



Twelve

Tunes



From

Three Fellas

(Barry Mitterhoff • Wayne Fugate • Michael Sassano)



Twelve Tunes From Three Fellas

By ...

Barry Mitterhoff
Wayne Fugate
Michael Sassano



"Three Other Fellas"

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Wayne's **A. Lawrence Smart** "A" ~ Barry's 1942 **Gibson** F-5 ~ Michael's **Monteleone** "Baby Grand"

About The Notation Used In This Book

Suggested fingerings appear as small numbers directly above the notes, like this:



Pick Direction

Down strokes appear as 


Upstrokes appear as 

Navigation

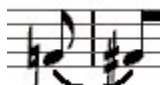
D.C. - Means go to the beginning of the piece


D.S. - Means go to the sign

 - This is the sign referred to by **D.S.**

 - Go to the **CODA**

Other Symbols

Slides appear as 

Triplets look like this  and can be played in a variety of ways ... (cont'd)

... *cont'd*) that include

H H V
H P V
H H H
H P P
H H P

where “H” = a hammer on and “P” = a pull off. Remember that a triplet’s rhythmic value is one beat.

Finally a quintuplet appears like this



Remember that like a triplet, a quintuplet’s rhythmic value is also one beat.

About Tablature

Our collective bias leans strongly towards suggesting that you take some time and learn to read standard notation. Learning how to read “real” music can open up the door to whole new worlds of music that would be difficult (if not impossible) to learn by ear and simply isn’t available anywhere in TAB.

Having said that, TAB is provided for each of the tunes in this book for those among you who promise faithfully to learn to read standard notation someday ☺ but just don’t have the time to do it right now.

The TAB in this book looks like this ...



You won’t find any surprises here. The “G” string is represented by the bottom line of the staff with the D – A & E strings on successive lines. The numbers represent the fret on that string where the note is played. The note “flags” indicate the note’s rhythmic value.

BARRY'S TUNES



Pour Tessa - I wrote this in 1981 when I was playing with “Tony Trischka and Skyline”. It was the first band where I really felt pushed and inspired to write tunes. Tony wrote one to three tunes a week! That encouraged me. Most of the pieces I write are specifically geared to the mandolin. I wrote this tune for Tessa, the daughter of a friend. I was fooling around in Eb and I realized that the key is really smooth for the left hand to work in. I made up a melody – it started as kind of a swing fiddle tune and we (Skyline) added some chord changes that made it more of a bop tune.

Hell's Bells – This is a bluegrass – based tune I wrote a few years back. Like a few other pieces I've written, the bluesy tonality was inspired by the playing of (bluegrass fiddler) Tex Logan. Hells Bells! is an exclamatory expression I first heard from my wife Stephanie, with no satanic messages intended. Only after I decided on the title did I realize that (rock group) AC/DC had used it already. Sorry boys!

The A section is loosely modeled after Bill Monroe's “Stoney Lonesome” but with a blues tonality and with a chordal figure for a tag. As a matter of fact, the introduction, which has a big band horn feel is just an extension and reharmonization of the chord figure in the tags of the A section. It is impossible to get the full sound of the introduction with just a mandolin, because some of the chords have five or six notes; make sure to try it with a guitar or bass providing the other parts of the chords.

The B section modulates to the key a fifth away (F) and is played with a pulsating eight-note rhythm – unlike the bluegrass feeling of the A. It's a pretty straightforward blues melodic line until the chords change chromatically at the end of the B section. This is the trickiest part of the tune. I either play it in first position, or refingered in the third position up the neck.

Silk City – “Silk City” is a swing mandolin tune that is the title track of my Flying Fish Records CD. It basically has three sections with the A minor section appearing with three different endings (A part – 1st ending, A part – 2nd ending leading to the B part and the 3rd leading to the C part). The first section was inspired by Jethro Burns and recalls the “Lullaby of Birdland” (the repeated c-b-a triplet should be played as a jaunty pull off). The B section is done in Texas fiddle –tune style with the moving bass line in the guitar accompaniment. The last section was inspired by a C-F minor chord change in an Anita Baker tune.

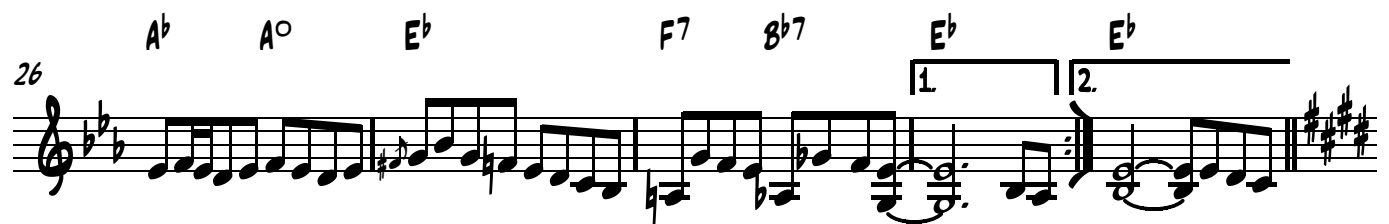
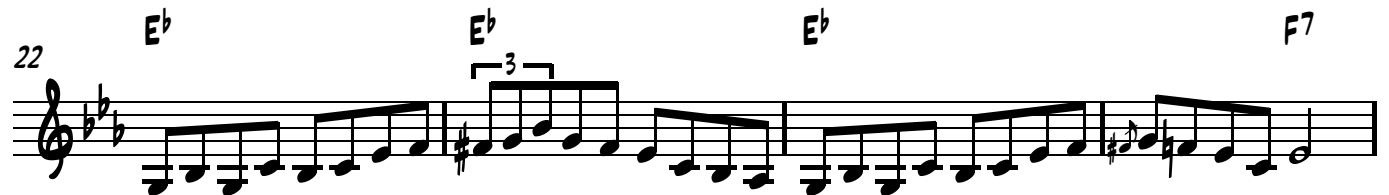
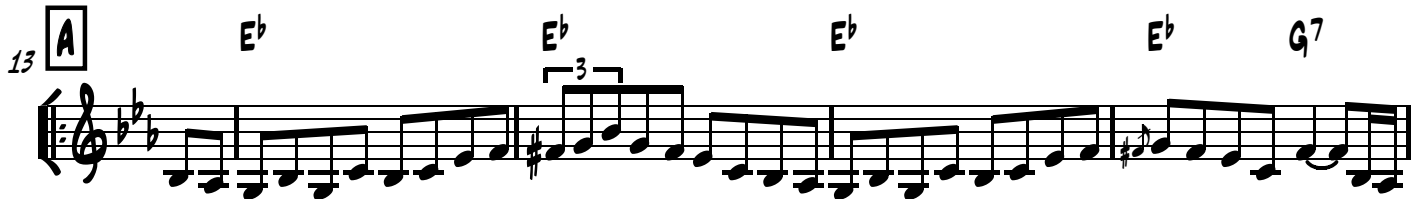
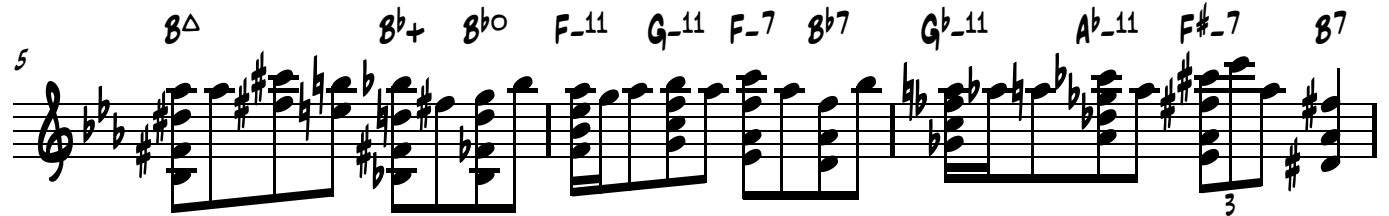
Good Night Tessa – In 1981 I wrote “Pour Tessa” (see above) for the daughter of a friend. In 1996, I penned this lullaby for my own daughter, also named Tessa. The blues kick in at the end when the “lullabyee” declares her own feelings about going to sleep. You can hear the recorded version of this tune featuring Richard Greene's blues and swing infected fiddle, on Silk City's “Time” CD available on Sliced Bread Records.

