

Early Bird discount tickets now on sale for CBA's 30th Annual Father's Day Bluegrass Festival

IBMA Award winners to be featured performers in Grass Valley June 16—19, 2005

Nine time winner of the IBMA Entertainer of the Year, Del McCoury Band will be featured performers at the CBA's Father's Day Bluegrass Festival next June, along with five time Female Vocalist of the Year Rhonda Vincent and her band The Rage. Several individual IBMA award-winning musicians will also be a part of the outstanding line-up of Bluegrass and Old-time talent to celebrate the CBA's 30th Anniversary festival.

The festival will be held from June 16 - 19, 2005 on the beautiful grounds of the Nevada County Fairgrounds in Grass Valley, California. Early Bird discount tickets are now on sale through February 28, 2005 by mail and on the CBA website (www.cbaontheweb.org). Secure credit card purchases are available on the web, and by mail this year.

The outstanding line-up of talent for 2005 will be The Del McCoury Band, Rhonda Vincent & The Rage, U.S. Navy Band Country

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Del McCoury accepts a ninth IBMA Entertainer of the Year Award for his band. Rhonda Vincent (right) is pictured with the two IBMA Awards she garnered this year. Both photos were taken during the IBMA Awards show held in Louisville, Kentucky on October 7.



INSIDE THIS MONTH



CBA Festival wins IBMA Event of the Year. See story and more photos on page A-14.

Election results of 2004/05 CBA Board of Directions and drawing winners on page A-4.

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CBA launches membership contest -- you can help is grow and win prizes. B-16

IBMA Award winners announced... page A-15.

5th Annual CBA Veteran's Day Bluegrass Festival set for November 12-14 in Woodland -- you'll come!

Come join us for the best of California's homegrown bluegrass music on the weekend of November 12-14, 2004 at the Yolo County Fairgrounds in Woodland when the California Bluegrass Association presents the 5th Annual Veteran's Day Bluegrass Festival. The CBA is featuring entertainment by twelve of California's best bluegrass bands including several that have never performed at the festival before. And the jamming will be endless as additional areas will be available.

Bands scheduled to perform this year include True Blue, Acme String Ensemble, Cabin Fever, Carolina Special, Circle R Boys, Copper Canyon, Donner Mountain Bluegrass Band, The Earl Brothers, Modern Hicks, Mossy Creek, Mountain Laurel, and Sidesaddle & Co. The Bay Area trio, The Warblers, was scheduled to perform, however, due to unforeseen events, they will be unable to appear.

Our 2004 Specially Featured band is True Blue, an outstanding quartet of talented Bluegrass musi-

cians. True Blue features veteran musicians whose careers have spanned three decades in various West Coast bluegrass bands. Del Williams, True Blue's lead singer, is the son of Vern Williams who was one of the pioneers of California bluegrass. Del played with his dad in the Vern Williams Band for 15 years, along with Ed Neff, True Blue's mandolinist, fiddler and tenor singer. Together they recorded one album for Rounder, and two with country music legend Rose Maddox on the Arhoolie label. Ed was among the first people to play bluegrass in California back in the 60's, and is known as one of the most lyrical and tasteful bluegrass fiddlers anywhere. His mandolin style exhibits the same superb taste and skill, and True Blue provides the perfect vehicle for both. Avram Siegel is widely recognized in the West for his rhythmic, inventive banjo style. He, too, played with Vern Williams for a time, and prior to that with Laurie Lewis. More recently he has recorded and toured internationally with the Kathy Kallick Band based in the Bay Area. He is

baritone vocals fill in the band's powerful, edgy trios for which they are known. Allison Fisher is the fourth member on stand-up bass. Her energy and drive contribute to True Blue's powerhouse rhythm section, and contributes the tenor vocal on some of the band's duets and trios. True Blue's sound is fresh, yet steeped in the soul of Bill Monroe and the rhythmic feel of Flatt & Scruggs. Together they illustrate what can happen when four people share a musical sensibility and joy in what they are doing. True Blue will be closing the show on Saturday, November 13 with an extended set beginning at 9 p.m. and will be performing again on Sunday, November 14 at 4 p.m.

The Northern California Old Time String Band, The Acme String Ensemble, based in Sonoma County, has been performing old time southern music since 1988. Featuring Chris Carney on fiddle and mandolin; Steve Wharton on banjos, Autoharp and harmonica;

Michael Harmon on guitar; and new member Sue Walters on bass. They are also all fine singers. The Acme's repertoire is culled from years of dedicated listening to the great southern commercial recordings of the 1920s, 30's and 40s. Their respect for the music is evident, but not scholarly or stuffy.

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About Banjo Bob



The banjo player around which the CBA's current logo is designed is the creation of George Callaghan, an Irish artist who lives and works in Tasmania. The Association acknowledges and thanks the gifted Mr. Callaghan for his soulful interpretation of what it means to be a banjo player and to be completely committed to the music we love. We also acknowledge and thank Geoff Stelling, creator of the world famous Stelling Banjos. His beautiful peg head design, long synonymous with the finest of American-made instrument making, was an inspiration for the creation of "Bob's" rather unorthodox banjo. And finally, the California Bluegrass Association wishes to acknowledge and thank Mr. Steve Johnson, long-time CBA member and supporter and a world-class designer. For his creative genius in translating the original art into the CBA's logo the Association is indebted.

California Bluegrass Association Membership Application

Last Name _____ First Name _____ Spouse: Last Name _____ First Name _____
Address _____ Child(ren) _____
City _____ State _____ Zip _____
Phone _____ E-mail: _____

Category

Single Membership	\$20.00
With Spouse Added	\$25.00
Children 12-18 (non-voting)	\$1.00 each
Children 12-18 (voting)	\$10.00 each
Band Memberships (3-5 members)	Out of State only \$35.00

Please sign me up for the following:

____ Single - 1 vote for ____ year(s) \$20.00
____ Couple - 2 votes for ____ year(s) @\$25
____ Add ____ non-voting children
____ Add ____ voting children

Children's names and Birthdates:

Volunteer Area _____

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

New ☐ Renewal ☐ Member # _____

Membership Total \$ _____

CBA Heritage Fund \$ _____

Donation \$ _____

Total Enclosed \$ _____

Please make checks payable to California Bluegrass Association (CBA). Heritage Fund Donations are tax deductible.

Mail to: CBA Membership Vice President

Kathy Kirkpatrick

P.O. Box 690730

Stockton, CA 95269-0730

For information, call 209-473-1616 or

e-mail: calbluegrass@comcast.net

If Senior Citizens (65 & over), please list birthdates:

Editor's Corner

By Suzanne Denison

Editor's Corner

Happy Thanksgiving to all of you and your families. We have a great deal to be thankful for in this wonderful country and regardless of your political persuasion, the presidential election is now history and we can all get back to less ads on our television sets and in the mail!

Those of us with sons or daughters in the military are praying daily for their safety and for a swift victory in the war zones. My son, Steven, is an Army medic headed to Iraq in the near future. We're proud of him for his service and dedication, but anxious for his safe return. After eight years in the Army and seven deployments, Steve is used to the danger but I don't think I ever will be. I thank God for his service and that of his fellow servicemen and women. Please keep all of them in your prayers.

I'm especially thankful this year because I will be retiring earlier than expected. I gave the CBA Board of Directors nearly two years notice that I planned to terminate my contract as editor of this publication and Director of Operations after sixteen years of service. Board members formed a search committee for another contractor, formulated policy

and job descriptions, and talked about a nation-wide search for a candidate over the past several months, as I ticked off Bluegrass Breakdown issues until retirement.

