

BLUEGRASS BREAKDOWN

Vol. 24 No. 4

August, 1998

Bluegrass, Banjos and Barbecue...

A California Boy's pilgrimage to Rosine, Kentucky, Bill Monroe's home town

By George Martin

It was a gray, overcast May day, warm and humid, when we reached the cemetery in Rosine, Ky., Bill Monroe's home town. A tornado had ripped part of the roof off a school about 40 miles away a few days before, and the TV news was full of warnings and maps with bright green splotches showing where the weather radar was picking up some serious storms.

This California boy was a little nervous and wishing for a nice, familiar earthquake instead of all these killer winds. There were entirely too many double-wide trailers around to suit me.

Rural Kentucky hasn't picked up on the California trend of low, flat grave markers that one can just run the mower over. Rosine's cemetery has real gravestones, and they do say, as in the old song, "Gone but not forgotten," and "We'll meet again someday."

It's not hard to pick out Bill Monroe's grave: it's marked by a tall obelisk of pale, cream colored stone surrounded by a low wall, and a flat stone with a touching biographical inscription written by Monroe's son, James. A year and a half after the

death of the father of bluegrass, there were fresh flowers on the grave, obviously left by other pilgrims. A photograph of Monroe is etched into the base of the obelisk, and there is a granite bench at the foot of the grave where one can sit and contemplate.

I cradled my mandolin and looked across the green grass of the cemetery to the tree line beyond, thinking how curious it was that this man from an obscure village in the Kentucky hills should have so touched the life of a half-Portuguese kid from California.

My father's father was from rural southwestern Missouri, and I am told for a time he actually lived in the woods and supported himself by hunting squirrels. His father came there from Kentucky after the Civil War. But they, as far as anyone knows, were not musical. My maternal grandfather, who died before I was born, played the Portuguese *guitarra*, and my mother played the popular songs of her day by ear on the piano. But as a child, when I first heard snippets of bluegrass on the radio, "taking us up to news time," as the disc jockey would



THE ROSINE BARN -- George Martin is pictured in front of the Rosine Barn playing Bill Spear's Aluminum Banjo. According to George, the barn is a converted feed store.

say, I was hooked on that particular sound from then on.

Sitting by the grave I thought of seeing Bill Monroe for the first time in 1958 or 1959 at the Dream Bowl near Vallejo, and the concerts in Berkeley and San Francisco we

had attended over the years, and the Strawberry Bluegrass Festival (before it became a "Music" festival) when he waved from the win-

Then Monroe vanished from the televised Opry and the word came that he had suffered a stroke. And finally in September of 1996,

I cradled my mandolin and looked across the green grass of the cemetery to the tree line beyond, thinking how curious it was that this man from an obscure village in the Kentucky hills should have so touched the life of a half-Portuguese kid from California.

Late Summer Bluegrass Festival

by Dale Lawrence

1998 marks the 8th consecutive year of the popular Late Summer Bluegrass Festival. For those of you who haven't been before, and to remind those of you that have, the location of the event is almost as popular as the event itself.

The Amador County Fairgrounds is located in the quaint Gold Country town of Plymouth, California, just forty-five minutes or so from Sacramento on Highway 16, and about the same from Stockton, via Hwy. 88 and 49. The fairgrounds offers plenty of room for RV or tent camping on the lawn and quite a few electric and water hook-ups. If full hook-ups are what you need, the 49er Trailer Village is next door.

It's a family-style festival. Kids under 12 are Free, there are lots of food, craft and other type vendors and the seating for the event is under huge Oak trees on the lawn, sort of a natural amphitheater. Bring your short lawn chairs or a blanket.

Saturday there will be a Micro-Brew tasting as a fund-raiser for the Amador County Youth Baseball, and many other activities, including workshops with the headliners.

We highly recommend you plan to camp the weekend at the event or you will likely wish you did. One of the special treats is the fairgrounds itself — lots of flowers, lawn and for the event it is all ours. You can camp anywhere you like. Everyone always complements the grounds and how nice they are —

you'll like them. By the way, there are hot showers and the swimming pool is in walking distance and usually open.

The Late Summer Festival is well known for our excellent choice of entertainment, and 1998 will mark another year of exceptional selections. There are virtually five "Headliners" at this year's event and several very accomplished bands who will soon be playing nationally as well.

The Del McCoury Band will be featured both Friday and Saturday this year. Last year, after Illrd Tyme Out and the Lonesome River Band, people were asking how I would top it. Del McCoury and this year's line-up does that very well. By the (Continued on Page 3)

dow of his bus as he passed our jam. A mental image came of Monroe on the TV portion of the Grand Ole Opry, still buck dancing in his 80s, seemingly indestructible.

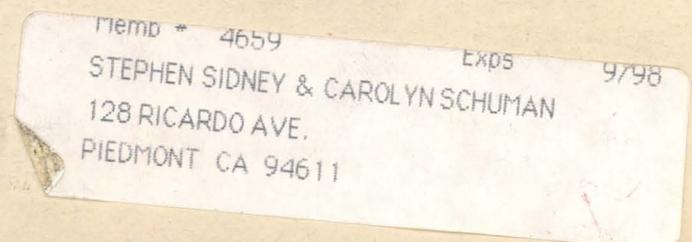
my computer at the *San Francisco Examiner* spit out the news that he had died, just a few weeks shy of his 85th birthday.

(Continued on Page 4)

Bluegrass Breakdown
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California Bluegrass Association Bluegrass Breakdown

is published monthly as a magazine at P.O. Box 690369, Stockton, CA 95269, by the California Bluegrass Association. The CBA is a non-profit organization founded in 1975 and is dedicated to the furtherance of Bluegrass, Old-Time, and Gospel music. Membership in the CBA costs \$15.00 a year and includes a subscription to the *Bluegrass Breakdown*. A spouse's membership may be added for an additional \$2.50 and children between 12 and 18 for \$1.00 per child. Children 12-18 who wish to vote will have to join for \$10.00. Names and ages are required.

Band memberships are available for \$25.00 for the band. Subscription to the *Bluegrass Breakdown* without membership is available only to foreign locations. Third class postage is paid at Stockton, California. *Bluegrass Breakdown* (USPS 315-350). Postmaster please send address changes to: *Bluegrass Breakdown*, P.O. Box 690369, Stockton, CA 95269.

Copy and advertising deadline for the 1st of the month one month prior to publication (i.e. February deadline is January 1, etc). The July meeting of the Board of Directors will be held at 1:30 p.m. on Sunday, August 9, 1998 at the home of Yvonne and Paul Gray in Stockton, California. Members are encouraged to attend all board meetings. For information or directions, call any Board member of the CBA office at (209) 293-1559.

Please send all contributions and advertisements to:

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P.O. Box 9

Wilseyville, CA 95257

or FAX to 209-293-1220 or e-mail

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Visit our Web Site at: www.mandolyn.com/cba3.html

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Writers, artists, musicians and photographers are encouraged to submit their original material for publication in the *Bluegrass Breakdown*. please send to the Editor at the address above.

California Bluegrass Association Membership Application

Name _____ Spouse _____
 Address _____ Child(ren) _____
 City _____ State _____ Zip _____

Phone _____

Single Membership	\$15.00
With Spouse Added	\$17.50
Children 12-18 (non-voting)	\$1.00 each
Children 12-18 (voting)	\$10.00 each
Band Memberships (3-5 members)	\$25.00

Mail to: Mrs. Mary Runge
 CBA Membership Vice President
 215 Grant Avenue
 Petaluma, CA 94952
 (707) 762-8735

Membership includes 12 issues of the *Bluegrass Breakdown*, and discount prices for the Annual Father's Day Weekend Bluegrass Festival and all CBA sponsored concerts. Each band member is entitled to receive a copy of the publication. Please list names and addresses on a separate sheet.

Type of membership:
 Single - 1 vote
 Couple - 2 votes
 Single or Couple With non-voting children
 Single or Couple with voting children
 Children's names and Birthdates: _____

If Senior Citizens, please list birthdates: _____

Membership Total \$ _____

New [] Renewal [] Member # _____

Volunteer Area _____

Editor's Corner

by Suzanne Denison

It can't be August *already!* But it is... and I'm not ready for it. After the long cold Spring up here on Blue Mountain, the mid-July heat wave has everyone seeking a place under the cooler and all of our veggies (and weeds) are growing like mad. Somehow we're never happy with the weather — either it is too cold or too hot — just human nature I guess.

We hope that everyone had a wonderful time at the CBA's Father's Day Festival in Grass Valley this year, the Festival's volunteer crews did an outstanding job, and were over 150 strong. Since ours was the first outdoor festival of the season with great weather, it seemed that everyone and their brother was in Grass Valley to enjoy the music, jamming and camping.

From all the reports we've received, the stage performers were wonderful, the children's program well organized, the workshops interesting and informative, and CBA ordered the perfect weather. The Festival Coordinators held a retrospective meeting in July and are already hard at work on the 1999 CBA Festival. There are a number of photos in this issue from the June Festival thanks to Stan Dye and Howard Gold.

Since the July issue went to press before we ever left for Grass Valley, we're also featuring photos from the Mariposa County Bluegrass Festival in this issue — better late than never is my motto! There is also a review and photos of the Colfax Red, White and Bluegrass Independence Day Celebration in this issue, thanks to Bob Thomas and Howard Coffman.

There are just too many upcoming festivals to mention in this space, but check out the Upcoming

Events pages for details so you can plan your Bluegrass calendar for the next few weeks or months. It seems like there are a number of new festivals popping up in California and surrounding states — or maybe they are just new to me. Festival promoters who would like their events listed or bands who would like to publicize upcoming gigs should send them to me at least a month in advance and I'll happily include them in the *Bluegrass Breakdown*.

One event we hope you'll include on your calendar is the CBA's Annual Meeting, Fall Campout and Elections which will be held October 2-4 at the Fairgrounds in Colusa, California. Since there won't be a Shasta Serenade this year, we had hoped to change to the second weekend in October, but the Fairgrounds was booked that weekend. We hope you'll come to Colusa for a great weekend of camping, jamming, and Bluegrass family fun. Camping is \$15 for RVs and \$7 for tents per campsite per night. For further information, call Al Shusterman at 916-961-9511.

Speaking of the Annual Elections of the Board of Directors — statements from the candidates are in this issue. We will be mailing out ballots this year to each member. They should arrive by the middle of August. The elections committee requested that ballots be printed on heavier stock this year to eliminate the chance of damaged mail-in ballots. Since we changed to printing on a newspaper press, the Post Office's automated mailing equipment tends to chew up ballots on newsprint. Return postage for the ballots is paid by the CBA, so be sure to VOTE and either mail in your ballot or plan to VOTE in per-

son at the Late Summer Bluegrass Festival or the Annual Meeting in October. Please remember that this is *your* Association and your vote does count! We now have almost 2700 voting members, and would be happy to receive ballots from every one of you.

Thanks to all of the contributors for this issue: Howard Coffman, Elena Corey, Faye Downs, Stan Dye, Howard Gold, George Martin, Ken Reynolds, Bob Thomas, Joe Weed and Bill Wilhelm. Thanks also to those of who sent updates, event listings, and letters to the editor.

8th Annual Late Summer Bluegrass Festival

(Continued from Page 1)

way, the Del McCoury Band includes the International Bluegrass Music Association's (IBMA) 1997 Fiddle, Bass and Mandolin Players of the Year.

Also headlining this year's event, out of Southern California, will be the Laurel Canyon Ramblers with an incredible mix of vocal and instrumental talent. This band is loaded and is scheduled to perform on Thursday and Friday. Out of Nashville, The Reno Brothers play Friday and Saturday. These three brothers have been involved in the music business since birth. Anyone who remembers "good old" country music will remember their Dad, one-half of Reno and Smiley. They offer a great mix of traditional bluegrass and a touch of Swing and are no strangers to Bluegrass fans in California.

The Gibson Brothers will be here for their second West Coast appearance in two years. They have just released a new recording project on Hay Holler Records. It is already working up the charts, and

Your contributions are always welcome and will be printed on a space available basis.

If you call the CBA office in the next few weeks and get our voice mail, please leave a message and I'll get back to you as soon as I can. We're usually out in the garden in the early mornings, and unfortunately have been spending time on doctor's appointments etc. this summer — somehow the office work gets done and the *Breakdown* gets printed in spite of an unusually hectic schedule. Thanks for your



understanding.

Until next month... enjoy the music!

for good reason. It contains incredible vocals, unbelievable songs and great musicians. You may have been there when they brought down the house at Grass Valley '97. By the way, they had the crowd on their feet the first time, at 10:30 Saturday morning. You festival fans know how hard that is. The Gibson Brothers will perform Saturday and Sunday only.

Appaloosa (a.k.a. U.S. Navy Country Current) with Wayne Taylor at the helm on vocals and an unbelievably talented band, have tons of drive. They have played the Late Summer Festival more than any other band, ever! Why? Because they bring the audience to their feet every time. They are the only band playing three days — Friday, Saturday and Sunday. Why? Because the fans can't get enough of them. Don't miss Appaloosa.

Lost Highway is back after some years off the road. What a treat this band is, years and years of musical talent all boiled together into a tight and incredibly enjoyable performance. They'll be performing Saturday and Sunday.

Plus, there will be performances by the Piney Creek Weasels, Mountain Laurel, Sierra Blue and The Grasshoppers — last year's hands-down winner of the Band Competition. You'll love them!

New this year at the event is the Thursday Early Campers Band Scramble on the Main Stage. It will start off the evening show at 5:20 p.m. for an hour. Then again Saturday morning at 10:45 a.m. on the main stage to start off the Saturday show. So, get your friends on the phone and get ready to have some fun. By the way, the audience will be the judge of the best band(s) and that band will win a festival T-shirt. Rules for the band scramble will be available at the Festival.

Bluegrass fans are the best in the world. They'll feed you if you are hungry, get you warm if you are cold, and they'll pitch in and help you when you are down. Some of you may have heard I wasn't doing

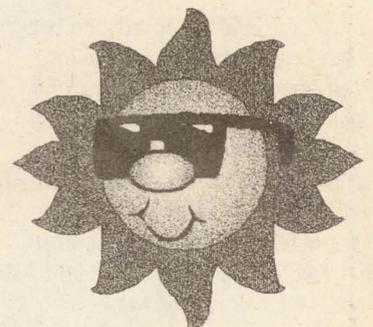
well. The truth is that I have had some serious Kidney problems over the past couple of months, Dialysis and the like. I missed you all at Grass Valley, that won't happen again.

As for the Late Summer Festival, it will go on largely due to friends like Madelyn Ellis, Don and Suzanne Denison, J.D. Rhynes, Al Shusterman, Barry and Malene Hazel, and many more. This year's event could not be produced without them and the other volunteers — a list too large to mention here.

So this year when you see their badge at the festival and it says "volunteer" and/or "Friend of Late Summer", you'll know it's mostly because of them that this year's show was produced. What attracts people to Bluegrass music and the Festivals? I don't think it's any one thing. I think it is the combination of the people and the music.

The Festival is scheduled for August 13 through 16, 1998 at the Amador County Fairground on Highway 49 in Plymouth. The show starts Thursday about 5 p.m. and continues until 10 p.m. On Friday there is music on the main stage from 10 a.m. to 10:45 p.m.; Saturday from 10:45 a.m. to 11 p.m.; and on Sunday music begins with a 10 a.m. Gospel hour hosted by Lost Highway, and ends at 4:30 p.m.

There is an advertisement with a ticket order form in this issue of the *Bluegrass Breakdown* for your convenience. Advance tickets are available through August 5th. For further information, write to Dale Lawrence Productions, 2700 N.W. Powell Blvd. #R113, Gresham, OR 97030 or phone (209) 765-2427.



Bluegrass Breakdown Advertising Rates

Current rates for placing an advertisement in the *Bluegrass Breakdown* are as follows:

Display Advertising

Full Page - 10" wide X 13" high	\$150.00
Half Page - 10" wide X 6.5" tall or 4.5" wide X 13" tall	\$75.00
Quarter Page 4.5" wide X 6.5" tall	\$37.50
Business Card - 2 columns wide (3 7/8") X 2" tall	\$25.00

Flyer insertion is available at a cost of \$150 per issue.

Other sizes of advertising are available. Please call (209) 293-1559 or FAX (209) 293-1220 for further information.

Art work should be very clear black and white layout. Photographs which have been screened (75 dpi line screen) are preferred, however our printer can screen them for an additional \$7 per shot.

Advertising proofs can be FAXed upon request if typesetting and/or layout is required. Please allow at least 5 extra days for production.

Other advertising sizes and color advertising available. Call or FAX for price quotation or further information, (209) 293-1559 phone or FAX (209) 293-1220.

Classified Advertising

The current rates for classified ads are based on 3 1/2 inches of typed copy and are as follows: \$3.00 for the first three lines and 50¢ for each additional line.

All advertising must be paid for in advance unless prior arrangements have been made for billing.

Make checks payable to the California Bluegrass Association and send check and ad to:

Suzanne Denison, Editor *Bluegrass Breakdown*

P.O. Box 9 - Wilseyville, CA 95257

Phone (209) 293-1559 - FAX (209) 293-1220

Bluegrass, Banjos and Barbecue...

(Continued from Page 1)

I walked up near the headstone, struck a D-minor chord on the mandolin and played "Moonlight Waltz" for this amazing person, as slow and sad as I could make it. And I found my eyes welling up with tears for a man I only spoke to twice, maybe four sentences total, but whose music had shaped my life, and the lives of so many others around the world.

When my wife, Barbara, and I decided on a Midwest trip to visit relatives in Illinois this spring, we found Southwest Airlines was having a \$198 round-trip sale. We decided to fly to Nashville, do the tourist stuff, then drive to Illinois and back to Tennessee for the trip home. Via computer I found a phone number to call for information about Rosine, and the man who answered was Dwight Westerfield, a Rosine native who now lives in nearby Beaver Dam and is an Ohio County Commissioner.

Westerfield is a round-faced, slow-talking Kentuckian with a deep, resonant voice. "Everybody calls me Frog," he drawled as he extended his hand, and if you've ever listened to the *basso profundo* calls of bullfrogs at night, you can hear where the nickname came from.

We met Westerfield and his wife, Pauline, at the one motel in Beaver Dam, conveniently located at the junction of former State Highway 62, recently renamed Blue Moon of Kentucky Highway. About six miles out of Beaver Dam, and about three miles from Rosine, Westerfield pulled over to point out, across the railroad tracks near mile marker 17, the gated road that leads up to Jerusalem Ridge and the old Monroe home place. He apologized for not taking us up there, but said the heavy rains had left the steep, muddy road impassable for our cars.

After our visit to Monroe's grave, and the graves of brothers Birch and Charlie, their parents, and Uncle Pen Vandiver, we checked out the little church where the funeral had been held, then drove the short distance to the center of "town" (Rosine is unincorporated and estimated to have about 250 residents; it is very small) to visit the Rosine General Merchandise.

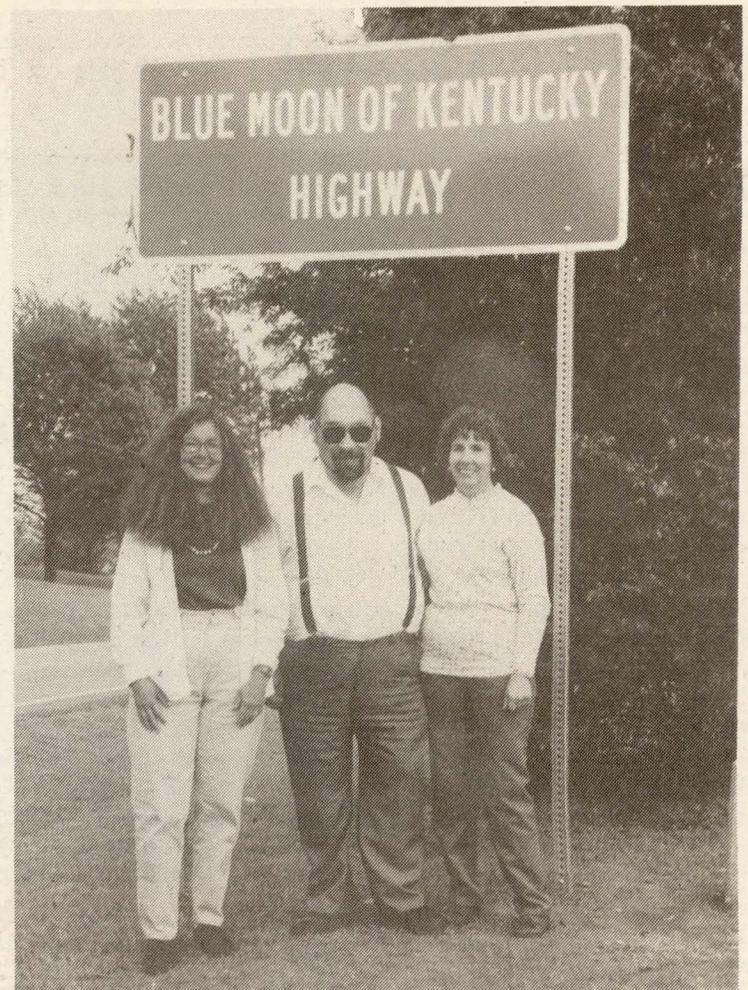
This is a combination general store and small restaurant run by Pal and Ramona Goff, and is noted for its "Pal Burger," a substantial half-pounder. As suppertime was upon us, we decided to eat, but Barbara and I opted for the barbecue sandwich, which seemed more

every bite then scraped the little bits off the plate.

The Friday night jam we had come to see originated in the store, moved to the porch, then to the "barn" next door as the number of pickers grew. The Rosine Association has scrounged church pews and chairs, built a small stage and installed a sound system and a heater. There were about 30 musicians around that night, but Westerfield said it was a small turnout because of the Memorial Day weekend.

Outside the barn we met Bill Spear and Carolyn Flake. Their "Flakespear Productions" has a bluegrass TV show on WGRB Channel 34 in Campbellville, Kentucky. In addition, Flake builds the oddest banjos I ever did see. They are made out of aluminum, and from the front look pretty ordinary (except one was blue and one was gray).

But the neck is a girder-like piece of metal with the machined aluminum fingerboard fastened to the top, making a T-shaped cross section. I only played the resonator model for a moment as it was in an odd tuning and had no strap. The open back model played very well, and the rather high frets made pull-offs a real snap. However it had a small head and no resonator so wasn't very loud.



BLUE MOON OF KENTUCKY HIGHWAY -- (l-r) Barbara Martin, Ohio County Commissioner Dwight Westerfield, and his wife Pauline Westerfield on the road leaving Beaver Dam, Kentucky on the way to Rosine. Kentucky recently renamed the highway in honor of Bill Monroe.



ON-STAGE -- George Martin (far right) is playing the aluminum banjo on stage at the Friday night Barn Jamboree in Rosine, Kentucky.

Westerfield is a board member of the Rosine Association, the local group that is working on plans for a visitors center and festival performance area for the town. The Association also runs the Rosine Barn Jamboree, a weekly open-mike jam session in a converted feed store that was the reason Barbara and I timed our visit for a Friday.

Southern somehow. It proved to be shredded pork in a delicious sauce on a hamburger-type bun. Trying to stick with the Southern theme, I accompanied the barbecue with a Royal Crown Cola.

But the hit of the meal was buttermilk pie, home-made by Rosine native Linda Smith. It was a sort of custard pie with a buttermilk tang and an exquisite crust. We ate

Spear was kind enough to let me play it in the jam and it worked fine for a while until another banjo player showed up with a loud resonator-equipped bluegrass banjo. I felt a little like the poor soul who brought a knife to a gun fight, so after a few more songs I abandoned the field, picked up my mandolin backstage and joined several of the jams that were going on out in the

parking lot.

The Rosine folks say that in cold weather months, playing on stage in the warmth of the barn is much-desired by the local pickers, but in summer most prefer to jam outside and the organizers have to cruise the parking lot to recruit folks to come inside and play for the crowd.

The picking ranged from extremely good to average, but I have to say that virtually everyone back there sings very well. I don't know what it is, but each group I picked with had exceptional vocals. I was suffering from laryngitis that week and could barely talk. Many times I wanted to add a baritone part to a beautiful duet, but couldn't get any sound out of my throat.

Inside the barn we met Donald and Marian Bryant of Hawesville, Ky. Marian Bryant is active in planning the memorial and visitors center at Everett Park in Rosine, where Monroe put on a bluegrass festival in 1973 during the town's centennial celebration.

"We went down to Nashville to see Mr. Monroe when he was still alive," she said, "to talk to him about the plans. Mr. Monroe said, 'You find the man who designed the Cracker Barrel restaurants, and hire him.'"

Later we ate at a Cracker Barrel in Nashville. They are stained wood with open beams inside and a rustic, almost log-cabin look, a little like the Cattlemen's steak houses you see in California.

James Monroe tentatively plans to move his bluegrass museum from

Beanblossom in Brown County, Indiana, longtime site of Monroe's annual festival, to Rosine, and also to return Uncle Pen's cabin, which was taken to Indiana years ago. The Rosine Association also hopes to move the old Monroe home place, now abandoned and in disrepair, down from Jerusalem Ridge and restore it.

Carolyn Flake, when she heard Barbara and I were gathering material for a Bluegrass Breakdown story, asked if she could interview us for her TV show. We talked about the CBA and its activities and the state of bluegrass music out West, and the difficulties of learning to play banjo back in the '50s and '60s when there were no pickers around my little California home town of Crockett.

I hated to leave Rosine, but I was still a little jet-lagged from flying with no sleep after working a night shift. And my throat was sore, so about midnight we shook a few hands and thanked Dwight and Pauline Westerfield for their kindness and hospitality, and pulled our little Geo Metro out of the parking lot. As we slowly drove into the darkness, the sounds of fiddles and banjos faded into the distance, soon replaced by the chirp of crickets in the warm Kentucky night.

You can join the Rosine Association for \$10 per year, which gets you the monthly newsletter, Blue Moon News. The address is PO Box 400, Rosine KY 42370. For information about the town and activities there you can call Dwight Westerfield at (502) 274-9235.



LATE SUMMER BLUEGRASS FESTIVAL '98

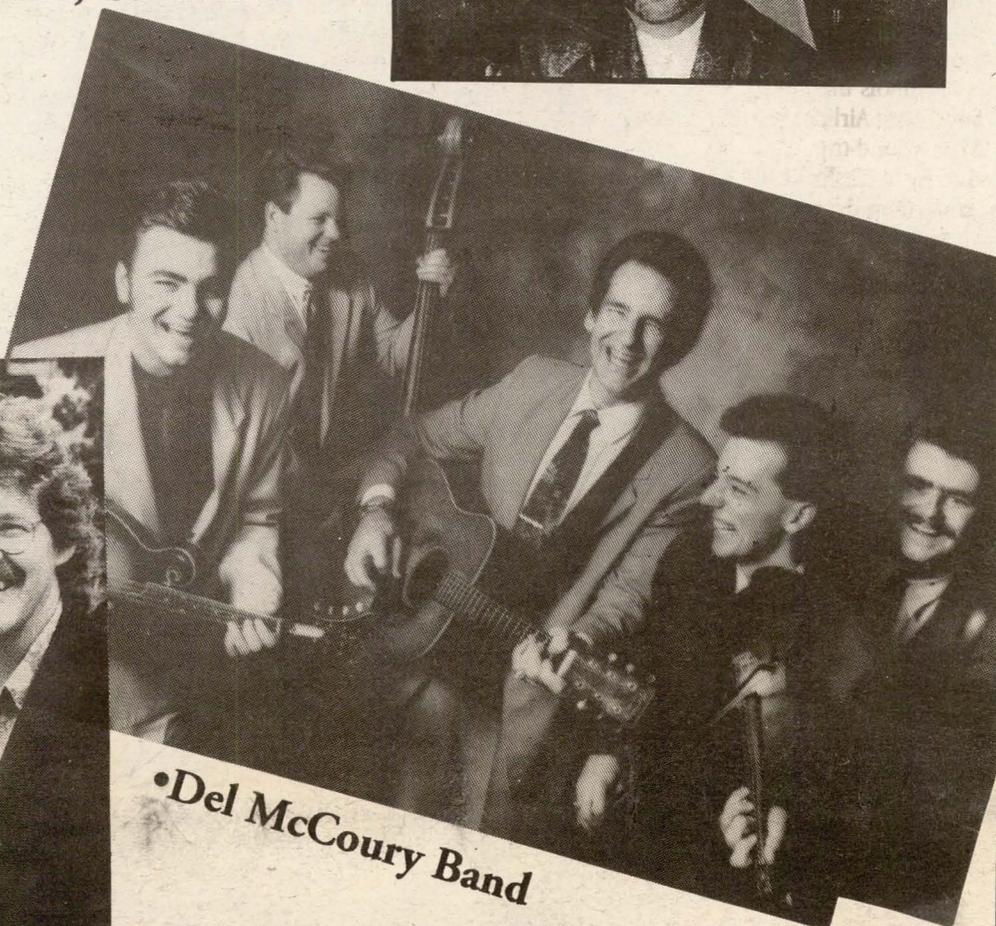
August 13, 14, 15, & 16, 1998

Amador County Fairgrounds in Plymouth, California

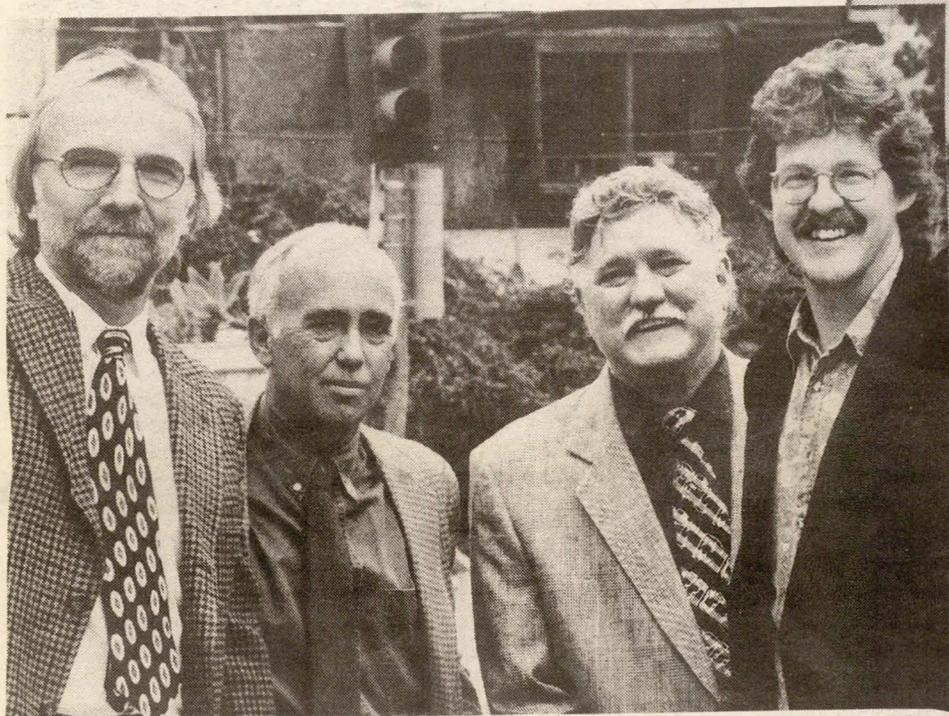
~ FEATURING ~

•Appaloosa

(Wayne Taylor, Keith Arneson, Pat White and Joe Wheatley)



•Del McCoury Band



•Laurel Canyon Ramblers

•Lost Highway •The Grasshoppers •Mountain Laurel

•The Piney Creek Weasels •Sierra Blue

And More Band to be Announced



THE GIBSON BROTHERS BAND

Sponsored by:



ADVANCE TICKET ORDER FORM

(Advance ticket orders must be received by August 5, 1998). Please include order form with ticket order. Please send me the following ticket(s) for the 8th Annual Late Summer Bluegrass Festival:

- _____ 4-Day All Festival (Thurs-Sun) @\$58.00 (Reg. \$65)
- _____ 3-Day All Festival (Fri-Sun) @\$50.00 (Reg. \$53)
- _____ Thursday Only @\$15.00
- _____ Friday Only @\$17.00
- _____ Saturday Only @\$21.00
- _____ Sunday Only @\$15.00
- _____ Early camping Tuesday @\$13.00
- _____ Early camping Wednesday @\$13.00

Total amount enclosed \$ _____

Mail payment for tickets and early camping, along with a self-addressed, stamped envelope to:

Dale Lawrence Promotions
2700 N.W. Powell Blvd. #R113
Gresham, OR 97030

- GATE PRICES:
- 4-Day All Festival (Thurs -Sun) \$65.00
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 - Thursday Only \$15.00
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 - Saturday Only \$21.00
 - Sunday Only \$15.00

Camping Included with All Festival Passes ONLY.
Children under 12 are free. Festival held rain or shine
NO REFUNDS GIVEN
Sunday night camping included in All Festival Passes.
NO PETS OF ANY KIND ALLOWED

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CBA MEMBER# _____

For further information, call (209) 765-2427

Bluegrass Folks -- Randy and Penny Allen

by Bill Wilhelm

Nowadays one can buy any musical instrument he/she can afford. In fact, if you wish you can pay a little more and get one that is fancier, a really beautiful instrument. You go to Randy Allen's shop hidden away in the pines at Colfax, California and lay it all out for him as to exactly what you want and he will build it for you. There are no limits. He doesn't build any other than beautiful custom made instruments. Randy Allen is a craftsman.

