



A Publication of Your  
Nashville Old-Time  
String Band Association  
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## ASSOCIATION EVENTS

1<sup>st</sup> Thursday Jam  
August 3  
Slow & Regular Jam  
6:30 to 8:30 PM  
Two Rivers  
Mansion  
♫

2<sup>nd</sup> Thursday Jam  
August 10  
Regular Jam  
6:30 to 8:30 PM  
Buchanan  
Log House  
♫

3<sup>rd</sup> Thursday Jam  
August 17  
Slow & Regular Jam  
6:30 to 8:30 PM  
Two Rivers  
Mansion  
♫

4<sup>th</sup> Thursday  
Performance Group  
Rehearsal  
August 24  
6:30 to 8:30 PM  
Buchanan Log House  
♫

4<sup>th</sup>-Sunday Jam  
August 27  
2 to 5 PM  
Hosted by  
Don and Mary Ann  
Masters

# The Old-Time Times

AUGUST 2006

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## Ranger Buddy is Old-Time Banjo Champion at Uncle Dave Macon Days

~Phil Sparks

This year's Uncle Dave Macon Days was a grand success. The weather was perfect and the crowds seemed to be as large as or larger than any of recent years.

Notsba was there in full force. Our own Pat Gill was one of the judges, and numerous Notsba members visited and jammed in the clearing off to the right of the stage.

Notsba members also entered several of the contests. None of us won anything, but some of our good friends did quite well.

The major event of the day, the Old-Time Banjo contest was won by Wayne "Buddy" Ingram, a ranger at Cedars of Lebanon State Park, where we hold Breakin' Up Winter each spring. Over the years, Buddy has worked hard to support us and has been our primary contact at the park. We can all take pride in his accomplishment.

Buddy drove to Murfreesboro in his 1946 Chevy in-line 216, 6-cylinder pick up truck (all original except for the reproduction bed). In the preliminary contest, he played "Old Joe," and was selected to play in the finals, to be held later that evening. In the finals, he played "The French Waltz," a Ralph Troxell piece, and "Railroadin' and Gamblin'," an Uncle Dave tune.

As first place winner, he took home \$500 and a Deering Senator banjo, which retails for around \$1600. The Deering Senator is based on the Vega Little Wonder banjos of '20s and '30s. It has an 11-inch pot and is built using the old Vega patents.

Buddy has won old-time banjo honors before at Uncle Dave Macon Days. He took 2<sup>nd</sup> in 1984 and again in 2004. He loves the energy of Uncle Dave's music and enjoys being part of the Uncle Dave Macon Days festivities.

What Buddy likes best about the banjo is its ability to play melody and rhythm at the same time—and he prefers to emphasize the rhythm. He likes to play as many Middle Tennessee tunes as possible and to play as many styles as possible, including old-time two- and three-finger picking styles. He points out that most of the better original banjoists played several

styles, and he encourages those of us who are starting out on the banjo to learn as many styles as we can.

All of us in Notsba congratulate Ranger Buddy on this impressive achievement.

Several other folks whose names you might recognize also won honors at Uncle Dave Macon Days. Doc Wilhite took second in the Uncle Dave Macon Freewheelin' Style contest. Bob Townsend won second in the Traditional Style Fiddle contest. Jim Holland took third in the Old-Time Singing contest and third in the Traditional Style Fiddle contest. Last, but certainly not least, Daniel Rothwell, the grandson of our own Thomas Maupin took third in the Beginner Instrumental contest by playing his banjo. □

### The President's Corner

~Jim Hornsby

"There is another Nashville, with a kind of music so distant from what the city's commercial center cranks out as to be from another planet. It thrives in the community's nooks and crannies like a cluster of quietly smiling mountain wildflowers in the shadow of those cultivated hothouse blooms that flaunt their colors on radio stations from coast to coast." **Robert K. Oermann**, liner notes from the CD *O Brother, Where Art Thou?*

I love that quote. The description of old-time music as "a cluster of quietly smiling mountain wildflowers" is as charming as any I have read. And the "thrives in the shadows" part brings home an important point about the public's awareness of old-time music—or, I should say, the lack thereof.

Nashville is blessed with an abundance of good music. Whatever your style, whatever your preference, you can get your fill pretty much any night of the week. But as we know, some styles, like old-time, are more obscure and difficult to find.

