

*Full version of Interview with “5 On A String”, published in the Bluegrass Canada magazine Issue 10-1, January 2016.*

There are a number of exceptional bluegrass bands in Western Canada. Very few however have stood the test of time like these guys. “5 on a String” has been a top notch bluegrass band in demand for over 25 years and continues to amaze audiences in Canada and the US with their outstanding musicianship and heartfelt camaraderie. I was recently fortunate enough to have a conversation with them.

**How is everybody**

Doing great Bryon, thank you.

**So the band has been together for over 25 years? Is that correct?**

Yes, it will 26 this spring.

**Can you tell me who started the band?**

*Garry:* Gordie and I were in it from the start, Carrol Oldenburg who a lot of folks would remember, he was in on it.

**Yes I remember Carrol;**

*Garry:* I guess it started out between jamming in the Pacific Bluegrass and Heritage Society, hey Gord?

*Gord:* Yeah, I would say that Garry.

**Ok, so you guys just started getting together having some fun playing music?**

*Gord:* That’s right; we had a couple other members in the band at the beginning. Chuck Shifflett played bass for the first 6 months or so; and Larry Stevens on dobro, someone you may know being on the island, was a member for a short period as well.

**Were you called 5 on a String then? Yes**

*Gord:* Chuck and Larry left about the same time, so at that time Dan came on board and we were 4 on a string for awhile until we found a fiddler. The fiddle was taken on by a couple of guys Val Dean and Barry Ellwood, this was the early years of the band, maybe second or third year.

**What would you guys say you owe your longevity to? How do you get a bluegrass band to stay together for 26 years?**

*Garry:* We can put up with each other somehow. Don’t keep the road trips longer than about two weeks, short road trips.

*Gord:* (laughs) Having a thick skin helps.

*Dan:* I think it's important that you have a perspective about why you play music in the first place! What you're in it for and while there's room for ego sometimes, everybody's got to work on shining everybody else's star. So it all shines bright. Along with the pride of being able to play music, comes the humility of being with such great players.

*Gord:* There's no crying in baseball. (laughs)

*Garry:* We all had families with the exception of Val the single guy and so we all had the same pressure to not spend every waking moment playing music. You realize that people gotta do what they gotta do. And we've always managed to work that way.

### **So, families first then?**

*Dan:* I have to recount a certain scenario; I joined the band around the time that my son passed away from Cancer, he was 12 years old and Carrol, Gordie and Garry came to the gravesite at the funeral and played "Bury Me Beneath The Willow" and that is exactly where John is buried between two big willow trees out in the cemetery. That was a difficult day but what a difference that made. It's a very precious memory for our whole family; for all of us.

### **It sounds like being friends is as important as being in a band.**

*Tim:* I would say that is true. I joined the band close to 11 years ago, and I've been in a number of other bands, but this band got along in a kind of different way. The music was important but relationships are important too, and that old saying "don't get above your raising", the band is like that you know. It has fun, we try to make good music but we know who we are and we know how to communicate together. My whole experience with this band to this point is that we get along very well and we like to play music together. It's not about getting rich and famous, it's about making good music and enjoying each other's company.

### **Well you certainly do that. I've heard you guys play and number of times and you've always been an inspiration to me. How do you guys manage to learn new material and practice and keep fresh?**

*Tim:* We get together almost every week actually. There's times where we are busy and got other things going on but usually it's every week or week and a half. So we get together quite a bit. We travel around to each other's houses. Three, four of us anyway; Gordie is further out; he comes in quite a ways. But he and Garry come in sometimes and we go to Tim's place, my place or Garry's place and that seems to work. It's about a 40-45 minute drive on any given night.

### **It makes a big difference if you can keep your practices regular.**

*Tim:* That's for sure. Back to the previous question, I think Garry hit the nail on the head, with the idea that all of us were sort of in the same position and same place in our lives at the time. The kids were roughly the same age and we were all basically working stiffs and had about the same amount of time to spend on music. It's tough to keep a band together when one member is single and wants to play every night and another member maybe just had a new baby or

whatever. These sort of things can doom you to failure. Our philosophy from the beginning was that if we stay together and work towards playing tightly together we would eventually get to the point where we're a good tight band.