Randy started out in life in El Sobrante, California. His father was a carpenter and followed large construction jobs including dams which often kept them in one place for a year or more. Then as a job was completed they would move on to wherever the work was. He recalls living in Paducah, Kentucky, Tulsa, Oklahoma and somewhere in New York. Randy was a small boy then and remembers once in a geography class when the teacher was teaching about the states. She would ask each student if they had ever lived in those states. Little Randy told her he had lived in every one she asked about. The teacher not only verbally put him down in front of his classmates, but phoned his mother to advise her he was a liar in class. His mother promptly set her straight, that due to his father's occupation, he had indeed lived in all those states.

As long as he can remember Randy was always interested in everything that moved and even some things that didn't. He would take apart such things as clocks and even his mother's sewing machine to see what made them work. He always got them back together in good shape. He was fascinated with grains of various woods and wondered why they grew that way. His earliest creations were wooden toys he fabricated from his mother's empty thread spools. He was always a perfectionist and interested in detail. No one in the family played music. Randy always, however, just loved music and especially the sound of acoustic instruments. No opportunities ever were presented to him, as far as learning anything about music, but as he grew up and entered the working world, one of the first things he bought was a guitar. A few lessons later, he was on his way to learning to play it.

There was a time when he took a guitar to have it repaired. When he got it back, he was disappointed in the workmanship. He said, "I knew I could have done a better job myself, and that guy is a luthier." Randy happened to be unemployed at that time and it was all starting to come together. He went out to

some thrift shops and flea markets and bought some old tired guitars. As he began repairing them, he found that he just loved working on them. He even went out and bought what little literature on wood instrument repair there was available at that time and studied it closely. The end result was that he was able to sell those guitars and have some income. Some friends saw the work he had done and got him to do some repair work for them.

It wasn't long before he began building instruments. His first was a solid body electric guitar and then he went on to acoustic instrument building. Needless to say, he hasn't worked at any other job since. A luthier must be a perfectionist and little details are of utmost importance. Randy fits that mold and has been busy from the start. All his products are custom made and some go to foreign countries.

When he met Penny, she was already playing the guitar. There were other things that he found attractive about her too, but he didn't elaborate on that. He did say she sure was pretty though, and a while later he had her looking real solemn up in front of someone with a bible in hand saying, "Repeat after me" and so on. So, now they are in the process of living happily ever after.

Penny was born and raised in San Francisco, so we have here not only a real California native, but a pair of them. Her father worked at the Alameda Naval Air Station as a mechanic and was later promoted to a job in the office where he remained for years. She says that music and singing were a big part of their family life and that she has a brother who was a professional musician. As a little girl, she remembers that she was singing all the time. Once, with her family at an amateur show at an American Legion hall she was attending with her parents it was asked at the end of the show if there might be anyone else who wished to get up and do something. Unbeknownst to her parents, up onto that stage went little Penny and just sang her heart out without accompaniment. Needless to say, she just brought down the house. Penny says, "I had the edge, though, as I was used to all the music and singing at home."

Much later in her life, she bought a guitar for her daughter who became disenchanted with it. Just sitting there idle, it gave Penny ideas. She began to try to play it and took lessons. The result was that she became a good rhythm player to accompany her singing. Soon she was singing folk songs and later



Randy and Penny Allen

Photo by Bill Wilhelm

included John Denver songs.. A friend introduced bluegrass to her and Randy and that opened up a new world for them. They both love that. She says bluegrass gives

them opportunity to meet and jam with others who play similar music. Penny says, "I don't have fine jewelry and diamonds, but wherever I go I have the best and prettiest

guitar, because it's an Allen custom."

Penny is a US rural mail carrier out of Auburn, California.

1998 Festival Children's Program full of fun and great volunteers

By Suzanne Denison

Great weather lots of eager participants and wonderful volunteers made the Children's Program at the June CBA Festival a rewarding experience. After all the months of planning, phone calls, supply orders, and coordinating volunteers, I feel truly blessed by the response our program received.

Elena Corey was my eager and willing right hand in scheduling all of the music performers for workshops and stage shows. She had a number of enthusiastic and talented people to work with, including: Barbara Carmichael and Gene de Barruel, Barry and Annie Ernst, Evelyn and Clarence Horner, Carl and Orfita Nelson, Charlie Elliott, Lucy Smith, Shelley Zelazny and Sam Cuenco, Jim Pate, Howard Polley, and Ken Van de Kieft. All of these folks were volunteers who did a great job entertaining the children and adults who attended.

The arts and crafts and games leaders this year were outstanding as well. I would especially like to thank Terry Ingraham for her time, talents and enthusiasm. Kudos and thanks to Cynthia Bach, Jamie Blomdal (and her children), Marne Goddard, Karen Knox (and her friend), Cindy Molander and Sarah Price who planned and conducted arts and crafts sessions. Don Denison, Mark Hogan, J.D. Rhynes, and Dave Sullivan, along with the entire Cornell family—Darrel, June,

Miriam and Dallas led games and races.

Peggy Ashford and Dick and Joyce Clark manned the information table, made sure that the water coolers were filled, and that the workshop presentors had all of the supplies that they needed. Billie Beck, Lonnie Davenport, and Suzanne Sullivan also helped with various activities, and Suzanne did a great job with face painting on Thursday and Friday.

Howard Gold's stage decorations made the Children's stage festive, and I had lots of help in making lantern decorations for the stage and shade canopy. Don Gerber provided the sound system which made the performers happy, and pleased the audience as well.

Godfrey Coppinger was our storyteller this year, and while she had smaller audiences than expected, all of the children and adults who attended enjoyed her stories and music. Gene Bach also told a story which got a number of children involved in the action.

We also had two performances by Lisa Ray and Old Town for the children. Those who attended seemed to really enjoy the music. This young band from Missouri performs great Bluegrass music, and the time the spent after their sets talking to children and taking pictures of Lisa with some young fans was priceless.

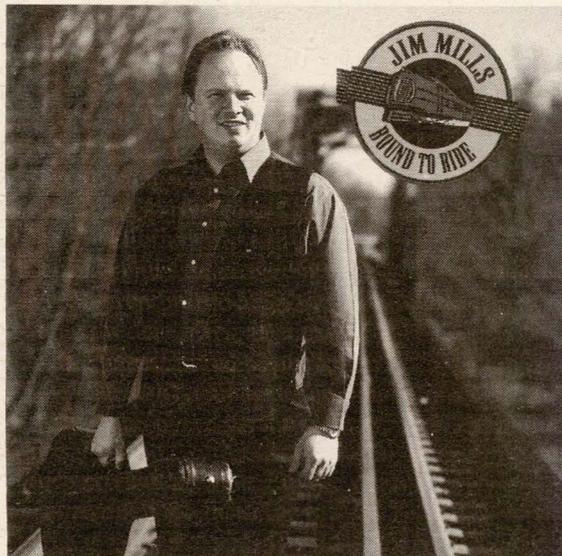
The largest audience of the festival in our area was for the two performances of the Cornmasher Dancers on Saturday and Sunday. Dana DiSimone and his dancers put on a display of clogging, buck dancing and Irish step-dancing that had everyone clapping and tapping their feet. They were accompanied by the Foothillbillies who did a great job even at the pace set by Dana. The music got faster and faster, as feet were flying, and I'm sure Maggie Jean's fingers were store after keeping up with them on her bass.

After both performances, the audience was invited to join the dancers and learn a few steps. Saturday night, I'm sure that there had to be nearly 100 folks on the makeshift stage. It was great to see so many enthusiastic dancers of all ages trying to keep up with Dana and his troop.

I would like to thank everyone who participated in making the 1998 CBA Children's Program a success. Thanks also to the CBA Board of Directors for allocating funds for this program, and to the individual donors for their support.

To me, this is one of the most important programs that our Association can support. If we don't encourage children to attend our annual Festival and make it a fun and exciting experience, there won't be a future for the music we all love.

New Summer Releases on Sugar Hill Records Hard-driving and Traditional Bluegrass



Jim Mills • *Bound to Ride* • SH-3883

"I personally think he is one great banjo player." **Earl Scruggs**

"The real blessing for me is having him in my band, Kentucky Thunder, and getting to hear him pick every night. He's awesome and so is this album." **Ricky Skaggs**

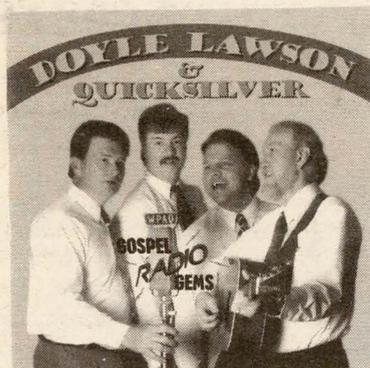
"It has truly been a pleasure to know such a fine person and to watch him become one of today's most respected banjo players." **Eddie Stubbs - WSM Grand Ole Opry Announcer**

"For those of you who might be concerned as to the direction that traditional bluegrass music may be heading, Jim and the entire list of his core band prove that the traditional sound of bluegrass is very much alive and well. Jim sent me a warning with the recording: 'If you don't like traditional-style banjo playing, you ain't gonna like this record.' Wrong—I love this record!" **Pete Kuykendall, Editor and General Manager - *Bluegrass Unlimited***

The Nashville Bluegrass Band • *American Beauty* • SH-3882

The newest release from **Grammy Winning** Nashville Bluegrass Band. Includes "Red Clay Halo," Bob Dylan's "Livin' the Blues," Flatt and Scruggs' "The Johnson Boys," and more.

"NBB has no peer in traditional bluegrass." **Chicago Tribune**

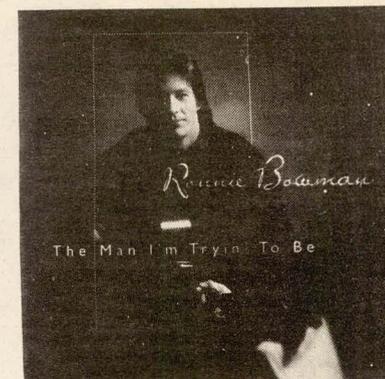


Doyle Lawson & Quicksilver • *Gospel Radio Gems* • SH-3879

Experience the "radio era" with this collection of gospel tunes previously performed by quartets such as The Swannee River Boys, The Jordanaires, Flatt & Scruggs and Ralph and Carter Stanley's Clinch Mountain Quartet. Recorded "live" at WPAQ in Mt. Airy, NC, using two microphones, a guitar and four heavenly voices.

Ronnie Bowman • *The Man I'm Tryin' to Be* • SH-3880

First solo album in years from this Lonesome River Band member and 1995 IBMA Male Vocalist of the Year. With guests Ricky Skaggs, Vince Gill, Dan Tyminski, Sam Bush, Jerry Douglas, Tony Rice, J.D. Crowe, Russell Moore, Tim Stafford and Sammy Shelor.



Laurel Canyon Ramblers • *Back on the Street Again* • SH-3881

Don't miss this new release from the Los Angeles-based Laurel Canyon Ramblers, with legendary musicians Herb Pedersen, Bill Bryson, Kenny Blackwell, Roger Reed, and newcomer Gabe Witcher. With guests Bruce Johnson and Dave Dias.



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LETTERS TO THE EDITOR

CBA Festival comments

Editor,

As a frequent attendee of the Father's Day Bluegrass Festival at Grass Valley, including the very first one in the mid 1970's, I particularly liked this year's festival. The new music site is much preferable to the old one (I missed last year's festival), and the weather that the CBA arranged for was perfect.

There is one area I see that needs improvement—workshops. Workshops at Grass Valley are generally not participatory, at least not musically. Workshop leaders typically perform some music and/or answer some questions, with the workshop attendees (read audience) having a passive role. This is unfortunate as people learn and enjoy workshops more when they participate instead of just spectate (we are spectators enough the rest of the four days). Further, attendees at Grass Valley have so much musical talent it ought to be exploited (and not just in the wee hours of the morning!).

At folk festivals I've attended over the past three decades, such as the San Francisco Free Folk Festival held in mid-June, participatory workshops are the norm instead of the exception. And, I believe these are often the highlights and the most valuable parts of such festivals.

One of the five workshops I attended at this year's Grass Valley Father's Day Festival was participatory. The Bluegrass Patriots answered some questions and demonstrated some vocal harmonies, but also taught us attendees all several harmony parts to two traditional songs for which we knew the melodies. It was the best workshop, and best-received workshop, I've ever attended at Grass Valley.

I suspect that often workshop leaders just don't know how to lead a participatory workshop (why should they, as performers, be assumed to know how?). I suggest that in the future workshop leaders be sent a short description of what in the past has made a workshop be a good WORKshop. Or, perhaps excerpts from a few letters such as this one could be sent to them before the festival?

Sincerely,
Peter Ross
San Jose

Festival complements and update

Editor:

What a hero you are for over-seeing and putting on the children's activities. What tremendous importance this is to the continuation of the legacy of this American music and the cultural values that go with it!

Three cheers for you and all the folks that participated the children's activities. My hat is off to Don and J.D. Also, many thanks to Frank Solivan for his great efforts to get the Kids on Stage, or Kids on Bluegrass, or whatever you call it, it is wonderful to see!

As you know the area codes have been cut up and new numbers have been assigned to some of us. I will take this opportunity to update my information:

phone # is now 530 272-4124; e-mail is malewis@nccn.net; website is www.svl.org (where I have a page for my instruments along with several other luthiers. It is the website of the Sacramento Valley Luthiers Guild).

Thanks For everything.

Michael Lewis
Grass Valley, CA

The 23rd CBA Festival

Editor:

The 23rd CBA Bluegrass Festival is now over and what a wonderful, pleasant and delightful one it was. My experience at these festivals, all 23 of them, have seen each develop their own character. From Thursday to Sunday the sounds wafted joyfully through the trees and fields around them. What was singularly significant was the wide breadth of chairs semi-circled around the stage.

The new setting certainly improves the hearing and seeing of the performers. While each performing group had touched the audience, some remain fixed in memory. New Vintage, Ralph Stanley, Vince Combs, Lost Highway, Laurie Lewis, Foothillbillies, Lynn Morris, and Dry Branch, certainly will be etched in my memory bank. This is not to exclude the others. They all performed to their max.

The CBA is to be complimented for its organizational skill in getting things off without a hitch. I don't know the procedure for choosing performers, but this 23rd one had a significant number of outstanding groups. What a relief, I must interject, it is not to pick up my chair in the evening and desperately seek the same spot the next morning!

Sincerely,
Salvatore J. Compagno

Thanks for support and encouragement

Dear Friends,

On behalf of myself and the members the Piney Creek Weasels, I would like to sincerely thank everyone for the support and encouragement we received at the father's day festival. Your good words and wishes were highly appreciated. The profits from our CD and tape sales are being donated in the name

of Rick Abrams to the Loaves and Fishes in Sacramento, which was Rick's favorite charity.

It is the CBA members and friends that really make playing this music worthwhile. We give you a standing ovation, and look forward to seeing you all at future festivals.

Sincerely,

Hugh Hoeger, Rocky Rioux,
Eric Anderson, and all the past
and honorary Weasels.

What a Festival!

To CBA Members:

WOW! What a festival and what a great time we had, and what a great organization. We'll be talking about this one for some time.

Thanks to all the CBA members who made us feel so welcome. I've been hearing for several years now what a great festival Grass Valley is, and I've been hearing right. What a beautiful festival setting, first class all the way.

We made so many new friends and fans, its just hard to describe how great we felt, I don't think we slept till Monday night.

Where can I find Jam sessions?

- Alameda - Thin Man Strings, 1506 Webster Street, Alameda, CA. Acoustic jam session every Friday from 6 to 9 p.m. For information, call (510) 521-2613.
- Bakersfield - Eric Janson home, 1530 Camino Sierra, Bakersfield, CA. Jam 2nd and 4th Thursdays from 7 to 10 p.m. For further information, call (805) 872-5137.
- Copperopolis - Bluegrass jam the 2nd and 4th Fridays of each month 7 p.m. until ? at the Old Corner Saloon, 1/2 Mile off Hwy 4 on Main Street in Copperopolis, California. Sponsored by Fred and Melinda Stanley. For more information, call (209) 785-2544.
- Garberville - Bluegrass jam 1st Tuesday of each month, 7 p.m. at Sicilito's Restaurant, 445 Conger Street in Garberville. For further information, call Ron Stanley at (707) 923-2603.
- Fair Oaks - Monthly gospel jams, the First Saturday of the month from 6-10 p.m. at Sunrise Community Church, 8321 Greenback Lane, Fair Oaks, CA. For information or directions, call Bob Thomas at call Sacramento Area CBA Vice President Bob Thomas at (916) 989-0993.
- Livermore - Bluegrass Jam Session every 2nd Saturday, 7 - 10 p.m. at Magoo's Pizza, 364 South Livermore Ave., in Livermore, California. Directions: take Livermore exit off I-580, cross 1st street on left between 3rd and 4th Streets. For information please call (510) 447-2406.

Now, I want to ask a favor of anyone who made pictures or videos of our performance, please send us a copy. We would really appreciate it. Mail it to: The Long and Pardue Band, 659 Poplar Springs Road, State Road, North Carolina 28676.

Thanks again for all the wonderful memories of our California trip and watch for your new Pinecastle CD.

The Long and Pardue Band
Tommy Long, Rick Pardue,
Johnny Brock and Daren
Shumaker
State Road, NC

An Especially Enjoyable Festival Experience

Editor:

Many thanks to the CBA for an especially enjoyable festival this year. The state line-up was great, and the tributes given to Rose Maddox and Rick Abrams were special moments of the weekend.

Thanks also to the CBA for allowing me to conduct Autoharp workshops at Grass Valley since

1985. There is a community of Autoharp enthusiasts at the festival that grows each year, and they always welcome newcomers at all playing levels.

The jam sessions that I participated in were all great, but I would like to share a couple of jamming "gems" who are regular Grass Valley attendees: "Napa John" Muzzy, and also his friend Fred Docktor of North Dakota. These two senior CBA member play beautiful duets on their mandolas, demonstrating a treasure trove of vintage tunes with sophisticated chord progressions. Every year I look forward to the time spent in joining them with my Autoharp for some lively three-part harmony lines.

This year's festival was well-organized; the volunteers are to be commended for their efforts.

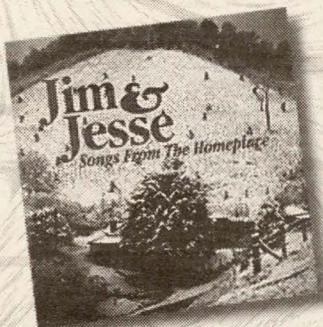
For all of the young musicians who attended — thanks for both carrying on tradition and creating your own!

Sincerely,
Tina Louise Barr
Modesto, CA

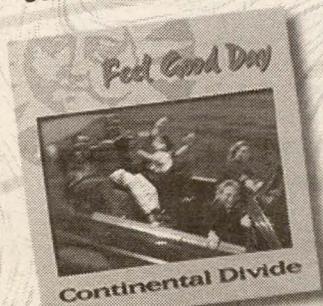


- Livermore - Bluegrass Jam Session every 3rd Sunday, 1-4 p.m. at The Virtues of Coffee, 1819 Holmes (Hwy 84), Livermore, CA. Call (510) 447-2406 for information and directions.
- Mountain Ranch - Bluegrass and Acoustic Country music Jam every 4th Sunday, 2 p.m. at the Country Lantern Cafe, 7858 Mountain Ranch Road in Mountain Ranch, CA. For information, call 209-754-5435.
- Napa - "Bluegrass and Fiddle Jam Session every Thursday night from 7:30pm to 10:30pm in Napa. Call Jerry at (707) 226-3084."
- Orangevale - Weekly Bluegrass jams, every Wednesday from 7-10:30 p.m. at the Country Table Restaurant, 8999 Greenback Lane in Orangevale, CA. Periodically features Bluegrass band performances. For further information, call Sacramento Area CBA Vice President Bob Thomas at (916) 989-0993.
- Pollock Pines - Jam session the first Tuesday evening of the month at Mountain High Music, 3050 Sly Park Rd., Pollock Pines, hosts a jam at the store from 7:00 to 10:00 p.m. Call them at (916) 647-2460 for more information. You can now shop Mt. High Music by pointing your web browser to <http://www.mountainhighmusic.com> or email you questions to mtnhigh@cwnet.com.
- Porterville - Bluegrass Jams 1st and 3rd Thursdays at 7 p.m. at the Golden Hills Mobile Home Park Recreation Center, 720 E. Worth Ave. in Porterville. For information or directions, call Don Millwee at (209) 784-6206.
- Sacramento Area - Monthly Bluegrass jam sessions hosted by the Sacramento Area CBA. Locations and times vary. For further information, call Sacramento Area Activities Vice President Bob Thomas at (916) 989-0993.
- Santa Rosa Area - Acoustic Jams Wednesday evenings at 7 at the Santa Rosa Brewing Company, Seventh and "B" Streets in downtown Santa Rosa. Call coordinator Tay Finlay at (707) 539-9688.
- Williams - VFW Hall, Corner of 9th & C Streets, 3rd Sunday 1-5 p.m. Call William (Bill) Herron (707) 995-1412 for details.
- Woodland - Old Time Fiddling Jam at the County Fair Mall, 1264 East Gibson Road, Woodland, CA, first Sunday of each month from 1-4 p.m. For more information, call Gloria Bremer at (916) 662-7908 or Ferrel McGrath at (916) 421-7417.

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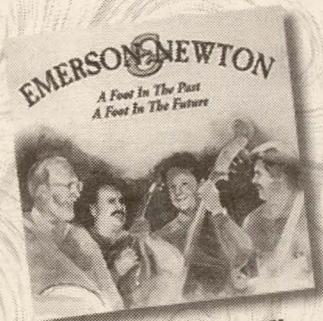
CONTINENTAL DIVIDE
"FEEL GOOD DAY"



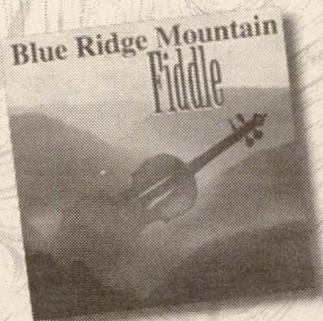
RENO BROTHERS
"THREE PART HARMONY"



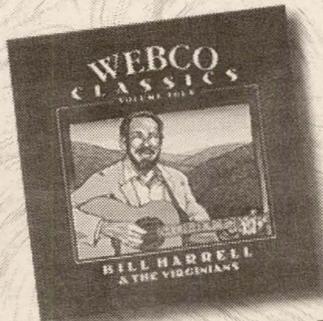
LARRY STEPHENSON BAND
"ON FIRE"



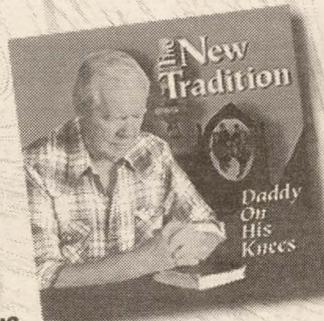
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BILL HARRELL & THE VIRGINIANS
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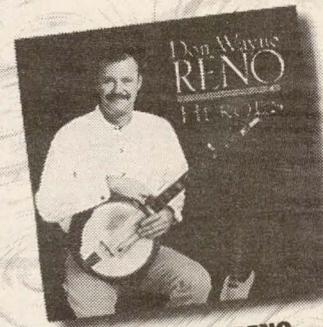
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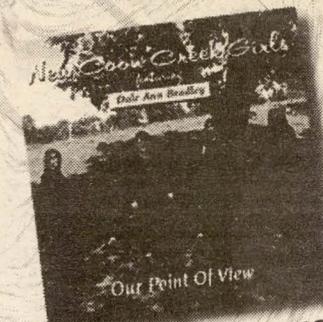
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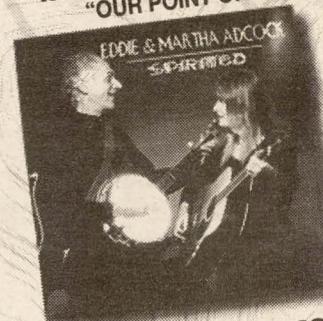
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"HEROES"



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featuring DALE ANN BRADLEY
"OUR POINT OF VIEW"



EDDIE & MARTHA ADCOCK
"SPIRITED"

BLUEGRASS NEWS NOTES...

By Suzanne Denison

Ode to Grass Valley

We all come, the weather's fine
Lots of good ole timey help, we
never wait in line
The tents, they start arrivin', Ya ha
the camp out - come ya all
Some busses people are a drivin',
It's a bluegrass urban sprawl

Lots of treats to eat and smell, be it
bought or cooked
This is part of the magic, that keeps
us all so hooked

The picks are out, the strings are
tuned
We're in music heaven, what a place
to be marooned
From now until next?

The stars are out all over, the stages
and the lawn
Big crowds of singin', pickin' people
— ones sure to be drawn
The kids stage, the big stage, the
parking lot, you bet
When one or more are gathered,
it's as good as it can get

And here we are another year, gath-
ered by our love
We are truly blessed by each other
And by our God above

*Editor's note: This poem was
dropped into the CBA survey box
by a writer who did not sign his/her
name. We thought it was worth
publishing for your enjoyment.
Suzanne*

CBA Member News...

Get well soon — "Napa John" Muzzy

Anne Dye was kind enough to
let us know that long-time CBA
member "Napa John" Muzzy suf-
fered a mild stroke on Thursday,
July 9, 1998. He is out of the hospi-
tal and recuperating at home.

For those of you who do not
know Napa John, he is the dapper
elderly gentleman who plays an
unusual Bluegrass instrument—the
mandola. I think John can play
almost any stringed instrument, but
the mandola is his favorite. At festi-
vals and camp-outs, he is usually
surrounded by a group of fellow
musicians and fans who enjoy play-
ing the old-time country and swing
tunes. Not only is John a terrific
musician, he encourages beginning
players to join in jams, and is one of
the friendliest people I have ever
met.

If you would like to send cards
or letters to wish him well, mail the
to: John Muzzy, 770 Lincoln St. Sp.
51, Napa, CA 94558. For more
comments on Napa John and his
music, please see Tina Louise Barr's
letter to the editor in this issue.

In memory — Mark W. Johnson

Long-time CBA member Mark
W. Johnson of Solano County died
suddenly at home on May 14, 1998.
He would have been 45 years old
on the 17th of May. He was born in
Evanston, Illinois and raised in Mt.
Prospect, Illinois where he attended
school until 1968 when his family
moved to California.

Mark played violin and piano
in grade school and took up guitar
in high school. He played in jug
bands and mariachi bands during
his college years at Chico and UCLA.
He studied saxophone, piano, gitar,
banjo and theory with jazz mus-
ician George Keith in Denver. He
studied with Frank Wakefield and
joined The Berkeley Mandolin En-
semble in 1988, playing classical
guitar and mandolin. He played
with The Fiddle Dusters and Twin
Sisters Brothers in Fairfield. He
also played with the Mother Lode
(Bluegrass), and Miss Freida and
the Cajun Fusilliers from time to
time at the Northridge Inn in Ne-
vada City.

Since the early 1980s, Mark
never missed the CBA Festival in
Grass Valley. He enjoyed playing
music with so many talented artists
into the wee hours of every night.
Like many musicians, he had a day
job to support his music pursuits.
Mark worked for many years for the
Suisun Valley Fruit Growers Asso-
ciation.

Mark is survived by his par-
ents, Ed and Rosemary Johnson of
Alta Sierra; sister and brother-in-
law Linnea and Neil Kosbab of Port
Angeles, Washington; brothers and
sisters-in-law Erik and Nan Johnson
of Avon, Indiana, Karl and Vicky
Johnson of Davis, California; uncles
and aunts Richard and Phyllis
Northam of Indianapolis, Indiana,
Ellen and Vin Hoffman of Ellenton,
Florida and Joan Parks of Venice,
Florida. He is also survived by nu-
merous nieces, nephews, cousins,
good friend Larry Ricketts of
Vacaville and a very special friend,
Carla Dillingier of Sacramento.

Since Mark did not like fune-
rals, no services were held. A musi-
cal memorial was held on May 31,
in Suisun.

Memorial contributions may be
made to: The Mark Johnson Music
Scholarship by making a check to:
The Assist-A-Grad Foundation, Inc.
With a notation on the check: "In
Memory of Mark Johnson". Contri-
butions should be mailed to Edwin
W. Johnson, 16956 Patricia Way,
Grass Valley, CA 95949.

Band and Artist Notes...

Bob Thomas has formed a new
band, "Grace Avenue Band".
Based in the Sacramento, Califor-

nia area, they are performing Gos-
pel and Bluegrass Music.

The members are Jim Beeler
on lead guitar and mandolin, Bob
Thomas on rhythm guitar, Barbara
West on bass, and Eric West on
banjo.

They had their first perfor-
mance on July 5th at the Colfax
gospel show. For booking infor-
mation, contact Bob Thomas at
(916) 989-0993.

**The Brushy Peak Bluegrass
Band**, based in Livermore, is re-
suming activity after having taken a
break while searching to fill the
position vacated when Erik Tho-
mas moved to Houston a year or so
ago. Karen Orozco (fiddle/vocals)
joined the band in April.

Brushy Peak now consists of
Dennis Vied (bass/vocals), Karen,
Gary Pilcher (guitar/vocals) and
Greg Clark (banjo/vocals). Recent
guest performers include Ed Neff
(mandolin) and Jim Pate (bass).

The band performed recently
at the Santa Cruz Bluegrass Society
Good Old Fashioned Bluegrass Festi-
val in Hollister on July 10, closing
the show on Friday night and re-
ceiving three encores. For book-
ings, call Greg at (925) 443-5217.

Mitchell Land joins Neal J.
Backues and Silver Cloud Tradi-
tion. Mitchell was born and raised
in Kaufman County, Texas and
learned to play guitar and mando-
lin as a child and has been playing
ever since. He spent part of 1966
and 1967 as one of Bill Monroe's
Blue Grass Boys. In the 70's he
spent 10 years in Wyoming and
later formed his own band, Stone
Mountain.

Neal J. Backues and Silver
Cloud Tradition is based in Jefferson
City, Missouri. For information or
bookings, call 573-636-0536 or e-
mail: neal@bluegrassworld.com.

Tina Louise Barr, a nationally
recognized autoharpist, was listed
among the music artist featured in
a new reference book on folk mu-
sic. "MusicHound Folk — The Es-
sential Album Guide", 1998, Visible
Ink Press was released at the end of
June. It is the first folk music edi-
tion of the MusicHound book se-
ries, and is available at all major
booksellers. Tina Louise presented
a well-attended and informative
autoharp workshop during the re-
cent CBA Bluegrass Festival in Grass
Valley, California.

*Editor's note: This sad news was
received from Elena Corey via e-
mail just before press time:*

I just heard yesterday of
Jimmy Driftwood's passing. The
world of traditional music has lost
another great person. I have fond

memories of him in the Mountain
View, Arkansas area, and of his lovely
wife. He was a man of a large heart;
he took in strays, emotionally, and
helped many young people to find
solid foundations upon which to
base their major choices in life. He
enlivened American history, by com-
posing lyrics about it, which he
fitted over existing traditional fiddle
tunes, and he taught his students
with enthusiasm. I miss him.

Festival News Notes...

In answer to several questions
regarding the 2nd Annual Feather
River Bluegrass Festival, Bob Tho-
mas notified us that he is is not
planning to put on a Feather River
Bluegrass Festival this fall because
he was not successful in locating a
suitable facility.

Bob said, "The right combina-
tion of low cost motel rooms, in-
door concert and jam areas (up to
code), RV parking, and food ven-
dors is hard to find. Although sev-
eral people in the Butte, Yuba and
Sutter counties were helpful, sites
that were found either were not
available on the dates needed or
were too expensive."

I'm sure that this is a disap-
pointment to many of us in North-
ern California who enjoyed the one-
day event last October in Oroville.
If you can help Bob find a suitable
venue for future festivals, please
contact him — especially if you are
willing to help produce and pro-
mote the event.

Record Company News Notes...