Old-time music was once very popular in America. However, in the 1940s, as the popularity of Bluegrass grew and electronic communications brought a greater variety of music to rural households, the popularity of old-time declined, and it nearly died out completely. Fortunately, a number of

dedicated people have kept the music alive, and Notsba is proud to take part in the revival and preservation of the genre. We are one of those "nooks and crannies" where old-time music thrives.

One goal of our organization is to increase public awareness and appreciation for the music. That's not an easy task. Old-time has been pushed into the background and intermingled with more modern music for so long that it is difficult for a listener to understand the real thing. I think most of us have had the experience of telling someone we play old-time music and then having to explain what that means.

Notsba wants to help remedy that problem. We want to be an informational and educational resource for the public with "user-friendly" hospitality to persons who inquire. Phil Sparks, our newsletter editor, and Ed Gregory, our Web master, deserve a lot of credit for the hard work they have put into realizing these goals. They have done an exceptional job of publishing the good word. More and more visitors to our jams and performances are saying they found out about us through the Web site. And you would be hard pressed to find a better source than our newsletter for the who, what, where, and when of old-time activities.

Our newsletters are archived on the Web site, [www.nashvilleoldtime.org](http://www.nashvilleoldtime.org), and there are links there to additional sites that provide, among other things, informative essays on the nature of old-time music.

A special thanks to Kirk Pickering for sharing his Web site. It is a treasure trove of tunes and chord charts gleaned from the Pegram jams, and Kirk has generously opened it for public access.

Thanks to all of you who have provided articles for the newsletter. We appreciate the fact that you take the time to share your knowledge and insights. You are the storehouse for the information that needs to be publicized, and there is an eager readership for your articles, so keep up the good work.

Last, but certainly not least, thanks to all the pickers who turn out to practice and play in our public performances. If a picture is worth

a thousand words, a rousing rendition of *Waterbound* is worth at least that many in explaining old-time music to the public. Hearing it is a new experience for a lot of people, and all the smiling faces and tapping toes tell me they're getting the message. □

### Let's Turn Out for the Adams Festival!

~Phil Sparks

In last month's *Old-Time Times*, I wrote about the effort Marlin Rood is making to turn the Bell Witch Festival at Adams into an old-time music festival. Marlin wants and needs our support.

I will go out to the festival grounds Friday morning and set up camp, including an awning, cold drinks, chairs for jamming, and some info about Notsba. I'll remain camped there through Saturday evening.

Please try to make it out Friday or Saturday and stop by to visit and jam. □

### Pegheds

~Ron Ault

Last March, while at the Suwannee Banjo Camp in Florida, I played with a local old-time fiddler who had geared pegs on his fiddle. These pegs are not what you might think of when you think "geared pegs." These pegs look and feel exactly the same as ebony friction pegs.

I noticed how easily he moved between tunings. I also noticed that he had no fine tuners on his tailpiece. When he tuned, it was smooth. He was able to go right to the note with none of the creaking or going over and under the note.

I was impressed. When I asked him how he was able to tune so smoothly, he told me he was using geared pegs, and he handed me his fiddle. No way! I said looking at them up close. He said, "Give them a try," so I turned them, and it was like silk. I tuned the D string down to a C note and then up an E note and then back to the D in three smooth turns.

He called them Pegheds and told me about the inventor, John Charles Herin (he prefers to be called Chuck). He said I can find out more information at [www.pegheds.com](http://www.pegheds.com). That was

easy enough to remember, so I made a point to go to the Web site.

I read everything on the Web site and watched the video. (I had already tried them, so the video was like a rerun.) I thought about it for several days. Then I e-mailed Chuck. He sent me the installation instructions. It looked easy, but still I thought I would have a professional put them on. I contacted my local fiddle repair guy, who shall remain anonymous. His experience with geared pegs was not good. He had installed them on a cello, and they did not work well. He said it was a permanent alteration to your fiddle, and that mechanical things wear out and need to be replaced.

Hmmmm, all good points indeed. So, I decided to call Chuck and just pass along the concerns of my trusted violin repairman. Chuck answered the phone. (He is a one man operation.) He was friendly and easy to talk to. He listened to my concerns and said that if I buy directly from him, he would guarantee I would like the pegs, and he would uninstall them for free. He also said that of all the thousands of installs he has done, no one has ever asked him to reinstall the standard pegs! He went on to tell me about all of the symphonies he has installed pegs for and all of the expensive violins he has installed pegs on, so I let him do one of my fiddles.