POUR TESSA

B. MITTERHOFF

INTRO

A^bΔ D^bMAJ⁹ D-7 C-7 C^o G-7 G^b7



31 B E E F#7 B7 E E

35 G E7 A- Bb7

39 Eb Eb Eb Eb F7

43 Ab A° Eb F7 Bb7 Eb Eb Ab

47 Ab A° A° G- D/F#- G-/F C

51 F- Bb Eb

POUR TESSA

B. MITTERHOFF

INTRO

A^bΔ D^bMAJ⁹

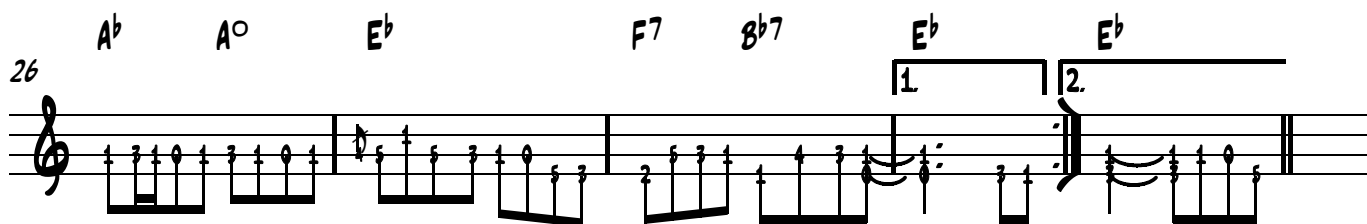
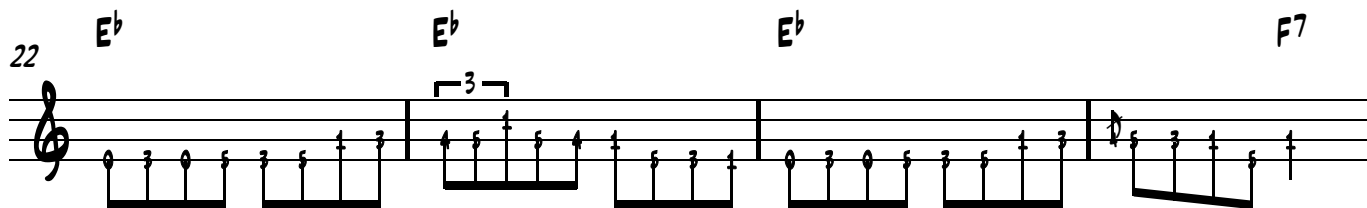
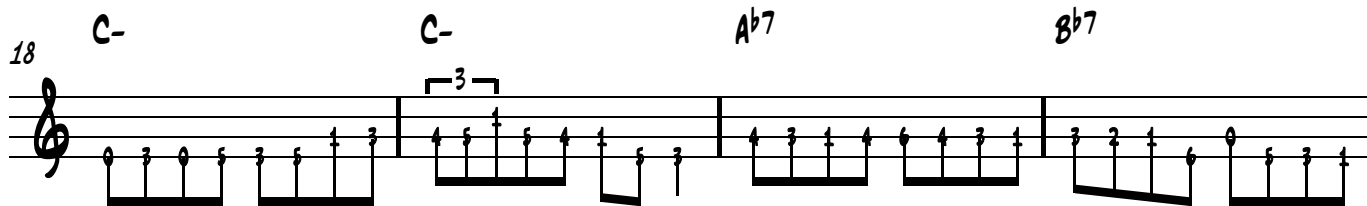
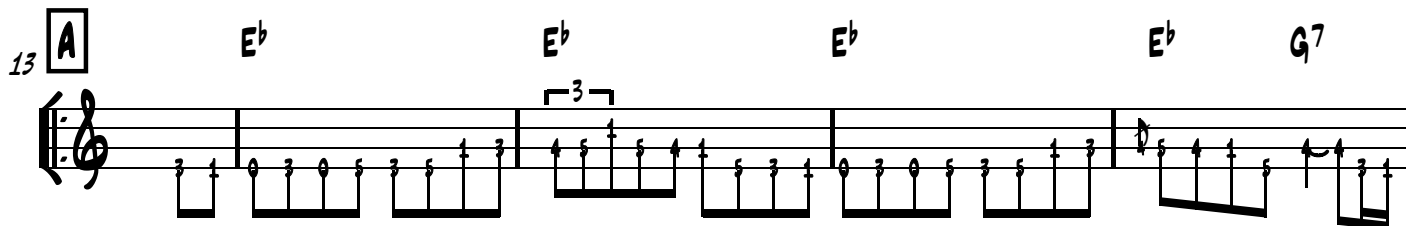
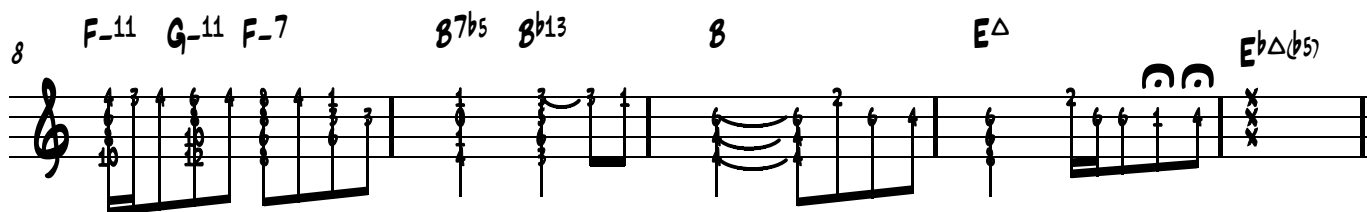
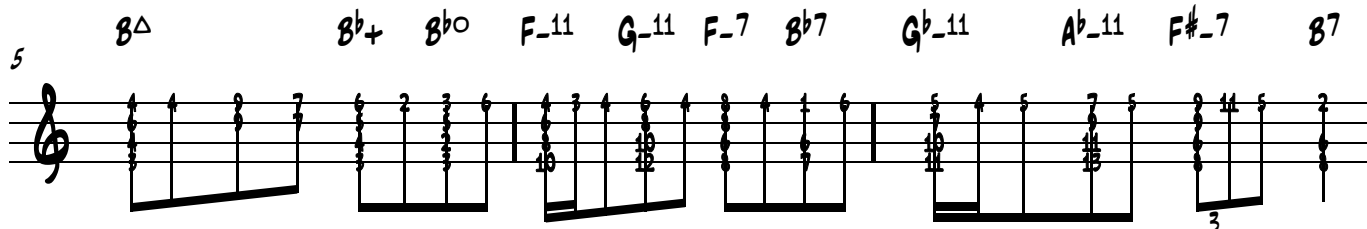
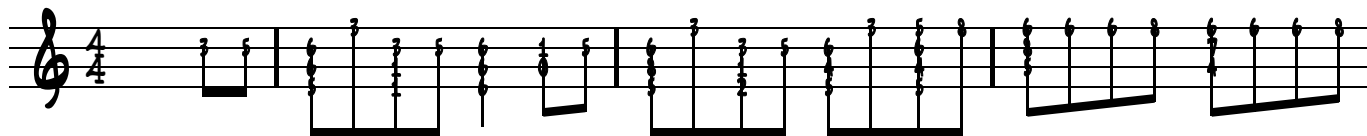
D-7

C-7

C^o

G-7

G^b7



31 **8** E E F#7 B7 E E

35 G E7 A- Bb7

39 Eb Eb Eb Eb F7

43 Ab A° Eb F7 Bb7 Eb Eb Ab

47 Ab A° A° G- D/F#- G-/F C

51 F- Bb Eb

HELL'S BELLS

8. MITTERHOFF

A7b5#9 **D7b9**
 5 **G7#5#9** **D^b13**
 9 **C-11** **B7b5** **B^bADD⁹**
 13 **A** **B^b** **B^b** **B^b** **B^b** **E^b**
 17 **B^b** **C7** **E^b7** **A^b7** **A^b7** **F**
 21 **E^b7** **A^b7** **A^b7** **D^b7** **G^b7** **G^b7** **E**
 25 **B** **F** **F** **F** **F**
 29 **F** **F** **F** **F**

HELL'S BELLS

B. MITTERHOFF

A7^b5[#]9 **D7^b9**
 5 **G7[#]5[#]9** **D^b13**
 9 **C-11** **B7^b5** **B^bADD⁹**
 13 **A** **B^b** **B^b** **B^b** **B^b** **E^b**
 17 **B^b** **C7** **E^b7** **A^b7** **A^b7** **F**
 21 **E^b7** **A^b7** **A^b7** **D^b7** **G^b7** **G^b7** **E**
 25 **B** **F** **F** **F** **F**
 29 **F** **F** **F** **F**

SILK CITY

B. MITTERHOFF

A A- B-7(b5) E7 A- B-7 Bb7

1. A- D D- A B7 B- E7

2. A- D D- A B7 B- E7

B A B- G#7 C#- F#- B- E7

A B- G#7 C#-

21 F#- B- B-7(b5) E7

The image shows measures 21 through 24 of the song 'The Sound of Silence' in G major. Measure 21 starts with a treble clef and a key signature of two sharps (F# and C#). The melody begins with a quarter note G4, followed by an eighth note A4, and a quarter rest. Measure 22 features a triplet of eighth notes: B4, C#5, and D5. Measure 23 continues with a quarter note E5, a quarter note D5, a quarter note C#5, and a quarter note B4. Measure 24 begins with a quarter note A4, a quarter note G4, and a quarter note F#4. The final measure of the system (measure 25) shows a triplet of eighth notes: E4, D4, and C#4, followed by a double bar line and a key signature change to one sharp (F#).

24 **C** A- B-7(b5) E7 A- B- Bb7

28

32 D C F- B^b7 C D- G⁷

32 33 34 35

36 C F- B^b7 E^b C- B- E⁷

36 37 38 39 40 41

SILK CITY

B. MITTERHOFF

A

A-

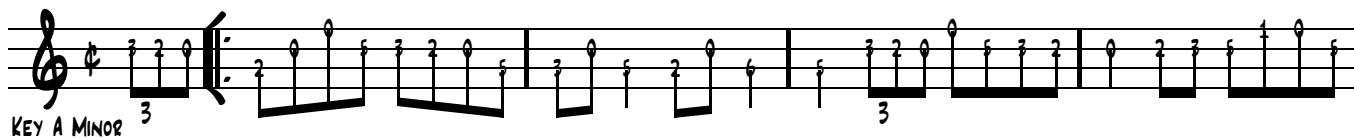
B-7(b5)

E7

A-

B-7

Bb7



1.