**International Marketing
Group** of Nashville, Tennessee has
recently released many of the old
King-Starday record material and
will be issuing more in the future.
Recently issued was a CD titled:
"Best of the Sad Songs", (King
#1454) featuring Howard Vokes,
Wilma Lee Cooper, Ferlin Husky,
George Jones, Mac Wiseman, Red
Sovine, Jimmie Osborne, George
Morgan and others.

The CD is now realizing air-
play, especially from the traditional
DJ's. For information about this
recording or other IMG projects,
write to: International Marketing
Group, 1900 Elm Hill Pike, Nash-
ville, TN 37210.

Indie Award Nominees

The Indie Awards, sponsored
by AFIM, the Association for Inde-
pendent Music (formerly NAIRD)
recently announced the nominees
for 1998. Unfortunately, no date
for the awards was posted on the
website.

Bluegrass related nominations
include:
Acoustic Instrumental Award

- Tony Furtado: "Roll My Blues
Away" (Rounder)
Bluegrass Award
- Aubrey Haynie: "Doin' My Time"
(Sugar Hill)
- Dale Ann Bradley: "East Kentucky
Morning" (Pinestate)
- Kenny Smith: "Studebaker" (Sugar
Hill)
- Longview: "Longview" (Rounder)
- Ricky Skaggs: "Bluegrass Rules!"
(Rounder)
- Southern/Bluegrass Gospel
- Doyle Lawson & Quicksilver:
"Kept and Protected" (Sugar Hill)
- Greater Vision: "When I See The
Cross" (White Field)
- New Tradition: "Daddy on His
Knees" (Pinestate)
- Steve "Rabbit" Easter: "Friends"
(Daywind)
- The Isacs: "Bridges" (Horizon)
- The McKameys: "Still Have a Song"
(Horizon)

Congratulations to all of the
nominees. We'll let you know the
results when we receive more in-
formation.

ACUTAB Banjo Seminar slated for November 20- 22 in Roanoke, Virginia

by John Lawless

I am especially pleased to an-
nounce the first AcuTab Banjo Semi-
nar, to be held November 20-22 at
the Marriott Hotel in Roanoke, VA.
This three-day event will offer more
than 20 hours of lecture, demon-
stration and discussion featuring
some of the brightest lights in con-
temporary bluegrass banjo. Regis-
tration will be very limited to en-
sure that everyone has a chance to
ask questions and feel a part of this
event.

The faculty includes: Terry
Baucom - modern bluegrass pion-
eer, formerly of Boone Creek,
Quicksilver, 3rd Tyme Out and
now Blue Ridge; Sammy Shelor -
IBMA banjo player of the year for
the past three years, currently with
the Lonesome River Band; Scott
Vestal - the man behind Bluegrass
'95, '96, '97 and '98, formerly with
Quicksilver and Live Wire and cur-
rently with Continental Divide;
Steve Huber - the designer of the
great new Vintage Flathead tone
ring, is also a terrific banjo player
with his own CD, "Pullin' Time";
Geoff Stelling - owner/operator of
Stelling Banjo Works and a fine
banjo picker to boot; John Lawless
- the AcuTab guy, will be your host
for this seminar.

Tuition for all three days is
\$275 and only 50 registrants will be
accepted. Find out more details on
the web at: <<http://www.acutab.com/seminar.html>>; or write to
ACUTAB, P.O. Box 21061 Roanoke,
VA 24018-0108; call 540-776-6822;
or FAX 540-776-6827 (FAX)

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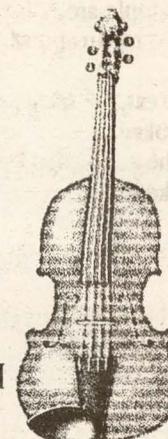
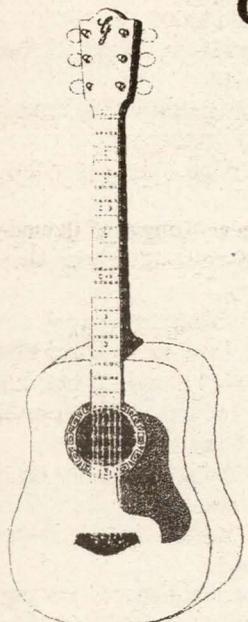
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AND THE BRASS REED AND GUITAR 10 PC SWING BAND

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FESTIVAL FOCUS

The Nashville Bluegrass Band to perform during the Icicle Creek Chamber Music Festival in WA

LEAVENWORTH, WA — The Nashville Bluegrass Band, the most awarded bluegrass band in history, hits the stage August 29, closing out the Icicle Creek Chamber Music Festival's fourth season.

The all-acoustic, Grammy-winning band plays a blend of traditional bluegrass influenced by old-time mountain music styles that draw from gospel and blues. The result is a contemporary and soulful sound.

For the second year, the Icicle Creek Chamber Music Festival is incorporating "chamber" music in the jazz and bluegrass styles with its classical chamber music programming. The band's music philosophy fits well with Icicle Creek's dedication to ensemble, diversity and professionalism.

The Nashville Bluegrass Band is comprised of Alan O'Bryant, banjo; Pat Enright, guitar; Roland White, mandolin; Stuart Duncan, fiddle; and Gene Libbea, bass. Each of the members has a long and enduring relationship with bluegrass as well as a considerable reputation in the field. Among their many talents, the quintet members are noted for their vocal harmonies.

The bluegrass concert is Saturday, August 29, at 8:00 p.m. on the Sleeping Lady Outdoor Stage. Tickets for the Nashville Bluegrass Band concert are \$20. For advance tickets or information, call 1-800-773-4299. To receive a complete Icicle Creek Chamber Festival brochure, call 509-548-6347 or e-mail: icicle@rightathome.com.



Napa Valley Music Festival Celebrates its' 10th Year Anniversary with special 3-Day Discount Pass

In celebration of its' 10th Annual event, The Napa Valley Music Festival is offering an incredible 3-day pass discount to the festival for only \$60.00. The event will feature the most dynamic lineup in the festival's history — country music's two-time Grammy winner Kathy Mattea and the legendary Kingston Trio, as well as many other talented artists throughout the music-filled weekend. Further details on the line-up are available on the website at: <www.napafest.com>

The 3-day pass includes all performances and two nights of camping, representing a savings of nearly \$50.00. Discount passes are limited

and must be purchased by August 15, 1998.

The Napa Valley Music Festival, sponsored by the Napa Valley Folk Fellowship, a non-profit organization benefiting children's music programs in the Napa Valley will take place September 25, 26 and 27 at Skyline Wilderness Park, 5 minutes from downtown Napa, California. Join other enthusiastic music lovers for a fun filled weekend of non-stop, top name entertainment on three stages, children's programs, food, premium Napa Valley wine, crafts, music workshops, Emerging Songwriters Showcase, RV and tent camping, and campfire sing-alongs. The Napa Valley Music Festival is the best family entertainment value in the Wine Country.

Daily tickets are also available starting at \$21.50 per day. Other discounts include seniors and students at \$14 per day, children ages 6-12 tickets are only \$5 per day.

For further information, call the box office at (707) 252-4813, or email: nvmf@napafest.com. Tickets are available by sending your check, Money Order, or Credit Card information payable to: The Napa Valley Music Festival, PO Box 10227, Napa, CA 94581.



6th Annual Kelseyville Pear Festival to feature Bluegrass music

The Kelseyville Pear Growers Association announces that this year's Kelseyville Pear Festival will feature Bluegrass and Old-time music. The event is scheduled for Saturday, September 26, 1998 for 11 a.m. - 6 p.m. in downtown Kelseyville, California

Featured Bluegrass and Old-time Music performers are The Acme String Ensemble from California's Marin County, who play "vintage string band music"; Hoofhearted, featuring Bob James and Ernie Hunt performing old-time country music; and The Immigrants, a three-piece band from Canada which headlined the 1998 Wild Irish Folk Festival in Boonville, California this June. The Immigrants play a variety of music including Zydeco, Bluegrass, and Jazz.

Other events of the celebration include a downtown Parade, an Antique Tractor Display, and Arts and Crafts and Food Vendors. Admission is Free. Camping available nearby at Clear Lake State Park

For further information, call (707) 744-1992 or e-mail: dnwebal@aol.com



Columbia Gorge Mixed Bag Music Festival to be held September 25-27 in Stevenson, WA

Columbia Gorge Productions will present the inaugural Columbia Gorge Mixed Bag Music Festival at the Skamania County Fairgrounds in Stevenson, Washington on September 25, 26 and 27, 1998. Sponsored by the Skamania County Chamber of Commerce, Skamania County Parks and Recreation, The Timbers Big River Grill, Brass, Reed and Guitar, Artichoke Music and KBOO 90.7 FM, the festival features an eclectic array of musical styles.

Performers include: Tim O'Brien, The Austin Lounge Lizards, Robin and Linda Williams, Jack Lawrence, Chuck Pyle, Dan Crary - Beppe Gambetta - John Moore, Reedy Buzzards, Marley's Ghost, Rincon Ramblers, Jimmy Adams, Crucial Smith, "Ramblin'" Jack Elliott, Bill Evans, and Mark Johnson and Clawgrass.

Additional bands include: Cactus Setup, Charles Crosman, Swing Crew, Ramsey and Collins, Cascade Trio, Crannell and Krevans, Out of the Blue, Northern Pacific, Fast Forward, Foxfire, Mark Holt, Ohop Valley Boys, Joe Ross and the Brass, Reed and Guitar 10 piece Swing Band.

There will be multiple stages, indoor and outdoor shows (if weather permits), as well as workshops and great picking.

Advance tickets are now on sale. Weekend passes are \$55 before September 1st and \$65 after. Camping is \$10 per night (without hookups); and \$15 per night for sites with limited electrical hookup.

For tickets or information, contact John W. Skaar, 21 Fern Hill Road, Stevenson, WA 98648; call 509-427-8928; or e-mail: skaargrs@gorge.net.



Myrtlegrass '98 slated for October 2-4

Advance tickets are now on sale for the Sixth Annual Myrtle Creek Bluegrass & Arts Festival (aka Myrtlegrass) on October 2-4, 1998. This year's event will emphasize the finest bands & artisans that the Beaver State has to offer. Thirteen acts have been lined up for Myrtlegrass #6. Oregon's Biggest Bluegrass festival will begin with a Friday evening Southern Oregon Band Showcase from 6-10 pm with Grassy Creek, Finger Pickin' Good (The Antonucci Brothers), Rogue Valley Bluegrass Boys, McKenzie River Boys, and Madison Avenue.

Groups performing on Saturday and Sunday include the Sawtooth Mountain Boys, Sam Hill,

Foxfire, Bill Evans' Banjo in America Show, Roundhouse, No Strings Attached, the Knott Brothers Band, and Knock 'Em Stiff (which plays acoustic music of the Civil War era in period costume). Saturdays shows are scheduled from 11am-3 pm and 6-10 pm. A band scramble starts at 3 pm. Sunday's show will feature bluegrass gospel music from 10 am - 2 pm. Thirty arts, craft, food booths will be open throughout the weekend. Civil War reenactors from the 9th Va. Cavalry and 116th Penn. Infantry will set up an encampment and provide demonstrations (and perhaps a skirmish or two) throughout the weekend. Games and a playground are available for kids. Over a dozen workshops will cover all the bluegrass instruments, harmony singing, band promotion, and other topics.

The festival is held in Myrtle Creek's Millsite Park (Interstate 5, Exit 108). Camping is available on site. Some sites have limited hookups (first come-first serve), and hot showers are available.

The Sawtooth Mountain Boys are Oregon's "original" and longest surviving bluegrass band with 30 years of performance experience. They've traveled extensively throughout the West, British Columbia, England and Scotland. Since their inception, they have maintained a deep respect for traditional music and continue to revive and pick the old tunes, well-known and obscure. Yet, they also take the music into the future with new, fresh original songs and instrumentals played in the traditional style of first generation bands. Their latest CD ("Ocean of Tears") features all original material.

A contemporary bluegrass band, Foxfire also presents spirituals, cowboy, rockabilly, reggae, western swing, Irish and contemporary music. Since 1985, they've shared stages with the likes of Willie Nelson, Riders in the Sky, Allison Krauss, the Texas Playboys, and Bill Monroe. Besides razor sharp vocals and unique arrangements, look for their special attractions: Lost Leroy or a hammered dulcimer interlude. Entertainers all, the band includes Larry Bulaich on banjo, NW Dobro Champ Al Brinkerhoff, NW Mandolin Champ Tyson Wilder, guitarist Glenn Freese and bassist Owen Johnston.

Sam Hill is building its own tradition throughout the Northwest, specializing in the preservation of the authentic style and emotion of Bill Monroe, Flatt & Scruggs, and the Stanley Brothers. From Portland, Sam Hill energetically performs original compositions as well as old favorites. Performers are Dave Chalupsky (banjo), DeeAnn Davidshofer (bass), Doug Sammons (guitar), Jeff Smith (mandolin), and

Dave Trainer (fiddle). The band's vocals showcase the classic duet, trio, and occasional gospel quartet. Portland-based Sam Hill has released two CDs which are receiving high acclaim for their fresh, new sound firmly based in traditional music.

Ethnomusicologist Bill Evans, currently living in El Cerrito, CA., will present his educational and entertaining Banjo in America Show. Bill started playing with the Dry Branch Fire Squad in 1993 and now does their bookings. He has served as Associate Director of the Intl. Bluegrass Music Museum in Kentucky before leaving that position to work on his doctoral dissertation on "the continuum of playing styles on banjo-type instruments, from Africa, into African-American communities in America, and then into Anglo-American communities." Bill Evans recently released a CD entitled Native and Fine, featuring mostly original music with strong traditional drive and influence.

Although less than five years old, Roundhouse has become the talk of the Northwest. Besides noted vocal talents, banjoist Doug Dick took second place in the 1996 Oregon banjo championships. Other band members are Kim Jones, Jason Barlow, Joe Denhof and Ron Leavitt. Ron and Kim first met at an Oregon Bluegrass Assn. gathering in 1993. The Roundhouse musicians are veterans of such well-known bands as Higher Ground, Beyond the Blue, The Wild Country Canyon Band, Buffalo Bob and the Buffalo Butter Band.

No Strings Attached, from Portland, offers "Bluegrass With A Twist." Together since 1990, they have many years of performing experience in such well-known Oregon bands as Mountain Railroad, Springwater, Northwest Natural Grass, the Foster Creek String Band, Gold Rush and Pumpkin Ridge. Bassist Kathy Boyd says, "Audience members tell us over and over again that they love to watch us perform because it's obvious that we are all very good friends and because we have so much fun on stage." Other members include Dave and Judy Arter, Margaret Fasano, and Loren Ford.

The Knott Brothers are relatively new on the Northwest festival circuit, but they are turning heads with their good music and entertaining stage show. With roots from a variety of musical forms, they bring a bright, new energetic sound to the music. Band members Pat Buono, Karl Maerz, Rick Campbell, Mark Thomas and George Taevs are currently working on their first CD.

In recent years, No Strings Attached has developed an alter-ego

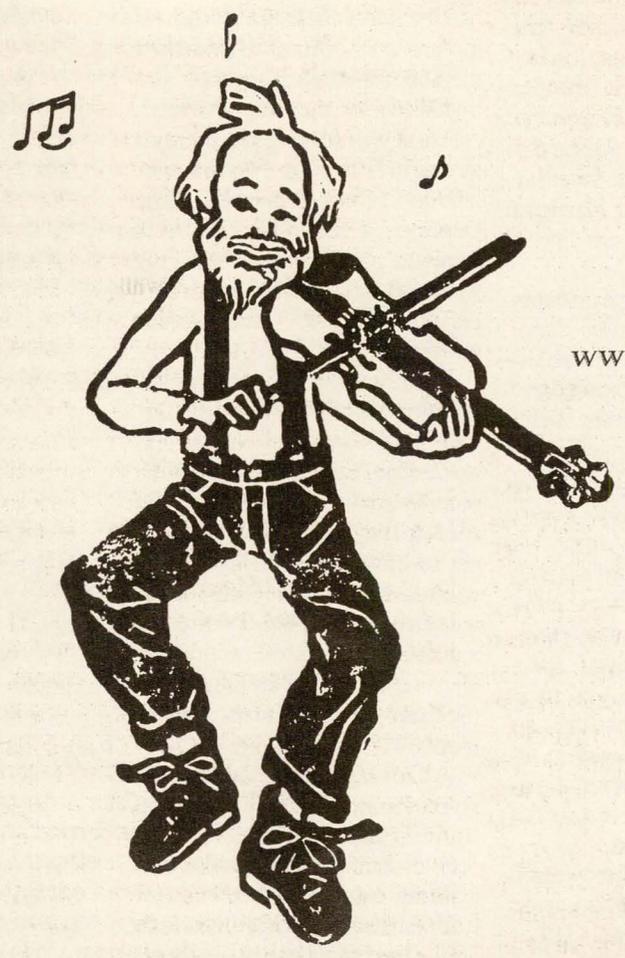
(Continued on Page 14)

Millpond

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PERFORMERS SUBJECT TO CHANGE

MUSIC MATTERS

by Elena Corey

Before we consider a topic for this month, I want to thank a whole lot of people who were so generous with their time and energy preparing for and producing our festival. On every side, I saw cooperation and willingness to try to work together for the larger benefit of the festival attendees. With recent losses, emotions rode high, and it would have been easier, perhaps, for some folks to just opt out this year—but they didn't, and we're all the richer for their work and persistence in trying to make our festival a positive experience for everyone. Because there are too many individuals to name, let's just offer one collective, but deeply felt "Thank you" for all your time, effort, energy and good attitudes.

The topic I've chosen this month is "What to do when you know you're in over your head." On many topics I discuss, I'm not an expert—not even in the contending for that slot, but on this one, my experiences, musically, allow me some hard-won insight. The particular incident prompting this most recent experience of being out of my depth occurred about 10 minutes after I agreed to teach a workshop at the festival on "Chord-Melody Guitar Playing." Just like any kid, I was excited about the new vistas of playing

that style of picking offered and wanted to share my enthusiasm with folks who might be interested.

The trouble was, I hadn't mastered the topic manually, and I knew it. Concepts my mind grasped easily refused to be rushed into my finger's prowess. So how could I demonstrate some of the delightful examples of vertical voicings? This music was some of the richest, most pleasant sounding I'd ever experienced. It is worth sharing, but it requires skill. How could I keep my fingers from trembling and mess up, while demonstrating even those few things my fingers had shown they could do. What about all the options I glimpsed but had never managed to do?

When you're in over your head, there are several obvious things you can do, and perhaps some others which don't seem so obvious. First, you can figuratively head back to shore. You don't always have to advance. But we all want to advance. Retreating is not the treatment of choice. As Allison Krauss sang it, "This road is not the one I choose to travel."

A second obvious alternative is to redouble one's efforts and resolve to push through the difficulties. When we have nothing left to lose, we frequently may surprise ourselves how determined we can be to accomplish a thing. That's

one of the alternatives we like to think we'd choose. Sometimes in the past, I've accepted gigs before I was really ready to perform new material, partly just to provide additional pressure toward learning the material. We've all used deadlines this way. So I didn't call the festival coordinator back and wessel out of my agreement to do the workshop, even though it was probable that I would fail in any attempt to show how to do the things we'd be discussing.

Luckily a third obvious alternative jumped out and almost bit me — "GET HELP". There is no stigma attached to seeking expert aid, direction or other assistance when you really want to accomplish something but doubt you can. I ambushed John Massey, a reputable teacher and fine guitar player, who probably wouldn't have accepted an assignment for which he wasn't prepared. I asked for his help, and he gallantly agreed to demonstrate, using his superior playing skills, the concepts I was so excited about. Along the way, he threw in several two cents worth of good advice and insight, also, and the workshop was regarded by many who offered feedback to me afterward, as very rewarding and helpful.

No, I don't recommend rushing around and purposely getting in over your head consistently, just

so someone can rescue you or so that you can see if you can find yet other alternatives. Sometimes a potential rescuer may see the wisdom of allowing a struggling person to show to himself or herself that the required qualities may be developed. I've learned much, sometimes more than I cared to, when it was evident that no rescue was imminent, but thank you John Massey, for your many guitar-playing skills and for your willingness

to help the workshop attendees see how the concepts we talked about could be applied, and what assorted applications would sound like when played excellently.

So, if you occasionally commit to more than you think you can manage, musically, it may not be a tragedy. Consider your options and may music continue to feed your soul.

Elena

Volunteers make CBA's 23rd Annual Festival a success

by Faye Downs

CBA Volunteer Coordinator

The CBA's 23rd Annual Father's Day Festival has been over for three weeks now and it is time for me to take the time to write a great big THANK YOU to all of the volunteers out there who helped make this such a great festival.

This year, the volunteers numbered 150 strong and the whole four days couldn't have gone so smoothly without you. You all deserve a pat on the back. Everyone makes my job so easy and pleasurable. I always feel so rewarded at the end of each festival because I have had the opportunity to meet such nice people.

On Monday, before the festival, I watched the stage set-up crew working as great team under the direction of John Senior. It seemed like they were making a really hard job into a lot of fun. As I watched the Children's Program people getting ready for their big weekend, everyone was working together and having fun planning their different jobs under the direction of Suzanne Denison. (I visited the Children's Program several times during the weekend and saw what great organization they had. Keep up the good work!)

On several occasions I had people walk into my camp and ask to be put to work, and Yvonne Gray was always ready to add them to her security crew. Her scheduling was ready for any extra people she could get and she kept everyone under control with all the help of her volunteers. The Membership booth and the CBA Mercantile booth were always able manned by the Runges, the Evans, and their team of volunteers.

Backstage was well manned by an outstanding crew of volunteers under the auspices of Al Shusterman. Mike McGar kept everything running smoothly at the front gate, while Madelyn Ellis, Kelly Senior and their volunteers made things run smoothly in the ticket

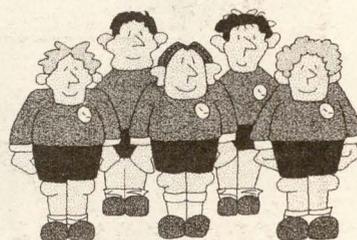
booth. Hank Gibson and his helper are always ready for the concessions to start coming in and this year one of them got to Grass Valley before Hank.

Bob Gillim and his helper have a handle on the power that is needed each year. And then there is the Ice Booth. What a fun bunch of people man this area! I don't know if you have had any reason to go by "Ye Olde Ice House", but if you haven't, you should. There is always a little bit of joviality going on there. If you haven't volunteered before, and you would like to, the ice booth is a great place to start. I know this from experience.

Anyway, I am very proud to be a part of the volunteer program because all of you nice people do such an outstanding job every year.

I am already adding new names to my volunteer list from the applications of people who have recently joined the CBA. I will send all new people a welcome letter and then there won't be any more news from me until early in 1999 when I start making up lists for the coordinators of the 1999 Father's Day Festival.

Have a great year, everyone. See you in Grass Valley in 1999.



Come on... Join us!

You can be a part of the CBA's Festival Team! All you need to do is contact Faye Downs, our Volunteer Coordinator and let her know what you would like to do. Write to Faye at 1552 Vervais Ave., Vallejo, Ca 94591, or call her at 707-552-6934.

FESTIVAL FOCUS

(Continued from Page 12)

group called Knock 'Em Stiff, members of the 9th Virginia Cavalry, Dismounted, who perform acoustic Civil War music. Myrtlegrass will offer a set by these uniformed, hoop-skirted and corseted Civil War buff during the Saturday dinner hour. Trooper Hoofy (a.k.a Loren Ford) observes, "It's amazing how much music from that period is still around today and has been influential on bluegrass." Sound reinforcement at Myrtlegrass '98 will be handled by Glenn Freese (of Foxfire), and "tweeners" on stage will include Robyn Swenson and Jeni Dashney, as well as Lanora Waggoner, the Yodelin' Gramma..

For more information, call (541) 673-9759. For area lodging information, call toll-free 1-800-444-9584. For a ticket order form (or vendor application), send a self-addressed stamped envelope to: Bluegrass Festival, P.O. Box 5094, Roseburg, OR 97470. Advance Three-day weekend passes are \$25 (\$28 at the gate). Two-day passes are \$20. Weekend ticket credit card orders can be made through Back Home Music at 1-800-746-TUNE or (707)252-8962. Individual tickets

for each of the four shows are also available for \$7. Children 12 and under are free if accompanied by an adult. Camping is \$10/night per RV or tent, and you must have a 2- or 3-day festival pass to camp at Myrtlegrass.



Emmylou Harris and John Hartford to headline at the 1998 International Bluegrass Festival

OKLAHOMA CITY, OK — Emmylou Harris has sung a little bit of everything from folk to country to bluegrass to gospel to mountain music to rock 'n' roll during her outstanding career... and she's all but perfected each of them.

So, when three-time National Fiddle Champion Byron Berline began thinking about who to invite to his world-class International Bluegrass Festival this year, Emmylou Harris was at the top of the list.

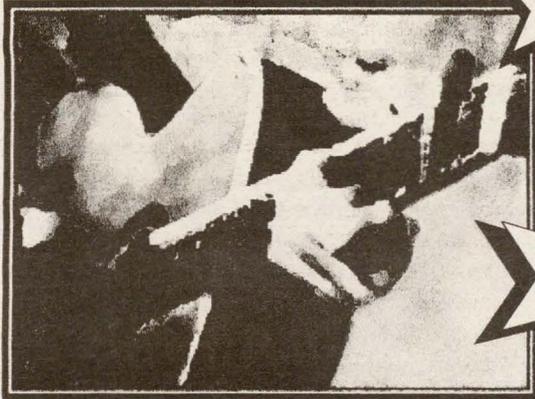
Harris will join John Hartford and a host of other bluegrass favorites from across the United States

and around the world for this unique festival, scheduled for October 1-3, 1998 in historic Guthrie, Oklahoma. Harris, a seven-time Grammy Award winner, will be the featured attraction on Saturday evening (Oct. 3) with Hartford scheduled to perform on Friday night (Oct. 2).

Other scheduled performers include the Bryon Berline Band, the Dillards, a reunion of California, a 33-member group called the Fiddlers Philharmonic from Michigan, plus the Hillbilly Boogiemens from Holland, Druha Trava from the Czech Republic, and other bluegrass musicians from Europe.

There will be several states with simultaneous performances for the three days, as well as many other activities. Even the setting is spectacular — as downtown Guthrie is the largest Victorian urban area on the National Historic Register. Attendance at the '98 Festival is expected to surpass the crowd of 20,000 present last year.

Early-bird tickets are now available through the OIBF, a non-profit association. Call 405-282-4446 or visit the OBIF website at <www.obif.com>.



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Candidates' Statements for the 1998/99 Board of Directors

The following are the statements of the candidates for the 1998-99 California Bluegrass Association Board of Directors. Statements were typeset as written by the candidates, with only minor editing for spelling or grammar. The California Bluegrass Association and the Editor of this publication take no responsibility for the content of any of the Candidates' Statements.

For the past several years we have been printing ballots in the August through October issues of the *Bluegrass Breakdown*. However, since we changed to a tabloid format on newsprint, we have experienced problems with the mailing in of ballots. Each year several ballots were unreadable due to the way in which they came through Post Office's automated sorting equipment (they were torn, mangled, etc.) Last October, the Election Committee requested that ballots be printed on heavier stock.

Therefore, this year, you will be receiving your ballot in the mail by August 15th. It will have return postage paid by the CBA. You can mark your ballot, fold it to letter size, staple or tape one side, and mail it back to us. Ballots will also be available at the Late Summer Bluegrass Festival to be cast in person or returned by mail. CBA members are asked to read the statements and vote for up to nine people.

We urge you to mail in your ballot in case you are not able to attend the Annual Meeting and Election to be held October 2-4, 1998 at the Colusa County Fairgrounds in Colusa, California.

Mail ballots should reach the Stockton Post Office Box by October 1, 1998. Photocopies of the ballot will be accepted.

Harold Crawford

I wish to express my intention to run for a position on the Board of Directors of the California Bluegrass Association.

I have been an active member of the CBA since the earliest days of its existence. Over the past 23 years, I have attended most of the festivals at Grass Valley, and for the last several years, I have worked as a volunteer back stage. During the 1998 Father's Day Festival I was the Backstage Coordinator, and helped to plan the performance schedule for the bands that played there.

I have served on the band selection committee, and have co-hosted the event for the past two years with John Duncan.

I have supported many of the sponsored concerts and other events in the area, and have traveled to other areas to attend other shows and festivals.

I grew up in a family that played bluegrass and old-time music, and

have supported bluegrass music for over 50 years. Bluegrass music is important to me and as a member of the Board of Directors, I will continue to work hard to support CBA's efforts to promote and preserve it.

Don Denison

I would like once again to offer my services as a Board Member. Most of you already know my qualifications and experience, but for new members and those who do not, I'll give a brief sketch of my history as an officer and director.

I began my service as an appointed officer, Activities Vice President in 1988, and was that year elected to the Board of Directors. I continued as Activities Vice President for two more years, then was chosen by the Board to be President and Festival Coordinator. After several years of service, I chose not to run for the Board. I had found that after devoting so much service, I had developed a feeling of "ownership". I know of course that the Association belongs to the members, not to me or the board.

After a year of "retirement" I noticed that private agendas were being pursued that were not in the interest of the membership as a whole. One example is the lamentable institution of an Executive Committee. This committee of three was empowered to make binding decisions without the approval of the other six members. Happily, after considerable member pressure, this unfair practice was voted out. This matter and others like it were the reasons I ran for the Board of Directors again. I felt that the membership as a whole was not being served.

During the year I was retired, I assisted our Entertainment Coordinator as the Stage Manager, writing procedure and refining the operation. I was able to insure a smoothly operating show by organizing and planning carefully. I made sure, for instance, that no musician on the stage for instance, had to ask "Where's the stage manager?" or "How much more time do we have?"

Those of you who know me are aware of all this history, but because there are those who do not, it has been necessary to give this brief sketch. Other things I have been responsible for are: The band selection procedure, beginning the campouts, and pushing for the approval of a Festival Children's Program. I was assisted and encouraged by my wife Suzanne with these and other projects over the years.

As a director, I would like to serve the members and I would like to see continued fiscal responsibility. There should be adequate funding and support for the children's program, and activities such as con-

certs, jams, campouts, etc. these should be funded and supported. (Last November a first, and probably last, Feather River Bluegrass Festival was produced by Bob Thomas. Only one director showed up.) Our association needs to adequately support the efforts of our area Vice Presidents with necessary funding and especially personal support. This wonderful association of Bluegrass music people should not be a personal social club for five or six people. Our board members should make our members feel welcome and included. If elected, I hope to correct the problems I have noted with the support of those who have the interests of the membership at heart. This is your association, I'm asking for your vote so that I can continue to serve our members.

Lolan Ellis

I would like to thank you for your continued support as an elected member of the Board of Directors. This organization has been as much of a family to me as my own. Since I was first elected to your Board, I have seen our membership grow along with the stability of this organization.

It has been my pet project within the last two years to design and implement a new stage. The project is almost completed, and we will have equipment that will last for years to come. This is just one of the projects I hope to complete for the membership to make this organization and festival the best ever.

During my time on the Board, I have taken responsibilities of Front Gate Coordinator and this year as Festival Coordinator. Being a Director, I feel I am capable of doing what it takes to get the job done. I think it is the responsibility of each Director to be able to step into any situation the Board is faced with and be able to correct that issue.

It is my belief that as a Director, one is willing to work with Board members and or any person willing to work with the association in the classification that person represents. This organization is growing and that growth demands an active participation to maintain the level of excellence this organization has become.

If I am re-elected for the 1998/99 Board, I hope to finish the stage project I have started, and continue working for the membership and this board to maintain a working time-line each year that produces the best Bluegrass Festival in California. I hope, when new people are elected to the Board it will give them an easy transition into the way we do business for you.

I would like to thank my family, Madelyn, Erin and Brett, for their support through the years. It

has been a labor of love for all of us.

Since my brother Nolan told me about this Bluegrass Festival in Grass Valley in 1976, we have enjoyed many years of great music and friendship. I look forward to serving on this Board for another year.

Joe Fox

From the age of 7, when he began piano lessons, music has been an integral part of Joe's life. He was a Piano Performance major at UC Santa Barbara, and graduated with a degree in Music and Social Psychology. After Conservatory training, he was a successful concert pianist, making many appearances on radio and TV. In addition, he has performed with the Salt Lake Symphony and the Santa Barbara Symphony. In 1964 he left the concert stage to pursue a business career. In 1989, Joe retired as President and CEO of a Fortune-500 company, and he and his wife moved to Mariposa, California.

