65205. Price is \$9.00, \$8.00 for MSOTFA members.



Possum Corner

Get ready for a fun and exciting season of old-time fiddle contests in Missouri. This year's calendar lists over 48 of them. Hope you can attend many. Putting a contest together is no easy task. Let's all make a habit of thanking the organizers of these events so that they will know their hard work is appreciated.

I'm delighted to see so many young folks taking up old-time fiddle here in Missouri. It seems every time I go to a contest there are more "new" fiddlers playing. It is especially gratifying to see that most

are playing Missouri tunes Missouri style. I hope those asked to judge contests in Missouri in the coming season will encourage our peculiar bias for straight-ahead, anceable music by reflecting it in the results of the contests.

Dues for MSOTFA membership will increase to \$10 starting July 1, 1994. We have not had an increase since the inception of the organization in 1982. This was not an easy decision and was based on a realistic assessment of our costs for mailing, print-ing and the like. We also did an informal "poll" of

several long-time members and found no objection. Dues for 1994 are due June 1, so you have until then to pay at the old \$5.00 rate.

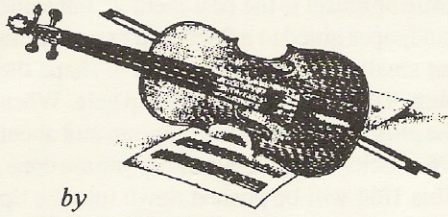
Several new tapes have been released since our last newsletter. Look for reviews in this issue.

Yours in fiddling,
'Possum Walden

MSOTFA President

The Annals of Fiddling:

Chinkapin



by
Howard Marshall

I have noticed a number of different titles for a well-known breakdown (hoedown) in D usually called "Lead Out" or "Chinkapin." In Missouri the tune is seldom heard at contests, but is familiar to most fiddlers and is heard at jam sessions. Some of the alternate titles are nifty, all are intriguing. West Virginia fiddler Clark Kessinger called it "Chinky Pin." Gus Meade's note on the tune (The Legend of Clark Kessinger, County 733) suggests that it is an older British Isles tune and known in the U. S. by titles such as "Too Young to Marry [Get Married]," "Love Somebody," "[I Am My Momma's] Darling Child," and "Big Town Fling" (a title more commonly associated with the melody frequently referred to as "Stony Point").

In Missouri, the most widely-known title may be "Chinkapin." That title undoubtedly stems from the Chinkapin oak, a towering member of the white oak and chestnut oak families. The Chinkapin was one of the trees heavily used by the early settlers of Missouri

for split rail fences and for hewn log walls of various kinds of horizontal log buildings.

In southwest Missouri, Leonard Smith (Newton County) recalls that, while most fiddlers call the tune "Chinkapin," his father used to call it "Old Mose." In and around Texas County some call the tune "Raymondville" in honor of an area town.

In the Boone County area the tune is often called "Leesil." According to Taylor McBaine, local fiddler Wayne Crane often played it and just called the tune after Leesil Bennett. Bennett was a fiddler who earlier was known for playing the tune in the southern part of the county in the area along the Missouri River. I have gathered several other titles, from some early 1980s recordings of jam sessions with fiddler Cyril Stinnett and Iowa fiddler Dwight Lamb. I understand that up there the tune was sometimes known as "My Love is But a Lassie," "Love Somebody," and "Rabbit in the Lettuce Patch." Charlie Walden tells me that Stinnett called the tune "Eber Atkins" after a local fiddler.

Art Galbraith stated that the tune was called "Cat Ate the Handsaw" (yes, that's right) in southwest Missouri. A little farther south, in Arkansas, some call it "Crooked Stovepipe." Folklorist and musician Cathy Barton Para of Boonville, Missouri reports that "Hornet's Nest" and "Buffalo Nickel" are also common titles in Arkansas.