As chance would have it (or maybe fate), I was approached by a long-time acquaintance, Zeke Griffin, at the Bowers Mansion Festival in August. We talked about the job(s) and he asked lots of questions. About a week later, Zeke called me to talk further and express a strong interest in becoming the new CBA contractor. Don talked to him as well, as did Rick Cornish to find out his background, resume and ask lots of questions.

After many conversations with individual board members, Zeke submitted samples of his writing, graphic arts and newspaper skills to us and we brought copies to the September board meeting. Zeke had the opportunity to attend the IBMA Trade Show in Louisville in October and meet with the board members who were present and the members of the search committee were able to call and talk to him when he returned home.

During the CBA Fall campout in Colusa last month, Zeke had a face-to-face interview with the

committee members present and after an Executive Session held on Sunday, October 17, the CBA board approved a verbal contract with him.

Zeke will work with me on editorial copy for the next issue of Bluegrass Breakdown and come to our home for the production phase. Then in December, he will take over the reins and I will help or advise him and go to his home for the production phase. After that, he will be your new editor. Until the end of January, I will continue to act as Director of Operations (a fancy title for office manager), then he will assume those duties as well. The gradual transfer will allow him to get up to speed on the various jobs I do for the association—and allow me to clean up my office mess (a perpetual condition) and get it organized to hand over to him.

Many of you may know Zeke. He currently performs with his band, The Moonlight Hoodoo Review, is a luthier who crafts fine mandolins and guitars, and he has volunteered for the CBA as a stage manager and in other capacities over the past several years. What you might not know is that he was the editor/publisher of a weekly tabloid newspaper (*The Chico Times*), in Chico for several years during the 1980s. Since the staff and the budget were always small, Zeke not only wrote most of the editorial content, he also did ad sales, graphic arts work and even circulation. Small newspapers are great training grounds and those of us who have worked for them had to learn almost all phases of

the business. In addition to all of these attributes, he has worked for Nevada Easter Seals and had extensive experience as both a grant writer and reader. Truly, he is a man of many talents!

Since press time is looming near, we'll provide a feature article on Zeke in the December issue, along with a photograph so you'll get to know him better. I'm excited about working with him, and looking forward to retirement.

As I look out my office windows this month, our property has a new look. We recently hired a local firm to brush out the entire 4.25 acres. The fire danger up here on Blue Mountain has been extremely high this year and we've had an overgrown mess. The manzanita, bear clover (tarbush), and volunteer pine trees were taking over! The deer and quail were happy, but our insurance company was decidedly not. Somehow over the 12 years we've lived here, vegetation was taking over year by year. When Don was commuting to Stockton every day, there was little or no time for him to catch up, much less do the extensive clearing needed to make us fire safe.

We now have huge burn piles in our pasture and away from the house to be taken care of now that the rains have started. I'm not look-



Rick Cornish and me backstage at the 2004 CBA Festival in Grass Valley. This is to show those of you I haven't met that the graphic I've been using all these years looks nothing like me.

ing forward to that process, but our property sure looks better and should be easier to keep up from now on. I'm still planning to get out and do some pruning of the rose and lilac bushes this spring—and the chance to garden and plant flowers at my leisure. It will be strange not to have monthly deadlines to meet—but I plan to enjoy every minute of my retirement.

Please make plans to join us in Woodland for the 5th Annual CBA Veteran's Day Bluegrass Festival on November 12-14. We have a great line-up of California's best Bluegrass Bands and lots of other activities to enjoy. The drawings for the Gibson Banjo and Mandolin, Martin Guitar and the Bass donated by the 5th String Music Store of Sacramento will be held on Sunday, the 15th. You need not be present to win, but you should get your tickets as soon as possible. For more information, please see the festival ad on page A-9. We hope to see you all there!

Until next month... enjoy the music!

California Bluegrass Association Bluegrass Breakdown

is published monthly as a tabloid newspaper at P.O. Box 690730 Stockton, CA 95269-0730, by the California Bluegrass Association. The CBA is a non-profit organization founded in 1974 and is dedicated to the furtherance of Bluegrass, Old-Time, and Gospel music. Membership in the CBA costs \$20 a year and includes a subscription to the *Bluegrass Breakdown*. A spouse's membership may be added for an additional \$5 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 \$35 for the out of state bands only. 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 690730 Stockton, CA 95269-0730. Copy and advertising deadline for the 10th of the month one month prior to publication (i.e. February deadline is January 10, etc).

Members are encouraged to attend all board meetings. The date and location of the September meeting of the board of directors had not been set at press time. Please contact any board member or call the CBA office at 209-293-1559 for information and directions.

Please send all contributions and advertisements to:

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Bluegrass Breakdown Advertising Rates

Display Advertising

Full Page - 10" wide X 12.75" high \$200.00
Half Page - horizontal -- 10" wide X 6.5" tall \$100.00
Half Page - vertical -- 4.5" wide X 12.75" tall \$100.00
Quarter Page 4.5" wide X 6.5" tall \$50.00
Business Card - 2 columns wide (3 7/8") X 2" tall \$25.00

Flyer insertion is available at a cost of \$200 per issue.

Other sizes of advertising are available at \$3.80 per column inch based on a 5 column tabloid size. Please call (209) 293-1559 or e-mail: cbawpn@volcano.net for further information.

A 10% discount is offered for advertising which runs 6 issues or more and is paid for in advance.

Advertisements should be submitted as PDF or PageMaker for Macintosh files either on disc, CD or via e-mail. Advertisements can be produced by the editor upon request if artwork and photographs are submitted in advance. Four color ads available for \$50 additional cost.

Advertising proofs can be FAXed or e-mailed 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 e-mail for price quotes or further information, call (209) 293-1559 or e-mail: bgsbreakdown.volcano.net

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. A 12% late fee will be charged if advertising invoices are not paid within 60 days of billing.

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

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Ads can be uploaded to the CBA FTP site at: www.cbaontheweb.org/AdUpload.asp

CBA Election results announced at Fall Campout weekend in Colusa

By Suzanne Denison

Changeable fall weather, a great camping location with lots of music and good fellowship was enjoyed during the weekend of October 15-17 during the CBA's Fall Campout, Elections and Annual Meeting. The event was held at the county fairgrounds in Colusa, California.

On Friday evening Ed Baker of Corning barbecued delicious salmon and hot dogs, and hungry potluck participants supplied the side dishes for a dinner enjoyed by about 100 people. After a quick shuffle of the building, the James King Band entertained the crowd for a two-set concert. James and his band are always audience pleasers and this show was no exception.

Saturday featured all day jamming on the grounds while the dedicated election committee started counting ballots after the polls closed at 2 p.m. Anne Dye was the committee chairperson, and members of her committee were Ronnie and Jack Freeman, Dorothy McCoy, Judy Pemberton, Pat Phillips and Grace Reynolds. Hat's off to them for all their efforts.

Delicious desserts were enjoyed by all at the evening's potluck, followed by the announcement of the election results and introduction of the 2004/2005 CBA Board of Directors. CBA members were able to ask questions and make comments to the Board during the annual membership meeting. There were a number of participants in this, and several issues were raised which the board will address in the future. Board candidates Elicia Burton and Hal Johnson introduced themselves to the crowd and promised to stay involved in the association even though they were not elected this year.