### **How often do you guys change your repertoire?**

*Hugh:* Continuously. This last album, we've been playing that in a lot of shows, playing those songs, but I think we have 5 or 6 sets now. We just worked our way through them. You know, mix them all up so we're staying on top of that. Every once in awhile during practices we'll dig up some of those old gems and dust them off. Or we get busy in the spring then I'll put together a new set list and have at least 3 sets going. If we're playing a festival we like to get up and do something different in every set.

*Gord:* We working on 4 or 5 new tunes right now.

### **Are you doing Traditional bluegrass mostly or are you doing you own originals?**

*Hugh:* The new songs are brought in by individuals whether it's a cover or a song that they write. We usually don't write songs together; In fact I don't think we have done that since I have been in the band. I joined in late 2008. But somebody will bring a song in and then we'll just woodshed it until it's ready to go. Once you bring the song to the band then you know, like most bands, then it becomes the band's and lord knows these guys have made fiddle tunes that I've written sound great.

*Dan:* You know it's a collaboration once we get the song, who does the harmonies, what harmonies we do, what kind of breaks, arrangements and that's work shopped around until we find something we all say yeah, that sounds right or change that back and forth. I think we probably play a song 30 or 40 times before we even put it in front of an audience.

### **That's a good idea**

*Gord:* All of us have written songs for the band over the years on our various recordings. You'll find songs written by all the members.

*Garry:* Like the last album, "25 Years to Life"; it has one from Tim and one from Gord and did we put your fiddle tune on there?

*Hugh:* Yeah that was 'Stickfish'; so three out of a dozen songs are originals on that.

### **It says on your website Garry that you do most of the arranging, is that true?**

*Garry:* It's fallen in recent years into a collaboration, we decide who's gonna do harmonies or play the breaks. I think we do it all as a group. Sort out like who's gonna kick it off and what's gonna follow what.

*Gord:* We trade ideas around and try out different things and see what works.

### **Do any of you teach? And how valuable are workshops at festivals?**

*Dan:* We do some teaching and do some different workshops; Cabin Fever, Sorrento. And that's really good for all of us to get out there with some students and look at our craft, what we play, why we play it, how we play it and we pass that on. That's been really helpful.

*Tim:* There seems to be a real movement with most festivals now. There's workshops presented by the musicians playing there and I think it's a really good plan. It could be a little extra work for us musicians. Obviously going and playing your sets, now you're presenting material and if you're good at teaching and you care about it your gonna make sure you're prepared so that you have handouts to give out. So you really are spending extra time working at it. But I think it gives you an opportunity to get to know some of the people who are at the festivals. And getting to know the folks is a big part of it. If you get too far removed from who's coming to see you then I think you're starting to miss part of the point, you know.

### **What aspect of your performance would you say 5 on a String is excellent at?**

*Dan:* I think a performance is a show, so we are engaged with the audience and enjoying ourselves. It's not slapstick or anything, but playing with a single microphone, the movement on stage can be challenging. The first couple years we did that, there was people stepping on toes and being impaled by banjo heads and fiddle bows. But I think that has helped us to relax a little bit on stage. I also think the number of times we go through a song, we get it really solid, there's a certain confidence and assurance that comes with it. That doesn't mean that you don't have an adrenaline rush when you're up there.

*Tim:* Taking off from what Dan was saying. I think one of the things that we do best is when we're having a real good set, we're all engaged with each other at the same time and we're really having a good time and having a laugh, smiling and really enjoying what we do. I think the audience really picks up on the fact that we really are having a gas doing it. I think that's what we probably do the best.

### **As a corollary of that question; What areas do you think need more attention?**

*Hugh:* Oh man, we can always work on our vocals. Singing vocals is the hardest in bluegrass. You work on those till the cows come home and you probably haven't done enough.

*Dan:* Yeah, I agree. It feels like after every gig no matter how good it was, you obviously know the bad spots, you think oh geez I could've done this better or that better. It doesn't matter how accomplished or experienced you are, if you're a good musician your always trying to learn. Whenever I leave the stage I think I gotta work on this solo or that didn't go well tonight. That's just the way it is with anything but it's always a matter of thinking about your performance and trying to make it better. Always, it's a journey, right? You never get to the end.

### **How many CD's do you have out so far?**

*Gord:* we have two in print currently but we've done 5 in total. This arrangement with the band with Tim and Hugh involved is on the last two CDs we've done.

**Ok cause that brings up a little bit of a question in terms of where music is going these days with internet and computer and all that stuff. Do you make use of CDs sales sites like CD Baby or anything similar to that?**

*Garry:* We do, we've got all but the last one, it isn't up yet but soon will be. We do use them but because we're a small regional band and because in this area bluegrass isn't big big big, we still rely mainly on CD sales at concerts. Concerts are really where most of them are sold.