Bill Shull, fiddle scholiast, gives the following advice about the tune. The original melody was composed (or at least was claimed as a composition) by the 18th century Scottish fiddler Niel Gow, and was titled "Farewell to Whisky." At that time it was in the form of

a slow strathspey and was scored in Bb. At some later point within the Scottish fiddle tradition (at least by the time of the Kerr Collections, c. 1900), the tune had been converted to a reel in the key of D with much the same melody as present versions, and had acquired the title "My Love is But a Lassie." The following poem was written by a contemporary of Niel Gow's regarding the tune:

*You've surely heard of famous Niel,
The man who played the fiddle weel;
He was a heartsome, merry chiel',
And weel he lo'ed the whiskey, O!
For e'er since he wore the tartan hose
He dearly liket Athole brose!
And grieved was, you may suppose,
To bid "Farewell to whisky", O!*

[Says Niel:]

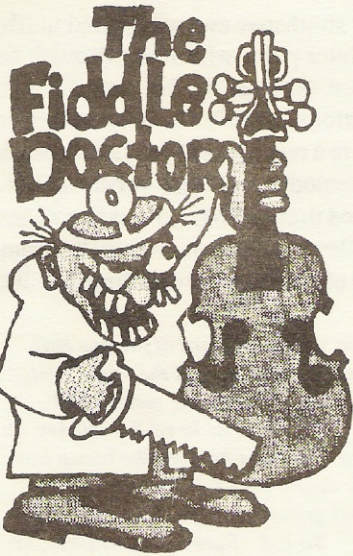
*I'll tak' my fiddle in my hand,
And screw its strings whilst they can stand,
And mak' a lamentation grand
For gude auld Highland whiskey, O!
Oh! all ye powers of Music, come,
For deed, I think I'm mighty glum,
My fiddle-strings will hardly bum,
To say "Farewell to whisky, O!"*

Bill also says that the tune goes by the names "Time for the Old Folks to Go to Bed" and "Ten Nights in a Barroom." He notes that the latter name probably comes from a well-known 19th-century temperance tract by T. S. Arthur entitled "Ten Nights in a Barroom and What I Saw There."

That makes close to twenty titles for essentially the same tune. Is this a record number? What other titles exist? Let us know.



Transcription of "Eber Atkins" as played by Cyril Stinnett and transcribed by Bill Shull



on

Hairing a Bow

Preliminary Quiz

Before you attempt to rehair a bow you will need to ask yourself several questions to determine if such a project is a good thing for you to try. Here is a short test for you to complete. Answer Yes or No.

Do you have to read the owner's manual to change a flat tire on your car?

Can you afford a \$20 - \$40 professional bow rehair?

Does your wife harbor bad feelings about fiddles to the point where she will refuse to participate or assist you with anything that will promote your continued screeching fiddling efforts?

Are your hands unsteady, even after a few beers?

Do small, aggravating details of life impel you to engage in socially unacceptable behavior such as disturbing the neighbors with intoxicated, nude, late night fiddling efforts from the roof of your house?

If the answer is "yes" to any of these questions, you will probably be better off having a professional rehair your bow. Let's see what those professionals get paid for.

Getting Started

Examine the bow, is there hair in it? If so, and you have determined it is time for new hair, take some scissors or a sharp knife and cut the hair off the bow. Examine the tip of the bow and the small wooden plug holding the hair in the tip. You must dig this plug out using a small chisel, knife or screwdriver. Be careful not to damage the bow tip or the hole that the plug is fitted into. Sometimes this plug removal is very difficult as someone has heavily glued the plug into the tip. Be patient and careful. Sooner or later you will be able to get the plug out. Don't be too concerned about ruining the plug, you will be making a new one. Reusing the old plug is sometimes possible, but I do not recommend it.

Look very closely at the diagram of the shape of the bow tip plug. The front of the plug as well as the sides are angled making the plug wedge shaped. The angle or slant on the front of the plug is most important as it will determine if your bow will hold hair. Note the shape of the hole in the tip of the bow, especially opposite the front of the plug where the hair emerges from the bow tip. This angle is what holds the hair in your bow and a proper fit here is really the only secret to bow rehairing.