The results of the board election and votes cast are as follows:

Candidate	Votes	Elected
Lisa Burns	369	X
Elicia Burton	23	
Bruce Campbell	156	
Rick Cornish	368	X
Don Denison	333	X
John Duncan	294	X
Tim Edes	345	X
Montie Elston	361	X
Mark Hogan	291	X
Hal Johnson	240	
Darrell Johnston	270	X
Larry Kuhn	362	X
J.D. Rhynes	310	X
Suzanne Suwanda	261	X

Write-in Candidates	Votes
Carl Pagter	2
Rob Shotwell	2

CBA Members cast a total of 491 votes. After committee verification, 29 votes were voided due to the following reasons: voted twice (3); no name or membership number on ballot (6); voted for too many candidates (8); expired membership (12). It really says a lot for the health and vitality of an organization that there were so many qualified candidates for the openings.

The eleven candidates who receive the highest number of votes



Suzanne Suwanda

of you who voted in the election and urge your continued participation in our activities and programs.

On Sunday morning, the new board met and conducted a great deal of business. Appointments of officers and coordinators were made and several decisions were made concerning the 2005 Father's Day Bluegrass Festival in Grass Valley. Please see the story on page A-1 for more information and related festival ticket price story on page A-10.

Even though the weather turned stormy on Saturday night and continued through Sunday, there were die-hard jammers in the building and sheltered outdoor locations. If you haven't attended a CBA campout you've really missed a great time. Watch future issues for information on the CBA Spring campout - we hope to see you there!

will serve as the 2004/2005 CBA Board of Directors. The board and the elections committee would like to thank all



John Duncan

Dear Friends:

Last weekend we had a campout, General Meeting, and election. There is a story with complete results in this issue that will give all the details. Here in my column I would like to make welcome new board members John Duncan and Suzanne Suwanda.

John Duncan is well known by CBA members as our Goodwill Ambassador. John has been an active member in the association for at least as long as I have, often opening his home for meetings and offering his help with different committees or undertaking some task for the organization, he has made a practice these last few years of attending board meetings, making a point of being present for most of them. We welcome John to an official presence in our meetings and thank him for his past efforts.

Suzanne Suwanda is also known to many of the members though she has not been active as long as John has. Suzanne has been an enthusiastic participant in our membership drives and I believe has won two of them if my memory does not fail me. Suzanne has attended most of our events, at least those that are near her and has shown an active interest in the internal workings of the CBA. We are happy to have Suzanne and the considerable talent she brings to the board.

And the winners are...

Every year at the Annual Membership meeting, the CBA puts the names of all the people who voted in the Election of CBA Board members in a drawing for prizes. On Saturday, October 16, 2004, we held this drawing at the meeting in Colusa. The winners and the prizes they won are the following:

Winner	Prize (need not be present to win)
<i>Courtesy of the California Bluegrass Assn</i>	
Betty Dempster	2 4-Day tickets for CBA's Grass Valley Festival, 2005
Joe Wheatley	2 3-Day tickets for CBA's Veteran's Day Festival, 2004
Gene Tortora	One CBA embroidered denim jacket.
Darlene Fitzgerald	One CBA afghan - old logo in full color
Fred Stanley	One year extension of CBA Membership
Dave Goddard	One \$25.00 Gift Certificate for CBA Mercantile
Hazel Williams	One \$25.00 Gift Certificate for CBA Mercantile
Anne Pflager	One \$25.00 Gift Certificate for CBA Mercantile
Mary T. Clabo	One \$25.00 Gift Certificate for CBA Mercantile

Courtesy of individual artists or their agents:

Roberta Dannel	Two Compact Discs
Melinda Chiurato	Two Compact Discs
Sharon Wilke	Two Compact Discs
Steve Watt	Two Compact Discs
Cynthia Shubat	Two Compact Discs
Len Perreault	Two Compact Discs
Marvin Pass	Two Compact Discs
Bob Goin	Two Compact Discs
Robert Crowder	Two Compact Discs
Tex Dasher	Two Compact Discs
Arlene Nielsen	Two Compact Discs

Courtesy of Larry & Sondra Baker, LandS Promotions:

Myrna K. Fitch -- 2 3-Day Tickets to Bluegrass in the Foothills, 2005

Courtesy of Bruce Sexauer:

Leonard Lebow -- One \$50.00 Gift Certificate good towards set-up work on a bass, guitar or mandolin - redeemable at the CBA's Father's Day Festival, 2005.

Continued on A-5

President's Desk



I would like to say a few words of thanks for retiring board member Kris Hare. It has been a real pleasure working with Kris. Her ability, kindness, and hard work have been appreciated by the board as a whole. We could always count on Kris to have some valuable insight into any problem we were working with. I for one and I am sure I speak for the entire board will miss her presence at our meetings. Kris found that her workload had increased and no longer afforded her the time required to serve as a board member. Thanks Kris for all you have done.

Bob Thomas has also retired from the board though he will continue to serve as Sacramento Area Vice President. Most of you know that Bob has had some serious health problems that prevented him from being as active as he has been in the past. Bob has been a tremendous asset to the board and to the CBA, his ability and experience have proven to be valuable assets in dealing with the problems facing the CBA. Bob brought not only ability and experience to the board; he is as fine a gentleman as I have had the pleasure of knowing. I hope that his health improves in the future and will allow him to once again be as active in the CBA as he wants to be. Thank you Bob for your many years of service.

Most of you who were in attendance at the camp out have heard about the accident that our Chairman Rick Cornish was in during the week before the camp out. We are happy and relieved that while Rick suffered lots of cuts and bruises, nothing vital was damaged. Rick is at home recovering and while experiencing quite a bit of pain, should recover nicely.

Our camp out was quite successful. The free concert by The James King Band was well attended and was a great performance. We have seen the band frequently recently, but they seem to have enough material to make each performance fresh. The weather except for Sunday was about all we could expect for a camp out. Sunday was rainy and windy, but since I was in a board meeting, I missed most of the rain.

I would like to thank all who helped with the campout there were many who helped in various areas. Special thanks go to Ed Baker who provided grilled salmon for the potluck.

During the clean up after the potluck supper, four serving spoons and one spatula were found with no owners in sight. If any of you all have lost these items please call Bob Thomas.

Ticket prices were set for the Fathers Day Festival during the board meeting last Sunday. It was pointed out that Grass Valley, our main source of revenue was not returning the profit that it has in the past resulting in a negative cash flow. There are many reasons for this including increased costs of bands and almost everything else

required to put on the festival. We are retaining the early bird, senior and advance sale discounts as well as the teenage ticket prices. Members will realize an additional saving by purchasing early bird tickets. The board undertakes price increases with reluctance but must be sure that the CBA will remain solvent in the future.

Our festival is still a great bargain, just camping for four days will cost from \$80 to \$100 in any campground that I know of. Four days of music for the remaining price of the ticket makes the new prices still a great bargain. I know of many who think it commonplace to pay \$50-\$75 to see one act one night. Early bird tickets go on sale this month, be sure to take advantage of the reduced prices and save.

During an executive session at the end of the board meeting last Sunday, a replacement for our retiring editor and director of operations was selected. Most of you know that Suzanne has been having increasing difficulty with arthritis and has had surgery to correct a carpal tunnel problem in her wrist that has been bothering her for years. We were able to find an excellent individual to take over Suzanne's duties beginning working with her on the December issue. The new editor will produce the January issue. Suzanne will continue as Director of operations until February, turning this part of her job over to her replacement at that time. Our new Bluegrass Breakdown editor will be Zeke Griffin, he has had extensive experience in newspaper production, and is a musician and luthier as well. Zeke is well known by many in the CBA and has worked for me backstage in years past at Grass Valley. I know you all have become accustomed to the excellent work that Suzanne has done for us these past 16 years, but I am sure that Zeke will do a fine job, continuing the excellence of the Bluegrass Breakdown. Be sure to make Zeke welcome when you see him at an event. I am sure there will be some changes made, but that is to be expected, I look forward to seeing what the Breakdown looks like in January.