*Tim:* oh yeah, far and above. It's certainly changing, we're finding that while we're still selling CD's the sales are dropping off somewhat just because people are used to using Sirius radio now for some Bluegrass or they do get on iTunes and buy things from certain bands. While we're still selling records they don't fly off the stage quite the way they did before. I think we're in a transitional phase right now for how music is going to be purchased so as to what is going to happen in the future I really don't know yet.

**Do you think CDs are a thing of the past?**

*Tim:* I don't know if they're a thing of the past yet, because certainly the demographics here in B.C. that's coming to concerts and coming to festivals is a little older and I think they want to still buy a CD of bands that they see. I don't think that they're prepared to use iTunes. That is one of the reasons I don't think iTunes is doing quite so well for us regionally anyway. For a while anyway I think CDs will still be sold also as a keepsake for going to a show.

*Gord:* I agree with Tim there and I think a part of it is people buy in the moment. They hear a song that they like of us performing on stage and they want to have a memory of that song so they buy that song or they buy that CD because it has that particular song on it.

*Hugh:* Part of that Gord is after the show when we go to the Merch table and people want to come up and chat and get you to sign the CD too. You need a physical product to do that.

**Yes, they want to have some connection to you.**

*Hugh:* Yeah exactly, and that's a really fun part of it too. Aside from the workshops, like Tim was saying earlier, getting to meet the people who are there as fans at the festivals is great. They come up to you and tell you how they enjoyed your music, they want to buy your CD and they want to get you to sign it. You know it really is gratifying. It's just a really nice experience.

**Yeah it must be really neat to meet the people that are your set of ears.**

*Hugh:* Without them, of course, there's no show. Exactly, and I hope people don't ever feel shy about doing it. You know when we're up there we're a bunch of grumpy looking white guys. I hope they aren't afraid of us 'cause it is a lot of fun meeting people.

**In terms of your performances, I know you travelled throughout Washington, Oregon, Alberta, have you ever thought of taking the band back east?**

*Tim:* I started playing Bluegrass in Ontario and I still have a lot of contacts and friends still in the scene there. I've started sending a few emails back to get some contact information just to feel out whether or not we could actually put in a small tour to Ontario. I think we'd all like to go but we'd have to book in a couple of festivals with a few gigs in the middle to make it work. I've just started to look at contacts with a couple of people but we'll see what happens. There's so many more festivals there than here and a much closer geographical area too so, doing a mini tour there would be quite fun. There's a lot of good Bluegrass fans there too so it would be great to get into that market.

**I know there's a lot of people that are in the audience that would really appreciate seeing a band of your caliber and it helps them to learn that British Columbia has some pretty hot Bluegrass too.**

Well thanks for saying that Bryon.

**Garry, just a quick aside, because I am a guitar player and dobro player; I know that you were the Canadian Flatpicking Champion for a number of years. Can you tell us about that? Did you have to practice until you couldn't breathe or what?**

*Garry:* That was a long time ago. That was back in the early days of the Chilliwack Festival. The first year I attributed to being one of the smaller guys that Rod Hudson could drag up onto the stage. When I started into Bluegrass early on I started picking fiddle tunes. I really enjoyed some that Doc Watson did and started hearing others that Dan Crary played a lot. And I just started learning these fiddle tunes and as I got more efficient at my playing, I'd work out my own breaks etc., and so I used to have a dozen tunes I wouldn't mind playing. I'd be comfortable getting up on the stage and playing just because I worked them up and enjoyed doing it. And I'd sit and listen, this was before the 'slow downer' things, I would sit and listen to Tony Rice and play it over and over and over and the same with Dan Crary. I kept trying to do interesting things around the melody. I just forced myself to do other things and then the things I fell into that helped to expand and develop what I think eventually was my own take on breaks. So, it really came out of all that.