The Bow Tip Plug and Hair Knot

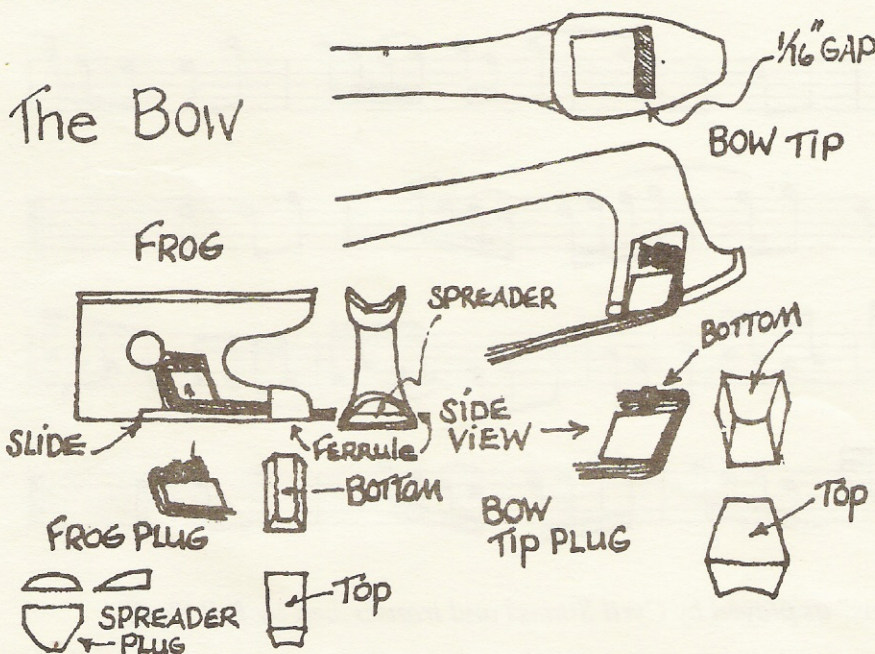
Make a new bow tip plug by carefully following the diagram. An old Cello or Viola bridge (Maple) is excellent wood for making plugs. Carving the plug with a very sharp knife or chisel is the best method, but some sandpaper glued to a flat board or a medium cut small file can also be used to shape the plug. Test fit the plug into the tip hole. When the plug conforms to the diagram and about 1/64 is sticking up above the tip you are done. This 1/64 will be pushed down into the tip hole on the final fit. Remember to leave about a 1/16 inch space between the front of the plug and the end of the plug hole where the hair will emerge. Get your hank of hair, 180-220 hairs and wrap and tie them together at one end using some heavy thread or very fine wire. I use JP Coats Cotton Covered Polyester thread, extra strong and available at Walmart. The knot or wrap is made by initially securing the thread around the hair with a small one hitch granny, then wrapping a loose end around the hair on both sides of your granny knot three or four times. Finally, tie a knot using both loose ends, a three or four hitch granny will do. Cut the hair off even about 1/8 from the knot and using a match or lighter, heat the hair at the end of the knot. This should bubble, turn black or even catch on fire. All this is fine, just don't let it catch your knot on fire which could weaken it. Before inserting this knotted end of the hair into the tip, dip it into some hot liquid rosin. This rosin should have some turpentine added before heating to liquid. This will make the rosin slightly sticky and malleable. Instead of using rosin, you can dip the knot and hair tip into superglue. If you do this, be sure not to dip the end of the hair in past the knot and allow the glue time to dry before sticking it into the tip.

Put knot in tip and push plug in on top of it. You may have to design a tool to push the plug in with. The small square end of a larger file is a possible candidate.

(Continued next issue with "The Frog End of the Bow")

John Griffin

Editor's Note: 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





Issues:

Sportsmanship

Nobody says that when you don't place well in a contest you have to like it. And if you want to romp and stomp a little outside the auditorium or tent after the contest, that's your privilege. A little loud talk never hurt anybody much; in fact, some of the funniest remarks I've heard have come from sore losers (one fiddler said he didn't mind losing, "he just didn't like being judged by guys that couldn't even tune a fiddle.") Fiddlers are generally not a placid or mealy-mouthed lot, and if they were, I wouldn't want to be fiddling. Maybe I'm odd, but I happen to appreciate and condone the behavioral patterns of drunken hillbillies (being one myself). On the other hand, before you show your butt in front of the whole crowd, please consider the following points:

1. Did you really listen to the fiddlers who beat you, or did you just assume that they sounded like they did the last time you actually heard them play (i.e., two or three years ago?) People get better on the fiddle (and some of them do it amazingly fast). Or did you just figure that because some kid was only fourteen years old he couldn't really play the fiddle?