I still need volunteers for the Woodland Festival, if you want to donate a few hours of your time to a good cause, the CBA can use your effort at Woodland. Give me a call if you would like to help at Woodland.

I would like to thank all who put their confidence in me once again with their votes. I will do my best to serve all of you.

I hope to see you all at Woodland or some other event this month.

DON

And the winners are...

Continued from A-4

Winner

Courtesy of Hendricks Banjos:
Adeline Johnson

Prize

One set of banjo strings

Courtesy of Michael Lewis:

Elizabeth Weil
Warren Rose
Bruce Long

One set of mandolin strings
One set of mandolin strings
One set of guitar strings

Courtesy of John Green, 5th String Music – Sacramento:

Bob Thomas
Pat Wilson
Carl Pagter
Jane Musgrave
Bette Stealman
Shirley Holder
Margaret Mautz
C. Hancock

One set of mandolin strings
One set of mandolin strings
One set of banjo strings
One set of banjo strings
One set of guitar strings
One set of guitar strings
One banjo T-shirt
One guitar T-shirt

In addition to the above prizes, the following voting members won various door prizes all of which were courtesy of D'Addario Strings and the winners had to be present to win. They were: Ken Reynolds, Wes Faubel, Tim Edes, Christie Brooks, Irene Evans, Stan Dye, Hal Johnson, and Phil Annclero.

Congratulations to all of the winners! On behalf of the CBA a big "Thanks!" to all of the sponsors who came through with the prizes and for your continued support of the CBA. In addition, thanks to Bill and Faye Downs, Irene Evans, Pat Phillips and Gene Kirkpatrick for their assistance in the drawing. Also, a special thanks to Anne Dye and her crew for their hard work in counting the ballots, tabulating the votes and announcing the winners of the election. And last but not least, a special thanks to Bob and Cindy Thomas and their crew for all the hard work in getting the site and arranging for the barbecue potluck and the James King concert on Friday night.

For those of you who chose not to vote in this year's election... it could have been your name listed here!

Kathy Kirkpatrick,
CBA Membership Vice President

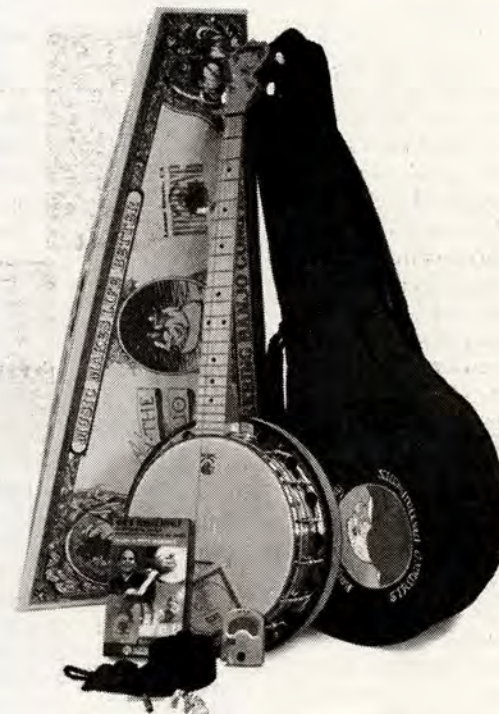
Deering's Goodtime Special Pickers Plus banjo for holiday giving

Deering recently introduced the Goodtime Special Pickers Plus banjo with accessory pack! Everyone wants to play the banjo and what better way to learn than on the American-made, rock maple Goodtime Special Pickers Plus resonator banjo from Deering, the Great American Banjo Company!

The Pickers Plus model has a beautiful traditional style Deering peghead profile bearing the Goodtime banner. The high gloss finish on this Goodtime Special Pickers Plus banjo gives it a brighter sound because the additional coats of gloss finish enhance the maple and maximize the clear sound of this wonderful rock maple banjo. Due to the steel tonering in the Goodtime Special, this banjo has more power, sustain, and bell-like "ring" that is desired by banjoists and found in more expensive banjos.

Deering has put together an accessory package filled with everything the beginner needs to get started—tuner, strap, picks, gig bag and a great video by noted teacher Pete Wernick called "Get Rollin'."

The Goodtime Special Pickers Plus banjo and accessory pack retails for \$1078.95. To order yours, contact a dealer in your area or call the Deering Banjo Company at 800-845-7791. For more information about Deering banjos, visit their web site at www.Deeringbanjos.com.



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BANJO CRUISE

THE BANJO CRUISE – 5-String Banjo Workshop Cruise to the Caribbean Jan. 27-31, 2005. Come alone, or bring your spouse and family. It's going to be fun! Bluegrass with Tony Trischka, Ross Nickerson, Steve Huber, Janet Davis, John Lawless, Ned Lubrecki. Guitar with Peter McLaughlin & more TBA. Old Time with Bob Carlin, Dan and Jennifer Levenson. Presented by Banjo Teacher.com and ETA travel, the same fine folks who host the annual Bluegrass Cruise. Visit www.banjoteacher.com for details or call: 1-866-258-7159 or ETA 1-888-711-7447.

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BANJO LESSONS IN BAY AREA from Bill Evans. Rounder recording artist, Banjo Newsletter columnist and AcuTab author. Beginners to advanced; Scruggs, melodic and single-string styles, back-up, theory, repertoire. Lessons tailored to suit each student's individual needs, including longer evening or weekend sessions for out-of-town students. Over 20 years teaching experience. Albany, 510-528-1924; e-mail: bevans@nativeandfine.com.

BANJO LESSONS WITH ALLEN HENDRICKS of Hendricks Banjos, the California Quickstep, and formerly of the South Loomis Quickstep. I teach all styles of five string banjo playing that can be done with finger picks. All levels from rank beginner to the accomplished player who may need additional direction to take his or her playing to a higher level. Private individual lessons as well as teaching your group to compliment each other's styles and abilities. I teach at my own private studio in the Sacramento Area. I also teach in my home just north of Placerville. I play banjo, I make banjos, and I sometimes buy and sell banjos and other stringed instruments. For further information or to schedule lesson times, please call (916) 614-9145 or (530) 622-1953.



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5th Annual CBA Veteran's Day Bluegrass Festival -- this month

Continued from A-1

They love what they play and have a lot of fun doing it, and their energy is infectious. You can catch the Acme String Ensemble's performances on Friday, November 12 at 5 p.m. and again on Saturday, November 13 at 11:50 a.m.

Cabin Fever, based in the San Francisco Bay Area consists of three young, high-energy, multi-talented members. The band's performances feature unique material, right harmonies, and irrepressible musicianship. Cabin Fever is fast becoming a favorite at festivals and venues around the Western United States. Band members are Larry Chung – banjo, guitar, mandolin and vocals, Steve Swan – bass and vocals and Yvonne Walbroehl – guitar and vocals. The dynamic trio will be performing on Saturday, November 13 at 1:35 p.m. and again on Sunday, November 14 at 3 p.m.