I shipped it via USPS, 2-day insured delivery, to Chuck at his home in South Carolina and paid him \$150 plus \$28 shipping via PayPal. (The total for shipping was \$56, both ways.) My bottom line was \$206 installed. I got the fiddle back in 4 days as expected.

I loved the tuners. Since then, I've had Chuck do my other two fiddles, and I'm very pleased with results. I used to carry two fiddles, one for cross-tuning. Now I carry one.

Chuck also makes a geared banjo peg. All those cool old banjos from the late 1800s can be made playable with steel strings now!

**Editor's Note:** Read more about geared fiddle and banjo pegs in "A Penny Learned" on page 6 of this newsletter. □

**In the Good Ol' Summertime**

**String Band Sessions**

~Betty Westmoreland

The Memphis Dulcimer Gathering is a small but active group of dulcimer enthusiasts. They teach others and also enjoy an occasional jam in their off-season, when planned instruction is on hiatus. Jams have been held at the Singleton Community Center in Bartlett, Tennessee, throughout the late spring and summer. This writer attended the most recent jam on July 12, 2006. What a delightful experience.

Organizer Lee Cagle was in charge of the jam. Lee's son, Nat J, was there to assist her. Eleven other players sat in a large circle in one of the center's meeting rooms, while visitors sat at the outside of the circle. In the style of the true jam, Lee selected a number and all participated in the song. She then passed the song choice to the player to her right, and on it went around the circle. It started through again, with each player either selecting a song or electing to pass to the next person. There were nine players with mountain dulcimers, one player with the hammered dulcimer, one player with an acoustic guitar, and one with the bodhran ([www.bodhran.com](http://www.bodhran.com)) and the bones! These wonderful, delightful sounds took this writer back to what must have been the simpler times of her Scots-Irish ancestors.

Arriving late, this writer heard Russell Johnson introduce "Merrily Kiss the Quaker (or Quaker's Wife)" ([www.thesession.org/tunes](http://www.thesession.org/tunes)). Following that song, we heard Nat J's favorite, "Rocky Top," and what jam would be complete without that one!

The two-hour jam session was broken up by a short break; however, most players tended to work on this or that song from their collection.

The mountain dulcimer players in attendance were as follows: Gary Swinger, Marie Kirby, Anthony Marschiano, Ken Marschiano, Glenda and Melvin Montgomery, Lee Cagle, Nat J, and Russell Johnson. Betty Dawson played the hammered dulcimer, and Johnny Bickerstaff played acoustic guitar. Harry Johnson played the bodhran and the bones, the latter of which, as Harry explained, he made of elk.

Other songs which we heard were: "Wildwood Flower," "Tennessee Waltz," "Fiddlin' Bagpipe," "She'll Be Comin' Round the Mountain," "Black Mountain Rag," "Fly Around My Pretty Little Miss," "Boatman," "Golden Slippers," "June Apple," "Amazing Grace," "Whiskey Before Breakfast," "Gray Cat on a Tennessee Farm," and "Britches Full of Stitches".

There is one more jam left to go in the summer: August 2, 2006, from 6:30pm to 8:30pm. Visitors and visiting acoustic instrument players are welcome to the casual setting. Singleton Community Center is at 7266 Third Road, Bartlett, TN 38135. Contact Lee Cagle at 901-372-0510.

Would you like to learn more about dulcimers and acoustic string band music? Be sure to attend the Memphis Dulcimer Gathering & Folk Festival on September 29-30, 2006, at Calvary Episcopal Church, 102 North Second Street, Memphis, TN 38103. □

**Notsba Members Featured on Channel 2**

Friday morning, July 7, between 6 and 7 AM, Channel 2 used their "Big Joe" segments to help put the word out concerning Uncle Dave Macon Days.

It featured our own Rebekah Weiler on banjo and guitar, and our own Thomas Maupin dancing. Rebekah, of course plays banjo with the Blue Creek Ramblers and Thomas is well known as one of the best old-time dancers in the United States.

Appearing with Rebekah and Thomas were Becky Buller on fiddle, Allen Odom on banjo, and two more dancers, Danny Campbell and his son Jacob.

Becky is the fiddler in Valerie Smith's band, Liberty Pike. She now lives in Murfreesboro. Allen also plays Dobro and is from Seymour, Missouri.