A-

D

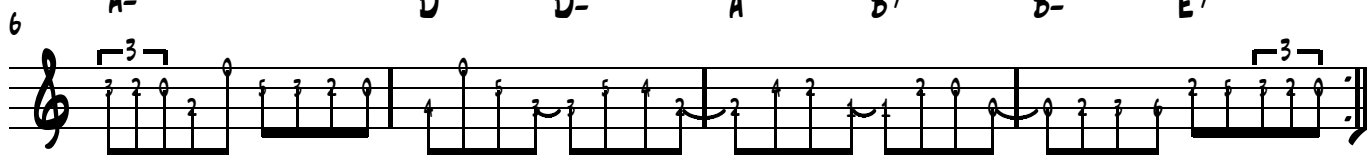
D-

A

B7

B-

E7



2.

A-

D

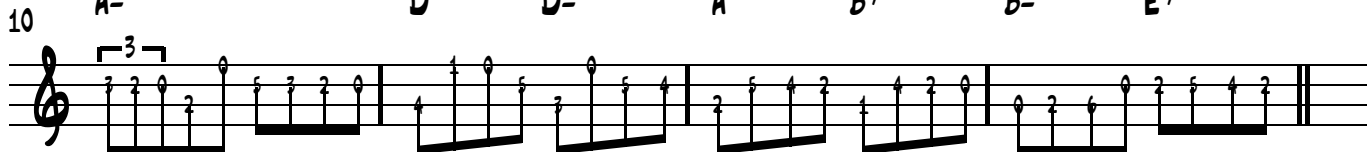
D-

A

B7

B-

E7



B

14

A

B-

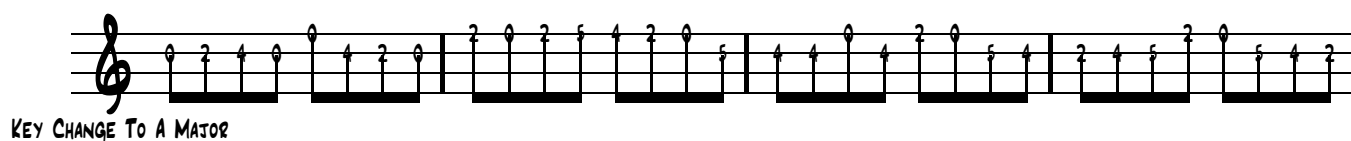
G#7

C#-

F#-

B-

E7



A

B-

G#7

C#-



21 **F#-** **B-** **B-7(b5)** **E7**

24 **C** **A-** **B-7(b5)** **E7** **A-** **B-** **Bb7**

KEY CHANGE TO A MINOR

28 **A-** **C7** **Bb7** **Eb** **Ab7** **Db** **G7**

32 **D** **C** **F-** **Bb7** **C** **D-** **G7**

KEY CHANGE TO C MAJOR

36 **C** **F-** **Bb7** **Eb** **C-** **B-** **E7**

GOOD NIGHT TESSA

8. MITTERHOFF

$\text{♩} = 126$

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28 29 30

31 32 33 34 35

Chords: F/G, C/G, Eb/G, Bb/G, Eb, E-7, CΔ, D7sus, A-7(b9)/D, G/D, D#o, E-, C, D, A-7(b9)/D, G/D, A-7(b9)/D, G, F/G, C, Eb/G, Bb, F/G, Db9, C7, F7, F#7, G, A-7(b9)/D, G/D, A-7(b9)/D, G/D, D#o

36 E- C D A-7(b5)/D G/D

41 A-7(b5)/D G 3 F/G C E^b/F

46 B^b F/G D^b9 C7 F7 F#7 G

51 **B** F#-11 B7 E- E- F#-11

56 B7#9 E- E- A-11 E7#5

61 C^Δ C^Δ E- A7 A- D7

GOOD NIGHT TESSA

B. MITTERHOFF

♩ = 126

1-5 F/G C/G E^b/G B^b/G

6-10 E^b° E-7 C^Δ D7sus

11-15 A-7(♭5)/D G/D A-7(♭5)/D G/D D#°

16-20 E- C D A-7(♭5)/D G/D

21-25 A-7(♭5)/D G F/G C E^b/G

26-30 B^b F/G D^b9 C7 F7 F#7 G

31-35 A-7(♭5)/D G/D A-7(♭5)/D G/D D#°

36 E- C D A-7(b5)/D G/D

41 A-7(b5)/D G F/G C E^b/F

46 B^b F/G D^b9 C7 F7 F#7 G

51 B F#-11 B7 E- E- F#-11

56 B7#9 E- E- A-11 E7#5

61 C^Δ C^Δ E- A7 A- D7

WAYNE'S TUNES



I'm envious of people that can decide to write some music, sit down and then, well ... write some music. What a gift!! Writing for me has never been a conscious process. When I "write" a tune it isn't so much that I've written it, its more like I refined it a bit after it revealed itself to me. The three original tunes I've presented here are perfect examples of that process (or lack thereof). They are also representative of some of the types of music that mean the most to me ... straight ahead bluegrass style fiddle tunes, traditional Celtic music and "bop era" forms of jazz and swing.

The Unreel – I've spent the majority of the summer vacations I've had in my life in a lovely town on the Southern coast of Maine ... York Beach. I guess you could say the place is my adopted home and over the years my family has grown to love it too. When my wife and I were younger and didn't have our three kids we'd often camp there at a campground directly across the street from the ocean. This tune fell under my fingers one foggy night while I was sitting in front of our tent just sort of half paying attention to what I was playing and half listening to the foghorn from the lighthouse off in the distance. It's a pretty straightforward fiddle tune that I was fortunate enough to record a few years later on Out To Lunch's CD. The recorded version pays homage to the entire mandolin family in the "C" part and through the end of the tune by employing a three part mandolin harmony with a mandola / mando-cello underpinning.

Katie's Lament – I was so possessed by the mandolin early on that I used to bring a relatively inexpensive instrument to work with me each day and leave it in the trunk of my car. I'd pack a lunch each day and at around 11:30 each morning I'd duck behind my desk and grab a few bites of it, poke my head back up to make sure the coast was clear than duck behind the desk again for a few more bites. The point of sneaking my lunch in this fashion was to free up my *entire* assigned lunch hour for practice. I'd run out to my car, grab the mandolin from the trunk and happily practice away while my co-workers, heading out for a sandwich, would look at me strangely. Anyway, the point of confessing all of this to you is to let you know that this tune is the product of one of those lunchtime practice sessions. I like to think that my Irish ancestors (from my Mother's side of the family) would be proud of it. I'd also like to think that my former employer would forgive me for weaseling a longer lunch hour each day.

Criminal Satisfaction – You study enough music theory, poke your nose in "The Charlie Parker Omnibook" often enough and listen to enough be-bop era jazz and this is what happens. With no warning, one night you sit down and an arpeggiated little jazz tune reveals itself to you. This tune's "brush with celebrity" is that the late actor Andy Kaufman of "Taxi" fame, heard us play it one night at a club in New York and had some really nice things to say about it afterwards. I hope you'll like it as much as he did.

Ookpik Waltz – Credit my wife Kathy for "discovering" this one. She first heard it as part of a soundtrack for the Hallmark Hall of Fame movie, "Stacking". She was instantly taken with it and it remains one of her all time favorites. I heard it again years later performed on hammered dulcimer by Walt Michael & Co. and just recently decided that it was time for me to learn it too. It really has a beautiful melody and the name is kind of cool too ... sort of sounds like it might be a kind of traditional Eskimo waltz ... if there is such a thing.

THE UNREEL

♩ = 160

W. FUGATE

4

8

12

16

20

23

27

30

33

Chord symbols: G, D, E, A, B-

First ending: A

Second ending: B

Third ending: C

Coda

To Coda

D.S.

THE UNREEL

♩ = 160

W. FUGATE

4/4

10 5 8 7 5 2 0 2 | 5 2 4 4 2 0 2 | 2 3 4 5 2 5 2 0 5

4

3 2 0 4 | 2 3 4 | 5 2 5 2 0 4 0 4 | 2 5 2 5 0 4 0 4

8

G D E A G A B- A-

12

D G A D B D A D

16

D E A D G D

20

B- G A D To CODA C

23

B- B- G A B- A

27

D E- D G A D D.S.