Since retiring, Joe has devoted much of his time and talents to community service in Mariposa. He is currently a member of the boards of the Mariposa Tourism Advisory Council and the Mariposa Economic Development Corporation. He is President of the J.C. Fremont Hospital Foundation, 1st Vice President of the Mariposa County Arts Council, and is on the committees to build a new library and Performing Arts amphitheater in Mariposa. Joe's love of music has never waned, and he continues to perform at annual charity concerts for the community at venues such as the Ahwahnee Hotel in Yosemite. Four years ago he became the Festival Coordinator for the Mariposa Bluegrass Festival, an event that has steadily grown in popularity.

"Even though my training was in classical music, my love of music is truly eclectic — from jazz to rock and roll, from Zydeco to, yes BLUEGRASS! When I first was exposed to the happy, uplifting sounds of bluegrass, I knew I was hooked... thus my involvement in the Mariposa Bluegrass Festival.

Should you elect me to the CBA Board, I believe my background, experience, and organizational skills will assist me in making a significant contribution to this fine organization. My experience during the past year in introducing bluegrass to the Mariposa schools was positive beyond belief, and has convinced me that the CBA must find a way to be more involved in school programs, perhaps through a system of mini-grants. By fostering bluegrass in the schools we establish the foundation for expanding our membership base.

"I am proud to be a member of the CBA, and if elected to the Board I will do my best to represent and

respond to the needs of all the members fairly and honestly."

Joe and his wife, Ingrid, have been married for 39 years and have 4 children and 8 grandchildren.

Yvonne Gray

Yvonne is a sixth grade teacher in Stockton Unified School District. She has taught at the same school for the last 14 years. She and her husband have been married for 42 years and have made their home in Stockton for over twenty of those years. They have raised five children and have 15 grandchildren.

She and her husband have become familiar faces to the festival goers in the past few years since they set up and manned the CBA Information and Membership booth at the Annual CBA Festival and a number of other festivals throughout California and Nevada.

Yvonne also served as the Secretary for the CBA Board of Directors for a period of one year. She is now the head of Security for the annual CBA Festival. During the two years Yvonne has served on the Board of Directors she has attended most of the meetings.

In addition to her love of Bluegrass music and people, Yvonne enjoys traveling, camping, fishing and watching her grandchildren participate in sports events. Her goal is to learn to play the dobro when the time allows, but in the meantime she is an avid listener.

Yvonne has been a volunteer for the past seven or eight years, and was appointed by the Board to the position of Membership and Information Booth Coordinator during the 1994/95 year. She said of her CBA duties, "It was a great way to meet people and sign up new members at the same time." She was appointed the Festival Security Coordinator during the 1997/98 year. She feels this has given her a chance to do more for the CBA.

Yvonne feels she has been around the Festival long enough to get a feel for the needs and desires of the members. She also feels she has been able to work well with other Board members in making this the greatest Bluegrass organization. Her desire is to keep on working to meet the needs of the members and work side-by-side with other Board members and coordinators to improve the CBA even more. If this is the same thing you want as well, Yvonne ask for your support and vote.

Carl Pagter

As a non-profit California Corporation, which to date has never received any Federal or State Funds or any private grants, we have survived for nearly a quarter of a century with every cent we've earned devoted to one purpose: the support of Bluegrass and Old-time

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music. Why do this? The music is exciting, uplifting, exhilarating, addictive, and soulful all at once. It is also a deeply rooted American tradition, a direct descendant of music from the Appalachians — fiddle and banjo instrumentals and vocals reaching back into the 1800's and early American history, uniting Scotch-Irish, Black and other musical traditions. Simply put, this is our own musical heritage and it is worth preserving and promoting!

I believe the broad goal of the CBA should be to protect the financial integrity and increase the solvency of the Association, and to win new fans and supporters by exposing the maximum number of people to Bluegrass and Old-time music.

Specifically, we need to put continuing energy and resources into (in order of importance):

- (1) *Bluegrass Breakdown*, to continue to improve upon the best member publication in Bluegrass. Where would fans or musicians be without an effective organ of communication?
- (2) Improvement and continuance of the CBA's Father's Day Weekend Festival at Grass Valley;
- (3) Production of Spring and Fall Campouts and periodic concerts of Bluegrass/Old-time music; and
- (4) Support the International Bluegrass Music Association (IBMA) and the International Bluegrass Music Museum (IBMM).

CBA Board member must be willing to devote substantial time to monthly board
(Continued on Page 18)



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MAGAZINE

Candidates' Statements for the 1998/99 Board of Directors

(Continued from Page 17)

meetings and on-going work required to operate a sizable non-profit Association for the benefit of its members. They must also be able to get along with others while exercising independent judgment, putting aside personal or sectarian interests for the greater good of the organization. Experience and commitment are pluses.

I helped found the CBA in 1974, have been a Director and Chairman of the Board continuously for the past 14 years, and have provided pro-bono legal services to the Association for many years. I would like to help pilot the Association into the 21st Century and solicit your vote.

Joe Quealy

No statement received.

J.D. Rhynes

Every once in a while every organization goes through what could be called a "power struggle". Just such a thing occurred within the California Bluegrass Association immediately following the election of the Board of Directors in October of 1997. It pains me very much to have to write these words, but I feel the members who make up this great association have the right to know the truth about what has transpired.

For whatever their reasons are, the following directors: Lolan Ellis, Kathy Kirkpatrick, Yvonne Gray, Mary Runge, and Al Shusterman, along with the President, Madelyn Ellis, decided that if they voted as a block they could run the association as they see fit. This they have basically done since October of 1997.

As a result of their plans, they removed me as Entertainment Coordinator; Don Denison as Back Stage Manager; and Dale Lawrence as Publicity Coordinator. They did, however, realize that Dale knows more about marketing than anyone, and gave him his job back.

It is very obvious to everyone concerned that these six people had decided months before the election last October that Don, Dale and myself were to be removed from our Coordinator positions because they couldn't micro manage the three of us. One of our members told me that during a phone conversation with Al Shusterman before the election last year that Al was to be the new Entertainment Coordinator for 97-98. He said he didn't understand, and that he thought that I was the Entertainment Coordinator. Al told him I had been replaced. Remember folks, this was two months before the election. (I was not at the October 1997 Election and Meeting because my father was in the hospital in San Jose, California hav-

ing a pacemaker installed in his heart.)

After finding out that they had fired me from my Coordinator's job they gave me three different stories as to why. They didn't know until they read this that I knew they were lying.

Folks, when I took over the job as Entertainment Coordinator in 1991, no one really knew what the responsibilities of the job were. Over the years I actually wrote the job description and refined it to where it is today. It was due in no small part to these efforts that the Festival ran as smooth as it did this year, and will in years to come.

As a result of their actions, Mr. Bill Downs, our Festival Coordinator — the person who is actually in charge of producing our yearly festival, quit. Bill Downs is the best Festival Coordinator that has ever done the job and these people would not listen to his plea against putting inexperienced people in key positions.

As a result of the attitude of "we're gonna' do it our way whether you like it or not", Bill stepped down and they gave Bill's job to Lolan Ellis. Since then, Bill's wife Faye let the Board of Directors know that this is her last year as Volunteer Coordinator. Two of our most valuable people gone, just because of six people's egos.

There is another thing you members should know about. Director Al Shusterman has been a booking agent for the last two or three years and now represents nine bands. At the April meeting when questioned about how many bands he was representing, he answered "four or five". When in fact there were nine bands listed in the *Breakdown* that month with him as their agent.

Also be advised that one of his bands was given a prime spot on Saturday evening at the 1998 Festival, Lisa Ray and Old Town. Of course, Al doesn't think that is a conflict of interest.

Lisa Ray is a good entertainer and I know her personally, but in all my years as Entertainment Coordinator only once did a first time band get a spot on Saturday evening and that was with the Board's approval! (For you folks who may not know, the Entertainment Coordinator is the one who makes up the schedule of performances for the entire festival.) Al stated that he had Harold Crawford and John Duncan do the actual schedule for the festival this year so that there wouldn't be the appearance of conflict of interest. Either Al didn't check the schedule after it was finished or he preferred to keep one of his bands in the Saturday night spot. This question was raised to me by one of the bands that has played our festival twice before.

They wondered why there were given performance times of 10 a.m. and 1 p.m. on Thursday and Friday when a first time band was given such prime exposure. Only Al Shusterman can answer that one folks.

Thomas Jefferson once said that all authority belongs to the people. He was talking about Democracy, but his remark applies equally to our association. We also know that in order to work properly, our association, like Democracy requires the continuous involvement of its members. If we are apathetic and ignore our obligations to our fellow members, we are in effect relinquishing control of our own destiny — along with the right to complain when things don't go well.

It is easy to point out what is wrong with our government, our schools, our society, even our own Association. The hard part is coming up with solutions to problems and then being willing to work hard to put these solutions into practice. It is a lot easier to leave that job to someone else.

There isn't a corner of our society that is immune to the curse of taking the easy way out! And that includes our own Association. How many of you attend the meetings of the C.B.A. (Directors) each month?

How many of you vote in the elections or even run for office yourselves? How many of you are willing to give up a Sunday once a month to attend board meetings? How many of you are willing to give up four or five days each June to help put on our festival?

Apathy is like a contagious disease — once it gets into an organization it tends to spread until it threatens to kill the organization all together! Is that what is happening to our organization?

I would like to think that this association has a lot of members who want to see it grow and thrive and become more vibrant and alive than it is today. The California Bluegrass Association is THE ONE that most of the other associations in the western states were modeled after. It is a leader in Bluegrass music, but to stay that way it needs people who are interested in furthering the music and the goals of the Association, not their own personal little agendas.

Folks, I helped raise money to start the C.B.A. and I've spent a good portion of my adult life furthering the goals of the Association. We've made a good start, but we still have a long way to go. We can't afford to slow down now, so I'm going to ask that you members who want to see this association grow, get off your butts, get involved, get elected and let's get this association back where it belongs. This is your association, not the property of 5 or

6 people.

This has happened in the Association before and responsible people stepped forth, got involved, and the association was stronger because of it. I'd like to think that this will be the case again.

There are members that have told me that its not good to "air dirty linen" like this where the whole public can see it, and I'd agree with them if there were only one or two pieces to air out. However, I can't turn my head when most of it is dirty! That's why we have elections, to vote for the ones we want. If my statements here have offended some of the membership, I apologize, but the truth is the truth and I'm not going to tell anything but!

I would very much like to be elected as one of your directors for the coming year. During my tenure as a Director for the last seven years, I have always had the Associations' and Members' goals first and foremost in my mind. Not MY OWN personal agenda.

To those who think that they've gotten rid of me, here's all I've got to say: The membership elects the Directors, not you! If I'm re-elected, I'm not leaving until the membership tells me to. Just because you couldn't micro manage my job doesn't necessarily mean I don't enjoy a good fight! Let's see how you enjoy it!

Mary Runge

Mary, also known as the "Blue Card Lady," has served as Membership Vice President for the CBA since 1987. She was serving in this capacity when she was appointed as a director to fill a vacancy on the Board in 1988, and has been re-elected every year since then.

During Mary's tenure the membership in the CBA has increased from 620 members in 1987 to over 2500 currently. As a dedicated supporter of bluegrass music her objectives are to increase the availability of bluegrass music, support education of our cultural heritage music in our schools, and work toward a permanent site for the California Bluegrass Association.

Mary and her husband David live in Petaluma, California. They have two grown daughters and two grandchildren. Mary is retired and now has time to enjoy music, travel, camping, and "spoiling" her grandchildren.

Kelly Senior

My name is Kelly Senior and I would like you to elect me to the Board of Directors of the California Bluegrass Association. I have been a member and festival volunteer for the last seven years. Bluegrass music and this Association have meant so much to my family and I feel it is time to give something back.

I am married to John Senior and a mom to three teenagers, be-

sides my career as an Investment Executive with Paine Webber. I am a Licensed Investment Advisor and hold many licenses with the State of California and the Securities Exchange Commission. I feel that my business background will help me contribute as a board member. We live in Paradise, California where I strive to become a decent bass player.

During the annual CBA Festival, I have been a volunteer worker on the gate crew and in 1998 was crew chief for the gate cashiers. For those of you who do not know, gate crew members greet festival attendees at the gate, take their tickets or collect money for tickets, put on wrist bands, and give directions. In this capacity, I met a great many people and strived to make them feel welcome to our festival.

As crew chief for the gate cashiers, I was responsible for scheduling of personnel and making sure that ticket sales money and bands were accounted for and that each shift balanced. Fiscal responsibility is very important to me, as is accountability to our members.

Having had the wonderful experience of raising children in this Bluegrass family, I just want to be a part of keeping this music and life alive for the generations to follow. I would appreciate your vote.

Al Shusterman

I'm known as "Big Al" Shusterman. I first got interested in Bluegrass music in the late 50's. I was living in Pennsylvania, close to the Maryland border, which gave me access to many Bluegrass legends who performed in that area.

I love the music so much that I wanted to share it with everyone. I have been producing my own Bluegrass show, "Backroads Bluegrass", on Mondays from noon to 1 p.m. on KCBL (Sacramento Cable) for the last eight years. Also, anyone who calls me is sure to hear great Bluegrass in the background. I feel a daily dose of Bluegrass makes your day more positive.

I am currently the Activities Vice President of the CBA. My duties include putting on the Spring and Fall campouts, and organizing CBA concerts during the fall and winter. I was the Entertainment Coordinator at Grass Valley this year, which I felt was an extremely rewarding experience.

I also write the Bluegrass reviews for the Palms in Davis which are then published in the *Bluegrass Breakdown*.

I have a great deal of energy and time to devote to the music I love. I know that I can tackle any job and "do it right" the first time. If you want a board member who is a lover of the music, aggressive, and enthusiastic — that describes "Big Al" Shusterman. I need your support to make this happen.

Marsha Wooldridge

No statement received.

Further Travels of a Bluegrass Junkie

by M.D. "Pepper" Culpepper

Our Father's Day Bluegrass Festival at Grass Valley ended Sunday evening. Monday and Tuesday I spent washing clothes, re-packing bags, and in general getting ready to leave Wednesday to go to Adkins Productions' festival at Hoover-Y-Park. Just Southwest of Columbus, Ohio. Last year in July, at The Frontier Ranch Festival put on by Darrel and Phyllis Adkins we were flooded out during a big storm.

I was staying with Dave and Doris on their "just purchased" Monoco Bus, in fact they bought it in Columbus and had only driven it some 40 miles. The flood did extensive damage to it, and they had to take it to the plant in Indiana where everything in the belly (bottom bays) was replaced. Anyway, we were trying it again—11 months later.

Tuesday Doris called me from Indiana. They had taken the bus there for a yearly warranty check-up. Seems the company that makes and maintains the buses is very particular with their product and really "lean over backwards" to make sure their product is in Top Shape and is noticed every where it goes. Good policy, and they probably sell more buses that way. Anyway, they were doing so much with Dave and Doris' bus that they would get to Hoover-Y-Park later than planned, so Doris wanted me to call Lisa Berman in Nashville and ask her to arrive at the park earlier than planned, and save us a parking space with electric hook up, etc.

I called Lisa and relayed the message to her—then I called Darrel's phone he had in his motorhome, at the park. Phyllis answered and told me that all the electric hook-ups were taken by 10 am Sunday, but they would have a place for us when we arrived. My friend Carroll Crum was taking care of all the camping spaces—he was a busy man the next 3 days!

Steve Pottier came in from El Cerrito Tuesday night. We had time to visit, etc. before going to bed for the night's rest—lots of time, as our flight didn't leave out of Sacramento until Noon Wednesday, which made us late arriving at The Port Columbus International Airport. It seemed like everyone was flying there to see and hear Earl Scruggs' Family and Friends Reunion, the closing act Saturday.

The only airplane seats I could reserve had us arriving June 24th at 11:15 p.m., and leaving 4:50 p.m. Monday the 29th, which meant we had to stay a day longer, and it would be 9 p.m. when we would get back to Sacramento. I rode with Steve to the airport, as he needed his car there when we returned. By doing it that way, he could get home by his bed-time. He had to work Tuesday and Summer Rae was to pick me up with my car, and I could drive home after dropping her off at her house

In Columbus, our plane got there on time. Lisa picked Steve and me up and took us to the festival grounds. She had already put her tent up in a good spot. At the same time, Dave and Doris were on their way in the bus—talk about timing! We all got to the park at the same time! I transferred to the bus and Steve and Lisa went to our campsite. As it was late, we stayed near the entrance. Carol would come back the next morning to guide us to our "camping spot". Plenty of time before the 4 p.m. starting time on-stage.

A talent showcase: \$5,000 value 1st prize and \$3,000 value 2nd prize; had bands starting the on-stage show every day, and it was beautifully done. This day, after the talent showcase bands finished, my friends The Sidemen started things off with an hour and a half show. They are: Gene Wooten - Dobro, Terry Eldridge - Guitar, Mike Bub - Bass, Rob McCoury - Banjo, Ron McCoury - Mandolin, and Jimmy Campbell - Fiddle. Jimmy's wife Marcia came on stage during the set and sang a song with Terry dedicated it to me, (I let everyone listen to it).

Now readers that have never been to The Station Inn on Tuesday night in Nashville know what I've been talking about these past years!!!! I don't go to Nashville if I can't plan on 2 Tuesday nights with The Sidemen.

The Isaacs were the next band on, and they are a joy to watch and listen to—always a crowd pleaser. They were followed by the Osborn Brothers, with Jason Carter on Fiddle. They showed everyone that you can play a whole set and then introduce everyone near the end. It was a powerful set. They had a little mike troubles at times, but they had Dana Cup doing sound for them. Dana was playing banjo in Bill Monroe's band when Bill died, and Sonny had him come on-stage to play banjo (close to the end of the set).

When the last band, Del McCoury, came on, they showed how to cope with getting the sound right when mikes are acting up. They had their 1(one) mike set-up and everyone in his band knows how to play and sing into one mike. What a difference it makes! The sound was good, the band at their best, the crowd didn't want them to leave the stage, and Del McCoury being the gentleman (and entertainer) he is, took plenty of time playing songs after his set was supposedly over. What a way to end the first day of The Bluegrass Classic at Hoover-Y-Park.

Oh I forgot to mention that my Partner-in-crime: Carl Pagter made it into the Park in time to see it all, and get his share of the mosquito bites and 96 degree "muggy" weather! A good time was being shared by all.

Friday at 12:30 p.m.—on stage: the Talent Showcase again started everything off, followed at 2 o'clock by Continental Divide for an hour and 15 min.+ set. Then Blue Highway performed at 3:30, followed by The Lewis Family at 5:00. There was an hour Dinner break at 6:30, after which the Larry Stephenson Band played at 7:30. These are all really good bands that aren't seen in California very often, and this day, they really laid the music down. I could have stayed up all night if they had played that long—at least until 3 a.m.

The Tony Rice Unit performed next, playing the Bluegrass that only he can do if he chooses to — and that night he chose to! With Mark Newton singing lead-playing Mandolin, Ronnie Simpkins - Bass, Ricky Simpkins - Fiddle, Scott Vestal - Banjo, and Randy Koers - Dobro (Continental Divide's newest member), they kept everyone in their seats for at least an hour — until Darrel came on stage and shut everything down, because of the lightning storm that came in to see the show with us.

Because of last years storm, I can understand Darrel's concern. I told him I would go to the bus and keep him posted about the incoming storm. But he didn't need me to do that, as there were some police cars in the park and they could keep him up to date. Anyway, we did get a lightning show for a half hour or so. Not enough rain fell to wet our chairs in the audience area, and well before an hour had gone by, The Tony Rice Unit was back on stage. The music they played and Mark sang was good enough for me to have sat in a rain and listened to. It was Tony as I remember him years ago—his voice is still all but gone, but this night he didn't need it.

Years ago at Grass Valley, when the Virginia Squires used to dress in our Motor home and Vi Jean sold their wares in front of it, I liked Marks singing. Now, a few years later he has gotten better and he has teamed up with Bill Emerson, and they have a CD out: "Emerson and Newton—A Foot in The Past A Foot in The Future". Mark has also released a solo project, "Mark Newton: Living a Dream" The people helping him on this CD read like a who's who of Bluegrass. I bought both of them both at Graves Mt. In Virginia Last May, and they sit on the top of my entertainment center. With 30 or so other favorites that get played often.

After Tony went off stage there was a 15 min. or so break, so the stage crew could take all the Mikes off and set up one mike for the next, and last band of the evening to perform. Darrel mixes up people that don't get to play together during the year. He does it at his festival every year and I have really enjoyed everyone I have seen. This



year it was Dudley Connell, guitar; Larry Stephenson, Mandolin; Little Roy Lewis, Banjo (or whatever he picked up); Ricky Simpkins, Fiddle; and Travis Lewis, Bass.

Little Roy said he had never played in any other band except The Lewis Family, and had never used a single mike before. Besides there hadn't been enough time to really practice a set this long, and he was really concerned. He really takes his music seriously, and was not comfortable with this, but with the others telling him that everything would work out, he joined them on-stage, and being the professional that he is, when the music started, he was his old self!

They were as hot as a \$2 pistol at a rapid fire contest. With Dudley and Larry singing lead (single or together), Rickey helping out when needed, and Little Roy sneaking in to take his breaks on the one mike and singing some too, not only the audience, everyone on stage except Little Roy was smiling most of the hour and a half. Thanks to Dudley and or Larry there were a lot of songs that got a workout this night. When the fans finally let them get off stage for good, I told anyone that would listen that what I just saw this night was worth the expense and time it had taken for me to get to Columbus, and that (and I was serious about it), if weather had caused Darrel to shut down Saturday I would have gone home satisfied, even if I had come to hear Earl Scruggs play his banjo again. So when the next day was good weather, I really felt that my cup runneth over.

Saturday began with a Talent Showcase at 11:00 am. Then at 12:45 one of my favorite bands with some of my favorite people, Lost And Found, went on for an hour and a half, or so. Allen Mills and Dempsey Young have Ben Green still with them playing banjo, and Barry Berrier's leaving left a void in this close knit band. It has been ably filled by Guitar player and singer Warren Anderson from Roanoke, Virginia. I'm glad they did that, because I really liked Barry's singing when he was with them. Check 'em out if they come your way—I'm sure you'll like their sound!!

Blue Highway was next on at 2:15. They were the only band that played both Friday and Saturday.

Do you reckon that Darrel knew their banjo player was leaving the band, and was getting all he could out of him before he quit?

They were followed by Bill Emerson and Mark Newton just before Dinner Break At 6:15, Seldom Scene with Lou Reed and Dudley Connell the lead singers performed, followed by The Nashville Bluegrass Band. Both bands are powerful acts to follow, but the next band could follow anyone, and came on as I knew they could. They were EARL SCRUGGS, banjo; JERRY DOUGLAS, dobro; GLEN DUNCAN, fiddle; GARY SCRUGGS, bass; RANDY SCRUGGS, guitar; and MARTY STUART, mandolin.

Their second song was "The Salty Dog Blues", and you could close your eyes and hear Flat and Scruggs playing and singing it. When Jerry came in there with the dobro sound, you'd swear it was a young Josh on stage again. I'm not a great fan of Jerry Douglas, as he plays some things I can't relate to, but he can bring tears to my eyes when he wants to play the dobro sound I like. This night he was playing with musicians that are Masters on their instruments.

Glen Duncan can't be beat on a fiddle, and Marty Stuart was on the Mandolin — what can you say except WOW or AAAAAAAAAEEEEEEEEEE! I don't know or need any bigger words than those. This night's music left me Smiling inside.

I left the bus with my belongings in Carl's rental car late Saturday night. He was staying in a motel close by and had to get to the Airport before noon Sunday. Dave and Doris were leaving early too, as there was more to fix and clean up on their bus, and they needed to get it back to Indiana. Lisa got up early and came over to ride with us. When we got to the car rental place Carl arranged for me to take the car one more day, as I didn't leave until then, and needed transportation. Lisa was there to show me where the Motel she was staying in was. It not only was cheaper, Steve was there too and he was going back with me.

Carl left on the shuttle bus going to the Airport, and I went to Steve's room to spend Sunday night. We had brunch with Lisa on Monday, then drove to the car rental

(Continued on Page 20)

YODEL—AA—EE—EEE

by Elena Corey

Picture the carefree movie cowboy riding off into the sunset. His manner is unruffled and masterful. His smooth, clear yodel, as he fades into the horizon, keeps the cattle calm, endears him forever to the worshipful heroine, and demonstrates to the audience that he is indeed competent to handle any chores and versatile in his skills.

Across the globe, sequestered in idyllic Alps, local inhabitants (primarily shepherds) call melodiously through vast canyons with equally smooth and clear yodels. Their manner is light and effortless; their voices reflect joy in being in the beautiful outdoors. Yodeling, by association, comes close in meaning to "happy living" when translated into English.

Back in the United States, eager music students and attendees of folk and bluegrass festivals, (even the California Bluegrass Association's Father's Day weekend festival), practice curling their tongues and flexing their vocal cords, in both structured yodeling workshops and informal jam-tutoring sessions. They discover that they, too, can yodel. The exuberance and pure joy in this discovery leads folks to use the yodel in their subsequent musical offerings to friends and interested listeners.

In Tucson, each November, participants in the Western Music Association's convention practice cowboy yodeling — sometimes in harmony, and amaze themselves and listeners with the beautiful sounds which emerge. Beyond that—the organization offers a yodeling contest with really nice prizes for the prize yodelers.

Benefits of yodeling abound, from increased lung capacity, personal confidence and increased respect of other musicians, to vague homage from people who haven't

Bluegrass Junkie...

(Continued from Page 19) return and caught a shuttle to the airport. Our flight left early we had no trouble changing planes in Atlanta. Our flight there left early and we got into Sacramento a half hour early—a good omen. Summer Rae was early and when we got to my car, they didn't charge for the short time it was there — can't beat odds like that!

Before going to bed, I had plenty of time to re-live my memorial trip and go over the music I had heard, old friends and new friends I had visited, and plans to go back to Hoover-Y-Park next year. Darrel Adkins Production sure knows how to find good places to put on a really different and good festival. And he already plans to rent a lot of portable showers for next year. Shortness of showers is the only gripe I heard this year—and not from anyone near where we camped.

yet learned to yodel, and who still regard yodeling as some strange, difficult feat only possible to the very gifted.. Teachers of the yodel mention, in partisan terms, marvelous side-effects of stress-reduction in a relaxed jaw, and even hint that blood pressure might be lowered in the process of becoming relaxed enough to break into a yodel at any time. So it is not surprising that yodeling is undergoing a revival along with the broader folk music scene in the U.S.

Historically, yodeling originated in the Swiss and Austrian Tyrol area (which is one reason a song containing a yodel is still often called a *tyrolienne*. Yodeling is believed to be derived from imitation of, and a substitute for, such wood-wind instruments as the Alp horn, the pan pipe, and the shawn.

Physiologically, yodeling is identified by a very rapid alteration in vocalizations between low tones produced in the upper chest and a falsetto, with the break between the two extremes accompanied by a glottal stroke. Vowels, a smooth "l" sound, and a slight initial *buff* frequently characterize the yodel's sound. Since yodeling can be seen to be more than just singing, it is sometimes classified with such things as scat singing and vocalization of nonsense syllables or imitation of other everyday sounds, in a song. (An example of this is Leroy Van Dyke's recording of "The Auctioneer", which similarly sparked a wave of interest in being able to talk as fast and as varied in pitch as an auctioneer when it was released.)

Yodeling in the United States has been typically practiced in the Appalachian South and in sparsely populated Western areas, wherever folk and mountain music thrives. As the West was being settled, the cowboy who could yodel was as much in demand as the fiddler who would play for dances. Unlike the ubiquitous guitar-playing cowboy, there was not always one yodeler in every bunkhouse. Yodeling in harmony enhanced the appeal of popular groups like the Sons of the Pioneers, and of the late Roy Rogers with his loyal wife, Dale Evans. Yodeling has always been recognized as crowd pleasing, and yodelers are given many opportunities to showcase their skills to audiences.

Almost any musical composition can include a yodel, as aficionados of Rosini's opera, "William Tell" will gladly point out to likely converts to the art of yodeling. But a yodel is not always appropriate to include; e.g. most sedate hymns and patriotic songs would sound silly or even irreverent with yodels in them. Still, there are plenty of suitable songs available for yodelers.

Even in the world of pop-rock music of the sixties, "Five O'Clock World", for instance, featured some

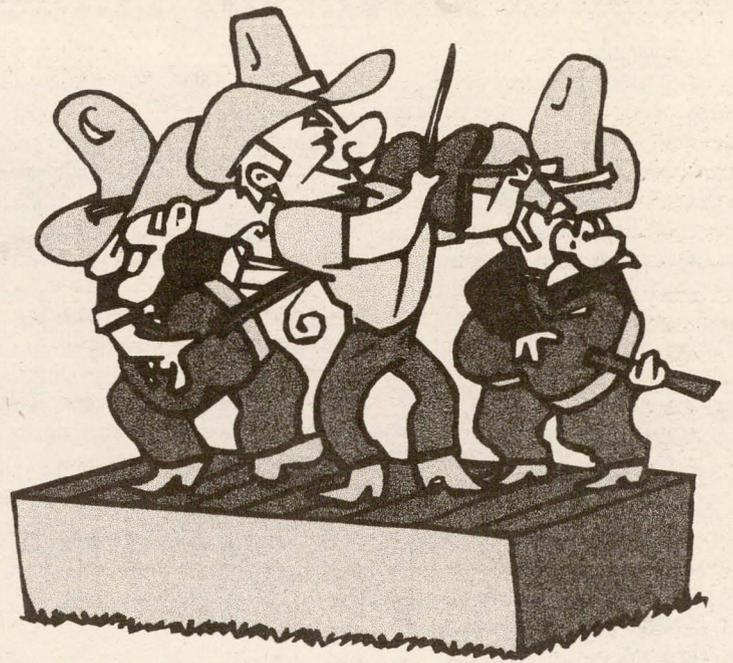
eerie vocalizations which some folks classified as a yodel. From the famous "Mule Skinner Blues" to Jimmy Rodger's classic blue yodels, from Patsy Montana's femininely-couched yodel to the Cajun extroverted split-pitch yowl, yodel-like sounds have been proffered by ecstatic U.S. performers for over a century.

Why is yodeling once again thriving in the United States? Despite the tendency of analysts to describe phenomenon in terms of sociological or psychological relevance, perhaps it's simply because of the playful quality of the yodel, which shows that vocal calisthenics are fun, often outrageous fun. Songwriters have willingly bent their pens offering new and witty lyrics for yodelers to use as a wrap for their antics, e.g. "She slid down the mountain on her little-old-lady-who." In the bluegrass realm, our adventuresome bluegrass songwriter and musician, Peter Rowan, has contributed a pitch-bending, almost involuntary shuddering with a yodel such original works as "The Land of the Navajo", suggesting that he can (and probably does) enjoy the yodel.

Some country music performers and cowboy singers feel so pressured to yodel that they fake it, just singing, "Yodel-aa-eee-eee", in places where their audiences have come to expect a yodel. But like the famous line in the gospel song, "Ev'rybody talkin' 'bout Heaven ain't a goin' there." it is quickly apparent that everyone singing "Yodel—aa-eee-eee" isn't actually yodeling. Loyal fans forgive this, of course, and await the next attempt of their favorite performer to yodel—maybe next time it will really happen.

Up to the present time, yodeling as an art form has been largely derivative. What will tomorrow's yodeling resemble? Yodelers may answer "Who cares?" even at the same time they warble a brand new lick, and thus stretch the art to new creative expression. They know that yodeling is just pure fun, creating new frontiers of vocal art is not their primary concern.

Yodeling has reached such an art form, however, that large-scale yodeling competitions have become nationally advertised and draw hundreds of contestants. With elaborate built-in fairness features, such as double-blind judging, these contests serve as both great entertainment, themselves, and also contribute objective criteria for advancing the yodeling art. Contests, like the annual Jimmy Rodgers yodel imitation contest, entice singers from across the nation to the dry, flat plains of West Texas to emulate the Singing Brakeman. Such competitions drive the minimum level of competence in yodeling further upward. There, also, professional musicians may gain insights about



variables beyond musicianship which may be involved in entertaining.

Today's yodelers may look and sound like ringers for the unflappable cowboys and mountain folk they imitate, as they drawl their melodies and punctuate their lyrics with smooth, seamless vocal pyrotechnics, but often they are computer analysts, civic engineers, or financial executives who seek creative leisure pursuits to round out their lives. When you listen closely, their voices seem to yearn; you feel them *lean into* lonesome blue yodel riffs with the same intensity and ache that permeates our aural shadow-pictures of such things as

coyotes howling on lonesome moonlit evenings. For a folk art to endure, not to mention flourish, some vital need of the present must have a clear chance of being met via the process of continuing the forms of the past's traditions. All the psychological rationale and anthropological superstructure of hoop-la theory we could dredge up could not make the point any better than the comment of one young man in East Texas who had just spent considerable effort learning to yodel at a yodeling workshop held at a bluegrass festival. Asked why he wanted to yodel, he replied, tersely, "Because I feel like yodeling."