Danny is the only dancer at Uncle Dave Macon Days ever to win both the national championship in Old-Time Clogging and the national championship in Old-Time Buck Dancing in the same year. Jacob, his son, is hot on his heels.

Near the end of the segment, our own Randy Weiler, Rebekah's father, came on to explain the connection between Uncle Dave's Days and Middle Tennessee State University. He talked about some of the programs at MTSU that support traditional music.

They all put on a great show and obviously had a good time doing it. □

### **Planning Underway for Breakin' Up Winter 12**

~Pat Gill

The Breakin' Up Winter Committee is hard at work on BUW '07.

We are hoping to improve the program, the silent auction, the slow jams, and our signs. More space is being sought for tent and RV campers, and an effort will be made to allow our campers to make reservations in advance.

Dan Gellert has agreed to come to play, and George Gruhn and Kerry Blech have agreed to be speakers. Chrissy Camp will do a workshop on interactions between callers and bands. Other performers and presenters are being contacted, and Charlie Acuff will attend if his health allows it.

The day pass cost, for any single day of the festival, will be \$15, and weekend passes will remain at \$20 in advance and \$25 on site.

Jim Hornsby will work on getting some bumper/case stickers made and will bring designs to the next meeting. □

### **Bob Carlin's New Banjo DVD**

In this month's Banjo Newsletter, Cathy Fink gives a great review of two new DVDs, put out by Bob Carlin, that feature North Carolina Banjo styles. □

### **More on Jam Etiquette**

~Agene Parsons

Check these suggestions out.

- I Thou shalt tune thy instrument.
- II Thou shalt listen.
- III Thou shalt communicate who has the solo (for Bluegrass?).

IV Thou shalt welcome others.

V Thou shalt share the selection.

VI Thou shalt try new stuff.

VII Thou shalt let others know when thou art not jamming.

VIII Thou shalt not raid. (?)

IX Thou shalt keep steady rhythm.

X Thou shalt not speed. □

### **A New Notsba Member**

We extend a warm welcome to a new member:

Casey Driscoll

We thank you for joining us and for supporting old-time music. We hope you will be an active member and will participate in our jams, our performances, and our festival, Breakin' Up Winter. □

### **Directions to the Jams at Buchanan Log House**

From more or less the center of Nashville, take I-40 East. From I-40 East, take the Donelson Pike Exit (Exit 216C), and merge onto Donelson Pike. Go about 0.4 mile on Donelson Pike, and turn right onto Elm Hill Pike.

Go 0.5 mile on Elm Hill Pike to the Buchanan Log House, on the left at 2910 Elm Hill Pike. □

### **Direction to the Jams at Two Rivers Mansion**

*From the south or east of Nashville,* take I-40 East to Briley Parkway North.

Go about 3.6 miles on Briley Parkway and take the Two Rivers Parkway Exit. (Expect delays. This area of Briley Parkway is under construction.) Follow Two Rivers Parkway East for about 0.7 mile to McGavock Pike, and turn left (north).

Go about 0.4 mile on McGavock Pike, past McGavock High School, to Two Rivers Mansion at 3130 McGavock Pike. It's the second drive on the left past the high school. A large sign and two stone pillars mark the entrance.

*From I-65 North,* take Briley Parkway East

for 5 or 6 miles, and exit at Two Rivers Parkway. (The construction on Briley Parkway has closed the Two Rivers Exit that serves eastbound traffic. You will have to go on to the next exit and come back with the westbound traffic.) Then follow the directions given above. □

### **Directions to the 4<sup>th</sup>-Sunday Jam**

August's 4<sup>th</sup>-Sunday Jam will be hosted by Mary Ann and Don Masters.

To reach their home from more or less the center of Nashville, take I-65 North to Briley Parkway and go east on Briley Parkway to Exit 14B, Gallatin Pike South.

Go south on Gallatin Pike through 2 traffic lights, and watch for Isaac Litton Middle School on the left. Just past Isaac Litton, turn left onto Kenwood Drive/Winding Way. (The Englewood Branch Library will be on that corner.)

After you turn, take the right prong, which is Kenwood Drive. After Kenwood crosses East Dale Avenue, Don and Mary Ann's home is the 3<sup>rd</sup> house on the left, 1319 Kenwood Drive. (You will see three white rocking chairs on the front porch.)