30

D A G D

CODA

33

23

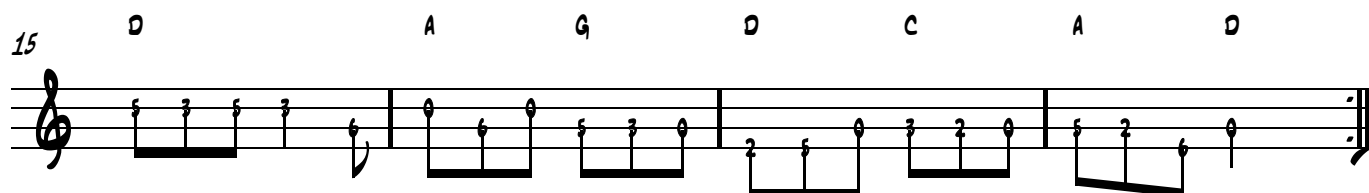
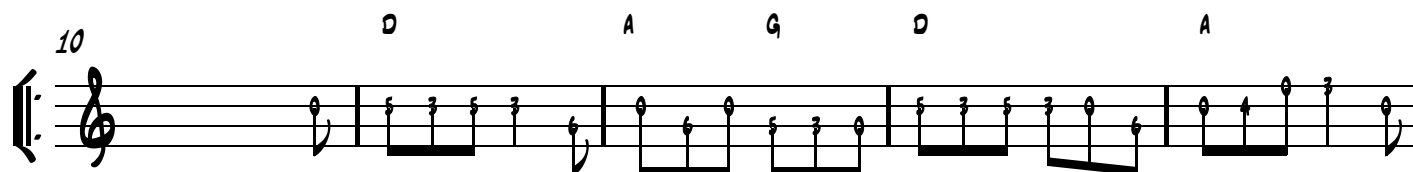
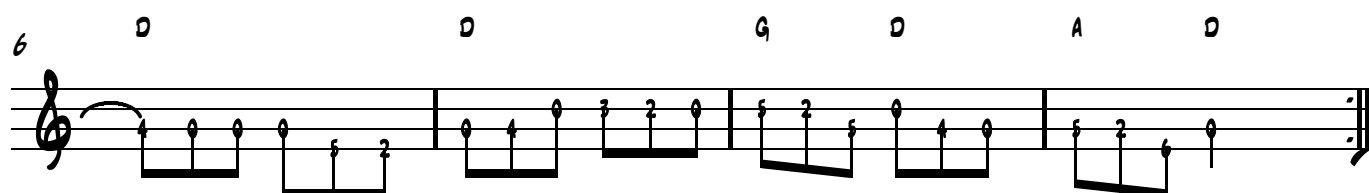
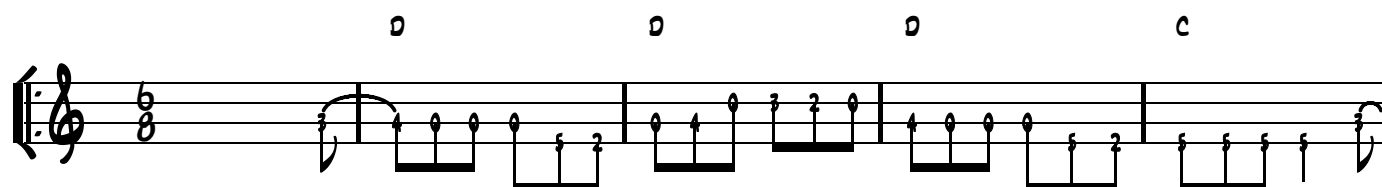
KATIE'S LAMENT

W. FUGATE



KATIE'S LAMENT

W. FUGATE

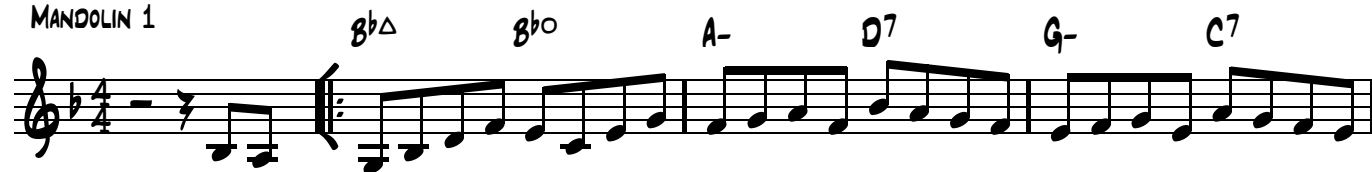


CRIMINAL SATISFACTION

W. FUGATE

♩ = 180

MANDOLIN 1



CRIMINAL SATISFACTION

W. FUGATE

♩ = 180

MANDOLIN 1

Chords: $B^b\Delta$, $B^b\circ$, A-, D^7 , G-, C^7

5 $F\Delta$, $C\circ$, $B^b\Delta$, $B^b\circ$, A-, D^7 , G-, C^7

9 $F\Delta$, $F\Delta$, G-, C^7 , $F\Delta$, D^7

13 G-, C^7 , $F\Delta$, $C^\#\Delta$, $C^\#\circ$, C-, F^7

17 B^b- , C^7 , $B^b\Delta$, $B^b\circ$, A-, D^7

21 G-, C^7 , $F\Delta$, $C\circ$, $B^b\Delta$, $B^b\circ$

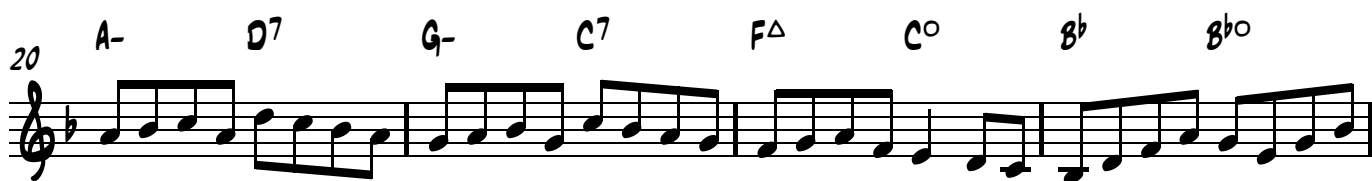
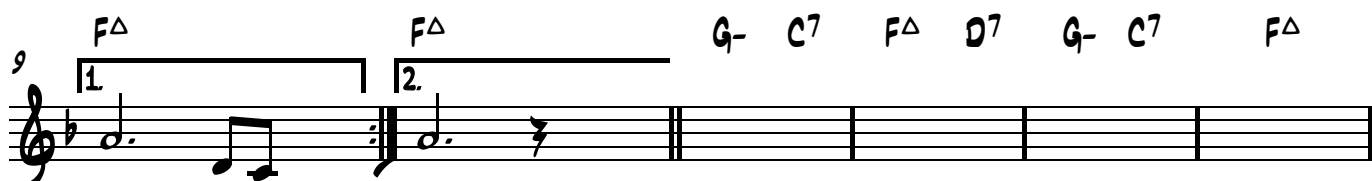
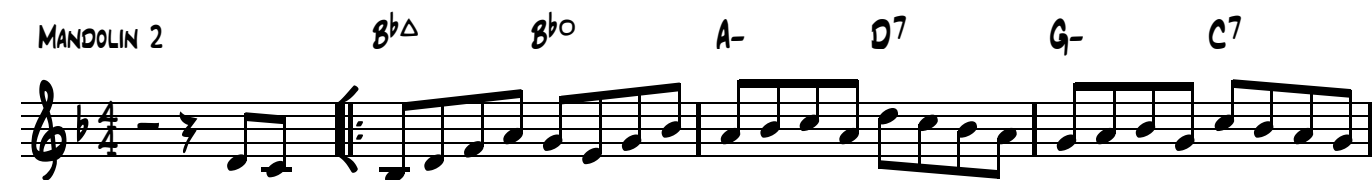
24 A-, D^7 , G-, C^7 , $F\Delta$