John Murphy's Carolina Special is a five-piece traditional Bluegrass Band based in the Bay Area. John Murphy, the band's guitar player and lead singer grew up in the hills of Carolina and started singing and playing guitar when he was seven years old. After more than a quarter of a century John is at the top of his game, bringing that "Carolina" style of bluegrass to a new generation of fans. Dave Earl plays mandolin and sings tenor reminiscent of the classic bands of the 50's. Dave's lifelong commitment to traditional American Roots Music lead him from a blues background to bluegrass in 1998. George "The Hammer" Goodell plays that "Scruggs" banjo that is the perfect fit for Carolina style bluegrass. George started playing banjo in the mid 70's and has played the CBA's Father Day Festival with the Dusty Road Boys, The Caddis River Boys and twice with Carolina Special. Doug Holloway gives Carolina Special the classic mix of fiddle fills, backup and searing lead breaks. Doug also sings the bass part on the Gospel Quartet songs. He has worked with many of the San Francisco bay area's finest bands. Suzanne "Good Rockin'" Suwanda is the band's bass player and newest member of the group. Suzanne brings an enthusiasm and drive that brings the Carolina Special sound all together. Be sure to catch Carolina Special's show when they perform on Saturday, November 13 at 2:30 p.m. and their Gospel set on Sunday, November 14 at 10 a.m.

The Circle R Boys, a bluegrass band based in the San Francisco Bay Area, play traditional bluegrass music in the style of Bill Monroe, Flatt & Scruggs, and the Kentucky Colonels. Band members are Bob Waller – guitar, Steve Pottier – mandolin, Paul Bernstein – banjo, and Josh Hadley – bass. The band was formed in the fall of

1999 and has performed at numerous California festivals and concerts in northern California. The Circle R Boys will be closing the show on Friday, November 12 beginning at 9 p.m. and will perform again on Saturday, November 13 at 5:15 p.m.



Five of the bands appearing this month at the Veteran's Day Festival are (clockwise from top right) Acme String Ensemble, Moddy Creek, Carolina Special, Mountain Laurel and Cabin Fever.

Copper Canyon is a Northern California Bluegrass band that features the talents of several well-known California musicians. Bandleader Rick Jamison is a songwriter, singer and accomplished guitar player with a fast, clean flat-picking style. Phil Cornish is the band's mandolin player, songwriter and lead vocalist who is turning heads with his crisp, tasteful mando style, cutting-edge melodies and "born singin'" bluegrass voice. Pat Ickes makes the five-string banjo come alive with the sparkling sound and hard-driving banjo licks that anchor the band to its bluegrass roots. Jerry Logan, the band's bass player, is an accomplished musician with a rich bluegrass background. The band's latest CD, "Tales From the Canyon" featuring twelve original songs has been receiving excellent reviews in Bluegrass publications. Copper Canyon will be performing on the Woodland stage on Friday, November 12 at 8 p.m. and again on Saturday, November 13, also at 8 p.m.

Donner Mountain Bluegrass Band is a hard driving group of young musicians from northern California. The band began their third season together by performing to a sell-out crowd at the San Francisco Bluegrass and Old-time Festival. Their self-titled debut CD was released in November

2003 and has received excellent reviews. This fast picking, high energy band is comprised of Tom Kingsley of Oakland on mandolin; Annie Staninec of San Francisco on fiddle; Tom Davies, who grew up on Donner Summit, on guitar; Joe Schwab a Donner Summit resident on guitar and Dave Gooding of Elmira on bass. Don't miss your chance to see the future of Bluegrass



piece band, based in the Sonoma, California area. Band members are: Kevin Russell, a Seattle native, is a multi-instrumentalist. Kevin plays guitar, mandolin, 5-string banjo, and resophonic guitar and sings lead and harmony. Layne Bowen, also a founding member of Modern Hicks, who plays mandolin and guitar. In addition to his instrumental and songwriting contributions, Layne sings harmony and lead parts for the band. Gina Blaber sings both lead and harmony parts for the Modern Hicks. Craig Anderson, the band's Dobro and 5-string banjo player, hails from Southern California. Ted Dutcher plays the bass for the Modern Hicks. A veteran of several Sonoma County bluegrass and beyond bands, Ted brings a rock-solid

rhythm and a keen sense of harmony to the band. The Modern Hicks will be opening the Woodland festival with a 3 p.m. performance on Friday, November 12 and will be on stage again on Saturday, November 13 at 3:25 p.m.

Mossy Creek, a Chico-based Bluegrass band will be making their first appearance at the CBA's Woodland Festival. The band's three and four part harmonies and arrangements are the cornerstone of its appeal. Mossy Creek is centered around the vocal talents of Erin Haley, a 24-year old Chico State University student. Erin's father, Pat Haley is the band's leader. He plays banjo, guitar and Dobro for the band. Dean Mott plays guitar and Dobro and his melodic tenor voice adds dimension to the band's sound. Christine Hogan, the band's fiddler, was one of the top junior fiddle players in the country. Lancer Hardy plays bass and guitar for the band. His pleasure in playing with the band is evident and infectious. Be sure to catch this exciting new band on Sunday, November 14 at 1 p.m.

Mountain Laurel, an exciting five-piece Bluegrass band based in the Grass Valley-Nevada City area, has entertained audiences at festivals, clubs and concerts throughout northern California for more than ten years. Bandleader, front man and mandolinist Pete Siegfried has been singing and playing bluegrass since he fell in love with the music growing up in rural Penn-

sylvania. Pete does most of the lead singing in the band and his clear, sweet tenor voice is the centerpiece of the band's rich vocal sound. Acoustic bass player Doug Bianchi anchors the band with his driving and tasteful bass work. In addition to bluegrass, Doug's bass playing shows some western swing influences, a musical side he explores more fully with his other band, the Stardust Cowboys. Guitar player Ken Nilsson is a creative guitarist who provides solid rhythm playing as well as sparkling, exciting solos that never fail to win applause. Ken shares the lead vocals with Pete and adds tenor and baritone harmonies. The newest member of Mountain is Kathy Barwick, who plays resonator guitar and sings tenor harmonies on the trios. Kathy has toured and recorded with a number of bluegrass artists over the past twenty years, including the Bluegrass Philharmonic, Bill Grant & Delia Bell, the All Girl Boys and the Avocado Brothers. Banjo player Paul Siese has more than twenty years of experience performing and recording with such California bluegrass bands as A Touch of Grass and Past Due and Playable. Paul contributes baritone harmonies and his rich bass singing adds great texture and fullness to the band's quartet vocals on gospel numbers. Paul's droll comments and laconic stage presence are the perfect complement to his explosive and exciting banjo picking. Be sure to catch Mountain Laurel's performance on Friday, November 12 at 7 pm.

Based in San Jose, California, Sidesaddle & Co. has been captivating audiences with their unique acoustic sound since 1979 when the band was first established. The five member of the band come from an interesting variety of musical backgrounds which come alive in their repertoire of primarily traditional bluegrass music, seasoned with vintage country, Irish, Cajun and Cowboy Western. Soulful harmonies and strong, creative instrumental talents characterize the band's style. All the vocalists in the band share the lead singing, each with a unique personal style that gives the band its appealing diversity. Band members are Kim Elking – mandolin, Rob Horgan – banjo, Lisa Burns – acoustic bass, Glenn Dauphin or Jerry Ashford – guitar, and Lee Ann Welch – fiddle. The longevity of the band is proof-positive that Sidesaddle & Co. lends an air of contagious energy and professionalism to every performance. Sidesaddle & Co. will be performing on Saturday, November 13 at 4:20 p.m. and will close the show on Sunday, November 14 at beginning at 5 p.m.

In addition to the band performances, the festival offers a Sunday Morning Gospel show, Band Scrambles and a Kids on Stage performance on Saturday. There will

The Modern Hicks is a five-

Come and enjoy the best in California Bluegrass Bands Nov. 12-14th

be yummy food vendors all weekend, as well as excellent craft and music vendors also on site. There will also be a CBA membership and information booth and a booth offering CBA logo merchandise for sale.