If you lose your way, call Don and Mary Ann at 262-4430. □

## **EVENTS**

### **TENNESSEE**

#### **Bell Witch Old-Time and Bluegrass Competitions**

Held in Adams, August 11 and 12, at the old Bell School grounds. For more information, call Marlin Rood at 615-384-6255 or go to [www.nashvilleoldtime.org](http://www.nashvilleoldtime.org). Also, see the article on page 3. □

### **WEST VIRGINIA**

#### **Appalachian String Band Music Festival**

Commonly known as "Clifftop" (the name of the nearest community), this festival is probably the premiere old-time music event in America. It is held at Camp Washington-Carver, a state park, from August 2 through August 6. Many campers will arrive as early as Saturday, July 29, to claim the best

campsites and start the picking early.

For more information, call Pat Cowdery at (304) 558-0220, extension 130 or go to "Festivals & Contests" at [www.nashvilleoldtime.org](http://www.nashvilleoldtime.org). □

### **NORTH CAROLINA Swannanoa Fiddle Week**

Held in Asheville, August 6-12, on the campus of Warren Wilson College. For more information, call 828-298-3434, or go to "Festivals & Contests" at [www.nashvilleoldtime.org](http://www.nashvilleoldtime.org). □

### **VIRGINIA 71st Annual Old Fiddlers Convention—Galax**

Held in Galax, August 7-12, at Felts Park. For more information, call 276-236-8541, or go to "Festivals & Contests" at [www.nashvilleoldtime.org](http://www.nashvilleoldtime.org). □

### **Hosts for 2006 4<sup>th</sup>-Sunday Jams**

We now have hosts for all of the 4<sup>th</sup>-Sunday Jams to be held in 2006. Darlyne will soon be after us to sign up for 2007. □

### **A Penny Learned: Geared Fiddle Pegs**

~Phil Sparks (with the assistance of Bob White)

While I was at Mt Airy, Bob Hightower brought my attention to a new kind of violin tuning peg, Perfection Pegs. They looked like the standard ebony pegs but were geared.

The man who was selling them said the price had recently dropped from \$150 to \$100 for a set of four. At first I thought that was just too expensive. Then he realized that a set of five good banjo tuners runs \$75 to \$130, and a set of six good guitar tuners costs \$30 to \$135. (Besides, I later discovered that these new pegs can be had for as little as \$75.)

Back home, I Googled Perfection Pegs and read up on them. In addition, I picked up some information from Ron Ault, who has them on his fiddles and loves them (see Ron's article on page 3), and from Bob White, who has also been checking them out and provided a wealth of information. Here are some of the more

interesting points concerning these new pegs.

1. The pegs are the size and appearance of conventional ebony pegs although they are made of modern materials such as aluminum, Delrin, and plastics.
2. Inside the peg shaft are tiny helical gears made of 8650 hardened steel alloy. The gear ratio is 4:1, like most banjo tuners but unlike most guitar tuners, whose ratios run anywhere from 14:1 to 16:1.
3. They were invented and patented by John Charles "Chuck" Herin. His patent is used by two brands, Pegheds ([www.pegheds.com](http://www.pegheds.com)) and Knilling Perfection Pegs ([www.knilling.com](http://www.knilling.com)). Based on the pictures I've seen, there is a slight difference in the shafts of the two brands, but nothing critical.
4. Pegheds will customize the pegs with ebony heads of your choice—for a fee of about \$70 a set.
5. Some classical violinists shun them because they depart from violin tradition, and the peg holes have to be enlarged a bit to accommodate the new tuners, not something most people would do to a \$20,000 violin.
6. They now come as standard equipment on many violins marketed to beginners, perhaps to decrease tuning time in class.
7. Williams Fine Violins (in Nashville) will have nothing to do with them.
8. The Violin Shop (in Nashville) sells them for \$100 and charges an additional \$100 for installation.
9. Pegheds will install their product free if you take or ship your instrument to Columbia, South Carolina.
10. Both brands recommend installation by a professional luthier. As I soon learned, that's nonsense. In short, a standard violin peg reamer is used to slightly enlarge the peg hole until the new geared peg fits. A spot of glue is added to ensure that it stays put.
11. The vast majority of users praise the smoothness and ease of tuning after switching to these pegs. Most fiddlers who cross-tune find changing tunings much easier.