**There's so much YouTube stuff out and there's all kinds of books with CDs with pieces that slow down and so on; Is there advice you can give to new players struggling to learn bluegrass on their particular instrument. Is there a source that you would point them towards?**

*Garry:* They should look at it all and see what works for them. Some people struggle with tab or if they learn tab they have no idea how to not play exactly the tab. Learning by ear is really good. That's really the basis of this music. I found with some tunes that I listened to with straight melody I could play them note for note. You know, if I listened to something by Tony Rice 100 times and worked little bits up to speed, when I played it the 101<sup>st</sup> time, I'd realized I'm not playing it exactly like him. I end up with something of my own I like. Tony has said "Your style

is developed due to your limitations” and that’s part of it. You do try and steal, everybody steals something but you get what you can out of it and that becomes your style. And finally I would say, get out and play with others. And do try to find others that play a little bit better than you or play what you want to hear. When I first started in Bluegrass, I’d play some Doc Watson stuff and I when I got to the Bluegrass club in the late 80’s Chris Stevens was there. He had done what I did back then. He really liked Jimmy Martin, he liked Larry Sparks and he would sit and play their rhythms, find their rhythm style, what they were doing rhythmically. I used to stand right beside him to watch him or try to get right across from him to see what he was doing. My rhythm style came largely in the early years from watching him play; Chris’s rhythm guitar was a real inspiration.

*Hugh:* I guess my answer to that question would be what our campsite is like when we’re at a festival. Garry and Gordie and Tim, the thing that I think makes these guys each fantastic musicians is whenever there’s a free moment, when they’re not turning the sausages over on the barbeque, they have an instrument in their hands and they’re playing. That’s the thing and there’s no other substitute. You’re not going to get some pearl of wisdom imparted to you other than, you know there’s no magic bullet; it’s just play, play, play. Like real estate: location, location, location. And that’s all that it’s about. What Garry was saying, there’s lots of different resources you can look at. You just gotta find the one that makes it easier for you whether it’s tablature or YouTube or whatever. But when you find the resource you gotta use it and use it a lot and play your instrument.

*Tim:* Well yeah, obviously playing is a really big part of it. I play a lot around the house much to my wife’s chagrin. One of the things that I would say though, well there’s a few things; one of the first things is that if you want to play Bluegrass music you should be listening to it. It should be what you’re listening to in the car, what you listening to on your iPod. Yes you’re going to listen to Classical and Jazz and everything else you might have listened to before. But if you’re really gonna play this music you need to live it, to breathe it, and really understand it. I think what often happens is it takes a good ten years or more for many of us to really get the music in our blood and actually finally understand what the rhythm is really about. You can play it, you can play the chords but it takes a long time to really get to know it. So with that in mind, as a mandolin player, I think first off you need rhythm. Your first job as a mandolin player is to be rhythm. And you second job is to be rhythm. Somewhere way down the line you get to play backup and play solos. The most important thing for you to do is hold the band together. Give them a firm foundation of a good solid chop. It really makes it work. I also want to say something about the whole concept of tablature too. Tablature has been fantastic for many people and I think it’s great. But one of the dangers is people start relying on tablature. Or they’re watching videos and they play what they learn but they don’t learn to interpret the music. I think it’s really important that as soon as you can possibly manage it you need to start interpreting the music in your own way so that you can grow and develop as a musician.

**Right otherwise your just parroting, you're not putting your own flavor on a piece of music. What do you think about that for the Banjo Gordie?**

*Gordie:* I'm big on fundamentals and I think whether you're a beginner or intermediate or an advanced player, getting back to the basic fundamentals that make your instrument talk is a really important part. I teach some beginners and I always encourage them to take one third of their practice time, if you have an hour, put twenty minutes on playing rolls or playing scales or some kind of fundamental part of the playing. If you've only got fifteen minutes well take five and play scales or rolls. I'm big on doing exercises and that type of thing. As I really encourage my beginner students to focus on being able to get the timing right, get the speed right, get those things out of the fundamentals playing basic rolls and basic licks. "Cause otherwise, you can't move forward." You can play sophisticated tabs but you'll never be able to accomplish the necessary skill to improvise on the fly or to play complicated material in a band without having those fundamentals. I return to those every time I pick up the banjo. I start out by playing some sort of fundamental exercise that will put me on the spot and get me focused before I start learning a new tune or before I start practicing a new tune that we have been working on.

**You've got to have good tools to build anything.**

*Gordie:* Yeah, without that fundamental foundation, you can't build on anything.

*Garry:* I actually spent a few years doing scales. I had a way of mixing up how I played them not just one to eight and back down again. I had a way of sort of mixing up where I started in the scale and all that. I tell people this and I don't know if they believe it; I was doing this after a few years, then one day and it was the weirdest thing, where I could see every note on the guitar neck. I could just see where every note was. It was really weird. I found that really helped me just moving around a little bit and actually being able to improvise. Really that was a tremendous help.