CRIMINAL SATISFACTION

W. FUGATE

♩ = 180

MANDOLIN 2



CRIMINAL SATISFACTION

W. FUGATE

♩ = 180

MANDOLIN 2

B^bΔ

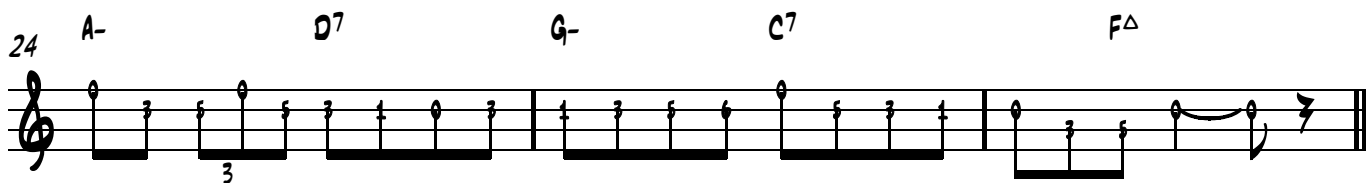
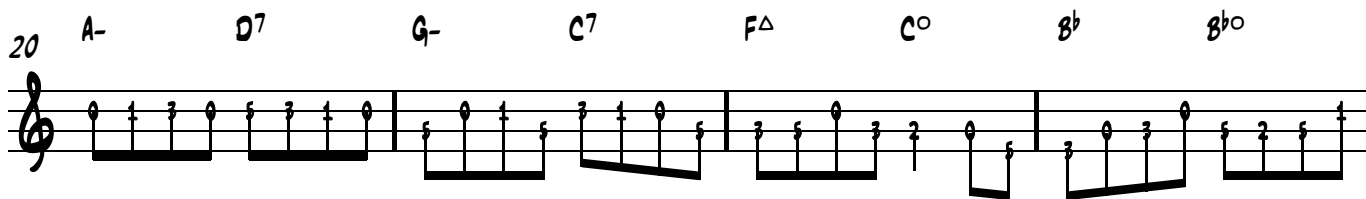
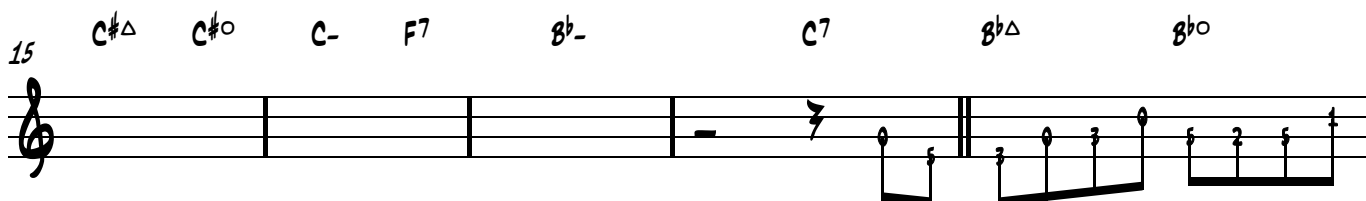
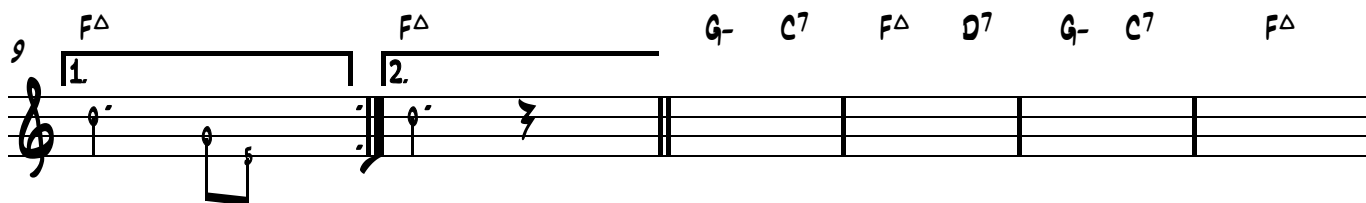
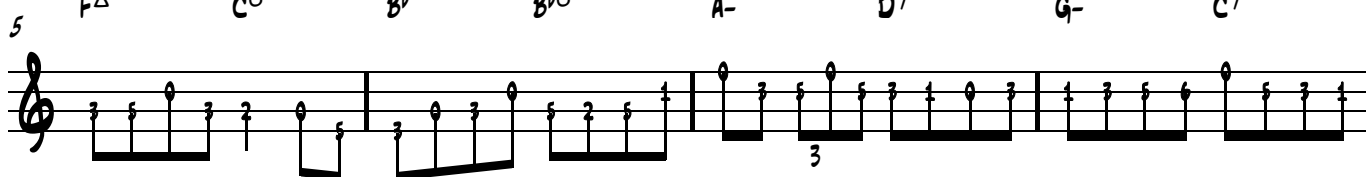
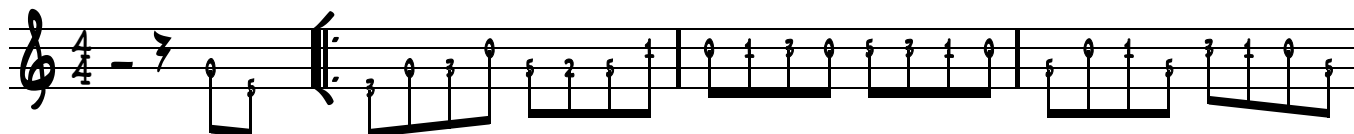
B^b○

A-

D⁷

G-

C⁷



OOKPIK WALTZ

♩ = 120

[illegible]

7 E- G G E- E- G

13 E- C D G To CODA G G

19 E- E- B- B- A- A- E-



Musical notation for measures 19-24. The key signature has one sharp (F#). The melody consists of eighth and quarter notes. Measure 19: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter). Measure 20: C5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter). Measure 21: F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Measure 22: B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter). Measure 23: E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter). Measure 24: A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter).

26 E- B- B- B- B-

31 A- A- E- D D.S.



35 **CODA**



OOKPIK WALTZ

♩ = 120

♩ = 120

Handwritten notation: G D G G E-

7 E- G G E- E- G

13 E- C D G *To CODA* G G

19 E- E- B- B- A- A- E-

26 E- B- B- B- B- B-

31 A- A- E- D *D.S.*

Handwritten notation: G

Handwritten notation: CODA

MICHAEL'S TUNES



Christopher's Landing - In 1994 my good friend and 'Out To Lunch' comrade, Howie Bujese started a jam that takes place once a month at a small pub in Bethel, CT. The physical space that hosted this jam was really small and as a result, you would often have 2 or more fiddle players locking bows. Someone once said it was like a brawl. That name stuck and to this day "The Fiddlers Brawl" continues to thrive and attract all types, levels, styles and ages of fiddle players. You never know what your gonna get.

Bob Christopher was a mainstay at the Brawl thru the 1990's. He was a lovely old time fiddler who was well into his 80's at the time. He played with an enthusiasm that belied his years, always had a warm smile and was a pleasure to be around. Sadly, Bob passed away in 1999. One night, at the end of The Brawl I decided to write a tune honoring Bob's memory and while packing up my gear, came up with the 'A' part. The finished product is Texas style tune complete with key change in the third part.

Jason's Tune - On nights when it's my turn to put my younger son, Jason, to bed, we either read, look at pictures or I will sometimes play mandolin while we lay in the dark. This tune started out as a little arpeggio exercise I was playing around with. I decided to "introduce" the arpeggio exercise to a cross picking exercise (at the end of the tune) and see how they would get along. They seemed to play nicely together and compliment each other ... "Jason's Tune" is the result. The cross-picked section (coda) could also be played as an introduction. Well, needless to say, this lullaby seems to do the trick after a typical hectic day... Nighty, Nite!!

Catskill Mountain Goosechase – Early on in my musical development I had the very good fortune of studying mandolin with the internationally acclaimed fiddler, Jay Ungar. After digesting a decent sized repertoire of fiddle tunes that were all played in the first position, Jay surprised me one day with 'The Chase' a tune that requires several position shifts. This was the first tune I learned that began to open up what had been at that time "all of the mysterious area on the fretboard above the seventh fret." The Catskill Mountain Goosechase remains one of my favorite tunes to perform live and is also a great tune to warm up on.

North Lake Waltz – Originally this tune was written for guitar. I was fooling around droning on the low "E" string with my thumb, picking out the melody my index and middle fingers. It turned into a very sweet and relaxed melodic waltz that also works quite nicely on the mandolin. Having composed this tune while enjoying a rare, relaxed moment around my house, I named it after the road (and the lake) we live on ... North Lake Boulevard.