2. How long has it been since you've listened to yourself on tape? Some guys prance around as if they sounded like a combination of Benny Thomasson and Big

Howdy on a dry day; yet when the rest of us listen to them, we don't quite see the connection. Even if you generally play well, you might have had an exceptional experience (off day, bad mike, worse accompanist, etc.)

3. Did you consider who the judges are? You may have a few hot licks down pat (or think you do) but the guys judging the contest may have been listening to, accompanying, appreciating, and playing fiddle for years. Even if they can't beat you head-on in a contest, they may have a much better perspective on fiddling as a whole than you do.

4. Do you cherish the notion that you're being "rawhided" because you're new to the contest circuit, because you're not in the right "group", because you play the wrong "style," because you're too old or too young, or something of the sort? For that matter, why not just blame it on your dirty jeans or the fact that your hat wasn't on straight?

For parting advice, let me say that the roughest guys (and the best fiddlers) I've ever known knew one thing well, and that was how to take a whipping in style. They don't leave before the prizes are given out, storm off the stage, or insult the judges, their fellow contestants, the contest promoters, or the crowd. It's a matter of individual character, and each fiddler has to decide how they'll stack up in that category.

This tune, "The Rough Scotsman," was learned by Lyman Enloe from his father in the 1930's. It has an extra beat in the second part, which gives it a distinctive flavor. "The Rough Scotsman" has been released on "Now That's a Good Tune," Grey Eagle Records 101, published by the Missouri Cultural Heritage Center. It is one of the tunes transcribed in the MSOTFA publication "Uncle Pink" which is available through MSOTFA for \$11.00 (\$10.00 for members).

The Rough Scotsman



Mail Bag

I have heard of Mr. [Cyril] Stinnett for many years; put yourself in my shoes, getting a good dose of it for the first time. It exceeds even the expectations roused by the description on the order form. I wish that everyone interested in U.S. fiddling could hear this tape. I've been collecting fiddle recordings for many years, but this is the one I've been looking for.

Tom Hamilton, Kirtland, OH

I like your newsletter very much, and would like to see you all expand on it in the future. Sort of a smaller *Devil's Box*. Keep up the good work, and I'm looking forward to the next issue.

Chuck Williams, Shreveport, LA

Fiddle Poetry

Niel Gow, referred to in the *Annals of Fiddling* article was the subject of more poetry than most fiddlers will ever be. The following piece of poetry (doggerel?) was composed on Niel's death:

*Gow and Time
are Even Now
Gow beat Time,
Now Time's Beat Gow*

ANNOUNCEMENTS

Fiddle Publication

There is a new fiddle rag just out entitled, amazingly enough, *Fiddler Magazine*. It features book and audio reviews, fiddle tune history lessons, Irish fiddle, fiddle care and tips, exercises, interviews, transcriptions, and feature articles on different regions and styles (old-time, Irish, bluegrass, Cajun, Texas, Scottish, Appalachian, swing, etc.) A one year subscription (four issues) is \$14.00. Order from Fiddler Magazine, P.O. Box 125, Los Altos, CA 94022.

Fiddle Camp

Mark O'Connor has started a fiddle camp featuring nationally respected fiddlers and fiddle instructors, including Texas Shorty Chancellor, Buddy Spicher, Matt Glaser, Liz Carroll, and Paul Peabody, and O'Connor personally provides daily lessons. The camp will be held May 30th thru June 3rd, 1994 in Montgomery Bell State Park, just outside of Nashville, TN. The camp consists of 5 days of fiddle instruction, seminars, concerts and dances. Different styles are treated including

Texas, Bluegrass, Country, Swing/Jazz, and Irish. Cost is \$500.00, which includes all meals and housing. Late information indicates that the camp is full for 1994. But write Mark O'Connor Musik, POB 150802, Nashville, TN, or call (615) 297-7188, for information on next year's camp.