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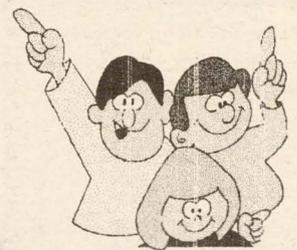
by Howard Polley

GRASS VALLEY FATHER'S DAY

What a great festival! Especially as a first timer for this particular festival. As a participant in the Children's Program, I found the rewards exceeded the contributions. Kids are great anyway, and those kids and their parents appeared to be having a good time learning a little bit about the harmonica in both the Friday and Saturday workshops.

The Horner Company offers a children's instruction book and training harmonica to get started on. The kids did just great learning material from this book. We learned the notes to "Mary Had a Little Lamb" in under 10 minutes. The harp players also had some help from 4 very young players who contributed some rhythm beats while hitting their red sticks together.

Personally, I had a great time with all who participated in my segment of the Children's Program. I especially want to thank Elena Corey for her guitar accompaniments to back up a few harmonica demonstration numbers. Also thanks to Ken Van De Kieft for the opportunity of making music with him on the hammered dulcimer. I'm looking forward to the next time we all



get together to teach and perform for children and parents on our instruments.

Left Overs from the Festival

Anybody out there want to take a short music course? This original 8-page booklet entitled "Music FUN Da Mentals" has basic information about music notation, etc. Send me your name and address and I'll send you a copy. Write me when you complete the course and you'll receive a certificate of completion. (Yours truly has been a public/private school music teacher for 10 years and an Army/Navy band musician for 15 years).

More next time. Keep happy, Keep harping!

Editor's note: If you are interested in Howard's short music course, you can write to him at 1030 Cameron Way, Susanville, CA 96130. Howard also welcomes questions and comments about the Harmonica. Suzanne

Bluegrass on the Internet

Associations

Bluegrass Connection — www.gotech.com/
 Bluegrass Northwest (non-profit bimonthly newsletter); Home Page: <http://deities.com/~tabscott/bgnw.htm> (This home page has several more pages connected to it). E-mail address is: sjbickle@everett.com
 California Bluegrass Association — www.mandolyn.com/cba3.html
 Colorado Bluegrass Music Society — www.banjo.com/CBMA/index.htm
 The Country Western Music Association from Washington state — <http://members.aol.com/AGW1886/bluegrassnw.htm>
 Desert Bluegrass Association — www.azstarnet.com/public/non-profit/bluegrass/dbahome.htm
 Fresno Folklore Society — folk music and dance with occasional Bluegrass concerts. E-mail: brickard@csufresno.edu; website www.csufresno.edu/cvip/~ckj12/
 International Bluegrass Music Association — www.ibma.org/IBMA
 International Bluegrass Music Museum — www.ibmm.org/IBMM
 inTUNE: Southern California Bluegrass News (Bluegrass Association of Southern California and San Diego Bluegrass Club) — <http://members.aol.com/intunenews/> and intunenews@aol.com
 The Kentucky Friends of Bluegrass Music Club — <http://chapel1.com/kfobg>
 Mid-State Bluegrass Association — www.mandolyn.com
 Oregon Bluegrass Association — www.aracnet.com/~obagrass/ OBA's Bluegrass at the Beach can be found at the same website and click on Bluegrass at the Beach
 Redwood Bluegrass Associates — www.rba.org/
 Rosine Association — www.gotech.com/rosine/homepg.htm
 San Diego Bluegrass Club — <http://members.aol.com/intunenews/>; E-mail: SDBCnews@aol.com A non-profit organization promoting bluegrass music in San Diego county since 1972.
 Santa Cruz Bluegrass Society — www.infopoint.com/orga/scbs/index.html
 Washington Bluegrass Association — www.scn.org/arts/wba/

Bands and Musicians

Blue Northern Bluegrass Band & Music Bookstore — www.shasta.com/blue_northern. We have teamed up with one of the most trusted book sellers in the world to offer a nice selection of bluegrass and acoustic music books online. Visitors to our website can browse and enjoy deep discounts on hundreds of titles. We have included

a link to the CBA site and a few others like Allen Guitars etc.
 Compost Mountain Boys — www.humboldt.edu/~manetas/compost
 Dark Hollow Bluegrass Band — <http://www.webbnet.com/~Mandolin/dkhollow>. Covers Dark Hollow Bluegrass as well as other local San Francisco bands and events.
 Doodoo Wah — www.colorado.net/picklehead/doodoowah
 Grass Menagerie — www.research.digital.com/wrl/projects/misc/Grass_Manager
 High Hills — <http://home.pacbell.net/highhill>
 Hwy 52 — <http://members.aol.com/hwy52/>
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 Ricky Skaggs — www.skaggsfamilyrecords.com/
 Sourdough Slim — www.twc.online.com/custom/sourdoughslim
 Ralph Stanley — www.members.aol.com/rstanleyfc/ralphstanley.html

The Tylers — www.doitnow.com/~tylers
 Frank Wakefield — performance at the 1998 Mariposa Goldrush Bluegrass Festival, as well as information and upcoming gigs http://home.earthlink.net/~phototom/Mariposa_frank.htm

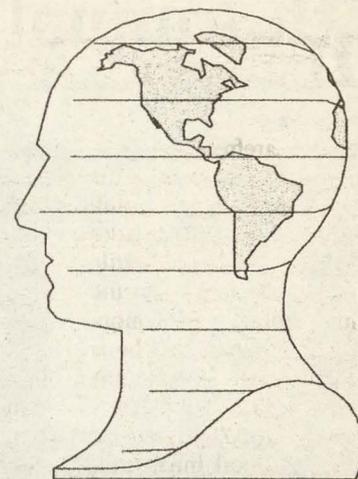
Bluegrass Pages and Links

The Bluegrass Telegraph — on-line Bluegrass magazine www.bluegrass Telegraph.com
 Alan Bond — <http://www.webbnet.com/~Mandolin>
 Pat Cloud Home Page — www.cloudbanjo.com
 Cybergrass — <http://www.banjo.com/>
 Festival Finder — www.festivalfinder.com.fest.home.html
 KMUD, Garberville 91.1 FM — Listeners can now hear "The Blue-

grass Show with Ron Stanley" 10 to noon Tuesdays on the world wide web at www.knud.org, then follow link.

KPIG, Watsonville 107.5 FM — Real audio and video 24-hours a day since 1996 at www.kpig.com; e-mail: sty@kpig.com. Cuzin Al's Bluegrass show Sunday nights from 6-9 p.m.

(Continued on Page 24)



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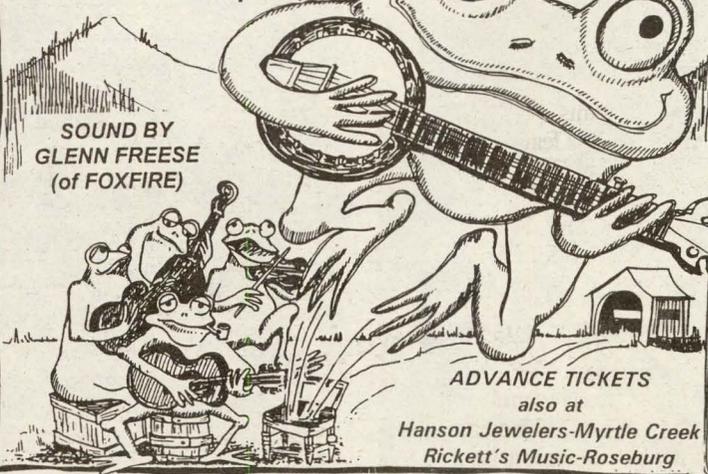
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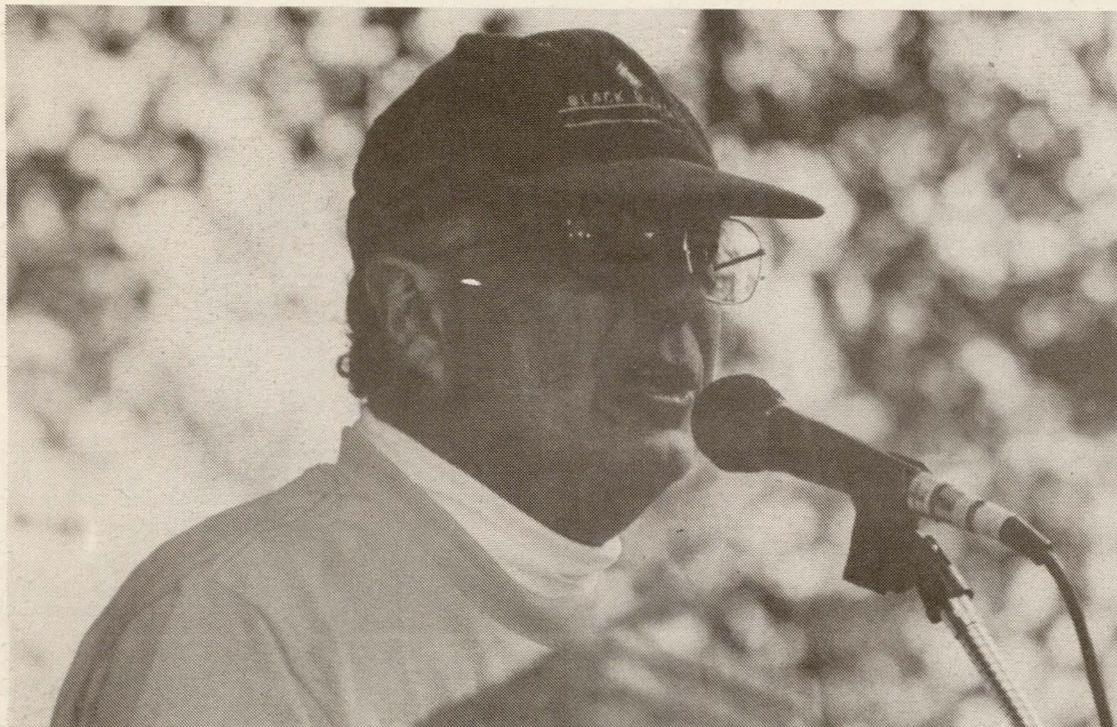
Lodging: 1-800-444-9584

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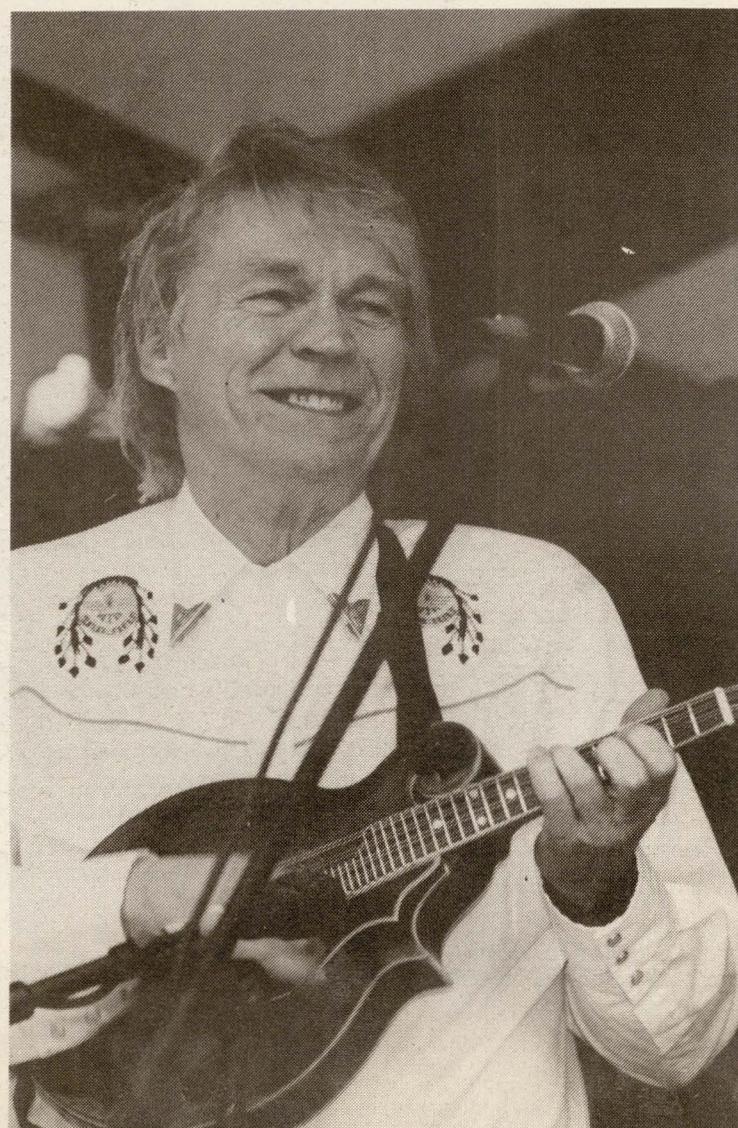
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7th Annual Mariposa County Bluegrass Festival



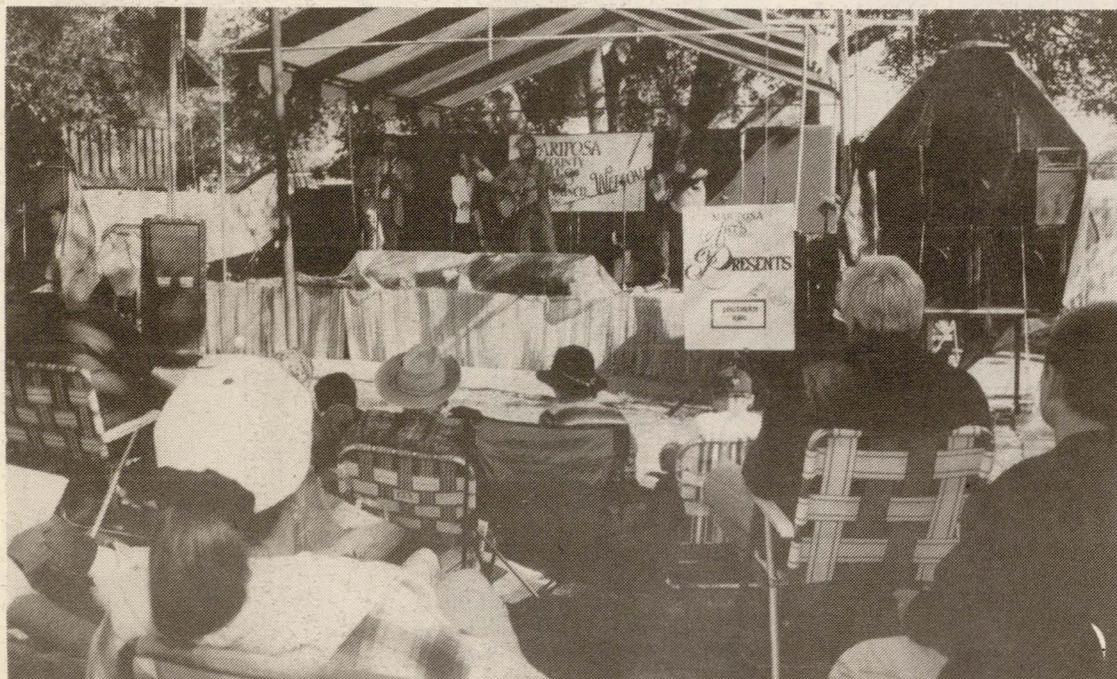
FESTIVAL COORDINATOR -- Joe Fox and his crew produced the 7th Annual Mariposa County Bluegrass Festival. *Photo by Howard Gold*



RARE WEST COAST APPEARANCE -- Mandolin legend Frank Wakefield and his band entertained the crowd on Saturday and Sunday. *Photo by Howard Gold*



SOUTHERN RAIL -- performs on the Mariposa stage. Pictured (l-r) are Bob Sachs, Sharon Horovitz, Jim Muller and Paul Muller. *Photo by Howard Gold*



MARIPOSA STAGE -- Photographer Howard Gold managed to get a rare shot of the Festival stage in the sunshine with Southern Rail on stage. *Photo by Howard Gold*



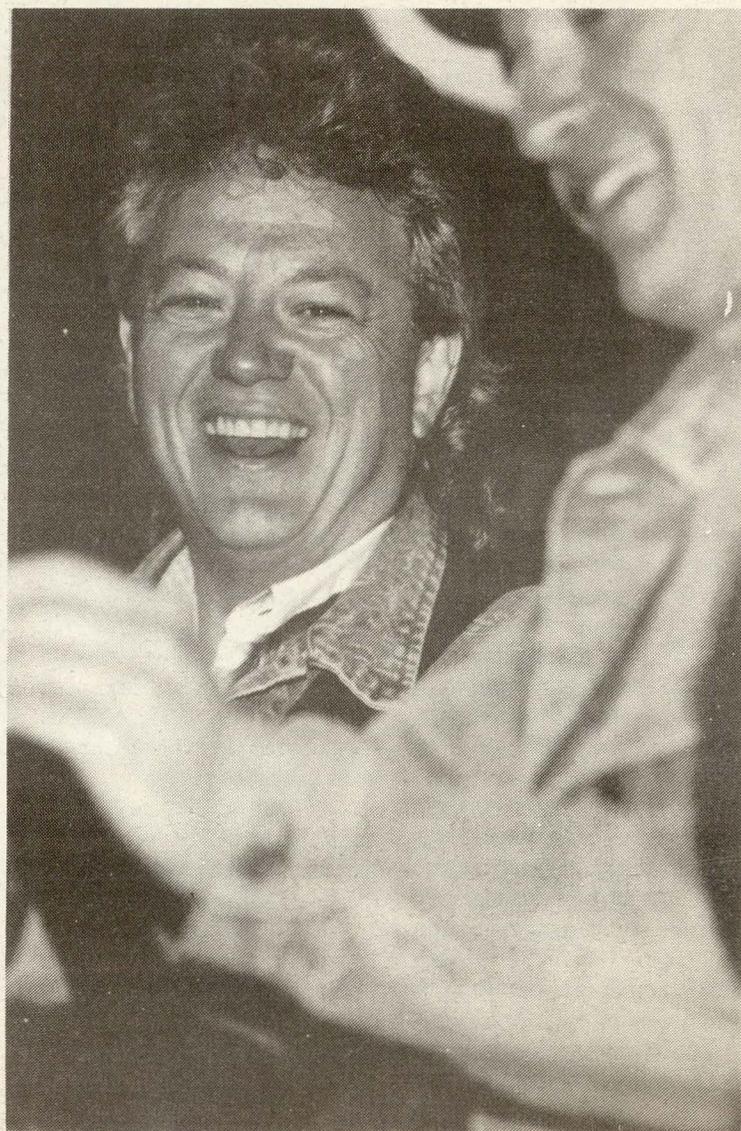
BANJO WHIZ -- Scott Vestal of Continental Divide presented a banjo workshop during the festival. *Photo by Howard Gold*

7th Annual Mariposa County Bluegrass Festival



PROUD DOBRO OWNER -- Cousin Jack (right) and his wife Alinda present a brand new Dobro to the winner of the fund-raising raffle drawing. Cousin Jack's Music store of Mariposa donated the instrument to the Festival promoters.

Photo by Howard Gold



CONTINENTAL DIVIDE'S -- David Parmley (l) and Scott Vestal share a laugh on the Mariposa stage.

Photo by Howard Gold

Cool weather and hot music in Mariposa May 15-17

Mariposa County's 7th Annual Bluegrass Festival did not have ideal weather this year due to El Niño's late Spring storms, but the faithful who attended were entertained with some outstanding Bluegrass music.

Entertainers for the weekend were: Continental Divide, The Fox Family, Frank Wakefield, Southern Rail, Lost Highway, Roanoke, Sam Hill and Drought Tolerant.

Other events during the weekend included an International Chili Society sanctioned Regional Chili Cookoff, a 5-mile Fun Run, and lots of jamming.

Held on the Mariposa County Fairgrounds, the festival setting offers trees for shade and a comfortable lawn area for seating. Mariposa is a small town in California's Gold Country. Located on the way from the San Joaquin Valley to Yosemite National Park, the town offers lodging, restaurants and lots of interesting antique and curio shops.

Even though the town is small, there are a number of Arts and Cultural organizations which bring entertainment to locals and visitors alike. The annual Bluegrass Festival is one of several cultural events which promote the arts in the area.

Sponsors of the 7th Annual Mariposa County Bluegrass Festival were: The Mariposa County Arts Council, Inc., County Bank, Mariposa County Visitors Association, Sierra Tel Family of Companies, Budweiser, Cousin Jack's Music, Yosemite Motels, KSEE 24,

and the Mariposa Tribune. For information on the 1999 Mariposa County Bluegrass Festival, contact the Arts Council at 5009 5th

Street in Mariposa, CA 95338; call (209) 966-3155, or visit their website at: <<http://home.earthlink.net/~phototom/Mariposafrank.htm>>

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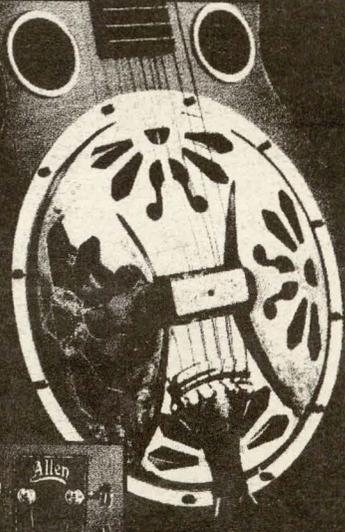
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STUDIO INSIDER

Sticky Sessions

By Joe Weed

Welcome back from the CBA Grass Valley bluegrass festival! I was there, and we probably had the best weather ever in its twenty-plus years. The days never got too hot, it didn't rain, and I could still move my fingers at night. The music was first-class and the jamming great. I enjoyed meeting many people who read this column and came by the workshop to say hello or ask questions about recording. In fact, this month's column is about something a person asked me at the recording workshop. She asked, "How do you get a group to play a piece well enough to record for a CD, when the ability levels of the players vary so widely? Should they overdub, or record fifteen takes, if that's what it takes to get a good version?"

Tough times behind the glass

Sometimes it becomes obvious that getting a perfect performance from all five or six members of a band at the same time is just not going to happen. On one take, the vocals manage to blend just perfectly, but the fiddle solo eats it. On another, the banjo is stellar, but the vocals can't stay in tune on the long notes. And so on, for fifteen takes. Eventually, everybody hates

the song and wonders why they ever wanted to put it on the CD anyway.

Scratch tracks

This is where studio wizardry can help create a recording you will be proud of while at the same time allowing the continuation of positive relationships among band members! With a little magic, you can turn spontaneous live tracks into carefully recorded studio tracks with a good, strong, live feel, but with the errors edited out.

If the band is recording "live," (that is, everybody playing together, as in a live performance), then unless the musicians are in "iso" rooms (little sound-proof isolation chambers for each player), then the mistakes that one musician makes will contaminate other musicians' tracks. They will be picked up by the other instruments' mics, or by the vocal mics. This is where "scratch tracks" can really help. Essentially, scratch tracks are the high-energy tracks which the band recorded but couldn't use due to some mistakes. If the tempo is good throughout the piece, then these tracks can be used as a "virtual" click-track. Many musicians

find it much easier to play along with a recorded version of a piece than they do trying to record to a click track.

What order?

When using "scratch tracks" as a virtual click track, there are several advantages. One, the arrangement is all there, with the words and instrumental solos to cue the musicians at different places. Two, the subtle rhythmic ebbs and flows are there between verses, choruses, and solos. And three, for musicians who aren't accustomed to playing without their compatriots, it's a lot like playing with the band. But just as when building something out of wood and concrete, you need to have a well-planned and carefully-constructed foundation to support all the rest of the structure.

In bluegrass, the rhythm section is the foundation—that is, the bass and guitar, to start with. So if you're using scratch tracks as a virtual click track, then you should start building your new overdubbed version of the tune by recording new bass and rhythm guitar tracks on top of the best previously laid-down "scratch" version. Since you'll be replacing all of the previously

recorded tracks, the best version is the one with the best feel and timing.

Try to record the bass and guitar at the same time, if your studio's isolation permits that. If not, then start with the guitar. When you have recorded a great rhythm guitar track, then move on and add the bass. But what qualifies as a "great" rhythm guitar track? Remember, the overall feeling, and the timing accuracy are of utmost importance here, rather than the fanciest flat-picked G-run. Sometimes the track that the guitarist likes best (due to a great Clarence White lick) is not the track that helps the tune the most. Remember that the priority here is timing and feel.

When you have the ultimate guitar track down (it doesn't rush or drag, and keeps that aggressive push during fast tunes, or that steady drive during a more mellow piece) then overdub the bass. The bass player should listen primarily to the guitar player's part in the headphones, with the old scratch tracks only up enough so that he/she can follow the moves of the song. The object here is to get a seamless integration of bass and guitar, with down beats melding into one. Monitor the low end (bass frequencies) extra well during recording, and make sure that the bass player and guitarist's interpretations of where the beat lies are in perfect agreement. Don't move on to other parts until you have a perfectly matched bass and guitar.

Having perfect rhythm tracks is the single most important part of the whole process. If you don't get perfect rhythm tracks, then the flaws will haunt you as long as you listen to the recording. They'll never "heal."

Who's next?

Once you've got the perfect rhythm track, then add the lead vocal. The subsequent players, both instrumentalists as well as vocalists, will need this vocal to play to and to react to with their back up

tracks" are a composite made up of pieces of many. Try to avoid a lot of "punching in," or re-recording isolated words here and there. Matching the tone and feel of a previous performance for just one or two words is often more time consuming and artificial for the vocalist than just doing a whole verse or chorus over on another track.

Back me up

Once the lead vocal and foundation are done, then you can add the other parts of the rhythm section—mandolin, banjo, and fiddle "chops," back-up parts, and solos. Have these players listen to the newly-created rhythm section and lead vocal. They shouldn't have to listen to any of the original scratch tracks, as they have plenty of cues to help them now.

Harmonize

The background vocals or harmonies are good to leave for last, since they have to tune perfectly to the lead vocal and the other instruments, and have to be in perfect time in order to blend in well without detracting from the lead vocal. Generally, getting these parts in perfect tune and time is the most challenging part of recording a bluegrass project. It's usually easier to tune a banjo or fiddle than it is to tune a voice. I still haven't found a machine to get a voice box in tune, other than the software we use when doing digital editing after the fact. Although many inexperienced singers prefer to sing harmony parts at the same time, experience has shown that adding the parts one at a time makes finding intonation problems easier and allows fixing them much more quickly.

This stage of a project is often where the help and support of the band members are most needed, and are of utmost importance to the success of a performance. There's something very exposed and intimate happening when one is in the booth singing a part alone, rather than playing an instrument. When we sing, we speak. And we never sing harmony parts alone! (Except now.) Give each singer moral support! Work with the performer to give her/him the best possible headphone mix and vocal sound. Keep the lead vocal part up loud in the phones, so that the harmony singer can hear all the nuances and react to them. When you're done recording the harmony/background parts, audition them all mixed together without the instruments. Any weaknesses will leap out at you.

Bluegrass on the Internet

(Continued from Page 21)

KPIG, Watsonville 107.5 FM — Real audio and video 24-hours a day since 1996 at <www.kpig.com>; e-mail: <sty@kpig.com>. Cuzin Al's Bluegrass show Sunday nights from 6-9 p.m.

Doc Hamilton Bluegrass Page — www.ccwf.cc.utexas.edu/~docham

Mariposa Goldrush Bluegrass Festival — <<http://home.earthlink.net/~phototom/Festival.htm>>; another site has photos of Frank Wakefield's performance at the 1998 Mariposa Festival — <<http://home.earthlink.net/~phototom/Mariposafrank.htm>>

Planet Bluegrass — <http://www.Planet@bluegrass.com>, the home page for producers of the Telluride Bluegrass Festival, The Rocky Mountain Bluegrass Festival, and the Folks Festival, plus various other traditional and contemporary acoustic events throughout the year. Page provides links to all these events and include The Bluegrass Academy and Workshops, band and instrumental contest information, merchandise, and other relevant links.

Ron Rose — PWI.Netcom.com/~gittar/bluegrass.html

The Bluegrass Music Page — www.best.com/~kquick/bg.html

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Allen Guitars — <http://www.allenguitar.com>, "Building Tomorrow's Collectable Instruments Today", E-mail: allen@allenguitar.com

Gary H. Price, Luthier — <http://www.telepath.com/ghprice>, Mandolins, Banjos and Tailpieces. Lots of links to other Bluegrass and acoustic music sites.

Recording King Banjos — www.recordingking.com

Stringed Instrument Division — <http://www.montana.com/instruments>. Offering the finest in new and handmade instruments. For a catalog, E-mail <sid@montana.com>

Magazines

Banjo News Letter — www.tiac.net/users/bnl/

Bluegrass Now — <www.bluegrassnow.com>

Bluegrass Unlimited — www.bluegrassmusic.com

Music-related Products

AcuTab — www.acutab.com

Pine Valley Music — publishers of "America's Music: BLUEGRASS"; website: <<http://www.pinevallemusic.com>>

Bluegrass Radio Network — www.bluegrassradio.com/

Homespun Tapes — <http://www.homespuntales.com>

Mel Bay — <http://www.melbay.com> or e-mail: @melbay.com

Mountain Arts Music School — www.netshop.net/~100mile/mtn_arts or email: mtnarts@netshop.net

Music-related Services

ASCAP — www.ascap.com/

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Record Companies and Sales

Copper Creek Records — <<http://www.coppercreekrec.com>>; E-mail: CopCrk@aol.com

County Record Sales — www.countysales.com

Doobie Shea Records — www.doobieshea.com

Elderly Instruments — <http://www.elderly.com>

Freeland Recording Co. — web site: <www.crfrc.com> and e-mail: <crfrc@aol.com> (Charles R. Freeland)

Hay Holler Records — hayhollr@nrv.net

Pinycastle/Webco Records — <http://pinycastle.com> or pinecast@nebula.inspace.com

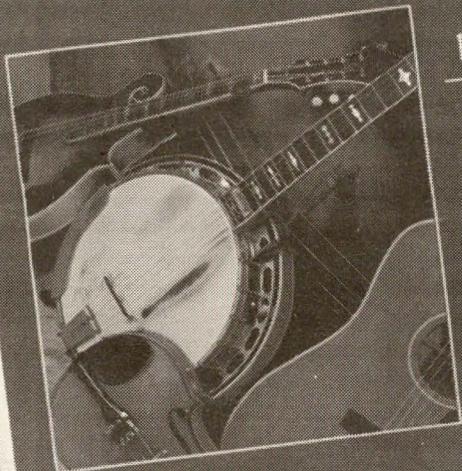
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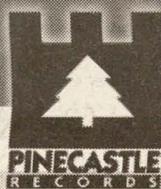
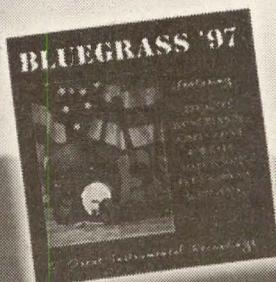
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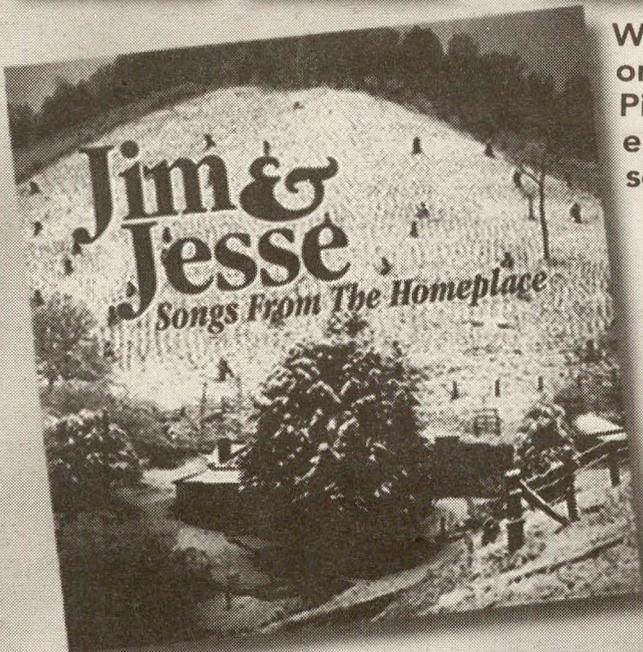
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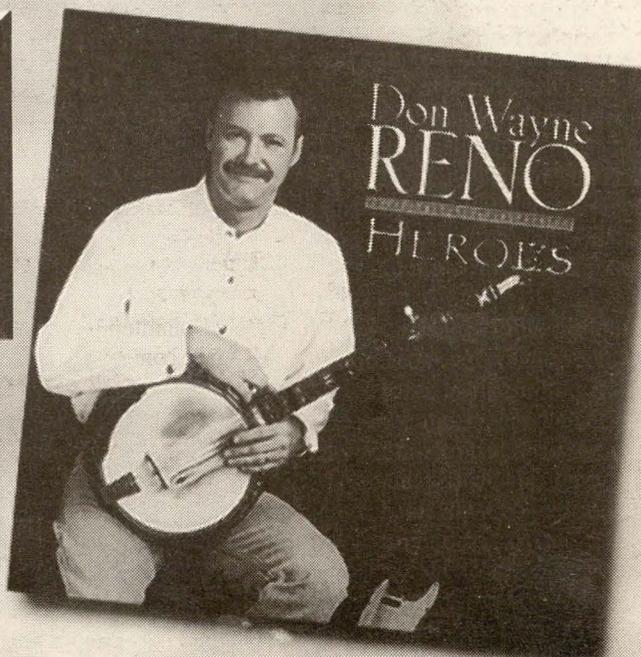


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J.D.'S BLUEGRASS KITCHEN

Howdy, Howdy, Howdy!