**That's wonderful, would you guys give me three names that were inspirational to you as players. Who inspired you to pick up your instrument or to work harder at it?**

*Gord:* Well Earl of course, for a banjo player, I think everybody has got to start somewhere and that's with Earl for Bluegrass anyway. I'd say JD Crowe and probably Ron Block just because of his solid playing.

*Hugh:* There's Kenny Baker of course, but I wouldn't say, I don't think of individual fiddle players that I've endeavored to sound like. I don't think I could do it even if I tried. Like Garry was saying, your style is part of your personality right? I'm inspired to play fiddle tunes. And just like Tim was saying; the sound of the music as a whole, I find that inspiring.

*Garry:* I hate to say, just to show you how old I am. When I picked up the Guitar, Doc Watson's first album that he was on, when the Newport Festival albums came out. He just continued to inspire me ever since. And just after that Gordon Lightfoot's first two or three albums and whoever it was playing Guitar on it, there were a couple of guys, who names I forget, it was

awesome. I would drive my parents crazy; sitting in front of, in those days, the high fidelity thing, playing them over and over; and many years later, Tony Rice.

**Yes of course, for sure and Tim?**

*Tim:* For me it mixes together a little bit, you know when I first started listening to Bluegrass I liked it a whole lot. I started as a Banjo player in Bluegrass. I played Guitar, Banjo and Mandolin as well but for me the first thing was when I started really listening to Hot Rize. That band really turned it over for me. Because of the singing and just the way the whole band held its weight rhythmically really sounded for me. As a singer, what propelled me forward was Tim O'Brien's singing and songwriting. But his rhythmic playing on the Mandolin was just fantastic. I've always really enjoyed the way it worked out. So as a player, Adam Steffey's playing was always magical, really wonderful. I don't play anything like him but I love to hear it. Also, John Reischman, we get to see him quite a lot around here. Ronnie McCoury's playing, that straight up Bluegrass style. There's nobody beats Ronnie McCoury in doing that stuff, you know. So there's Roland White too, there's something in Roland White's playing that I find really kind of cool and inspirational too.

**How has being a Bluegrass musician changed for you since the start of the band?**

*Garry:* I'm much more relaxed. I used to break out in a sweat every time we got out on stage. I'd start something and then I'd just freeze. I'm much more relaxed on the stage from when we started.

**I know that's something a lot of musicians struggle with. Nerves tighten everything up and then you can't play worth a darn. Is there something special you do that helps?**

*Garry:* I think it just came with experience. Just get up there and work through it.

*Gordie:* To add to what Garry was saying, I think that when you first start out practicing its fun and performance is hard work. Now after three or four years we found that that turned around and we started to have fun on stage and started to work harder in practice. And I think that's the sort of thing that happens when a band sticks together for awhile.

**That a good point for sure! Tim?**

*Tim:* I joined this band later on in its existence, so some of my experiences came from other bands. For me I think what happens is at a certain point you start to really listen to what's going on. When you first start your just hoping your gonna get to your break and get through it without crashing terribly. So you're playing but I don't know if you're truly listening to what's going on. It's the dynamics of what's going on that particular night. Each performance is different. So as a musician, over the years, I've become a much better listener. I really enjoy the interplay that happens when you're really listening carefully to what's going on.

**Yes, so much of the music is in the moment. Your solo is not going to be the exactly same each time because it's created in the moment.**

*Tim:* Right.

*Hugh:* By being in 5 on a String, my playing has improved by a huge amount. It's just a powerful band. I mean that in a lot of ways. As Tim and Dan were saying, we all like each other and that is a power that really comes through on the stage. The skill of the players, I'm talking about the other guys here, is astounding and you can't help but raise your bar. When I first joined, I think one of the first gigs we were playing was the Chilliwack Bluegrass festival and I was terrified. Because it's a pretty big stage, lots of people, and here I am with these guys that everybody knows are great players and I was kind of discouraged thinking I wasn't playing very well. And I just went, well, you can either give up or you can get your ass in gear and start playing better and thankfully I did the second.

**You touched on another subject I wanted to briefly ask about. Do you have any memorable festivals?**

*Garry:* Playing Darrington. First time and second and third time for that matter, that was great. Cause that's a real hard core traditional bunch down there and to be able to get up there, that was a thrill!