Dues Increase

After twelve years, we have finally had to increase annual dues to \$10.00. We hope that the increase doesn't place a burden on our many faithful members. The increase was necessary to keep up with the costs of printing and mailing the newsletter, and the other numerous costs of running an organization. Note that if you pay your 1994 dues before June 1, you will only have to pay \$5.00. Check the mailing label on your envelope to see what year your membership expires. If it says '93', then you owe for '93 and '94, payable, June 1. If it says '94', you owe for '94 only, payable June 1. If it's greater than '94 earlier than '93, you're paid up.

Audio Reviews

"Just for the Sake of It"

The Bing Brothers, R2 Box 128 M, Marlinton, WV 24954, \$10.00

Most of the fiddle music I've heard lately coming from "back East" has been purveyed by former urban flower children who have dropped out of society and moved to the country in search of an outdoor toilet (you know, the kind with the little quarter-moon cut in the door). Mostly these folks are clueless as to what makes for good fiddling and old-time music and this is aptly reflected in their playing. They call it "Round Peak." What I call it can't be printed.

In my travels last summer I was delighted to find that there are still a number of indigenous local folks in our Eastern states that are keeping true to their regional traditions and are maintaining a high standard of musicianship in the process. Among such folks are the Bing Brothers of West Virginia. The is a family band consisting of Dave Bing (fiddle), Mike Bing (mandolin) and Tim Bing (banjo). They are ably and tastefully assisted on this recording by Danny Arthur on guitar and Greg Gibson on bass.

The music on this recording is genuine old-time string band music and consists of various fiddle tunes and songs. The playing is excellent. Dave Bing is a strong fiddler with a great sense of time who plays with clarity on single-note passages and has a nice shuffle when chords are required. Mike Bing is an outstanding mandolinist. He puts all the notes in a tune and can keep pace with the most frenetic fiddling (even at three o'clock in the morning). Tim's drop-thumb style banjo provides a nice "horse-lope" rhythm. He has an unobtrusive style and plays just the right amount of the melody.

I highly recommend you give these guys a listen.

Tunes include: Christmas Morning/Sugar in the Gourd, Wheeler's Birdie, Red Rocking Chair, Cruel Willie, Logan Blues, Waynesboro, Blue Eyed Miss, Shanghai, Cranberry Rock, 28th of January, Cumberland Gap, Hell Broke Loose in Georgia,

Poosum' Walden

ADS

BAND FOR HIRE. Will play for dances (square, contra), school programs, and special occasions. "DOC HOWARD AND FRIENDS", Columbia, MO. Telephone (314) 446-4863. Howard Marshall (fiddle, banjo), Kenny Applebee (guitar), John White (banjo, fiddle), Musial Wolfe (piano).

WANTED: 78 rpm records and 33 rpm albums by Fiddlin' Arthur Smith and Tommy Jackson. Also, buy, trade, sell, repair and appraise stringed instruments. Tim Ausburn, 3037 Park Ave., St. Charles, MO 63301. (314) 946-5768

Juniors Only!

Missouri contests have been responding in great fashion to the growing group of junior fiddlers in our state. This year, 18 of the contests listed in the Calendar are sponsoring junior divisions. The prize money and places for the junior competitions have also increased. This poses not only an opportunity for juniors and their families, but also some responsibility. If juniors don't attend the contests, the contest sponsors will no longer be willing to commit funds to junior divisions. Please consider this when you map out your summer schedules. Also, why not plan to stick around the contests for a little while after the prize money has been handed out. You can meet some folks you don't know, learn some licks or tunes, or share some of what you've been learning with other juniors.

Please remember that MSOTFA offers free cassette tapes to any junior who makes a commitment to learn at least two tunes off of each tape. The same offer goes for MSOTFA books. In addition, MSOTFA is now prepared to make short-term (six months or so) loans of fiddles and bows to juniors who are not in a position presently to buy their own instruments. John Griffin, a fiddle repairman from Fulton has volunteered to do the set-up for these loaner fiddles. Write a letter to the MSOTFA post office box in Columbia if you have an interest in taking advantage of this offer.

Good luck this fiddle season, and we hope to see you around the contests.