Ah, summer at last! Finally some sunshine here in the mountains! Things are still green and growing and here it is the middle of July as I write this column. It sure is good to be able to sit out under the shade of the Oaks and write my column instead of being bundled up and next to a hot stove for a change. Mint Julep weather is here at last!

Back in September, October and November of 1993 I featured several different versions of that venerable old Southern libation.

I must say that was some of the most enjoyable research that I've ever done since I've been writing this column! Maybe in a few months I'll dig into some research on a good Hot Buttered Rum recipe. Something to look forward to, wouldn't you say?

However, right now I'm just gonna enjoy this wonderful sunshine that God has blessed us with and have me an Alabama Mint Julep this evening to cool the body and soothe the soul.

During the months of May and June of this year I spent close to thirty days down in Santa Maria, California, helping my friend Joe Quealy move his business to a new location there in town. Now most everybody who goes to Bluegrass Festivals here in the West is aware of the fact that Joe cooks up some of the best barbecue there is! What they don't know is, that he also cooks up the best Omelet I've ever eaten! He whipped up a turkey ham, mushroom, cheese omelet for me one morning that almost made my tongue slap my brains out while eatin' it!

I've always prided myself on being a pretty good hand at slingin' hash, but I've got to admit cooking omelets was not my strong suit! In fact, every time I tried to cook 'em they always came out looking like anything but an omelet! They always looked like scrambled eggs with something in it that had been

run over with my ol' Dodge truck! Not any more folks. Since Joe enlightened me with his method, they come out picture perfect every time. The whole secret is in the order that you put the ingredients in the skillet. Since I've been enlightened in the "Joe Zone," I'm gonna share with all of you folks out there in Bluegrass Land how to whip up one of:

Joe's Omelets

2 eggs, beaten
1/2 to 3/4 cup shredded Mozzarella, Jack, Cheddar cheese—your choice.
According to the size of your skillet.
1/4 cup chopped Vidalia Onion
1/4 cup chopped Cabbage
1/4 cup chopped sausage (Beef, turkey, pork, any kind you want).
1 clove garlic, minced fine
salt and pepper
1 TBS. olive oil

Prepare all of your ingredients first. Use a skillet that has a good fitting lid. Wipe the olive oil all over the bottom and sides of the skillet.

Place the cheese evenly all over the bottom. Pour in the beaten eggs, making sure they're evenly covering the cheese. Place rest of ingredients evenly over the eggs; set over a real low flame; cover and cook 10-12 minutes or until eggs are cooked and the bottom is nice and brown.

Gently loosen edges and slide out onto a hot plate; fold over and serve. Will serve two people.

It's just that simple! When you cover the omelet, the steam cooks everything perfectly on top. Don't try to rush these. The fastest way to ruin it is to have too much fire under it. You cook eggs the way you handle them — gently. The amount of ingredients that you put in regulates the amount of time it takes to cook an omelet. It is better to cook them slow and enjoy them than it is to burn them and waste it.

You can vary the ingredients

to whatever suits your taste. The ingredients in this particular recipe are what I had in the refrigerator the other morning. It came out real good and I've fixed it for some folks and they really liked it. Thanks Joe for showing me your secret omelet recipe. I know that the folks will love it!

I had a great time at our festival in Grass Valley this June. Renewed a lot of old friendships, made some new ones and got to share lots of good vittles the whole time I was there. My good friends Bruce and Carrie Johnson were there from southern California the entire week. Bruce brought with him one of Uncle Dave's Smokin' Barbecue Machines and Bruce cooked up some mighty fine hunks of meat in it. It gave you a case of the "slobbers" just smellin' it cookin'.

The eatin' was a lot more fun though. It sounded like feedin' time at the zoo around there every time he'd pull some ribs or tri-tips out! These machines really do a wonderful job of cookin' meat the right way — namely over a wood fire. Bruce and his partner, Uncle Dave, make and sell them. Come by his camp at the Late Summer Bluegrass Festival, try some good barbecue and check out one of these great cookin' machines. (Thanks Bruce, for all of the great vittles at Grass Valley.)

The other night about dark I had a good thick Rib Steak ready to cook, had the fire lit and burning down to a good bed of coals. It was about that time that I discovered that I was out of greens for the salad. Not to worry. After emptying the produce drawers of the refrigerator, I came up with three different kinds of onions and some parsley. So right there on the spot I knew I was having Onion Salad along with the steak for supper. My mom was one of the greatest inventive cooks that ever lived, and I'm sure glad she taught me how to cook. Using her method of "adding things until it tastes just right," I sallied forth and this salad recipe was the result!

J.D.'s Three Onion Salad

1 large red Italian onion, sliced
1 large Vidalia onion, sliced
1 large Walla Walla sweet onion, sliced
1 bunch parsley, chopped
1/2 cup olive oil
1/2 to 3/4 cup balsamic vinegar
1/2 cup cream Sherry wine
1 TBS. whole oregano
1 TBS. Italian spices
1 clove garlic, minced
fresh ground black pepper
salt to taste

Prepare your onions and garlic. Place in suitable bowl or container. Mix in rest of ingredi-



ents. Turn salad frequently with a large spoon to coat evenly. Cover and refrigerate or use immediately. Best if made the day before and refrigerated 12-24 hours.

This is one that will keep real well in the refrigerator too. Just as I got this mixed together the other night my Cowboy buddy Pat Russell stopped in to visit a spell. He tried some of it and declared it "good chuck", which is cowboy for "good vittles"!

Here's a great dessert recipe that my good friends Keith and Ann Brock sent me back in August of 1996 and I thought I'd lost it. As usual, it was "right where I put it so I wouldn't lose it". Luckily I found it awhile back and this makes a killer dessert. I know you folks will love it. When you cook up a big cast iron skillet full of this you'll have more friends than Webster has words!

Apple Puff Pan Cake

6 eggs
1 cup flour
1 1/2 cups milk
3 TBS. sugar
1 tsp. vanilla
1/2 tsp. salt
1/2 tsp. cinnamon
1/4 lb. Butter
3 apples, peeled, sliced thin
2 to 3 TBS. brown sugar
1/2 cup chopped walnuts (or pecans)
Sour cream for topping

Heat oven to 425 degrees. Blend first seven ingredients in large bowl. Batter may be lumpy. Melt butter in a 12" skillet. Add apples to skillet and place in hot oven until butter sizzles. (Don't brown apples). Remove from oven and stir apples. Pour batter over apples. Sprinkle brown sugar and nuts over top. Bake 20 minutes or until puffed and brown. Serve with dollop of

sour cream, if desired.

Thanks Keith and Ann for this wonderful recipe.

Well folks, we're almost done for the month, but before I put out the cookfire and close down the ol' Chuckwagon, there's a great Mexican Restaurant in Santa Maria, California that I'd like to tell you about. The name of it is El Pueblito Restaurante, and it is located at 603 S. Blosser Road.

It has the three things that I always look for in a restaurant — good food, moderate prices, and good service. El Pueblito has all three. The food is outstanding, the most expensive dish on the menu is a fish and shell seafood soup for \$12, and the service is excellent! Their lunches are in the \$5 range, breakfast the same, and supper \$6.75 to \$8.75. You can also get a cold beer to go with your meal.

I had breakfast there almost every morning for a month and I never got tired of it. Their Huevos Rancheros, Machaca, or Huevos a la Mexicana were something to look forward to every morning!

If you live in the area or the next time you're traveling through Santa Maria, stop by and treat yourself to some of the finest Mexican food you've had in a long time.

Well folks, that's it for this month. Don't forget the Late Summer Bluegrass Festival from the 13th to the 16th of this month at the Amador County Fairgrounds in Plymouth, California. There is an absolute killer line-up of bands, so make plans to join all of the faithful at the gathering there on the hill.

Mom, I know you and Rose will be there in spirit. May God grant you all peace and health.

Yer friend,

J.D. Rhymes

STUDIO INSIDER

(Continued from Page 25)

What are we here for?

Just remember that making a recording is really quite different from making a live performance. A recording isn't a moment, and it isn't a special time or place. It lives a long life, and is heard again and again. Critical listeners hear more and more each time they listen to it. It doesn't heal up or mature with age.

A live performance is really quite different. It's a moment in time which is influenced by many other things—the setting, the sound system, the audience, the interaction between players and their au-

dience, and, ultimately, the listener's memory. A live performance can be a wonderful and intimate communication. For a recorded performance to aspire to that, it must be carefully honed and crafted. The techniques we use to craft it may seem new and strange at first, but they have been developed to help us make great recordings. Do your best and good luck!

See you in September

I'll be traveling quite a bit this summer, but will be checking emails and messages, so please do stay in touch if you have questions or comments. See you soon!

The Sounds of Healing

by Elena Corey © 1998

Research continues to prove what we've known for centuries: music soothes and aids healing. To those of you who wish to read some of the specific studies, rather than my summaries, I'll gladly send bibliographical references for the newest studies upon your request. These studies appear in journals, such as the Journal of the American Medical Association or Tuft's University Research Newsletters, and are available from libraries or Internet searches.

Suzanne Gerber, in one of the most generally applicable articles I found, asserts that every culture in the world has used music to heal. She cites the work and opinions of a number of researchers regarding the role music might play in healing and she reminds us that the mystic Edgar Cayce once said, "Music is the medicine of the future."

Don Campbell, author of *The Mozart Effect*, speaks of integrated auditory patterning, which can be used to override physical stress-related states and to aid in such specific things as blood clotting disorders. Campbell (1997) wrote extensively about his own research as a medical doctor, and then when he himself experienced what probably was a stroke, he was able to suggest (even though he couldn't speak or hold a pen to write) that music be played at certain intervals for him. Later, after he had regained some vocal power, he disciplined himself toward further power by singing, one vowel at a time, breath-prolonging exercises. That is, he made himself hang on to an "eeeeee" sound for as long as a breath would last, then he would move on and sing an "aaaay" sound, etc. He credits this vocal exercise as being very helpful in his recovery.

Alfred Tomatis, a Parisian physician, has used music in prenatal healing, healing a fetus in utero. This same doctor also diagnosed an elusive malaise within a French Benedictine monastery—they had reduced the amount of chanting and singing, and many of them became quite ill. He prescribed expanding the amount of singing and chanting and was reassured in his diagnosis when they responded to this treatment.

Herbert Benson, a physician at the Mind-Body Institute of Boston's Deaconess Medical Center, believes that the heart of sonic healing power is its vibrations, which the human voice provides in optimum therapy. He speaks of "out-of-synch vibrations" and other quasi-new age terms but is a scientist. "Everything has a unique frequency or vibration. Illness occurs when some sort of contra-vibration intrudes on the normal one," he says. Music is the primary sound he recommends to change disharmo-

nious internal vibrations and sonic frequencies.

Jimi Hendrix and John Lennon expressed much interest in the connection between music and healing, as do many other, lesser known, musicians. Increasingly, medical

doctors, often cancer specialists and oncologists, such as Dr. Mitchel Gaynor, the director of medical oncology in New York's prestigious Cancer Prevention Center, are among the most enthusiastic about the ability of vocalization to help

the body heal itself.

From relaxation aids to mothers during childbirth to bringing back confidence and a sense of potency to Alzheimer's patients, music is proving to be at least a reliable and useful adjunct to orga-

nized medicine. Many counter-culture groups smile at such a conservative appraisal and don't hesitate to give music a larger portion of the credit. As an American Indian herbalist said, "The Creator gave us music because He knew we need it."

the waiting is over... they've arrived

The GIBSON BROTHERS

ANOTHER NIGHT OF WAITING

HH-1341

PRODUCED BY ALAN O'BRYANT

LEIGH GIBSON · MIKE BARBER · JUNIOR BARBER · ERIC GIBSON

Guests: Roland White · Mike Compton · Aubrey Haynie · Alan O'Bryant

9 original songs from Eric, Leigh, Seth Sawyer and Leroy Preston

"These brothers have a close knit harmony blend and a natural intuition for turning a phrase and arranging parts that make their vocals compelling. But their chemistry doesn't stop there. Eric and Leigh are gifted songwriters who work hard at their craft. The songs in this collection are evidence of their talent not only for good writing but for recognizing great new material by others. Add to these attributes accomplished musicianship, dedication and a true love of what they're doing, and you start to get a glimpse of what the Gibson Brothers are all about. Put the brothers together with the rock solid bass of Mike Barber and the fabulous and unique dobro style of Junior Barber (Mike's dad), and you have The Gibson Brothers Band."

Alan O'Bryant
Nashville Bluegrass Band

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RECORDING REVIEWS

Songs From The Homeplace

Jim and Jesse McReynolds

Pinecastle Records
PRC 1082
P.O. Box 456
Orlando, FL 32802

Songs: *East Bound Freight Train, Dreaming Of A Little Cabin, Give Me Your Love And I'll Give You Mine, Worried Man Blues, Faded Love And Winter Roses, Jimmy Brown The Newsboy, The End Of Memory Lane, No Letter In The Mail Today, Keep On The Sunny Side Of Life, I'll Be An Angel Too, My Time Is Running Out, My Long Journey Home.*

Personnel: Jim McReynolds - guitar, vocals; Jesse McReynolds - mandolin, vocals; Allen Shelton, Mike Scott - banjo; Roy Huskey Jr., Keith McReynolds, Scotty Bevins - bass; Carl Jackson - guitar, fiddle, vocals; Steve Thomas, Joe Meadows - fiddle; Emmylou Harris - vocal;

By Ken Reynolds

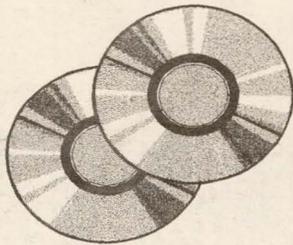
"Songs From The Homeplace" is Jim and Jesse McReynolds' first release on the Pinecastle Records label. This dynamic duo has been performing since the mid '40s and have over fifty albums to their credit. They have been inducted into the IBMA's Hall Of Honor and received the National Endowment For The Arts National Heritage Fellowship Award in 1997. They are truly bluegrass legends.

This CD has some great songs on it. A lot of them are classics. Songs like "East Bound Freight Train", "Worried Man Blues", "Jimmy Brown The News Boy", "No Letter In The Mail", and "Keep On The Sunny Side Of Life" have been with us for a long time now.

The vocals are what you would expect from the McReynolds Boys. Jim and Jesse get some help on some of the vocals on this project. The great Carl Jackson joins them on songs like "Dreaming Of A Little Cabin" and "Jimmy Brown The News Boy". They are joined by Emmylou Harris on "Faded Love And Winter Roses" and "No Letter In The Mail." This combination makes for some great vocal harmonies.

With these two veterans at the helm, you just know the instrumental work is top notch. As you listen to Jesse crosspick that mandolin, and hear the perfect blend of their voices, you have no doubt that this is vintage Jim and Jesse.

I enjoyed every cut on this CD and I think most folks will too. If you are a fan of the brother duo type music, as I am, your going to really enjoy this one.



That Lonesome Old Sound

Lisa Ray and Old Town

Independent Label
CD - LR-101
Distributed by:
NBG Records, Inc.
35 Thomas Lee Dr.
Asheville, NC 28805
Ph. (704) 298-7722

Songs: *Another Heartache, On My Mind, Big Mon, House Of Gold, Going Home, Free As A Bird, Rock Salt And Nails, All My Lovin, That Lonesome Old Sound, Inside My Heart.*

Personnel: Lisa Ray - lead and harmony vocals, fiddle; Kevin Strain - lead and harmony vocals, banjo; Jeff Davis - lead and harmony vocals, guitar, mandolin; Matthew Norton - bass.

By Ken Reynolds

Lisa Ray & Old Town is one of the most refreshing new groups that I have had the pleasure to watch perform in some time. They put their hearts in their music.

I saw this group for the first time at the California Bluegrass Association's "Father's Day Weekend Bluegrass Festival" at Grass Valley, California held this past June. I really enjoyed their show. Along with being great musicians, they are super nice folks.

On this CD they have a great selections of tunes, some traditional, some original, as well as the old Hank Williams song "House Of Gold". And just wait until you hear their arrangement of the Beatles tune, "All My Lovin". The originals include "Another Heartache", "Free As A Bird" and the title cut, "That Lonesome Old Sound", all written by Lisa. Another original on this project is the song "Inside My Heart" written by banjo player Kevin Strain. These are four great new songs.

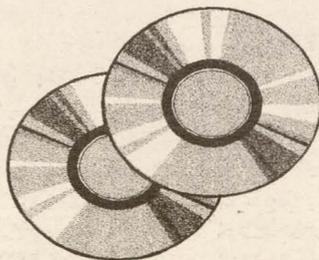
In the vocal department, these folks are first rate. They have a pleasing vocal blend to their voices and they deliver a song with pure

emotion. Lisa, Jeff and Kevin all possess strong lead voices and do a great job on the harmony vocals.

When it comes to picking, these folks have got it down pat. Lisa's fiddle playing is smooth and clean. Jeff does double duty on this project, doing both the guitar and mandolin work. In my opinion Jeff can pick with the best of them. Kevin provides the hard driving banjo sound to the project. Matthew's rock solid bass playing holds it all together.

I really enjoyed this group and now I'm enjoying their CD. If you like solid bluegrass music, you can't help but like these talented folks.

This is one that I'm sure that you will want to add to your collection.



Heroes

Don Wayne Reno

Pinecastle Records
PRC 1081
P.O. Box 456
Orlando, FL 32802

Songs: *Nashville Skyline Rag, Hard Times, Interstate 81, Sledd Ridin', Just A Phone Call Will Do, Shelton Special, Tennessee Stomp, Remington Ride, 5 X 8, Banjo Bounce, Clear Skies, Choking The Strings.*

Personnel: Don Wayne Reno - banjo, lead electric guitar, acoustic guitar, electric bass and harmony vocal; Dale Reno - mandolin; Ronnie Reno - rhythm guitar; Robin Smith - acoustic bass; Joe Roden - drums; Eric Hamilton - harmonica; Lori S. Reno - lead vocal.

By Ken Reynolds

"Heroes" is the new solo project by Don Wayne Reno on the Pinecastle Records label. If you want to hear some hot bluegrass picking, this CD will more than fit the bill.

The "Heroes" project is Don Wayne's salute to his dad Don Reno, as well as a salute to J.D. Crowe, Sonny Osborne, Allen Shelton and Ralph Stanley. Don was quoted as saying about this project, "There's so many great banjo players out there... with my first solo project, I wanted to pay tribute to my own

personal heroes."

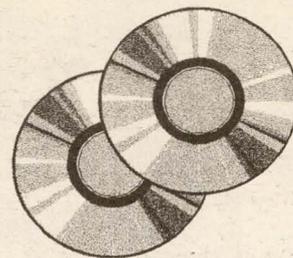
As you listen to the CD, I think you will agree that he has done one fine job of paying tribute to the banjo legends.

Don's wife, Lori, sings one song on this album, (and does a very fine job of it, I might add). The song "Just A Phone Call Will Do", honors his dad's music. The rest of the album is comprised of instrumental tunes.

The songs on this project that are generally associated with the legendary Don Reno include: "Interstate 81", "Tennessee Stomp", "5X8", "Clear Skies" and "Choking The Strings". Then there are some Allen Shelton numbers like "Shelton Special" and "Banjo Bounce". What banjo album would be complete without Herby Remington's "Remington Ride", or Ralph Stanley's "Hard Times" and Sonny Osborne's "Sledd Ridin" and J.D. Crowe's version of the Bob Dylan song "Nashville Skyline Rag"? You get all these great tunes on this CD.

The picking on this project is about as near to perfect as you're going to get, folks. Every song on this CD is full of energy and drive. It's bluegrass the way it was meant to be played.

I highly recommend that you add this one to your collection.



Dear Friends & Gentle Hearts

Suzanne Thomas

Rounder Records
CD 0423
One Camp Street
Cambridge, MA 02140

Songs: *Louisiana Woman, Mississippi Man, Leaving This Land, Faded Coat Of Blue, Silver Tongue And Gold Plated Lies, Dear Friends & Gentle Hearts, I Have No Mother Now, Just A Few More Days, We Must Have Been Out Of Our Minds, From The Point Of View Of Ruby Jayne, You're Doin' Me Wrong Jim Beam, Sweet Sunny South, Miss The Mississippi And You.*

Personnel: Suzanne Thomas - lead vocal, guitar, clawhammer banjo; Lonesome River Band - Ronnie Bowman - lead vocal, electric bass; Don Rigsby - mandolin; Sammy Shelor - banjo, electric guitar, Kenny Smith

- acoustic guitar and Glen Duncan - fiddle; Illrd Tyme Out - Wayne Benson - mandolin; Ray Deaton - low tenor vocal, acoustic bass; Steve Dilling - banjo; Mike Hartgrove - fiddle; Russell Moore - baritone vocal, guitar; Seldom Scene - Dudley Connell - low tenor vocal, guitar; Ben Eldridge - banjo; Ronnie Simpkins - acoustic bass; and Fred Travers - baritone vocal, Dobro; Dry Branch Fire Squad - Suzanne Thomas - lead vocal, guitar; Bill Evans - baritone vocal, banjo; Charlie Leet - acoustic bass; Mary Jo Leet - tenor vocal; Ron Thomason - vocal, mandolin; Other artists include Laurie Lewis - fiddle; Jay Forbes - bass vocal; John Hartford - banjo; Missy Raines - acoustic bass; Jim Hurst - lead guitar.

By Ken Reynolds

There have been a lot of artists lately who have done solo projects. Now Suzanne Thomas, of Dry Branch Fire Squad has joined the ranks with her new CD "Dear Friends & Gentle Hearts", on the Rounder Records label. A lot of these artists have included several guest artists on their projects. Well folks, Suzanne has done them one better. She has included guest bands on her new solo release.

Naturally, one of the bands she performs with on this CD is Dry Branch Fire Squad. Other bands and artists include: Seldom Scene, Illrd Tyme Out, Lonesome River Band, John Hartford, Glen Duncan, Laurie Lewis, Missy Raines, Jim Hurst, Bill Evans, and Jay Forbes.

Suzanne worked with The Hotmud Family back in the late 60s, and stayed with them until they disbanded in the mid 1980s. For a while, she kept a fairly low musical profile until she joined Dry Branch Fire Squad in 1990.

Suzanne is a dynamic singer who delivers a song with all the emotion she can muster. Though she can sing a good bluegrass song, she is very versatile as demonstrated when she and Ronnie Bowman team up on an old Conway Twitty, Loretta Lynn number, "Louisiana Woman, Mississippi Man". She wrote two of the songs that are presented here. "From The Point Of View Of Ruby Jayne" and "You're Doin' Me Wrong Jim Beam" are both penned by her.

There is a combination of bluegrass, traditional, old time, and country music on this project. My particular favorite on this CD was Suzanne's arrangement of the traditional tune "Faded Coat Of Blue".

Congratulations go to Suzanne on her solo project. There is a lot of good music here, performed by some of the best musicians in the business.

SOFTWARE REVIEW

The Streets are Filled with Bluegrass Music

By Janet Huddle

If you want to enjoy the latest wrinkle in Bluegrass music, you will not find this CD in your local music store. Power up your PC and buy *The Streets of Sim City* to listen to the first time bluegrass music has been recorded live and used in a computer game.

The game designers at Maxis wanted to design a wall of sound background to the car crashes, near misses and race challenges in their game, *The Streets of Sim City*. They created four distinct music stations on the car's radio: Jazz, Rock, Techno and Bluegrass.

Jerry Martin, the Senior Composer/Sound Designer at Maxis, handled the arrangements and production. He wanted to make the game players feel the thrill of driving a car, while listening to the driving sound of bluegrass music. Jerry Martin had visions of "The Dukes of Hazzard," speeding, dodging the police and jumping barriers. He wanted *The Streets of Sim City* to recreate the fun the Duke brothers had when they escaped the wrong arm of the law.

Jerry Martin and his crew kicked off the project by writing their take on bluegrass music, a little ditty called "I'm Just a Splat on the Windshield of Life." Jerry soon recognized that it would take more than his crew at Maxis to create over two hours of music and radio ads for the game. Jerry put out a call to Bay Area musicians.

Dix Bruce, a talented acoustic guitarist, was recuperating from a bad case of poison oak and saw the notice. He contacted Jim Nunally, an acoustic guitarist and his partner on their compact disc/cassette release, *From Fathers to Sons*. Jim previously worked with Mike Marshall, Laurie Lewis, Bela Fleck, Sam Bush, and Tom Paxton.

Dix invited Darol Anger, formerly of the David Grisman Quintet, to bring his fiddle. Darol and his son are big fans of Sim City computer games. Avram Siegal and his banjo rounded out the band. Avram is with the Kathy Kallick Band and the Crane Canyon Band.

Dix Bruce is never one to just sit around and play music. He is a consummate master teacher, creating new ways to spread the religion of music. His interests stretch from bluegrass to folk music and jazz. This talented musician is a bandleader and composer, who teaches, writes, and designs books and play-along sets for the beginning and experienced

musicians. He chose the music, arranged the traditional tunes, sang and played mandolin and guitar.

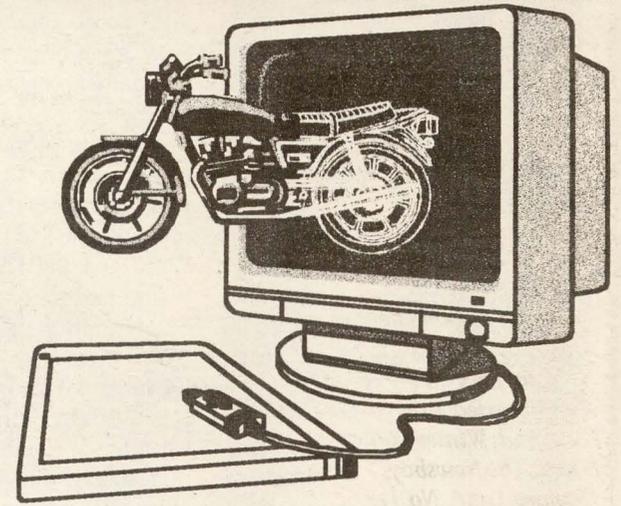
The music for the Bluegrass station featured "Goin Down The Road Feelin Bad," with new lyrics by Dix Bruce, "Just Splatter (on the windshield of life)," "Turkey In the Straw," "Beaumont Rag," "Devil's Dream," "Down Yonder," and "Sally Goodin." Dix and Jim provided the vocals. When I caught up with Dix, I asked him if Jerry Martin, gave him any pointers for the historic music session. "Jerry asked if we could play it any faster."

Streets of Sim City puts you in the driver's seat. You create the ultimate driving and fighting machine to run the race, demolish the opposition and deliver the goods. Players visit the garage to add armor, weapons, and the ability to leap over tall buildings with a single bound. Special codes let you float like a butterfly and soar above the competition. Enjoy a wide range of driving experiences from the Sunday driver to a trip where only the brave and daring survive. Change the radio channel with the click of a dial.

By computer game standards, this game is rated low on violence perhaps because you only demolish other cars, not people. If you are new to computer gaming, it will take you a while to get the hang

of the game. Experienced game players will enjoy all the extras you can make your car do. My son loved driving the car using Martian or lunar gravity. He rates it a "OOOOEEEE."

Streets requires a Pentium 166 MHz, 32 MB of RAM, 35 MB of hard drive space, quad speed or faster CD-ROM drive, 100% Microsoft-compatible mouse and an SVGA card with 1MB video RAM. It is available at an estimated price of \$44.95. Additional information is available at <http://www.maxis.com> or call Electronic Arts Direct Sales at (800) 245-4525.



The Artists & Where They are Now

by Janet Huddle

• Dix Bruce is teaching guitar at The Acoustic Guitar Festival August 9-15, 1998 at the Dominican College campus in San Rafael. Register at http://www.acguitar.com/festpages/Main_Fest_Pages/festform.html or call (800) 827-6837. Dix Bruce keeps his music catalog online at <http://www.dnai.com/~jbaxter/music/musix/musix.html>.

• Jim Nunally frequently performs in the Bay Area with Dix Bruce. For information on their schedule, e-mail Musix1@aol.com or call (510) 787-0050.

• Darol Anger lists a full concert schedule on his web page at <http://home.earthlink.net/~derl/concerts.html>. His musical interests range from Bluegrass, New Acoustic, Jazz, Violin, Psychgrass and Classical.

• Avram Siegal of the Kathy Kallick Band is off to the 10th Annual Founders Title Company Folk & Bluegrass Festival at SnowPark Lodge in Deer Valley, Utah on August 16. For more information, call 800-453-1360.

If *Bluegrass Breakdown* readers want Maxis to release the Bluegrass music on a separate CD, contact Jerry Martin at (925) 927-3584 or write him at jmartin@maxis.com.

SACRAMENTO AREA CBA NEWS

by Bob Thomas
CBA Area Activities Vice President

Gospel Jams Postponed until September 5th

Due to the Wolf Mountain Festival (July 31-August 2) the Sacramento gospel jams will be postponed until the first Saturday in September. Discussions lead me to believe that most the musicians will be at those two events, which would conflict with the gospel jams. The September 5th jam will be held from 6-10 p.m. at Sunrise Community Church, 8321 Greenback Lane, Fair Oaks, CA.

Update on Sacramento area jam sessions

The next Sacramento area monthly jam will be Saturday, August 8, at the Woodland Senior Center, 630 Lincoln Ave. (corner of Lincoln and 2nd.) in Woodland. The jam begins at 4:00 p.m. and there will be a pot luck dinner at 6:10 p.m. There is parking in back of the senior center.

The September jam will be on the 19th at the home of Nancy Petrilla, 165 Awali Ave., Auburn,

CA. If you've been to the fairgrounds in Auburn, her place is close. The jam begins at 3:00 p.m. with a pot-luck dinner at 6:00. For directions call 530-823-0390.

On October 24, the monthly jam will be at the home of Allen Light at 14923 Lago Drive, in Rancho Murieta, CA. For directions, call Allen at 354-1936. The jam begins at 4:00 p.m. There will be a pot-luck dinner at 6:15.

Instrument Consignment Troubles Hit Local Bluegrass Pickers

Five of my readers have recently told me they had substantial difficulty in collecting money owed them from a local music store where they consigned an instrument for sale. One of my readers wrote me saying, "We consigned a mandolin to the" (name of local music store withheld by editor) "and it took us 5 months to receive our money and the check was NSF. Please warn people or have them talk to us." I've now talked to several custom-

ers and music store owners about instrument consignments and want to pass along to my readers what I learned.

If you plan to consign an instrument to a store for sale, shop around and ask questions. There are a number of reputable music stores that treat customers consigning instruments honestly and with the respect they deserve. But, this is not always the case. Ask if the store publishes its consignment policies and get a copy in writing. Be sure you and the store agree on the market price of the instrument and the amount of the commission due the store.

Different stores have different clients and that affects the market price in that store. Book value, instrument condition, and demand all affect an instrument's market price. Don't over price an instrument. Stores generally charge a commission for selling an instrument on consignment of from 15% to 30% of the selling price. Get a receipt for the instrument that ac-

curately shows the make, model, serial number, and condition of the instrument.

Two lawyers suggested the terms and conditions of what the store will do, what their charge will be, and when they will pay you should be spelled out in writing in the form of a simple agreement or contract between you and the store.

I found that The Thin Man, Larry White, charges the least commission, at 15%. He can be reached at 510-521-2613. Ask if the music store covers your instrument with its insurance in the event of fire or theft. Some stores do and some don't. It can be a great loss to learn someone broke into a store, stole your prize instrument off the wall, and it was not covered by the store's insurance.

Be sure to ask others about their experiences with instrument consignments. Call David and Linda Friend about their Sacramento consignment experience at 520-524-9033. I suggest you talk to Rod

(Continued on Page 30)

Colfax Hosts Red, White, and Bluegrass July 4th

by Bob Thomas

The town of Colfax, California really gets into the celebration of our Independence Day with a weekend long series of festivities. There were street vendors, kids rides and games, a huge parade on the fourth, and bluegrass music piped throughout the town from the stage.