Be sure to stop by the CBA booths to purchase your last-minute tickets for the instrument drawing to be held on Sunday, November 14. Prizes include an F-9 Mandolin and J.D. Crowe model Banjo donated by the Gibson Company; a D-18 Vintage Guitar donated by the C.F. Martin Company; and an Acoustic Bass donated by the 5th String Music Store of Sacramento. The raffle is a fund-raiser to support the CBA's presence at the IBMA World of Bluegrass. You need not be present to win one of these wonderful instruments.

One of the great features of the CBA's Woodland Veteran's Day Festival is that it is held indoors, so inclement November weather has not been a major issue for perform-

ers or the audience, and there is another heated building for jamming. For those with RV's, there are LOT's of paved and hard packed areas to put your rig with water and power available for 300 rigs. For the hardy tent campers,

there are grassy areas with water available. Camping fees are \$15 per night per unit and are in addition to festival admission. Absolutely NO pets are allowed at the festival site.

Tickets will be available at the

gate. Adult 3-day tickets are \$50 for CBA members and \$60 for the general public; and \$25 for teenagers (13-18). Children 12 and under are free all weekend with a paid adult admission. Single day tickets are: Friday - \$20; Saturday - \$25

and Sunday - \$15. No member discounts on single day admission.

Please see the ad on page A-9 for a schedule of band performances.

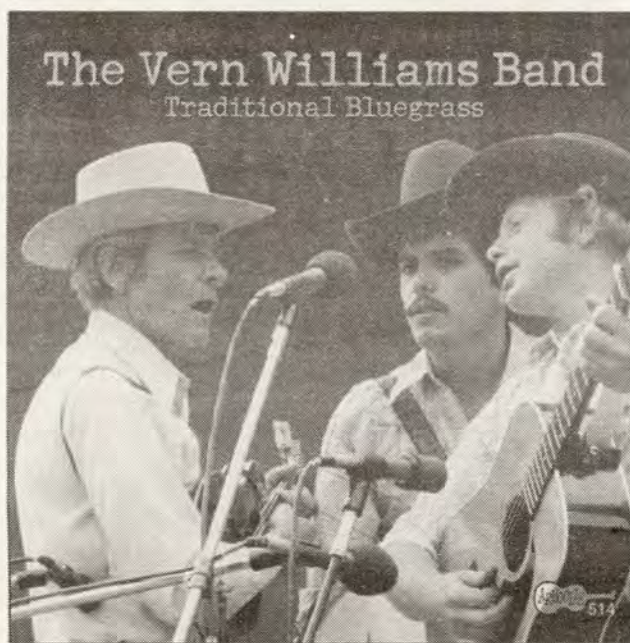
For further information, call Don Denison at 209-293-1559 or email dondbear@yahoo.com.

Upcoming "Bluegrass Signal" themes

"Bluegrass Signal" is produced and hosted by Peter Thompson every Saturday from 6:30 to 8 p.m. on KALW 91.7 FM and rebroadcast on the internet at <http://www.kalw.org>. For requests, you can reach him on the studio phone during the show at 415-841-4134 or email bgsignal@comcast.net.

The first hour of "Bluegrass Signal" is now re-broadcast 5 times per week on an all-bluegrass internet station. Go to <http://www.BluegrassCountry.org> for the complete schedule and more information.

- November 6 — Readings from Thomas Goldsmith's wonderful new book, *The Bluegrass Reader*, with relevant musical accompaniment.
- November 13 — Bob Paisley & The Southern Grass are comin' to town and this will get you ready for his uncompromising, hard-driving "Galax bluegrass."
- November 20 — How Many Biscuits Can You Eat? Bluegrass songs for a Thanksgiving dinner.
- November 27 — What Goes Round: new releases & reissues.
- December 4 & 11 — The Early Days of Bluegrass: a two-part exploration of music made in the 1940s and early '50 from the 10-volume Rounder LP set (still not reissued on CD), the new JSP compilation, selections from the Joe Bussard collection, and more. With guest co-host Todd Gracyk.
- December 18 — Last-Minute Gift Suggestions, featuring some of 2004's best releases and reissues.
- December 25 — Merry (Bluegrass) Christmas with Bill, Carter & Ralph, Del, Kathy, Ralph & Keith, Larry, Jimmy, Laurie & Tom, Tim, CE & James, Ralph, and a few bands whose names can't be abbreviated.



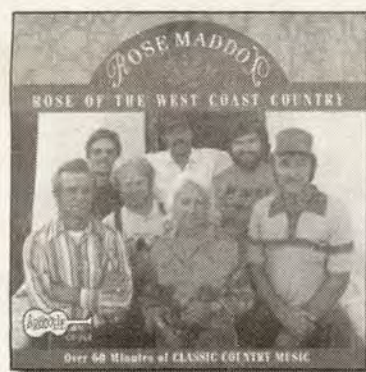
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The Vern Williams Band "Traditional Bluegrass"

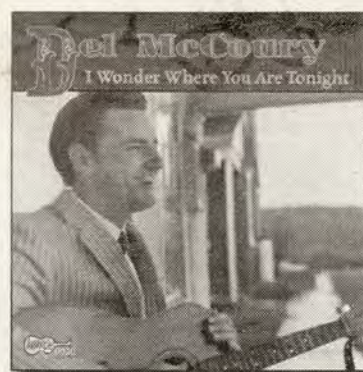
Arhoolie CD 514

"There aren't enough good things that can be said about Mr. Vern Williams and his impact within the historical context of California Bluegrass. Vern *IS* California bluegrass history when it comes down to it.... This project is so good it would be easy to commit at least 200 words per song in praise and review and the message would still fall short."

Rob Shotwell — Bluegrass Breakdown, October 2004



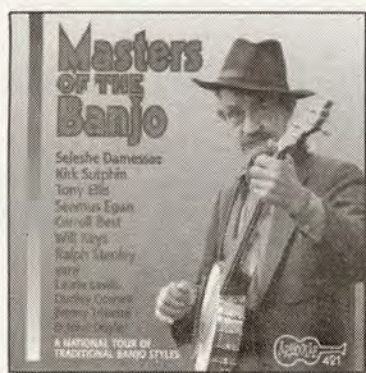
Rose Maddox with the
Vern Williams Band & Ray Park
"Rose of the West Coast Country"



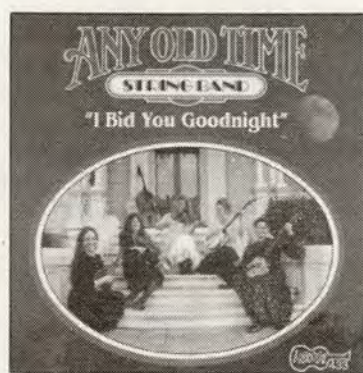
Del McCoury
"I Wonder Where You Are Tonight"
His first recording as a band leader.



Jim Smoak &
The Louisiana Honeydrippers
"Bayou Bluegrass"



"Masters of the Banjo"
featuring Ralph Stanley, Tony Ellis
Carroll Best and others.



Any Old Time String Band
"I Bid You Goodnight"
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BLUEGRASS NEWS NOTES

In Memory of Alice Bass

By Suzanne Denison

Sometimes life gets so hectic that I forget to write all of the news that comes my way. I read in the local newspaper last spring about the death of a dear member of our Bluegrass family, Alice Bass. We were in the throes of getting everything ready for the Grass Valley Festival and, while I thought I had written about Alice — I did not.