CHRISTOPHER'S LANDING

♩ = 180

M. SASSANO

A

D

G

A



LAST TIME TO CODA



B

10

D

D

D



14

G

A

G

D

3



C

17

A

D

D



20 A A D A

24 A A B E

28 A A D A

32 D D#° A F# E A G# G D.C.

36 CODA

38

CHRISTOPHER'S LANDING

♩ = 180

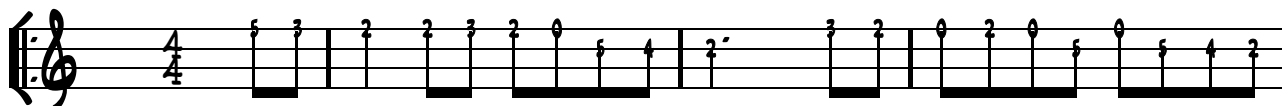
M. SASSANO

A

D

G

A



LAST TIME TO CODA



5

D

B-

D

G

A

D



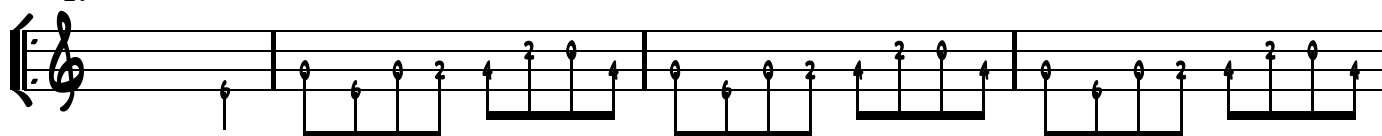
B

10

D

D

D



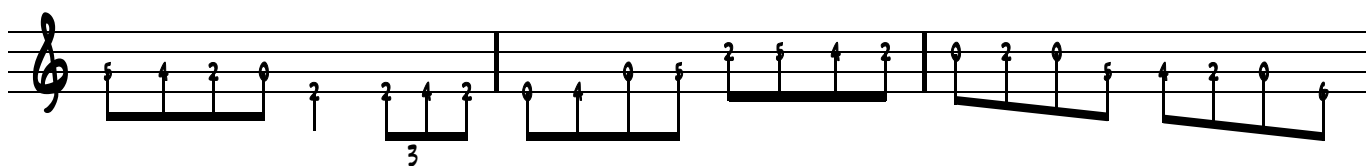
14

G

A

G

D



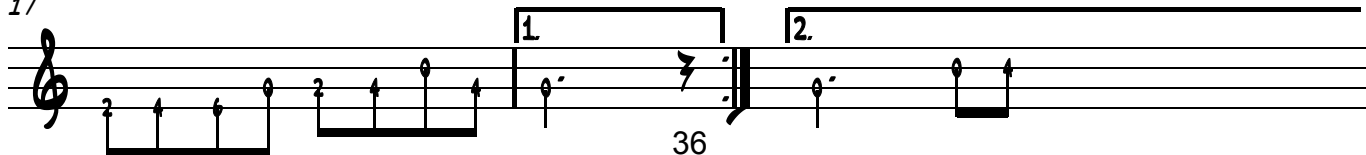
C

17

A

D

D



36

20 A A D A

24 A A B E

28 A A D A

32 D D#° A F# E A G# G D.C.

36 Coda

38

JASON'S TUNE

M. SASSANO

♩ = 100

G A- B- C G D

5 G A- B- C G LAST TIME TO CODA

9 G C

13 D E- E- G D

17 G G G C

21 D E- E- G D

25 G D.C. CODA

29 1. 2. G D G D G

38

JASON'S TUNE

M. SASSANO

♩ = 100

G A- B- C G D

5 G A- B- C G LAST TIME TO CODA

9 G G C

13 D E- E- G D

17 G G G C

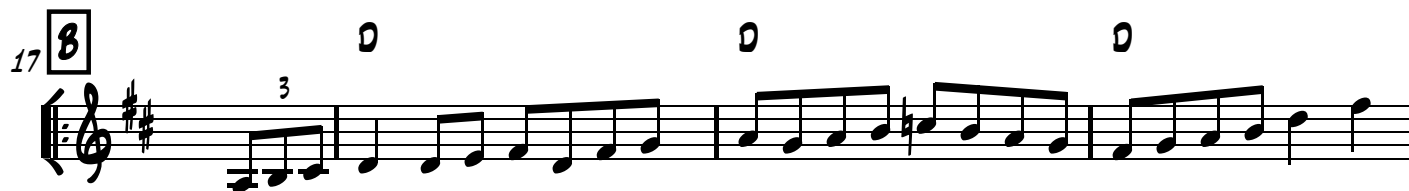
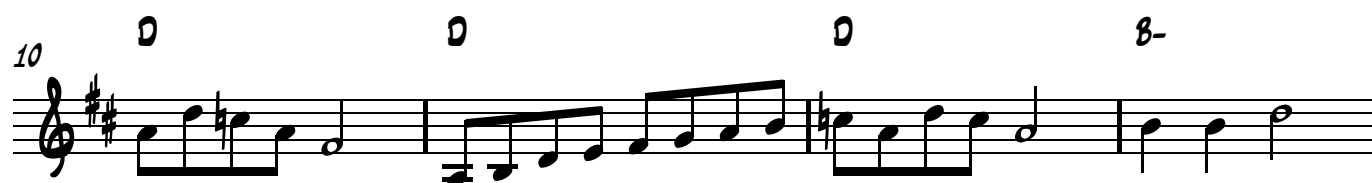
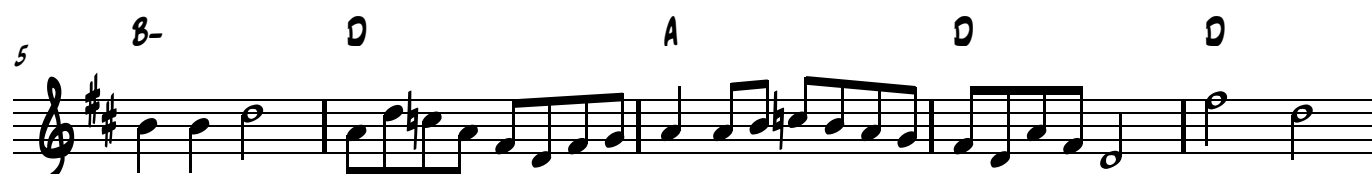
21 D E- E- G D

25 G D.C. CODA

29 1. 2. G D G D G

CATSKILL MOUNTAIN GOOSECHASE

JAY UNGAR



31 **C** B- B- D B-

36 B- D D⁷ G G[#] A

40 D B- B- D

44 B- B- B- D D⁷

48 G G[#] A D D.C. **LAST TIME TO CODA**

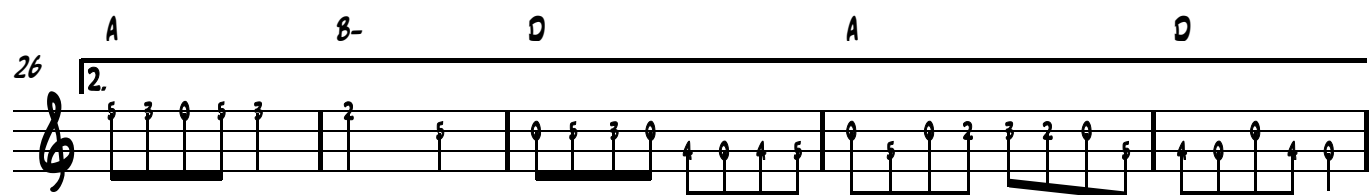
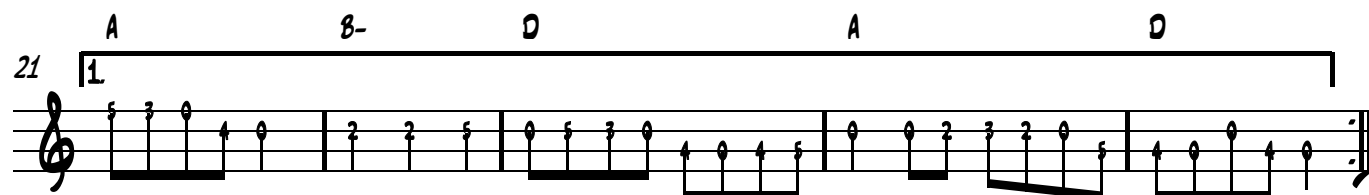
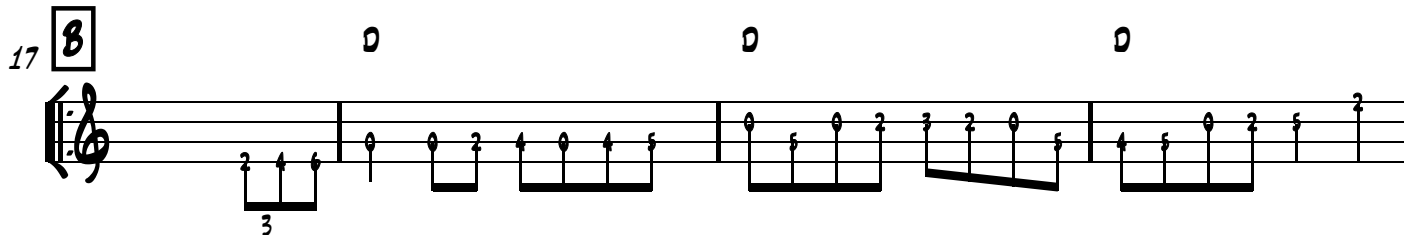
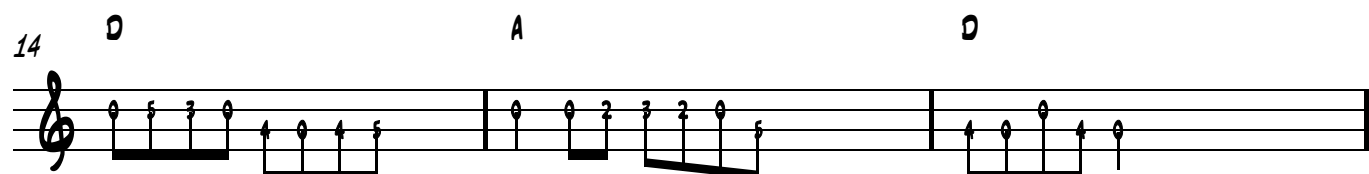
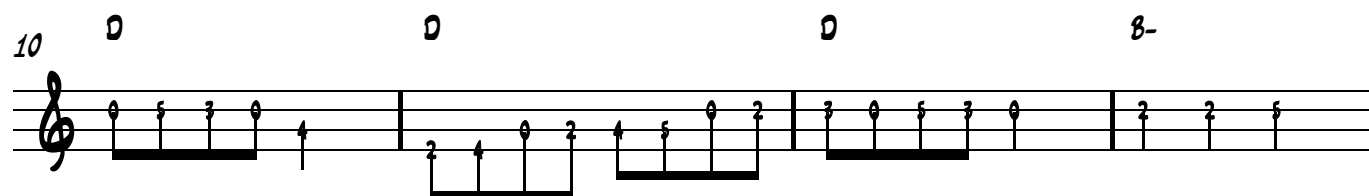
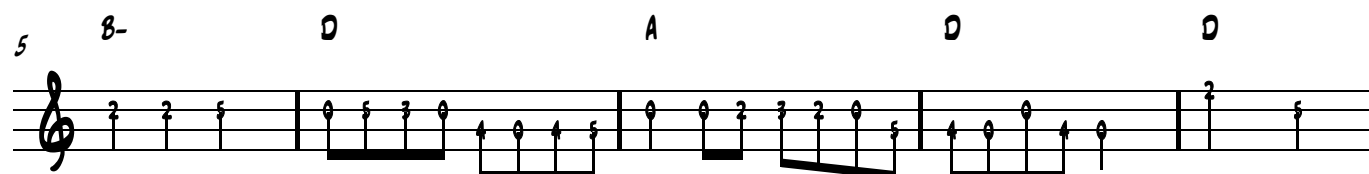
CODA 51 **D**