Friday and Saturday, CBA folks helped sell apple pie and ice cream to raise money for the bluegrass bands. They sold out all 30 pies and 10 gallons of ice cream. They raised over \$700, less the cost of the pies.

There was bluegrass jamming on main street, in several places, and up on the school parking lot which was reserved for CBA folks in RVs. Jamming started early Friday and continued through sometime Sunday.

In the middle of town stood a vacant commercial building lot for at least 50 years. Well, the town folk got a one year lease on the lot, and created a small park, called the "Lot of Arts." It is complete with concrete walk ways, a contoured lawn and a stage. It was on this

stage that the bluegrass bands performed throughout the weekend. High above and behind the stage were hung brightly colored parachutes that provided shade for the bands.

Slate Mountain Bluegrass band and Past Due and Playable performed on Friday afternoon and evening. The Red Dirt Bullies from Chico and Big Valley Band from Wilton, performed on Saturday. On Sunday morning, Grace Avenue Band, from Orangevale provided the music for the gospel hour.

Robby Robinson, Colfax Chamber of Commerce President, told several CBA members how much he enjoyed the music and the bluegrass people who came to play. As the town filled on Friday evening preparing for the fireworks show, Past Due and Playable entertained a large audience and the music was broadcast throughout the town.

The town of Colfax is looking forward to next year's celebration and even more bluegrass music.

SACRAMENTO AREA CBA NEWS

(Continued from Page 29)

Worden about his experience at 530-885-8719. Space does not permit me to cover all the details. Some stores require leaving the instrument for a minimum of 30 or 45 days, most allow the customer to reclaim the instrument any time without charge.

Ask when you get paid after the store has sold the instrument. See if that is addressed in their written consignment policy statement or contract. The policy of both the Guitar Player, at 6201 Greenback in Citrus Heights, and Nicholson Music Co., 626 East Bidwell, Folsom, is to notify the consignor immediately and cut a check the day after the instrument is sold and have it waiting for the customer to pick up. These are two of the most customer friendly policies I found.

A well-known mail order music store/supplier, Elderly Instruments of 1100 N Washington, P.O. Box 14249, Lansing, MI 48901, 517-372-7880 takes consignments. They publish their policies, charge 15% commission on instruments over \$500, and pay off in about three weeks after the sale. This allows for a buyer's check to clear. The hitch is you pay shipping to Lansing and must leave the instrument for a minimum of 45 days.

Another place with an excellent reputation for selling high end instruments on consignment is Gruhn's Guitars of Nashville, Ten-

nessee. They can be reached at 615-256-2033, fax 615-255-2021. I spoke to George Gruhn about his consignment policies. They charge 25% on instruments selling under \$2500, and send a standard agreement upon receipt of the instrument.

Some stores settle all consignment accounts once a month. The Fifth String Music Store of Berkeley has an excellent 25-year reputation of dealing honestly with customers on consignment instruments. They charge a 20% commission and settle accounts at the end of the month and tell the customer so up front.

Save yourself some grief and consign only with a reputable music store that has a history of treating customers fairly and paying promptly. By the way, the New Fifth String of Sacramento does not take instruments on consignment except as part of the purchase of a new instrument. It is not the cause of this article. Thanks to all the above mentioned businesses and Mountain High Music for help in preparing this article.

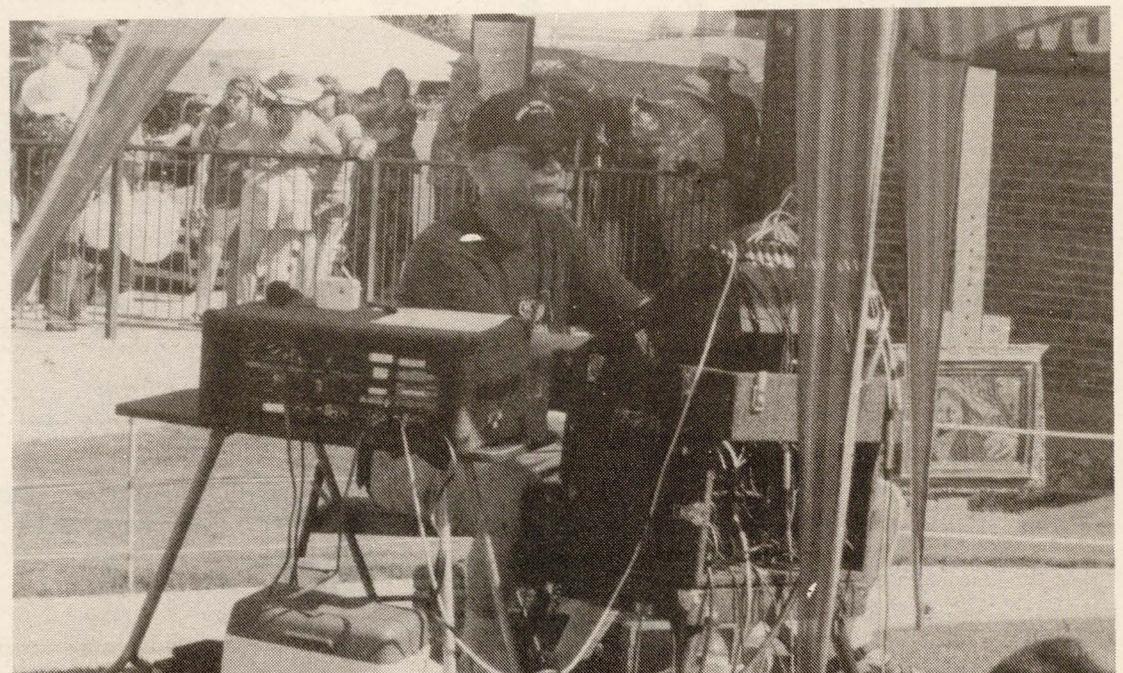
For further information about Bluegrass, Gospel and Old-time Music activities and jam sessions in the Sacramento Area, contact Bob Thomas at: 8532 Cumulus Way, Orangevale, CA 95662 (916) 989-0993; e-mail: Sacbluegrass@yahoo.com. or visit the Web site: <http://home.earthlink.net/~elenacp/>



JAMMING AT THE GAZEBO -- Penny Allen (center) and Kathy DuBois (bass back to camera) join in a jam session at the Colfax Gazebo. *Photo by Howard Coffman*



ON THE STREET -- Randy Allen (mandolin) pickin' on Main Street in Colfax with several other musicians. *Photo by Howard Coffman*



HARD AT WORK -- Soundman Dave Cowan provided the sound system for the on-stage music. *Photo by Howard Coffman*

Bands and Upcoming Gigs

If you would like to be listed in this column, please send your entertainment schedule to the editor by the 1st of the preceding month. Bands will be listed unless they ask to be dropped from the roster.

California Based Bands

- **Acme String Ensemble** - "vintage string band music". Contact Michael Harmon (415) 664-2858 or Chris Carney (707) 876-1858. September 26 - 6th Annual Kelseyville Pear Festival, Kelseyville, CA;
- **Alhambra Valley Band**, for information contact Lynn Quinones (510) 229-0365.
- **All Girl Boys**, for information and bookings call (510) 541-3145, or (916) 739-6101.
- **Andy Padlo Band**, for information and bookings, call (415) 431-8307.
- **Arkansas Travelers**, Traditional Bluegrass Music and Comedy show by award-winning duo. For information and booking, call (408) 477-2172 or write 3507 Clayton Rd., 100, Concord, CA 94519.
- **Backcountry**, "a variety of acoustic music", including bluegrass, gospel, folk, new-grass, and acoustic jazz. Members play guitar, mandolin, bass, banjo and Dobro. Contact Doug Clark (408) 726-2322.
- **Tina Louis Barr**, master performer of the Autoharp. For information or bookings, call (209) 522-6548 after 6:00 p.m. (PST).
- **Charlie Blacklock** with "Charlie's Band", 1821 St. Charles St., Alameda, CA 94501. Phone (510) 523-4649.
- **Bear Ridge Bluegrass**, Clan of Bluegrass, hard driving Bluegrass music. For information and bookings contact "Crazy" Pat Conway (209) 592-6389; voice mail: 209-735-5877, P.O. Box 44135, Lemon Cove, CA 93244.
- **Big Valley Band** contemporary and traditional Bluegrass. For information or bookings, call Randy at (916) 687-8556.
- **Blue Northern Bluegrass Band** - Redding, CA (530) 223-3352 or online... <http://www.shasta.com/bluenorthern>
- **Bluegrass, Etc.** For information or bookings, contact John Moore, P.O. Box 141, Palomar Mountain, CA 92060 or call (619) 742-1483.
- **Bluer Pastures**, bluegrass music. For bookings contact Glenn Sharp (818) 776-9343 or Jeff Kartak (818) 504-1933. Regular venue - Foley's Family Restaurant, 9685 Sunland Blvd., Shadow Hills, CA, 3 Sundays a month 5-8 p.m. (818) 353-7433.
- **Braxton Hicks**, for information, write to Kathy Dubois, P.O. Box 1068, Colfax, CA 95713.
- **Brushy Peak Bluegrass Band**, contact (510) 443-5217; 532 Alden Lane, Livermore, CA 94550.
- **Cache Valley Drifters**, c/o Wally Barnick, 4495 Sycamore Rd., Atascadero, CA 93422, (805) 466-

2850.

- **California Quickstep**, (916) 622-1953 or 622-8525.
- **Cedar Grove Bluegrass Band**, for information and bookings, call Al Shusterman at (916) 961-9511.
- **Carolyn Cirimele**, for booking or information, P.O. Box 390982, Mountain View, CA 94039-0982;

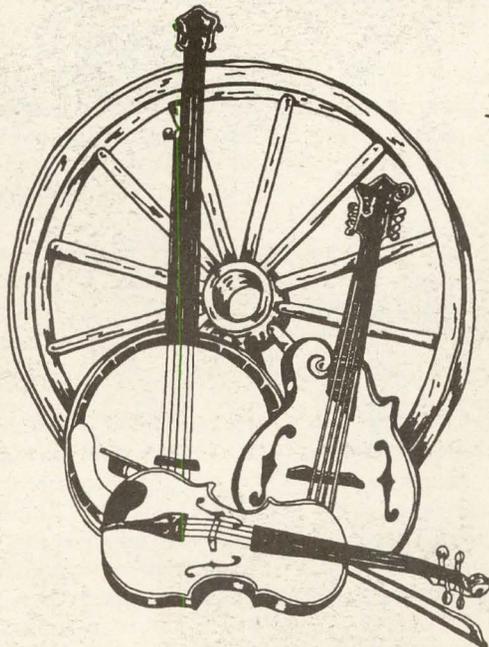
phone (415) 969-7389; e-mail: Cirimele@aol.com.

- **Compost Mountain Boys**, traditional Bluegrass music. For information, contact Wildwood Music, 10271 St., Arcata, CA 95221 (707) 822-6264. Home page: www.humboldt.edu/~manetas/m/compost.

- **Country Ham**, and Carl and Judie Pagter. For booking or information, call (510) 938-4221 or (804) 985-3551. August 1 & 2 - Mountain Laurel Bluegrass Festival in Jerome, Pennsylvania; August 13 & 14 - Bluegrass Festival, Milan, Michigan; September 3-6 - 21st Annual Thomas Point Beach Blue-

- grass Festival, Brunswick, Maine; October 12 - Steam Show in Finlryville, Pennsylvania; October 8-11 - Tennessee Fall Homecoming, Norris, Tennessee;
- **Coyote Ridge**, has been performing traditional and original bluegrass music since 1992. For infor-

(Continued on Page 32)



**Bluegrass
Traditional
& Folk Music**
August 1, 1998
9am 'til 6pm

**WORKSHOPS
FOOD & CRAFTS**

Bowers Mansion on Old 395 South,
Halfway Between Reno and Carson City
On the grass in front of Historic Bowers Mansion.
Bring a blanket or lawn chair.

ADMISSION: \$18 at Gate / \$15 Advance

(Advance tickets must be purchased by July 31st)

Children 12 and Under FREE

Local Camping available at
Davis Creek Park, 702-849-0684

Special Parking available for the
handicapped and infirm.

No Dogs except for seeing eye dogs.

Rain or Shine.

**FOR MORE INFORMATION CALL:
702-882-6013**

TICKETS AVAILABLE AT:
Maytan Music Center/Reno, Carson City and Fallon, NV
Soundwave CDs, Reno, NV
Brewery Art Center, Carson City, NV
Wayne's Family Music, Gardnerville, NV
Northern Nevada Bluegrass Assn.
210 Carville Cir., Carson City, NV 89703

BOWERS MANSION FESTIVAL

FEATURING

California Quickstep
Ball & Sultan

Doodoo Wah

Comstock Cowboys
Slide Mountain Boys

Gael Force

Too Tall for Our Hair

The Back Forty

The NNBA Volunteer Orchestra

... and others to be announced

Acts listed are confirmed - May be subject to change.

Produced by the Northern Nevada Bluegrass Association & Washoe County Parks and Recreation.

Sponsored by Maytan Music ❖ KUNR 88.7 FM ❖ KTHX 100.1-FM

Bands and Upcoming Gigs...

(Continued from Page 31)

- mation and bookings, call Alan M. Bond at (510) 845-2909 or write him at 2820 Benvenue #D, Berkeley, CA 94705.
- **The Crane Canyon Bluegrass Band**, for booking or information, contact Brijet Neff, 9003 Grouse Lane, Petaluma, CA 94954 or call 707-778-8175. Every Thursday night, 6:30-10 p.m., at the Willowbrook Ale House, 3600 Petaluma Blvd. North, Petaluma, CA; (707) 775-4232.
 - **Crooked Jades**, bluegrass, old time, and original music. For information or bookings, call Dan Lynn at (510) 337-1450. Appearing every 3rd Sunday from 7-11 p.m. at the Radio Valencia Cafe at Valencia and 23rd Street in San Francisco.
 - **Dark Hollow**, traditional Bluegrass band. Contact John Kornhauser (415) 752-0606 2102 Hayes #1, San Francisco, CA 94117 or Alan Bond (510) 845-2909, 2820 Benvenue #D, Berkeley, CA 94705 or <http://www.webbnet.com/~Mandolin/dkhollow>. or Bonda@ceb.ucop.edu Dark Hollow performs on the 2nd and 4th Sunday of every month from 7-11 p.m. at Radio Valencia Cafe at Valencia and 23rd Street in San Francisco.
 - **Doodoo Wah**, contact Ron DeLacy, P.O. Box 1500, Columbia, CA 95310 or phone (209) 533-4464. On the World-wide Web at www.colorado.net/picklehead/doodoowah.
 - **Dry Creek**, "Bluegrass... and then some." For bookings, contact Lorraine Gunther (510) 233-3200 (day) or (510) 849-4023 (night).
 - **Earthquake Country**, Bluegrass all the way! For information or bookings, call Paul at (408) 366-1653 or Mark (408) 244-8068.
 - **Bill Evans**, original Bluegrass banjo music and banjo history concert presentations, Rounder recording artist, *Banjo Newsletter* columnist and IBMA board member; performances, workshops, and private lessons. For information: 510-234-4508; email: <bevans@dnai.com>.
 - **Foothillbillies** - old time string band music and other rural favorites. For information and bookings, call (209) 245-4534 or (209) 296-2601.
 - **Frettin' Around**, Bluegrass, lively acoustic, including innovative styles performed on the autoharp. For bookings contact Tina Louise Barr (209) 522-6548 after 6:00 p.m. (PST)
 - **Gold Coast**, a California Bluegrass Band. For bookings or information, call Shelah Spiegel at 714-962-5083 or Greg Lewis at 310-426-2149 or e-mail Shelah at 102010.3276@CompuServe.com>
 - **Gold Rush Balladeers**, Songs of the California Gold Rush and good old-timey music. Contact Peg Reza at P.O. Box 1201, Angels Camp, CA 95222 or call Julie Johnson (209) 533-2842 or Carolyn Sylva (209) 984-4546.
 - **Good Company**, Country, Bluegrass, Folk, Gospel, Old Time to Popular Hits. Contact Jan (408) 223-2628 or Bette (510) 376-6241.
 - **Gospel Creek Bluegrass Band**. For information and bookings, contact Rich Ferguson, 309 Beverly Ave., San Leandro, CA 94577, Phone (510) 568-0887; or e-mail: gospelcreek@juno.com.
 - **Grace Avenue Band**, Gospel and Bluegrass Music. For booking information, contact Bob Thomas at (916) 989-0993.
 - **The Grass Menagerie**, for information and bookings contact Rick Cornish (408) 929-4174 or for an up to date schedule you can visit their web site at http://www.research.digital.com/wrl/projects/misc/Grass_Menager
 - **Richard Greene & The Grass Is Greener**. For information and bookings, contact Jim D'Ville, P.O. Box 108, Yachats, OR 97498 or call (541) 547-3237 (phone/fax).
 - **Harmony Grits**, for information call Mike at (408) 685-0969 or Jim (408) 464-1104, or write P.O. Box 1598, Santa Cruz, CA 95061.
 - **Haywired**, upbeat, acoustic folk-a-billy. For information or bookings, contact Mark Guiseponi in Stockton at (209) 465-0932.
 - **The Heartland String Band**, Bluegrass, Traditional, Old Timey, touch of Irish. For information and bookings, call (209) 667-7279 or (209) 634-1190.
 - **High Country**, contact Butch Waller, P.O. Box 10414, Oakland, CA 94610, phone (510) 533-9370.
 - **High Hills**, Contemporary, traditional and original Bluegrass music for all occasions; sound system if needed; for information and bookings, please call Leslie Spitz (818) 781-0836; email: highhill.pacbell.net or visit their website at <<http://home.pacbell.net/highhill/>> August 2 & August 15 - 11-3 pm Laguna Sawdust Festival, Laguna Beach, CA; September 20 - Julian Bluegrass Festival, Julian, CA; August 9; September 13; October 11; November 8 and December 13 at Papa's Western BBQ & Saloon, 5305 E. Pacific Coast Hwy., Long Beach, CA (562) 597-6212;
 - **High Mountain String Band**, P.O. Box 1195, Mt. Shasta, CA 96067. For information and booking, call (916) 938-2167.
 - **Homemade Jam**, contact Sam Ferry at 530-668-1211 for information or bookings.
 - **Horse Opry** (209) 532-5109 or (209) 853-2128, P.O. Box 1475, Columbia, CA 95310.
 - **Hwy 52**, San Diego-based traditional and original bluegrass band. Contact Wayne Dickerson, 1657 E. H St., Chula Vista, CA 91913, 619-421-8211, email Hwy52@aol.com or on the web at <http://members.aol.com/hwy52/>
 - **In Cahoots**, specializing in bluegrass and old-time fiddle music. For bookings or information contact Jerry Pujol at (707) 226-3084 or Cass Pujol at (707) 553-8137.
 - **Iron Mountain String Band** - For information and bookings, contact Al Shusterman, at (916) 961-9511 or write to 5717 Reinhold St., Fair Oaks, CA 95628.
 - **The Kathy Kallick Band**, for booking or information, contact Cash Edwards, Under the Hat Productions, (512) 447-0544, FAX (512) 447-0544.
 - **Laurel Canyon Ramblers**, for booking or information, contact Herb Pederson at 818-980-7478 or Dana Thorin 626-799-2901 or e-mail: dthorin@jps.net. August 8 - Ford Amphitheater, Los Angeles, CA; August 13-16 - Late Summer Bluegrass Festival, Plymouth, CA; August 22 - Freight and Salvage Coffee House, Berkeley, CA;
 - **Laurie Lewis**, for booking information, contact Cash Edwards, Under the Hat Productions, (512) 447-0544, FAX (512) 447-0544.
 - **Liberty**, for booking and information, contact Rudy Ekstein at (310) 204-6102 or (818) 787-4843 or write to: 2721 Cardiff, Los Angeles, CA 90034.
 - **Loose Gravel**, Bluegrass and beyond. For information and bookings, call Chuck Ervin (510) 536-05996 or write 2555 Wakefield Ave., Oakland, CA 94606.
 - **Lost Highway**, "Bluegrass the way you like it." For information and bookings, contact Al Shusterman, at (916) 961-9511 or write to 5717 Reinhold St., Fair Oaks, CA 95628. August 8 - Ford Amphitheater, Los Angeles, CA; August 13-16 - Late Summer Bluegrass Festival, Plymouth, CA;
 - **Modern Hicks**, contemporary Bluegrass. For booking or information, call 707-544-6909. August 3 - 12:30 pm to 4:45 pm Sonoma County Fair, on the Park Stage; August 23 - 4:00 to 6:00 Julliard Park, Mendocino Avenue, Santa Rosa (across the street from Luther Burbank Gardens); September 11 - 8:30 pm - 11:30 pm. The Rose 2074 Armory Drive Santa Rosa. 707-546-7653; September 26 - 8:30 pm - 11:00 pm A'roma Roasters and Coffee House, 95 5th, Santa Rosa 707-576-7765; October 30 - 8:30 pm - 11:30 pm. The Rose, 2074 Armory Drive Santa Rosa. 707-546-7653
 - **Mojave County Band**, bluegrass and Cajun music. For booking information contact: Tony Griffin, 4410 Cover St., Riverside, CA 92506. Phone (909) 784-5003 or Gary at (909) 737-1766.
 - **Pacific Crest**, for information and bookings, call Steve Dennison at (805) 588-2436.
 - **Past Due and Playable**. For information call (916) 265-4328 or (916) 265-8672; or E-mail: gsobonya@jps.net
 - **Pleasant Valley**, (the Giacopuzzi Family Bluegrass Band), Contemporary style Bluegrass Music. For information or bookings, call (805) 987-2386.
 - **Radio Rail**, for information and bookings, contact Jackie or David, 2312 Jane, Mt. View, CA 94043, (415) 967-0290 or website: <www.omix.com/radiorail>.
 - **Red Dirt Bullies**, for booking or information, call (916) 342-8270 or check out their web site at www.aracnet.com/~obagrass/reddirtb.html.
 - **The River City Boys**, for booking or information call (916) 454-5015 or (916) 457-0713.
 - **Roanoke**, traditional, driving bluegrass. For information and bookings, contact John Kael, FAX/Phone (408) 427-2248, 420 Market Street, Santa Cruz, CA 95060 or visit their website at <http://gate.cruzio.com/~roanoke>.
 - **Rose Canyon Bluegrass Band**, traditional, contemporary and original bluegrass. For bookings and information contact Elizabeth Burkett, 6354 Lorca Dr., San Diego, CA 92115 or call (619) 286-1836.
 - **Saddle Rash Bluegrass Band**, for bookings and information, call (916) 581-1193.
 - **Schankman Twins**, for bookings and information, contact Dana or Lauren at (818) 713-0677; write to: P.O. Box 9226, Calabasas, CA 91372; or e-mail: <schankmantwins@juno.com> August - 15 - Central Virginia Family Bluegrass Music Festival, Amelia, Virginia 804-561-3011; August 8 - Grant's Bluegrass Festival, Hugo, Oklahoma, 405-326-5598; Sept 4 - Thomas Point Beach Bluegrass Festival, Brunswick, Maine, 207-725-6009; Sept - 18 - Starvy Creek bluegrass Festival, Conway, Missouri, 417-589-2013; Sept - 24 - Concert - Grand Ole Rocky Mountain Bluegrass Show, Durango, Colorado 970-247-7657; Oct 3 - Butterwood Bluegrass Festival, Littleton, North Carolina, 252-586-2230; Nov. 14 - Greater Downstate Indoor Music Festival, Decatur, Illinois, 217-243-3159;
 - **Sidesaddle & Co.** - contact Kim or Lee Anne, P.O. Box 462, Saratoga, CA 95071, phone (408) 637-8742 or (408) 867-4324 or on the internet at <www.cruzi.com/~gpa/sidesaddle/index.htm> or e-mail: <sidesaddle99@yahoo.com>. August 6, 13, 20 & 27 - Sam's BBQ, 6-9 p.m., 1461 Campbell Ave., Campbell, CA phone 408-374-9676; September 5 - Strawberry Music Festival, Camp Mather, Yosemite, CA, 209-533-0191;
 - **Sierra Blue**, Bluegrass and acoustic country duets. Call Hugh or Sheri Hoeger at (916) 933-2270.
 - August 13-16 - Late Summer Bluegrass Festival at the Amador County Fairgrounds in Plymouth, CA;
 - **Sierra Mountain Bluegrass**, contact Jesse Askins, 6023 Wright Ave., Bakersfield, CA 93308, phone (805) 393-1293.
 - **Sierra Sidekicks** - Cowboy songs, cowboy comedy, cowboy poetry, and classic country songs with rich Western harmonies, velvet yodels, mellow acoustic guitar, and boot stompin' bass rhythms. For information (or demo tape), contact Wayne Shrope at 818 Wightman Dr., Lodi, Ca 95242; phone (209) 368-6551.
 - **Slate Mountain Bluegrass Band**; for information and bookings write 6864 Diablo View Tr., Placerville, CA 95667 or call (916) 644-2149 or (916) 333-4083.
 - **Slim Pickins**, Traditional and contemporary Bluegrass. Contact Bob and Joanne Martin, (619) 273-3048.
 - **Sonoma Mountain Band**, for information and bookings, contact John Karsemeyer, (707) 996-4029, P.O. Box 44, Eldridge, Ca 95431 Pizzeria Capri in Sonoma, appearing every month. Call (707) 935-6805 for dates and times. Murphy's Irish Pub on the Sonoma Plaza, 8 to 10 p.m., first Friday of every month.
 - **Sourdough Slim** - P.O. Box 2021, Paradise, CA 95967, phone (530) 872-1187 or visit the Sourdough web page at <<http://www.twc.online.com/custom/sourdoughslim>> August 1-8 - Festival Of The American West, Logan, UT 801-797-1143; August 21-31 - California State Fair, Sacramento, CA 916-263-3247; September 1-7 - California State Fair, Sacramento, CA 916-263-3247; September 10-27 - Western Washington State Fair, Puyallup, WA 206-845-1771; October 3 & 4 - Beckwith Frontier Days, Marysville, CA; October 10-12 - WestFest, Glen Helen Park, San Bernardino, CA; October 18 - Bishop's Pumpkin Farm, Wheatland, CA; October 23 - The Palms, 726 Drummond Ave., Davis, CA;
 - **Spikedrivers** "100% all-natural gnugrass". For information or bookings, write to Mike Ting, 6053 Chabot Rd, Oakland CA 94618; e-mail to: mktman@dante.lbl.gov or call (510) 652-3272.
 - **Springfield Crossing**, original folk, jazz, bluegrass, swing. Contact Richard Sholer, P.O. Box 1073, Twain Harte, CA 95383 or phone (209) 586-2374.
 - **Ron Stanley**, for information and bookings write P.O. Box 724, Garberville, Ca. 95542, Phone (707) 923-2603, or e-mail: <stanley@humboldt.net>.
 - **Street Corner Jam**, for information and bookings, contact Cousin Dave Rainwater, fiddler and mandolinist at (209) 754-

Bands and Upcoming Gigs...

5747. Street Corner Jam plays original folk, and classic Americana. Dave also currently appears with the Foothillbillies, and The New Christy Minstrels.

- **String Nation**, 25 Lakewood Way, Chico, CA 95926, phone (530) 342-7390 or 893-1003.
- **Stringin' Along** - Good time acoustic music of various styles including bluegrass, blues, swing, and fun oldies. For information or bookings, please call Mark Giuseponi in Stockton (209) 465-0932 or Ron Linn in Brentwood (510) 634-1155.
- **String Creek Band** - Traditional and Contemporary Bluegrass, Old Tyme, Celtic and Folk music. Every third Saturday night at Coffee Critic in Ukiah. For information or bookings, contact 707-485-8573.
- **Valley Bluegrass Boys**, contact Bob Sandstrum, (619) 560-5526 or write to 7757 Nightingale Way, San Diego, CA 92123.
- **Virtual Strangers** - (bluegrass) for information or bookings, call Jon Cherry at (619) 659-3699 or Mike Tatar at (619) 679-1225.
- **Wild Blue**, Bluegrass Trio featuring Elmo Shropshire on Banjo. For bookings call (415) 924-7814, or write to P.O. Box 724, Larkspur, CA 94977.
- **The Wilton Prison Band**, traditional Bluegrass and New Grass. For booking or information, contact the Warden's Office - Drew Evans at (916) 344-8589.
- **The Witcher Brothers**, for information or bookings, contact Dennis Witcher, P.O. Box 33903, Granada Hills, CA 91394, phone (818) 366-7713.
- **Yesterday's Country Roads**, "Country, Bluegrass Gospel", for information, contact Dan Bonds, P.O. Box 727, Hilmar, CA 95324 or call (209) 632-9079.

Bands Based in Other States

- **5 For the Gospel**, for bookings and information, call (606) 474-2558, P.O. Box 778, Grayson, KY 41143.
- **Bluegrass Patriots**, for booking and information, 1807 Essex Drive, Fort Collins, CO 80526, or call (970) 482-0863. August 22 & 23 - Cuchara Mountain Bluegrass Festival, at Cuchara Mountain Resort;
- **Blue Highway**, for booking for information, contact Class Act Entertainment, P.O. Box 771, Gallatin, TN 37066, (615) 451-1229.
- **Vince Combs and the Shadtree Bluegrass Boys**, traditional Bluegrass music. For bookings and information, contact Vince Combs, 665 West Krepps Rd., Xenia, OH 45385 or phone (513) 372-7962 or Grayce Ausburn Agency (410) 768-0224.
- **The Cox Family**, for information and bookings contact Keith Case and Associates, (615) 327-4646;



(615) 327-4949 FAX.

- **J.D. Crowe and the New South**, for information and bookings contact Keith Case and Associates, phone (615) 327-4646; (615) 327-4949 FAX.
- **Dry Branch Fire Squad**, for information and bookings contact Bill Evans, 5801 Poinsett Ave., El Cerrito, CA 94530; phone 510-234-4508; e-mail: <bevans@dnai.com>.
- **The Fox Family** for information and bookings, contact Kim Fox, 2614 Ogleton Rd., Annapolis, MD 21403, (410) 267-0432.
- **Foxfire**, for bookings and information, contact Larry Bulaich, P.O. Box 1091 #42, Grants Pass, OR 97526, (541) 476-3291 or Jeff Jones, 349 E. Main St. #9, Ashland, OR 97520 (541) 482-1418.
- **Front Range**, for bookings and information contact Cash Edwards, Under the Hat Productions, (512) 447-0544, FAX (512) 447-0544.
- **Gibson Brothers** - For information and bookings, contact Al Shusterman, at (916) 961-9511 or write to 5717 Reinhold St., Fair Oaks, CA 95628. August 15 & 16 - Late Summer Bluegrass Festival, Amador County Fairgrounds, Plymouth, CA;
- **The Grasshoppers** - For information and bookings, contact Glen Garrett, 844 Bonnie Brae, Nampa, Idaho 83651 or call (208) 465-0399. August 13 - 16 - Late Summer Bluegrass Festival, Plymouth, CA;
- **High Plains Tradition**, For booking and information, contact Chuck Tinsley, PO Box 522, Denver, CO 80201; call (303) 601-4113; e-mail: HighPlainsTradition@yahoo.com; or visit their web site: <http://www.banjo.com/Profiles/HPT.html>. August 14 - Salt Lake City, UT - SLC Noon Concert Series, Info/Tickets: Casey Jarmin (801) 596-5000; August 15-16 - Park City, UT - Founders Title Company Folk and Bluegrass Festival, Info/Tickets: Tony Polychronis (800) 453-1360; August 22-23 - Cuchara, CO - Cuchara Mountain Bluegrass Festival, Info/Tickets: Danny Appenzeller (970) 731-8107; August 27 - Durango, Co - Grand Ole Rocky Mountain Bluegrass Show, Info/Tickets: Pop Haydon (505) 754-3416; August 28 - Red River, NM - Red River Inn, Info/Tickets: Pop Haydon (505) 754-3416;
- **Chris Jones and the Nite Drivers**. For information and bookings, contact Al Shusterman, at (916) 961-9511 or write to 5717 Reinhold St., Fair Oaks, CA 95628.
- **Steve Kaufman**, for information about concerts, workshops and bookings, call 1-800-FLATPIK or outside US call (615) 982-3808, P.O. Box 1020, Alcoa, TN 37701.
- **Alison Krauss and Union Station**, for information and bookings contact Keith Case and Associates, phone (615) 327-4646; (615) 327-4949 FAX.
- **Doyle Lawson and Quicksilver**, for information and bookings write: P.O. Box 3141, Bristol, TN 37625-3141.
- **Lewis Family**, Route 1, Box 75, Lincolnton, GA 30817. Phone (404) 359-3767.
- **Lonesome River Band**, for information and bookings contact Keith Case and Associates, (615) 327-4646; (615) 327-4949 FAX.
- **Lost and Found**, for information and bookings, contact Allen Mills, P.O. Box 90, Woolwine, VA 24185, (540) 930-2622.
- **Kate MacKenzie**, for information and bookings write to P.O. Box 14404, St. Paul, MN 55114, or call (800) 695-4687. August 8 - Big Top Chautauqua, 7 p.m., Washburn, WI, 715-373-2273; August 15 - Arvada Center for the Arts, 7:30 p.m., Arvada, CO, 303-431-3080; August 17 - Red Butte Gardens, Salt Lake City, Utah, 801-585-5658; August 19 - Universal Amphitheatre, University City, CA, 818-622-4420; August 20

- Coors Amphitheatre, Chula Vista, CA, 510-642-0210; August 23 - Summerlin Park, Las Vegas, NV, 702-383-6306; August 26 - The Kiva, Albuquerque, NM, 505-888-4036; August 27 - Fiddlers Green, Englewood, CO, 303-265-0513; August 29 - Chateau Ste. Michelle, Woodinville, WA, 425-486-3755; August 30 - Idaho Center, Boise, ID, 208-385-3906; August 31 - Van Duzer Theatre, Arcata, CA, 707-826-4411; September 1 - Oregon State Fair, Salem, OR; September 3 - Frazee Pavillion, Kettering, OH; (August 17 - September 6 with Garrison Keillor and the Hopeful Gospel Quartet).