*Gord:* Blueberry too was a sort of highlight I think, in that we were treated so well there and so much like the big stars that are on that show. They always have three or four major artists at Blueberry and we were just lowly bottom of the bill band. But never the less, we were treated so well by them and we really felt that it was a great experience to go there.

*Tim:* I've enjoyed all of the festivals that we played, because we played most of them more than once and they've all been a great deal of fun, but there's one in particular. We'd been on the road about a week and a half and we came home for a week and then went over and played Coombs. We had played a whole whack of festivals and gigs, so we hit the stage like greased lightning, we were so tight cause we've been together so much. We were at the top of our game; it was really a lot of fun!

**Yeah it makes a big difference when you're hot off the skillet and you come out on stage. Are you working on any new recording projects at all?**

*Gord:* We're working on 3 or 4 new tunes right now and they will probably end up on our next record. We like the sound that is coming out of all of them so I think we're headed in that direction. As you can see, (laughs) we're 25 years old and we've had 5 albums so it takes us about 5 years between albums. From when we start one it's usually about 2 years before its finished, just trying to get everybody in the same room at the same time.

**How long would you say you spend on the road in a year?**

*Gord:* Oh every summer we try and do a road trip of some sort and sometimes we get a couple of events in the summer usually for eight or nine days, maybe ten days on the road is about all we can stand each other. (smiles)

*Garry:* There are other demands, so that we can set out on a weekend or early in the week and fill something up and make a weekend festival. Its time then to get back home, and deal with real life after that.

**I've got two more questions here; One, if you could change anything in the music industry today, what would it be?**

*Garry:* The problems with crossing the border. For amateur bands to cross the border legally to play in Washington State is almost impossible now. It used to be a lot easier of course before 911 and all that, there wasn't nearly as many restrictions as there are now. But it's virtually impossible for small time Canadian bands like us to go down and play legally in Washington State.

*Hugh:* I wish it was more lucrative to play live, you know locally. In Vancouver it just seems like there's hardly any small to medium sized venues where you can just put on a concert and actually make some money on it. We're not in it for the money obviously, but it's nice to get compensated. Anytime we earn any money it's as part of a festival. Which is great, and a lot of fun but it would be nice just to play somewhere on a Saturday night and come out with some cash in your jeans.

*Tim:* I would concur with you, because it just seems more and more the expectation is that you're going to give your playing for free for exposure. I don't know too many restaurateurs who are going to come and cook at my house on the weekend for exposure. It's great to get up and play and new bands tend to want to do it more but it's really hard to convince everybody to stop taking those kinds of gigs. We're not in it for the money, we're playing Bluegrass music you know, but it would be nice to not lose money sometimes. Another thing would be to have a regular gig, playing once a week or even once a month all through the year where you're going to the same place so you can set up where you're comfortable. You can, you know, show some of your new stuff and see how it's going over. Try out Dan's terrible jokes, (laughs) something like that. Because you need that as a performing band, you need to get up in front of people. You need that to stay on top. You need to be able to play.

**One last question, because the mandate of Bluegrass Canada Magazine and their website is to promote Bluegrass Music in Canada, what do you think we can all do to encourage more Bluegrass Music in Canada?**

*Garry:* Well support your local festival that's for sure. That's the big one.

*Hugh:* ...and local Bluegrass Societies, clubs, you know, join those and play in those.

*Tim:* I think you really need to support music by going and seeing it live. No matter what kind of music it is. People need to get out and go see a show. Get off your bums and get out and sit somewhere and watch music. That's what drives music forward. Pop music is playing in big

stadiums all the time, they don't need us. They have got enough money! Get out and watch live music. That's a big thing. Take every opportunity to spread the word that Bluegrass is great.

**It has been an absolute pleasure getting to know you all a little bit better and I sure hope I get a chance to sit down and do some pickin' with you the next time we see each other.**

Absolutely, thank you Bryon.

**I can't say thank you enough for you guys taking the time out to do this I really appreciate it.**

We thank you, our pleasure.

The band "5 on a String" is made up of Garry Stevenson on guitar and baritone vocals, Gordie Sadler on banjo and lead vocals, Dan Mornar on bass and lead and tenor vocals, Hugh Ellenwood on fiddle and Tim Eccles on mandolin and lead and tenor vocals. They are all exceptional musicians and delight audiences everywhere they play with their tight traditional bluegrass sound and genuine enjoyment of each other and each others' musical skill. Make sure you check out their new CD "25 Years to Life".