CATSKILL MOUNTAIN GOOSECHASE

JAY UNGAR

♩ = 180

A



31 **C** B^- B^- D

35 B^- B^- D D^7 G $G^\#o$

39 A D B^- B^-

43 D B^- B^- B^-

47 D D^7 G $G^\#o$ A D **D.C.** **LAST TIME TO CODA**

CODA 51 D

NORTH LAKE WALTZ

M. SASSANO

♩ = 100

Chord progression: E E F#- B7

6 E E F#- B7 E 1. 2. E

11 F#- G#- F#- E F#-

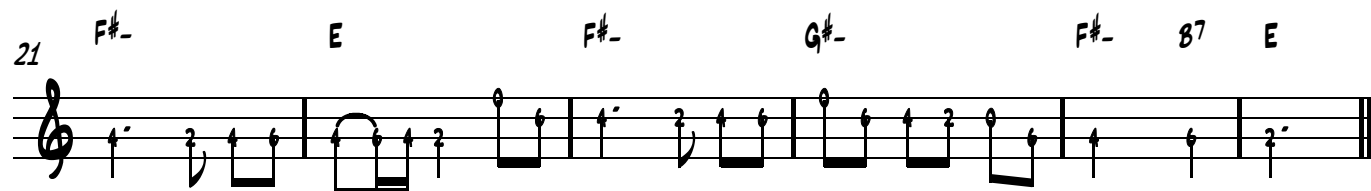
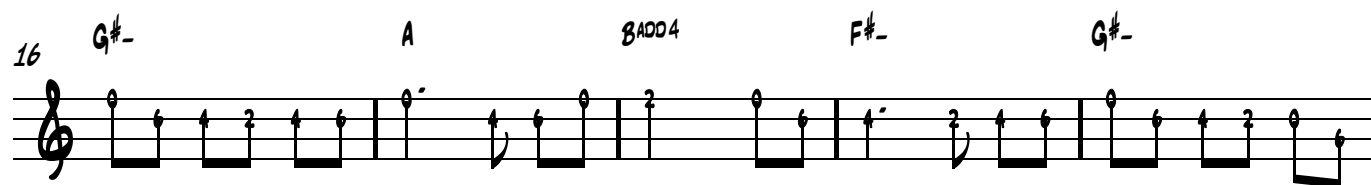
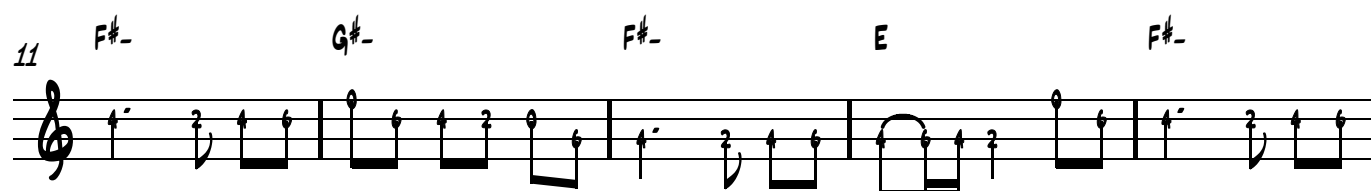
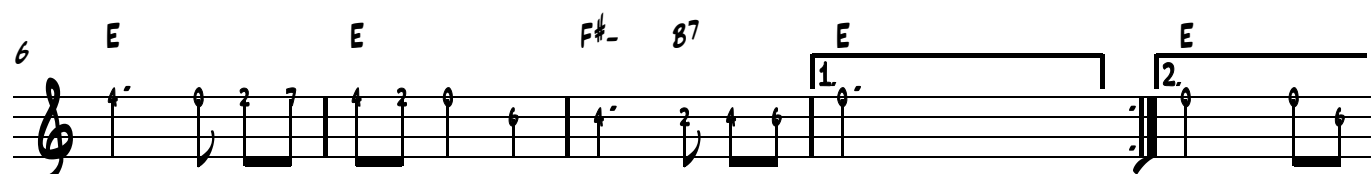
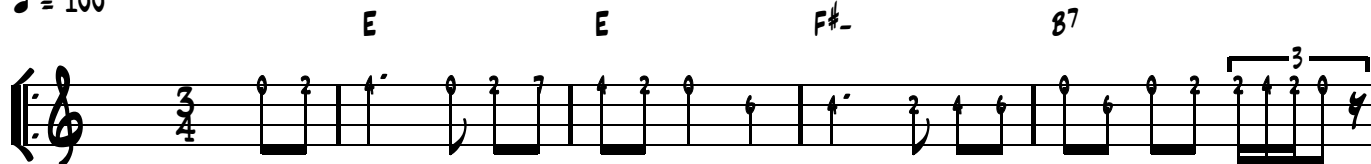
16 G#- A BADD4 F#- G#-

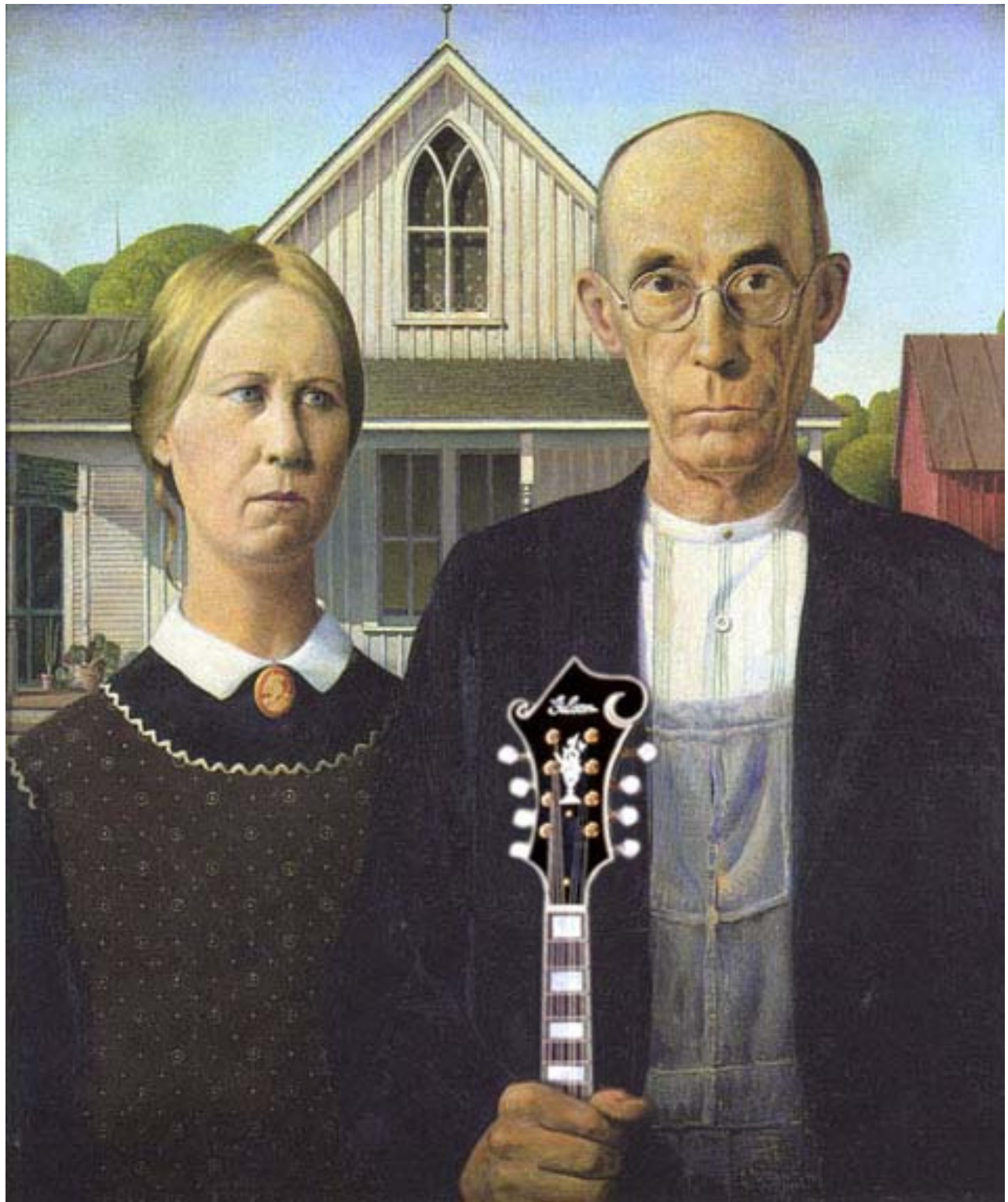
21 F#- E F#- G#- F#- B7 E

NORTH LAKE WALTZ

M. SASSANO

♩ = 100





ABOUT THE AUTHORS ...