- **Del McCoury Band**, for information and bookings contact Keith Case and Associates, (615) 327-4646; (615) 327-4949 FAX. August 1 - Rocky Mountain Bluegrass Festival, Lyons, CO; August 14 & 15 - Late Summer Bluegrass Festival, Plymouth, CA; August 16 - Founder's Title Co. Folk and Bluegrass Festival, Park City, UT;
- **Nashville Bluegrass Band**, for information and bookings contact Keith Case and Associates, 59 Music Square West, Nashville, TN 37203, phone (615) 327-4646; (615) 327-4949 FAX. August 23 - Founder's Day Bluegrass Festival, Burning Hills Amphitheatre, Medora, North Dakota; August 29 - Concert at the Icicle Creek Music Center, Leavenworth, Washington;
- **The New Asheville Grass**, for information and bookings, contact Desi Murphy, 834 Cragmont Rd. #15, Black Mountain, NC 28711 (704) 669-8752 or Nicholas Chandler, 13 Christ School Road, Arden, NC 28701 (704) 684-4968.
- **No Strings Attached**, "Bluegrass with a Twist". For bookings or information, contact Kathy Boyd at (503) 656-4462 or Judy Arter at (503) 632-4616. Check out their Web Site at <www.SwiftSite.com/nostringsattached>
- **Northern Lights**, for additional information and booking contact Linda Bolton, 437 Live Oak Loop NE, Albuquerque, MN 87122-1406, phone/FAX 505-856-7100, email <nlightsmgt@aol.com>.
- **Lisa Ray and Old Town**, for information and bookings, contact Al Shusterman at (916) 961-9511.
- **David Parmley-Scott Vestal & Continental Divide**, for booking or information, contact David Parmley or Scott Vestal, P.O. Box 1346, Hendersonville, TN 37077, (615) 822-5637 or (615) 824-4399.
- **Sam Hill**, for information and bookings, contact Doug Sammons, 22290 N.W. Green Mtn. Rd., Banks, OR 97106; 503-647-2350; or E-mail at DeeannBG@aol.com. August 1-2 - Wolf Mountain Bluegrass Festival, Grass Valley, CA; August 7-9 -

Mt. St. Helens Bluegrass Festival, Toledo, WA;

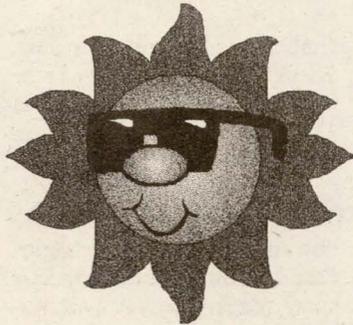
- **Sand Mountain Boys**, Traditional Bluegrass Music. For information and bookings contact call Al Shusterman at (916) 961-9511. August 1 & 2 - Appalachian Bluegrass Festival, Wind Gap, Pennsylvania; August 15 & 16 - Money Creek Haven Bluegrass Festival, Houston, Minnesota; August 20 - Wheel Inn Campground Bluegrass Festival, Leslie, Michigan;
- **Dean Sapp & Hartford Express**, traditional and original bluegrass. For bookings and information, contact Power Music/Old Train Music, 2711 Augustine Herman Hwy., Chesapeake City, MD 21915 (410) 885-3319.
- **The Slide Mountain Boys** - good, pure, down to earth, traditional Bluegrass. For booking or information, contact Charles Edsall, 3545 Vista Blvd., Sparks, NV 89436 or call 702-626-3412.
- **Southern Rail**, P.O. Box 323, Watertown, MA 02272-0323. For booking information contact Sharon Horovitch at (617) 891-0258.
- **Larry Sparks and the Lonesome Ramblers**, for information and bookings, contact Larry Sparks, P.O. Box 505, Greenburg, IN 47240, (812) 663-8055.
- **Ralph Stanley and the Clinch Mountain Boys**, for information and bookings contact Randy Campbell of Superior Communications Company, 340 S. Columbus Blvd., Tucson, AZ 85711-4138, phone (520) 327-5439, FAX (520) 327-5378, L.A. Office (213) 258-0969.
- **Larry Stephenson Band**, for information and bookings, write to P.O. Box 731, Antioch, TN 37011-0731 or phone (615) 731-3123.
- **String 'Em Up**, Pizza Hut Champions. For bookings or information, contact Al Shusterman at (916) 961-9511.
- **The Tylers**, Bluegrass, Old-time Country and Gospel featuring the close family vocal harmonies of Joe, Kathy and Dee. For bookings for information, write 27602 N. 151 Ave., Sun City, AZ 85373-9568 or phone (602) 584-1552, FAX (602) 584-4396, e-mail tylers@doitnow.com or visit their web site at <http://www.doitnow.com/~tylers>> August 1 & 2 - Festival DeJoie, Lewiston, ME; August 2 - Stagecoach Inn, Groton, MA; August 7 - 9 - Pemi Valley Bluegrass Festival, Campton, New Hampshire; August 10 - Left Bank Cafe, Blue Hill, ME; August 13-16 - Corinth Bluegrass Festival, Corinth, NY;
- **David Davis and the Warrior River Boys**, for booking and information, contact David Davis, 6539 County Rd. 1545, Cullman, AL 35055, (205) 796-2261 or call Al Shusterman at (916) 961-9511

Upcoming Bluegrass, Old-time and Gospel Music Events

AUGUST

- August 1 — **Bowers Mansion Festival** in the Washoe Valley of Nevada, 9 a.m. to 7 p.m.. Featuring: California Quickstep, Ball and Sultan, Doodoo Wah, Comstock Cowboys, Slide Mountain Boys, Gael Force, Too Tall for Our Hari, The Back Forty and the NNBA Volunteer Orchestra. For more information, see ad in this issue.
- August 1 — **Americana Festival**, An Olde Tyme Celebration and Hoedown, at Lake Gregory Regional Park in Crestline, CA. Featuring an old time and bluegrass banjo, fiddle and band contest. Sponsored by the Crestline Lake Gregory Rotary Club. For information or tickets, write to Crestline Lake Gregory Rotary Club, P.O. Box 3008, Crestline, CA 92325.
- August 6-8 — **Autoharp Jamboree** at the Ozark Folk Center Park in Mountain View, Arkansas. Instructor and performers include: Tom Schroeder, Lindsay Haisley, Ron Wall, Mike Fenton, Charles Whitmer and Valta Sexton. For further information, contact The Ozark Folk Center, P.O. Box 500, Mountain View, AR 72560 or phone 870-269-3851.
- August 8 — **Sacramento Area CBA Monthly Jam** is at 4:00 in Woodland at the Senior Center. There will be jamming in doors and out, and a pot luck dinner at 6:00 p.m. Come join the fun if you love bluegrass.
- August 9 — **Nickel Creek and Red Rock Mountain Boys** in Concert, 6 p.m. at Jaycee Park, Eastern and St. Louis in Las Vegas, NV. Free concert, co-sponsored with Southern Nevada Bluegrass Music Society.
- August 9-15 — **Acoustic Guitar Festival**, Dominican College Campus, San Rafael, CA. For information, contact Carolyn Dempsey, *Acoustic Guitar Magazine*, P.O. Box 767, San Anselmo, CA 94979, 800-827-6837.
- August 12, 13, 14 & 15 — **26th Festival of Bluegrass Music** at the Clark County Fairgrounds in Kahoka, Missouri. Featuring: Goldwing, Karl Shiflett and Big Country, the Bob Lewis Family, Second Exit, Bill Grant and Delia Bell, The Blue and Gray Pickers, The Arbuckles, River Ramblers and George Portz and His Friends of Bluegrass Music. For tickets or information, contact: Delbert Spray, RR1, Kahoka, MO 63445, or phone 573-853-4344.
- August 13, 14, 15 & 16 — **8th Late Summer Bluegrass Festival** at the Amador County Fairgrounds in Plymouth, California. Partial lineup includes: The Del McCoury Band, The Gibson Brothers, The Reno Brothers, The Grasshoppers, Lost Highway, Appaloosa, Mountain Laurel, The Piney Creek Weasels, and Sierra Blue with many more bands to

be added. The Festival is co-sponsored by Jackson Rancheria Indian Casino and Hotel, which offers deluxe accommodations at 12222 New York Ranch Road in Jackson, California. For room reservations, call 209-223-1677. For information, directions or tickets, contact Dale Lawrence Promotions, 2700 N.W. Powell Blvd., #R113, Gresham, OR 97030 or phone 209-765-2427.



- August 13-16 — **8th Annual Country Bluegrass Festival** at Money Creek Haven in Houston, Minnesota. Featuring: The Bob Lewis Family, Sand Mountain Boys, Vern Young, Bluegrass Breakdown, The Waring Family, Sota Grass, John & Teresa Bernadot, Bluegrass Addition, The Arbuckles, and True Blue. For information or tickets, write to Money Creek Haven, Rt. 1, Houston, MN 55943 or call 507-896-3544.
- August 14 & 15 — **4th Annual Peninsula Bluegrass Festival** at G&R Recreation Area and Campground, Houston, Delaware. Featuring: Bob Paisley & Southern Grass, The James King Band, Grant Eller and American Standard, The Simpsons, Timmons Family, Northwest Territory, Keystone Bluegrass, and Rekindled. For information or tickets, write to PBI, P.O. Box 2, Laurel, DE 19956.
- August 14-16 — **Shady Grove Bluegrass Music Festival**, on the Broadway Farm near Nanton, Alberta Canada. Featuring: Bluegrass Etc., Jerusalem Ridge, Steve Spurgin, Blue Coyote, The Dirty Hat Band, Rock Bottom Bluegrass and Acoustic Grass. The weekend also offers workshops, jams, open mic, open band contest and bluegrass for kids. For information or tickets, write to Shady Grove '98, 124-7 Ave. W., High River, AB T1V 1A2; call 403-652-5550; e-mail: Cshiflett@compuserve.com; or visit their website at: www.candisc.com/sgrove.
- August 15 — **Crestline Bluegrass Festival** at Crestline, CA. For information, call 909-338-2021 or 338-9605.
- August 15 — **7th Olalla Bluegrass Festival** at the South Kitsap Southern Little League Field on Olalla Valley Road in Olalla, Washington. Featuring Old Time Fiddlers, the Electric Cloggers, Rural Delivery, The Ramsey-Collins Band, Great Northern Planes, Sugar Beets, Blue Hill and Crossfire. Event also features country food, Valentine's Performing Pigs, Arts and Crafts booths, and children's activities. Fund-raiser for a new roof on the Olalla Community Club building. For additional information, call 253-857-5285 or visit their website at: <http://humandomain.com/olalla>.
- August 15 & 16 — **8th Annual White Mountain Bluegrass Festival** on Woodland Road in Pinetop, Arizona. Featuring Bluegrass and Old time Country Music, children's activities, arts and crafts and more. Sponsored by the Pinetop-Lakeside Chamber of Commerce. For further information, write to the Chamber at 674 E. White Mountain Blvd., P.O. Box 4220, Pinetop, AZ 85935, or call 520-367-4290.
- August 16 — **Salamander Crossing and The Marty Warburton Band** in Concert, 6 p.m. at Jaycee Park, Eastern and St. Louis in Las Vegas, NV. Free concert, co-sponsored with Southern Nevada Bluegrass Music Society.
- August 22 & 23 — **Cuchara Mountain Bluegrass Festival** at Cuchara Mountain Resort about 16 miles south of U.S. Highway 160 on Highway 12 (66 miles from Pueblo, Colorado). Featuring: Bluegrass Patriots, Flying Dogs Bluegrass Band, High Plains Tradition, White Lightning, Lost Creek, Cheyenne Lonesome, Pagosa Hot Strings, Bruce Hayes & the Ragged Mountain Ramblers, Mike & Bertie Maddox and Full Moon Rising, and more. For information or tickets, call 1-888-CUCHARA (1-888-282-4272).
- August 24-28 — **Bluegrass at the Beach**, Music Camp and Workshop, Nehalem Bay State Park, Nehalem, OR. Staff includes: Laurie Lewis, Tom Rozum, Todd Phillips, Craig Smith, Lynn Morris, Charles Sawtelle, Sally Van Meter and Jim Hurst. For information, contact Stephen Ruffo, 616 53rd St., Port Townsend, WA 98368; call 360-385-6836; e-mail ruffo@olympus.net; or website: bluegrass@arachnet.com.
- August 28-30 — **24th Annual Santa Fe Bluegrass and Old Time Music Festival** at the Rodeo Grounds in Santa Fe, New Mexico. Featuring: The Byron Berline Band, Alan Munde & Joe Carr, Elliott's Ramblers, and South by Southwest. Weekend also offers contests, jam sessions, workshops, food/arts/crafts booths and a Friday night Western Swing Dance. For information or tickets, write to SWT&BMA, P.O. Box 6523, Santa Fe, NM 87505; call 505-298-8727; or visit their website at: www.nmia.com/~studio37/swp.

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• August 28-31 — **Chilliwack Bluegrass Festival** in Chilliwack, B.C. Canada. For information, contact contact Rod Hudson, 45899 Henderson Ave., Chilliwack, B.C. Canada V2P 2X6 or call the Chilliwack Community Arts at 604-792-2069.

• August 29 — **Nashville Bluegrass Band concert** at the Icicle Creek Music Center in Leavenworth, Washington. For tickets or information, write to P.O. Box 2071, Leavenworth, WA 98826; call 509-548-6347; e-mail: icicle@cascade.net; or visit their website at www.icicle.org.

• August 31-September 6 — **23rd National Old-Time Country Music Contest and Festival**, a celebration of America's musical heritage at the Pottawattamie County Fairgrounds in Avoca, Iowa. Thirty-five separate contests for musicians on various instruments and musical genres. For information, contest entry forms or tickets, write to National Traditional Country Music Association, Inc. (NTCMA) P.O. Box 492, Anita, Iowa 50020, or call 712-762-4363.

SEPTEMBER

- September 3-6 — **21st Annual Bluegrass Festival** at Thomas Point Beach in Brunswick, Maine. Featuring: The Del McCoury Band, The Nashville Bluegrass Band, J.D. Crowe and the New South, The Lynn Morris Band, David Davis and The Warrior River Boys, The Larry Stephenson Band, The Schankman Twins, Country Ham and many more. For tickets or information, write to: Thomas Point Beach Bluegrass, c/o Pati Crooker, 29 Meadow Road, Brunswick, ME 04011; call 207-725-6009; or visit their website at: www.thomaspointbeach.com.
- September 3-7 — **Strawberry**



Fall Music Festival, at Camp Mather (near Yosemite), California. Featuring: (Thursday) New West, Springfield Crossing, Tony Furtado Band, String Cheese Incident; (Friday) Ray Wylie Hubbard, The Hix, Battlefield Band, Hart Rouge, Greg

Brown, Marcia Ball, Irma Thomas & Tracy Nelson, Sing It!; (Saturday) Sidesaddle, Seconds Flat, La Bottine Souiante, David Olney, Peter Rowan & The Free Mexican Air Force; (Sunday) Those Darn Accordions, Kelly Willis, Terrance Simien & the Mallet Playboys, Linda Tillery & the Cultural Heritage Choir, Chesapeake, and the Sam Bush Band. For tickets or information, contact: Strawberry Music, P.O. Box 565, Sonora, CA 95370; call 209-533-0191 (M-F 9 am - 5 pm); or visit their web site at www.strawberrymusic.com.

• September 4 & 5 — **Western Slope Pickin' Championships** in Pagosa Springs, CO. For information, contact Dan Appenzeller, P.O. Box 3665, Pagosa Springs, CO 81147 or call 970-731-9983.

• September 4-6 — **14th Mountain Top Bluegrass and Craft Festival** in Tarentum, Pennsylvania. Featuring: Dry Branch Firesquad, Doyle Lawson and Quicksilver, Goldwing Express, Bluegrass Hotline, Limited Edition, Dan Schall, Northwest Territory and more. For information or tickets, write to: Mountain Top Bluegrass, R.D. #2, 873 Sun Mine Road, Tarentum, PA 15084; call 724-224-1511; or visit their website at: www.rhrun.com/mountain_top.

• September 5 — **Gospel Jam Session** at Sunrise Community Church, at 8321 Greenback Lane, in Fair Oaks, California. The jam will begin at 6:00 p.m. and end at 10 in rooms C201 and C202. Coffee will be available. Bring your own cold drink. Everyone is invited for an evening of singing and playing gospel bluegrass.

• September 5 & 6 — **3rd Annual Four Corners Folk Festival** in Pagosa Springs, Colorado. Featuring: Pagosa Hot Strings, Cache Valley Drifters, Nickel Creek, Jim Salesstrom, Daily Planet, Bluegrass Etc., Psychgrass, and more.

• September 11-13 — **2nd Annual Straight Bluegrass Festival** at the Clallam County Fairgrounds in Pt. Angeles, Washington. Featuring: Gold Stream, Blue Hill, Crossfire, Blue River, No Strings Attached, and more. Camping, showers, workshops, dance, inclement weather shelter, and more. For information or tickets, write to: Port Angeles Lions Club, P.O. Box 466, Port Angeles, WA 98362, or contact Robyn at 360-417-8878 (evenings) or e-mail at robyn@olypen.com.

• September 17-19 — **Toe Tappin' Festival** at the County Fair Mall, 1264 East Gibson Road in Woodland, CA. Thursday, Friday and Saturday from 10 a.m. to 9 p.m.

• September 17-20 — **Walnut Valley Festival and 27th National Flat-picking Championships**, Winfield, Kansas. Featuring: John McCutcheon, Mike Cross, New Tradition, NO Strings Attached,

Upcoming Bluegrass, Old-time and Gospel Music Events

Dan Crary, Crucial Smith, Steve Kaufman, Claire Lynch and the Front Porch String Band, Laurie Lewis, Marley's Ghost, Bryan Bowers, and many more. Eight contests with \$40,000 in prize money. For information or tickets, write to: Walnut Valley Association, Inc., P.O. Box 245, Winfield, KS 67156 or call 316-221-3250.

• September 18, 19 & 20 -- **Milpond Music Festival**, in Bishop, CA. Featuring: David Lindley, Peter Rowan, Tish Hinojosa, Saffire, The Uppity Blues Women, Seldom Scene, Alex de Grassi, Joe Craven Trio, Phil Salazar & Jonathan McEuen, Laura Love, Tom Rigney Band, West African Highlife Band, Kristina Olsen &

Peter Grayling, Golden Bough, Che Zuro Whiting, and Karry Walker. For tickets or information, contact: Inyo Council for the Arts, P.O. Box 537, Bishop, CA 93515; call 760-873-8014; visit their website at <www.inyo.org.millpond>

• September 20 - **Julian Banjo/Fiddle Contest and Bluegrass Festival** at Frank Lane Park, Julian, CA. For information, call 619-765-1284, or visit the Julian Lion's Club web page at <www.orangebook.com/julian/lions.htm>

• September 24 - 26 -- **2nd Annual Georgia Bluegrass Jam** at Shrine Park in Macon, Georgia. Featuring: Del McCoury, The Lewis

Family, Illrd Tyme Out, Tina Adair & the Adairs, White Sands Panhandle Band, Valerie Smith, The Handsaw Brothers, Cedar Hill, Broad River, Fritts Family Band and more. For information or tickets, write to The Georgia Bluegrass Jam, P.O. Box 2444, Alpharetta, GA 30023 or call 1-888-437-9797.

• September 25-27 -- **10th Annual Napa Valley Music Festival** at Skyline Winderness Park, in Napa, California. Featuring: Kathy Mattea (2 time Grammy Winner), California Zephyr, Footworks, Wash Tub Jerry, Ball & Sultan, The Burns Sisters, Joel Raphael Band, Sukay, Wayne Johnson, Tom May, Dan Crary, Evan Marshall,

O'California and The Emerging Songwriter Showcase, plus much more. Children's activities, arts and crafts plus Open Mic Stage. RV and tent camping available. For further information including Special Early Bird 3-Day Pass Discounts, write, call or E-mail: Napa Valley Music Festival, P.O. Box 10227, Napa, CA 94581; 707-252-4813; nvmf@napafest.com or visit their website at: www.napafest.com.

• September 25-27 -- **Columbia Gorge Mixed Bag Music Festival** at the Skamania County Fairgrounds, Stevenson, WA. Entertainers include: Tim O'Brien, The Austin Lounge Lizards, Robin and Linda Williams, Jack Lawrence,

Chuck Pyle, Dan Crary - Beppe Gambetta - John Moore, Reedy Buzzards, Marley's Ghost, Rincon Ramblers, Jimmy Adams, Crucial Smith, "Ramblin'" Jack Elliott, Bill Evans, and Mark Johnson and Clawgrass. Plus: Cactus Setup, Charles Crosman, Swing Crew, Ramsey and Colins, Cascade Trio, Crannell and Krevans, Out of the Blue, Northern Pacific, Fast Forward, Foxfire, Mark Holt, Ohop Valley Boys, Joe Ross and the Brass, Reed and Guitar 10 piece Swing Band. For tickets or information, contact John W. Skarr, 21 Fern Hill Road, Stevenson, WA 98648; call 509-427-8928; or e-mail: skaargrs@gorge.net.

CBA's '98 Bluegrass Festival memories...

The best layed plans... etc. You know the old saying about how things can go awry? Well this month they did!

I had planned to do an extensive layout of photographs from the CBA's 23rd Annual Father's Day Weekend Bluegrass Festival this

June -- however, there were more advertisements than planned, and many more articles than expected, too many listings to include -- in short, I ran out of room!

Stan Dye and Howard Gold have submitted a huge number of great photographs of this year's

Festival -- way too many for me to print in one issue. So, what we'll do is remember Grass Valley '98 in each of the next few issues.

If you missed one of your favorite listing columns this month, I apologize, and will try to get it in next issue. Suzanne



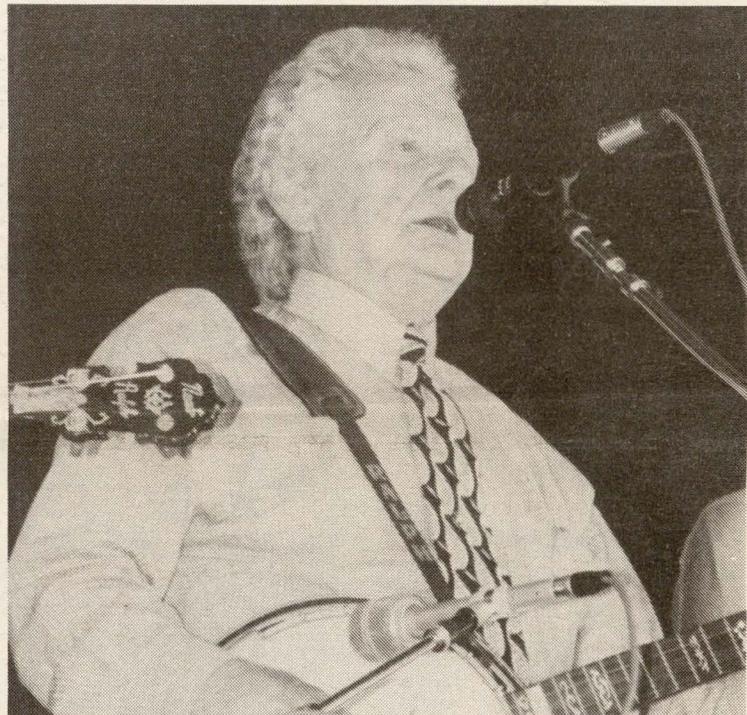
LAURIE LEWIS -- and her Bluegrass Pals (l-r) Tom Rozum, Laurie Lewis, Todd Phillips (bass in back), Mary Gibbons, and Craig Smith.

Photo by Howard Gold



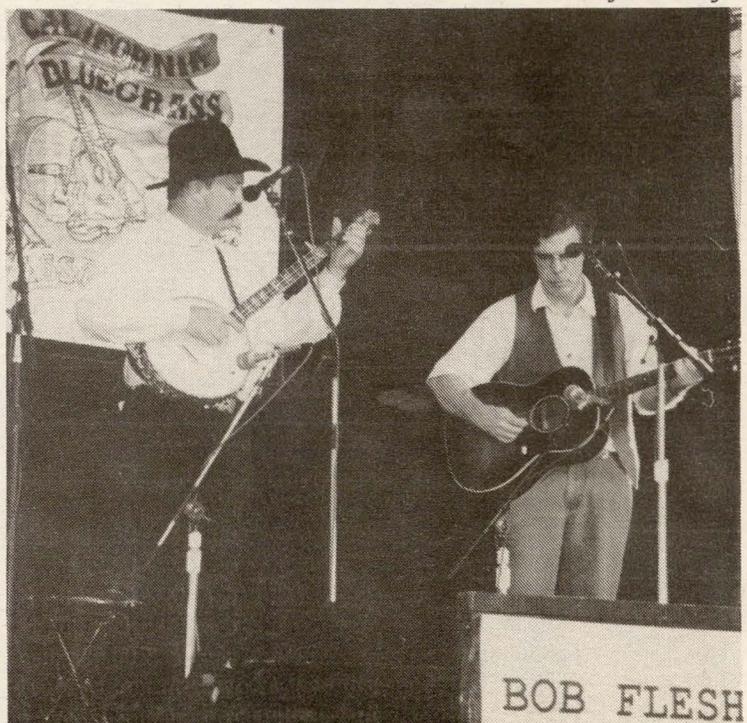
KIDS ON BLUEGRASS -- Young performers show their stuff on the CBA's Festival stage. Hopefully, Frank Solivan will get names to us by next issue so we can recognize these great young musicians.

Photo by Howard Gold



FIRST CBA APPEARANCE -- the legendary Dr. Ralph Stanley made his first-ever CBA stage appearance this June.

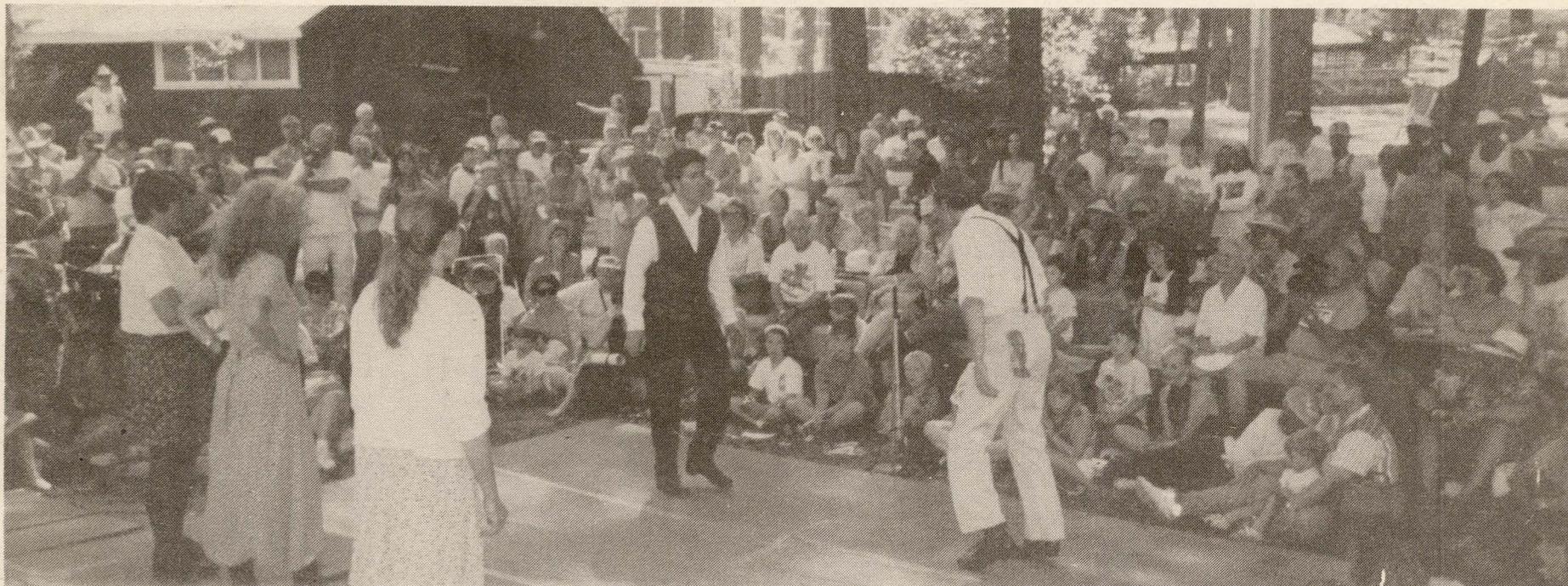
Photo by Stan Dye



BOB FLESHER -- performing his old-time banjo techniques on the CBA stage.

Photo by Stan Dye

CBA '98 Grass Valley Memories....



DANCERS DREW A LARGE CROWD -- The Cornmasher Dancers, led by Dana DiSimone (right w/back to camera) drew a large crowd for their Saturday and Sunday performances and workshops in the Children's Stage Area. Dana and Michael demonstrate Buck dancing and Irish Step dancing techniques as the ladies of the troupe stand by. The Dancers were accompanied by the Foothillbillys, who did an excellent job, keeping up the tempo for the dancers, and setting the audiences' toes tapping and hands clapping. After their performance, almost 100 audience members came up on the plywood dance floor to dance with the Cornmashers.

Photo by Howard Gold

Don't know what to get for your favorite musician or bluegrass fan?

Birthday, Anniversary, Graduation... what ever the occasion, we have lots of great stuff they will enjoy.

Send in your order today for:

- Baseball Caps • Bumper Stickers • Buttons
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Bumper Sticker (CBA)	\$1.00	Assorted bead colors	\$15.00
Button - Instrument related sayings	\$1.00	License Plate Frame	\$2.00
Bill White Tape	\$5.00	Sports Bottle:	Small \$2.00
Cookbook	\$5.00	Sports Bottle	Large/32-oz \$5.00
20th Anniversary Recording of Father's Day		Sweatshirt: S, M, L, &	\$20.00
Festivals (1-19)		Sweatshirt	XXL \$25.00
CD	\$9.00	Tote Bags	Small \$6.00
Cassette Tape	\$7.00	Tote Bags	Large \$10.00
Coffee Mug:		Thermal Mug: 22-oz.	\$7.00
I Love Bluegrass	\$5.00	T-Shirt S, M, L & XL	\$12.00
20th Anniversary	\$4.00	T-Shirt XXL & XXXL	\$15.00
CBA Logo Decal	50¢	Visor - Yellow/Gold Terry Cloth	\$5.00
CBA Member decal	\$0.50	Windbreaker	M, L & XL \$35.00
Golf Shirt: M, L & XL	\$20.00	Windbreaker	XXL \$40.00
Golf Shirt XXL	\$22.00		
Henley Shirt: Natural or White L & XL	\$20.00	Sub Total	_____
Henley Shirt: Natural or White XXL	\$22.00	Shipping: _____	\$1.00 through \$10.00 - add \$3.00
Baseball Jacket:	M, L, & XL \$40.00		\$11.00 and up - add \$5.00
Baseball Jacket	XXL \$45.00	TOTAL	_____
		ENCLOSED \$	_____

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Make checks payable to The California Bluegrass Association, and mail payment and order blank to:

California Bluegrass Association Mercantile
c/o Neale and Irene Evans
18 Waterfront Court
Sacramento, CA 95831
For further information, please call:
(916) 427-1214