After shopping around on the Internet, I decided to deal with Elderly ([www.elderly.com](http://www.elderly.com)). No one beat their prices, and I know and trust them. They sell one set for \$75 and

another for \$100. I called and asked what the difference is. The guy said the only difference was that the shaft of the \$75 set was a bit smaller in diameter.

I ordered the smaller, cheaper ones, figuring that if they were too small for the peg holes in my fiddle, I would exchange them for the larger, more expensive set.

When they came, they were not especially good looking: fake wood grain, visible molding lines, slightly oversized peg heads, and shiny plastic shafts. (I should have dulled the plastic shafts with steel wool.) They shafts were, however, slightly larger than those of my ebony pegs, so I did not have to exchange them.

I haven't seen the \$100 set. Perhaps it is more visually appealing.

Next, I had to install them. I took the Shaller tail piece (with four fine tuners) off of my inexpensive fiddle and removed the strings and ebony pegs.

The instructions for installing the Perfection Pegs are excellent, perhaps the best written instructions I've ever seen. It took me over an hour to install the first peg, only because I was so cautious. The next three pegs took only about 15 minutes apiece.

The only luthier's tool required for the installation is a standard violin peg reamer, used to enlarge the peg holes until they are just the right size. (Stewart-McDonald sells a good reamer for about \$40.) I kept inserting the reamer, turning it a few times, and then trying the new peg. I was extremely careful not to make the peg hole too large.

Once the four pegs were fitted just right, the tips had to be trimmed so they wouldn't stick out too far. Then the instructions told me to glue each of the pegs in with a spot of Gorilla Glue (honest!). It seemed to me that the pegs would hold without any glue, but I followed the instructions anyway.

After the glue dried overnight, I strung the fiddle up, this time using an old ebony tailpiece that was lying around.

Bob White had told me that less mass behind the bridge is conducive to better sound. The ebony tailpiece weighed 0.7 ounce while my Shaller tailpiece weighed 1.1 ounces. He

also said that fine tuners in a tailpiece alter the angle of the strings across the bridge.

Next, I played my fiddle. It's hard to remember what a fiddle sounded like yesterday, but I'm confident that the fiddle now sounds significantly better, perhaps because of the lighter tailpiece. It also feels lighter.

Of course, it's also much easier to tune. That's the purpose of geared pegs. This advantage may encourage me to do more with cross-tuning.

After a few days, I no longer noticed the slightly oversized pegs or the molding lines. The pegs look fine to me now. The important thing is that my fiddle sounds better and is easier to tune.

Knowing what I know now, would I put Chuck Herin's pegs on my other fiddles? Yes, at least on the new ones. Should you put them on your fiddle? That's up to you.

**Next Month:** Pegheds for the Five-String Banjo □

### **Please Contribute to Your Newsletter!**

If you have information you want to submit, or if you have ideas for improving the newsletter, contact Phil Sparks.

If you are willing to review a CD or a book, contact Phil Sparks. If you don't contact him, he will contact you!

If you have a tidbit on picking, learning tunes, caring for instruments, etc, please submit it for the "A Penny Learned" article. □

### **General Contact Information for the Nashville Old-Time String Band Association:**

E-mails for All Members

[friends@nashvilleoldtime.org](mailto:friends@nashvilleoldtime.org)

Jim Hornsby, President

[friends@nashvilleoldtime.org](mailto:friends@nashvilleoldtime.org)

615-650-2328

Ed Gregory, Web Master

615-889-5566

[edgregory@comcast.net](mailto:edgregory@comcast.net)

If you know about an upcoming old-time music event, don't assume that we already know about it. If it's not posted on our Web site ([www.nashvilleoldtime.org](http://www.nashvilleoldtime.org)), we need the information desperately. ***Please help us keep our old-time community informed.*** □

You can reach Phil Sparks, the editor of this newsletter at:

[kpsparks@msn.com](mailto:kpsparks@msn.com)

or

615-797-4356

or

2020 Claylick Road

White Bluff, TN 37187

The ***submission deadline for September's newsletter is Monday, August 28.*** □

## **Classified Ads**

### **STRING BAND MUSICIANS FOR HIRE**

Notsba members are willing to perform for the public for a small fee. All of our earnings go to the organization, none to the pickers. If you know of someone who might make use of our services, contact Don Kent at [www.nashvilleoldtime.org](http://www.nashvilleoldtime.org), or call him at 615-868-9951. □

**HELP!!!!**