Those of us who were privileged to know Alice and her late husband John were truly blessed. They were two of the most supportive and hard-working CBA volunteers for more years than I can remember. John died about four years ago, and Alice dropped out of the festival scene for a while. She had numerous health problems for several years, but continued to be interested in our music and the CBA.

I would run into Alice in the Jackson Safeway from time to time and she was always a joy to visit with. Her son, Wayne and his wife convinced her to come back to the Grass Valley Festival and remain active in the CBA. When her health deteriorated further, Alice sold the house in Mokelumne Hill that she and John built and loved, and moved to an assisted living facility in Jackson.

Alice died on March 31, 2004 and was buried on her birthday (April 5) next to John in the Mokelumne Hill Cemetery.

I will always remember Alice for her cheerful smile, her willingness to share her joy and music with everyone she met. Alice loved to dress up and wear fancy hats, such as the outfit in this photo. In her younger days, she was quite a dancer and loved share her enthusiasm and sense of fun with everyone around her. She spent many hours playing her "sweet talker" (dulcimer) and teaching others to play. She and John were volunteers in the CBA membership booth for many years and they often lent a hand at festivals and concerts wherever it was needed.

While John and Alice Bass were honored by the CBA Board of Directors with Outstanding Service Awards at the Grass Valley Festival in 2000, no words or awards can ever express the love and gratitude that we all had for both of them. We all miss them a great deal.

CBA member Mel Steele recently sent me a letter written by Alice's daughter Barbara Barrett that she asked me to share with all of you.

"We had several people at Grass Valley ask about Alice Bass. I received this letter from her daughter and thought you might be interested in reading it. I have sent the picture (to her) that was on the website." *Bluegrassin' Mel*

Barbara Barrett wrote:



Alice Bass is pictured with her Dulcimer in the front yard of her Mokelumne Hill home.

"Dear Mel and Charles, Hope this letter finds you both well and happy. My brother and I are still grieving over the loss of our mother Alice Bass, who was your friend at the Bluegrass Festivals. She had been having spells with her congestive heart failure for the last few years. The Diabetes was also against her and she died March 31, 2004.

We buried her on her birthday April 5, 2004. She is next to John at Mokelumne Hill Cemetery. I love the picture of her in her blue outfit. I have the boots on display with my keepsakes, I am going to pull it up on the web and send it to my friends here on Oklahoma.

I got to visit with her in 2003 for 10 days while she was in the hospital at Jackson. All the nurses were glad to see her as she taught them in classes in the 50's and 60's. She was like a Queen at court.

Every night after I left they would sneak in and chit chat and bring her juices and snacks. She wanted to stay at home and did for a long time until she started falling. She sold her house and moved to an Assisted Living Center.

It was a nice one and my brother would go visit and play and sing for the residents. They enjoyed the entertainment so much. She was also able to go to a couple of festivals close by before she got really sick.

Sorry to have taken so long to

get back to you. I am currently taking care of my dad in a Care Center here, Hospice is helping but I have so much to take care of.

I am 65 years old and a larger version of my mom. Please remember use in your prayers and pass the word to all her acquaintances for us."

If anyone would like to write to Barbara Barrett to share memories of her mother, send cards or letters to P.O. Box 424, Mound, OK 74047.

Uncle John Gwinner returns to the airwaves

Those of you who are within the range of KCSS 91.9 FM will be happy to know that long-time favorite radio host "Uncle John" Gwinner recently returned to the airwaves. He will be an alternating hosts with The Honky Tonk Angel as part of FAT Sunday on the Turlock station.

The show will air from 3 to 6 p.m. every Sunday. According to Sonora resident Bill Schneiderman, "This station does not have a big broadcast area but it can also be heard at www.kcss.net."

Uncle John was the host of Prairie Fires and Paper Moons on KUOP FM for many years until the station was moved from the University of the Pacific to Sacra-

mento and the focus of the programming was changed. He also had a short lived program on a commercial station in Modesto until the station was sold.

Welcome back John! We missed you.

Larry Sparks wins IBMA's

Male Vocalist Award Famed stylist will follow victory with All-Star Album

Louisville, KY — Talk about good omens! Approaching the release of his most ambitious and anticipated album, = revered bluegrass stylist Larry Sparks has won the International Bluegrass Music Association's Male Vocalist of the Year prize. The honor was announced on October 7 during the IBMA's annual awards show in Louisville, Kentucky.

Sparks charmed the crowd with his performance of "You Ain't Lived," a paean to rural joys, and later joined host Alison Krauss for the grand finale, "Sawing The Strings." He competed for his prize against fellow golden voices Del McCoury, Tim O'Brien, Russell Moore and Dan Tyminski.

This latest achievement in his distinguished career shines the spotlight on Sparks' upcoming Rebel Records album, 40, which pairs him both vocally and instrumentally with such country and bluegrass stars as Ralph Stanley, Ricky Skaggs, Alison Krauss, Rhonda Vincent, Vince Gill and Andy Griggs. The album takes its name from Sparks' 40 years as one of the most respected figures in his musical field, a history that began with his work in the mid-1960s with the Stanley Brothers.

Also performing with Sparks on 40 are Tyminski, Moore, Sharon & Cheryl White, the Isaacs, Kevin Denney, the Marshall Family, Rebecca Lynn Howard, Paul Williams, Tom T. Hall, Jim Hurst, Kenny Smith, Tim Stafford, Don Rigsby, Chris Jones and Ronnie Bowman.

Produced by Don Rigsby, 40 will be in stores in early 2005.

New John Lawless project "Five & Dime" released by Copper Creek Records

AcuTab founder, John Lawless, has just released his first project under his own name. John may be

familiar to many long time AcuTab customers and friends, and to the many folks who have made inquiries, placed orders or had work done by Huber Banjos. Others have heard John's playing on a number of recordings with Acoustic Endeavors, or on the Team Flathead CD.

On Five & Dime, John offers up ten of his original banjo tunes, plus 3 vocals provided by singers with whom he has worked over the years. The banjo tunes range from driving bluegrass to introspective acoustic music, and we feel sure that you will find much to enjoy on this CD.

Audio sample are available on the Five & Dime web site (www.5-and-dime.com), and banjo tabs for each tune are included on the CD as a bonus feature.

Guest artists include: Tim Stafford, Kenny Smith, Tony Collins and Dewey Peters on guitar; Alan Bibey and Herschel Sizemore on mandolin; Ron Stewart on fiddle; Rob Ickes on dobro; Greg Honeycutt on bass; Bill Smith, Warren Amberson and Kelly Green as vocalists.

For more information on this project or AcuTab Publications, call 540-776-6822.

Ryan Holladay released a new album on Magic Valley Records

Magic Valley Records announces the release of twelve-year old Ryan Holladay's new album entitled "New Kid in Town". This highly anticipated project is Holladay's third album and the first release for Magic Valley Records.

Tracks include an original song entitled "Midnight Radio" written by Ryan's good friend Dierks Bentley and Mike Ward. Bentley raved, "What can I say about Ryan that his music doesn't already say? He is an incredible talent and well represents the future of bluegrass music. This is the first time another artist has recorded one of my songs and I'm very honored Ryan chose it for his new project."