BARRY MITTERHOFF - Based out of a small town in New Jersey, Barry Mitterhoff is a mandolinist who absolutely refuses to be pigeonholed into one style, despite the ease with which a writer in this sort of database can click on a key that says bluegrass. Of course, like just about every mandolinist around, Mitterhoff got into bluegrass music and has played his share of it. He became closely associated with banjoist Tony Trischka, who helped take that genre just about as far out as it has ever gone, thus forever associating Mitterhoff with the progressive bluegrass movement and even beyond that, the avant-garde bluegrass movement. He is most certainly being watched by "the bluegrass police," as described by his fellow mandolinist Jimmy Gaudreau, also not a player who liked to do things the way they are supposed to be done in bluegrass. Mitterhoff has become involved in several different styles that are firmly outside the bluegrass camp, working regularly with a klezmer group and through his good sight-reading abilities becoming drawn into both theater and film music. In the film *You've Got Mail*, it is also a case of "you've got Mitterhoff," as this is one of the Hollywood soundtracks he appears on. And despite whatever connections he has with progressive or avant-garde music of any persuasion, he is also a respected player in the old-time music field, having maintained a long-standing relationship with the wonderful Appalachian singer Hazel Dickens. Meanwhile, he is studying the choro music of Brazil.

Junior high and high school were where the young Mitterhoff began developing enthusiastic interests relating to music. The relationship with one of his closest playing associates, guitarist Danny Weiss, stretches all the way to 1963, and the two began playing music together when they were juniors in high school. By then, it was the late '60s and rock had taken over everything. Mitterhoff introduced his friend to bluegrass as Weiss was still in rock-out mode. As for the mandolin, it was put into Mitterhoff's hands for the first time by his aunt Sylvia Reuben, who played the instrument in the Workman's Circle Orchestra, a 15-piece mandolin group in Newark, NJ. She had taken up mandolin as a teenager. When she heard of her nephew's budding music interests, at that point mostly confined to the guitar like many a teen with rock in his head, she offered him the mandolin and he began to fool around on it. Coincidentally, a guitar teacher named Bob Appelbaum Mitterhoff had recently hooked up with turned out to also play the mandolin and banjo. It was this teacher who played Mitterhoff his first bluegrass mandolin records, and they had a strong effect on him. Weiss, Mitterhoff, and another friend began getting together to play folk, blues, and bluegrass. The friends were also drawn toward country blues and jug band music, and it wasn't until he went away to college that Mitterhoff joined his first out and out bluegrass band. Yet his open-minded attitude was beginning to be forged even then, and instead of narrowing his attention on the "yee-haw!" crowd, he also took in much musical input of a swinging nature from the fine jazz guitarist Ted Dunbar, who was on the music faculty at his college.

Skyline cut its first album in 1977. The band originally consisted of Mitterhoff, Trischka, Weiss plus bassist Larry Cohen (no relation to the low-budget filmmaker), and a female vocalist, first Dede Wyland and then later Rachel Kalem. The band toured and recorded intensely for almost 12 years, including European as well as American barn-storming. In 1989, the band officially called it quits, but in the late '90s, they began working again whenever appropriate, averaging about ten gigs a year. These two different levels of band commitment have had quite a contrasting effect on Mitterhoff's personal life. When the initial decade or more of almost constant touring and involvement with Skyline ended, the mandolinist began expanding his

music career so that he might become known as a versatile mandolinist ready to deal with jobs in a wide variety of styles. That way, he felt he could stay put more often in the New Jersey/New York area without going broke. The idea has worked for the most part, the major drawback seeming to be the parking violations that even a relatively unburdened mandolinist unloading his car has to deal with in the Big Apple. Although the Skyline lifestyle wasn't missed, there was no desire to cut connections with the players. Weiss, Cohen, and Mitterhoff continued to play together, forming the group Silk City when they added violinist Marty Laster. This group has recorded several CDs and remains the main outlet for Mitterhoff as a bandleader.

Unlike their earlier, more intense Skyline experience, the Silk City band makes much less demand on the players' time, leaving room for a great deal of freelancing. If the opening description of Mitterhoff's versatility was impressive, bear in mind that was severely edited for purposes of coherency. In reality, this mandolinist has even more projects going on. In the '90s, Mitterhoff's bluegrass activity included touring the U.S. and Europe with the bluegrass singer, banjoist, and bandleader Lynn Morris, whose music is more on the traditional side. He also worked with a Nashville bluegrass singer named Chris Jones, as well as with the previously mentioned Hazel Dickens. He also maintains a relationship with the interesting Tex Logan, a Texas bluegrass musician who is also a theoretical mathematician. Mitterhoff has crossed paths several times with this character, even backing him up with the college bluegrass band the first time it ever got on-stage. In the late '70s, Mitterhoff sometimes worked in a band Logan put together with guitarist and singer Peter Rowan. When Logan relocated to New Jersey a decade later, it was only natural that Mitterhoff resumed a relationship with him. Recording documentation of this collaboration is not so easy to find, consisting solely of an obscure record made and released in England.

Then there is the so-called "New York thing," in other words, professional work in whatever settings an experienced player is able to get his foot in the door of. This includes off-Broadway plays, jingles, and films. On Broadway itself, Mitterhoff was a sub on *Adventures of Tom Sawyer*. Accordion player Dominic Cortese became a valued associate in the film world. A man who has worked on so many soundtracks that he can't even remember what half of them were, Cortese recommended Mitterhoff to the producers of the gangster comedy *Mickey Blue Eyes* and other big budget projects have followed. Mandolin picking done for the *Oh Brother, Where Art Thou* soundtrack wound up on the cutting room floor, unfortunately.

Another great influence and presence on the New York music scene is Italian music, not exactly the style a typical bluegrass picker decides to get involved in. Picking on some tomato sauce commercials actually merged the mandolinist's activities as a session player with his interest in Italian mandolin music, but his playing in this genre is by no means limited to hawking pasta seasonings. He has worked with the group *Friti e Latzi*, led by Emilise Allesandri, and performing music selected from the early 20th century Italian vaudeville circuit. He also performed on a CD by Neapolitan singer Mary Mancini. These projects by no means represent the end of Mitterhoff's involvement with ethnic music. He has played in a Philippine mandolin orchestra, done some Brazilian concerts with David Rumpler, and joined the West End Klezmerium, with which he played for six years. And in a move that no doubt greatly pleases his aunt, he has played off and on with the New York Mandolin Symphonette. He also performs with a chamber music group named the Abaca String Band. This group might not play frequently, but the gigs they do are high profile, including a performance at the White House, Alice Tully Hall, and Metropolitan Museum of Art.

In the late '90s, Mitterhoff recorded the Mandolin X 4 project with upcoming mandolinist Todd Collins. Silk City released a new CD in 2000, entitled Time. Along with his performing and recording activities, he also is active as a mandolin teacher and is usually involved with writing arrangements and compositions for ensembles he plays in, this work involving a predictably wide range of material in many genres. *Eugene Chadbourne*

WAYNE FUGATE - Mandolinist Wayne Fugate has developed a reputation for versatility, having adapted the mandolin to, and mastered musical styles as diverse as bluegrass, jazz and classical. Wayne studied extensively with mandolin virtuoso Barry Mitterhoff and credits him as being one of his primary musical influences. He further developed his technique under the tutelage of Mike Marshall.

He has performed with a host of bluegrass and acoustic music's finest including Tony Trischka, Hazel Dickens, Walt Michael & Co and Winfield guitar champion, Mark Cosgrove. Wayne has also been a member of The New York Mandolin Orchestra ... an orchestra comprised solely of mandolin family instruments with an 80 year plus tradition of performing classical music.

In addition to Out To Lunch's own CD, Wayne's recording credits include contributions to Ben Freed's critically acclaimed CD "Speed Of Sound" and "Sugar Tree Stomp", Folksinger / songwriter Dean Friedman's "Songs for Grownups", Bob Green's "Bluegrass & Other Traditional Music", Tom Hanway's "Bucket of Bees", Wretched Refuse String Band's self titled CD and others.

Wayne has performed in a variety of venues ranging from coffee houses to festival stages. He has performed at Carnegie Hall as a member of "The Clef Club" orchestra under the direction of Maurice Peress. This concert was later broadcast on National Public Radio with narration by Wynton Marsalis.

Wayne is featured on mandolin, mandola, guitar and hammered dulcimer with the band Out To Lunch. He is also a member of Lisa's Pieces, a band featuring powerhouse fiddle player, Lisa Gutkin.

MICHAEL SASSANO - Multi- Instrumentalist Michael Sassano began studying guitar at age 12 and within 6 months was in his first band playing rock music in his native Brooklyn, NY. His musical tastes run the gamut from rock to folk to country to bluegrass to swing and beyond. He has been playing the mandolin for over 25 years and has been greatly influenced by his first teacher, the renowned Jay Ungar. He has also studied with Andy Statman.

With Out To Lunch, Michael showcases his inimitable style of "drive and blend" on mandolin, guitar, mando cello, and mandola.

Michael has performed with notables that include David Amram, Walt Michael and Co. and Barry Mitterhoff. He recorded and helped compose a musical sound track with David Amram for the play, "Chickadee".

Michael has appeared on numerous recordings including a recent project with the bluegrass group, Too Blue.

In addition to his work with Out To Lunch, Michael keeps a busy schedule by performing regularly with other New York area bands that include Too Blue and Lisa's Pieces, a band in which Michael gets to flex his considerable guitar playing muscles.

CREDITS ...

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Wayne & Michael – <http://out2lunch.lunarpages.com>

For Additional Information On The Instruments Pictured In This Book, Please Visit

A. Lawrence Smart - <http://www.smart-instruments.com/>

John Monteleone – <http://www.monteleone.net>

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