



For Immediate Release—

Bluegrass Legends The Seldom Scene Expand Upon Their Genre-Hopping Legacy With New LP, *Remains to Be Scene*, Out Today On Smithsonian Folkways

The band hits the stage at the Birchmere in Alexandria, Virginia, for a special release show on April 13th

Bethesda, MD – March 14, 2025 – For 53 years running, [The Seldom Scene](#) has captivated generations of fans by building their own vision of string-band music. Today, on Smithsonian Folkways, the quintet released their brand new album, *Remains to Be Scene*, which continues their long-running legacy of pulling gems from within and beyond the bluegrass canon and reimagining them in what is now a signature style: steady, rolling tempos, expert picking, and endless feeling. Comprised of mandolin player Lou Reid, bassist Ronnie Simpkins, banjoist and fiddler Ron Stewart, dobro player Fred Travers, and guitarist Dudley Connell (who was recently succeeded by Grammy award-winner Clay Hess—more on that below), *Remains to Be Scene* features an interpretation of Jim Croce’s “A Good Time Man Like Me Ain’t Got No Business (Singin’ the Blues),” The Kinks’ “Last of the Steam-Powered Trains,” a pair of songs by Bob Dylan: “Walking Down the Line” and “Farewell Angelina,” the latter made famous by Joan Baez in 1965. The group also revisits a fan-favorite, “White Line,” from the iconic *Live at the Cellar Door* album and pays tribute to one of their key forebears, Flatt & Scruggs, with “Hard Travelin’.”

Self-produced with engineering and mixing by Jim Robeson at his studio The Bar in Rockville, Maryland, *Remains to Be Scene* caps the end of an era for the group in many ways. The album is dedicated to the memory of Bluegrass Hall of Famer and Seldom Scene cofounder Ben Eldridge, who retired from the group in 2014. Eldridge remained a major presence and friend to the band, penning heartfelt liner notes for this album before his passing in April 2024.

Also notable is that *Remains to Be Scene* marks the group's final album with Dudley Connell, another Bluegrass Hall of Famer as a member of the Johnson Mountain Boys. Connell wrapped up a Seldom Scene tenure of nearly three decades on guitar and vocals with his retirement at the end of 2024. "Twenty-nine years, dude, that's a long, long time," Connell says with a laugh. "No regrets, I've loved every minute of it, and it's been a real joy working with these guys for so long. But I want to get out while I still have my mobility and can travel, walk my dog, things like that."

Fans can stream or purchase *Remains to Be Scene* today by following [this link](#). For tour dates and everything else, please visit seldomscene.com.

Remains to Be Scene In The News:

"The group is as tight as any family harmony outfit, with dobro, fiddle, banjo, and guitar blending into a seamless unit that flows like a pristine mountain stream." – [No Depression](#)

"Tight vocal harmonies, professional-caliber picking, and an eclectic songbook..." – [Glide Magazine](#)

"The new album from The Seldom Scene carries the tradition of The Seldom Scene forward for all to enjoy" – [Making A Scene!](#)

"Remains to Be Scene is not only one of 2025 most eagerly anticipated bluegrass albums, but certainly one of its most impressive." – [Fervor Coulee](#)

"A mix of new and classic bluegrass, while also merging material from beyond the genre" – [Bluegrass Today](#)

Remains to Be Scene Tracklist:

Last of the Steam-Powered Trains

Man at the Crossroads

A Good Time Man Like Me Ain't Got No Business (Singin' the Blues)

Hard Travelin'

Farewell, Angelina

Walking Down the Line

Lonesome Day

I Could Cry

White Line

Show Me the Way to Go Home

The Story of My Life

About The Seldom Scene: Most legendary bluegrass artists get that way by rambling far and wide. But not The Seldom Scene, which is as legendary as they come even though the group has mostly

stayed close to home in the greater Washington, D.C., vicinity for most of its 53 years of existence. And yet even as the progressive bluegrass quintet's lineup has turned over multiple times from those early days, The Scene has maintained an admirably high standard of musicality and artistry, on record as well as onstage at live-residency venues like The Birchmere in Alexandria, Virginia. The band makes old songs sound brand new while putting a bluegrass spin on some of the least-likely cover songs in the genre. Those virtues are all in place on *Remains to Be Scene*, their 24th album, released on Smithsonian Folkways, on which they cover everybody from Bob Dylan to The Kinks with customary flair. The album is also another milestone effort for the Scene — the first since the passing of co-founder Ben Eldridge (who penned liner notes before his death in April 2024) as well as the last for longtime Scene member Dudley Connell, who is retiring after 29 years in the band. As usual, the rest of the Scene is taking those departures in stride. One way or another, The Seldom Scene will go on.

About Smithsonian Folkways: Smithsonian Folkways Recordings, the “National Museum of Sound,” makes available close to 60,000 tracks in physical and digital format as the nonprofit record label of the Smithsonian, with a reach of 80 million people per year. A division of the Smithsonian Center for Folklife and Cultural Heritage, the non-profit label is dedicated to supporting cultural diversity and increased understanding among people through the documentation, preservation, production and dissemination of sound. Its mission is the legacy of Moses Asch, who founded Folkways Records in 1948 to document “people’s music” from around the world. For more information about Smithsonian Folkways Recordings, visit folkways.si.edu.