Ryan Holladay has appeared on the Grand Ole Opry since the age of five and is credited with being the youngest performer on the famous stage. He tours nationally with his band and most recently was featured on The Oprah Winfrey Show's "World's Most Talented Kids" seg-

Continued on A-10





5th Annual CBA Woodland VETERANS DAY BLUEGRASS FESTIVAL

NOVEMBER 12, 13 & 14, 2004

At the Yolo County Fairgrounds in Woodland, California

Featuring the Best in California Bluegrass Music By:



Acme String Ensemble
Friday & Saturday



True Blue - Saturday & Sunday



Circle R Boys
Friday & Saturday



Donner Mtn. Bluegrass Band
Friday



Cabin Fever - Saturday & Sunday



Copper Canyon
Friday & Saturday



Sidesaddle & Co.
Saturday & Sunday



The Earl Brothers
Saturday & Sunday



Carolina Special - Saturday & Sunday



Modern Hicks - Friday & Saturday



Mountain Laurel - Friday

Plus: Sunday Morning Gospel, Kids on Stage, Band Scramble, Lots of RV Electrical Hook-ups, Food, Craft Vendors, and more!
The Yolo County Fairgrounds is in the town of Woodland, California, off I-5, an easy drive from Sacramento, the San Joaquin Valley, the Bay Area, Sierra Foothills, Northern Nevada, and Southern Oregon.
It offers hundreds of RV electrical hook-ups on asphalt or grass, and two RV dump stations. RV camping is \$15/night.
Children under 13 are free all weekend. Absolutely no pets allowed. Festival held INSIDE a heated building.
Plenty of indoor jam areas. Festival held rain or shine. No Refunds.



Mossy Creek - Sunday

Festival Gate Ticket Prices
3-Day CBA Member tickets \$50
3-Day Non-member tickets \$60
3-Day Teen tickets (13-16) \$25
Friday Only \$20
Saturday Only \$25
Sunday Only \$15
Camping fees are \$15 per night per unit in addition to festival tickets.
Children 12 and under are free with a paid adult admission.

For further information, contact Don Denison
at 209-293-1559 or
e-mail: dondbear@yahoo.com

Tentative Band Performance Schedule

Friday, November 12

3 - 3:50 p.m.	Modern Hicks
4 - 4:50 p.m.	Donner Mountain Bluegrass Band
5 - 5:50 p.m.	Acme String Ensemble
5:50 - 7 p.m.	Dinner Break
7 - 7:50 p.m.	Mountain Laurel
8 - 8:50 p.m.	Copper Canyon
9 - 10 p.m.	Circle R Boys

Saturday, November 13

10 - 10:45 a.m.	Kids on Stage
10:55 - 11:40 a.m.	TBA
11:50 a.m. - 12:35 p.m.	Acme String Ensemble
12:35 - 1:35 p.m.	Lunch Break
1:35 - 2:20 p.m.	Cabin Fever
2:30 - 3:15 p.m.	Carolina Special

3:25 - 4:10 p.m.
4:20 - 5:05 p.m.
5:15 - 6 p.m.
6 - 7 p.m.
7 - 7:50 p.m.
8 - 8:50 p.m.
9 - 10 p.m.

Sunday, November 14

10 - 10:50 a.m.	Carolina Special
11 - 11:50 a.m.	TBA
12 - 1 p.m.	Lunch Break
1 - 1:50 p.m.	Mossy Creek
2 - 2:50 p.m.	The Earl Brothers
3 - 3:50 p.m.	Cabin Fever
4 - 4:50 p.m.	True Blue
5 - 5:50 p.m.	Sidesaddle & Co.

30th Annual CBA Festival

Continued from A-1

Current, Dry Branch Fire Squad, IIIrd Tyme Out, Lost Highway, The Grascals (CBA Emerging Artist Band), True Blue, High Country, Sidesaddle & Co., Country Ham, Done Gone Band Reunion, and Kids on Bluegrass. The dance group this year will be the renowned Barbary Coast Cloggers from San Francisco.

In addition to great stage performances, the festival will offer on-site camping, a Luthier's Pavilion, food, soft drink, arts and crafts and music-related vendors and a four-day Children's Program.

Camping on the fairgrounds

is on a first-come, first served basis except for those who prefer to reserve full-service hookups for RVs or guaranteed electricity spaces. Cost for camping during the festival (Thursday, June 16 through Sunday, June 19) is included in all four and three day tickets. Pre-festival camping is available from Monday, June 13 through Wednesday, June 15 for \$20 per night per unit. Full-service RV hookup camping spaces are \$175 from Monday through Sunday and guaranteed electricity spaces are \$75 for the same period.

There is a festival ad and ticket

order form on page A-13 for your convenience. Information for campers with handicapping conditions to make reservations for special camping spaces is also on the advertisement.

Additional band information and festival details will be available in future issues and on the CBA website at

www.cbaontheweb.org. For more information about the festival, call the CBA office at 209-293-1559 or email bgsbreakdown@volcano.net. For ticket information, call 209-473-1616 or email calbluegrass@comcast.net.

Bluegrass News Notes

Continued from A-8

ment. Other television appearances include, The Grand Ole Opry, Crook & Chase, Ralph Emery Morning Show, Nickelodeon's Figure it Out and PBS's Zoom. Ryan is an accomplished musician playing the banjo, mandolin, guitar and dobro.

Ryan has performed on stage with the best in bluegrass music including the Del McCoury Band, Mike Snider Band, Larry Cordle and Lonesome Standard Time, John Cowan Band, Lonesome River Band, Blue Highway, Lynn Morris Band and so many more. Ryan performs with his band at festivals, concerts and other events all across the country.

Musicians on the project include Ryan Holladay band members Ryan Holladay, Mark Holladay, Mike Holladay and Tyler Andal as well as special guest Doc Holladay, Jason Carter, Gretchen Priest-May, Lisa Holladay and Chris Joslin. For more information on Ryan Holladay and his festival, please visit <http://www.ryanholladay.com>.



Danny Roberts releases first solo recording "Mandolin Orchard"

Danny Roberts recently released his first solo recording "Mandolin Orchard". This is an instrumental recording which features ten original tunes written by Danny himself along with one old gem that he arranged and made his own.

The instrumentalists accompanying Danny on this recording are Jimmy Mattingly - fiddle, Tony Wray - guitar and banjo, Charlie Cushman - banjo, and Andrea Roberts - bass.

"Every once in a while, a re-

cording comes along that redefines mandolin instrumentals and with 'Mandolin Orchard', Danny Roberts has succeeded on every level. I now have a new favorite cd and favorite mandolin player". — Sam Bush.

For information about the recording, email andiwayne@bell.south.net. Danny's website www.dannyroberts.net will be up and running in the near future.



Grand Ole Opry to be sponsored by Cracker Barrel Restaurants

Cracker Barrel restaurants recently signed a multiyear presenting sponsorship for the Grand Ole Opry. The agreement is unprecedented in the music show's 79-year history. The show has been renamed "The Grand Ole Opry Presented by Cracker Barrel Old Country Store".

"It is the name of the Grand Ole Opry now," said Chris Tomasso, vice president of marketing for Lebanon-based Cracker Barrel.

Since the show launched in 1925, the Opry has had long and deep relationships with corporate sponsors such as Martha White Flour, as well as the show's long-time owner, the National Life & Accident Insurance Co., but none has ever stepped up to the level of presenting sponsor.

Cracker Barrel also has a long relationship with the show; it has sponsored a segment for nearly 30 years.

"It provides broader exposure opportunity and an enhanced marketing partnership for the sponsor, above and beyond what's been done before," said Steve Buchanan, senior vice president of media/entertainment for Gaylord Entertain-

ment, which owns the Opry.

The Cracker Barrel logo will appear in Opry show programs, advertisements and on tickets and other materials at the Opry House. Daily advertisements will run on a video screen on a 70-foot sign along Briley Parkway next to the Opry House, and other Cracker Barrel-branded signage will be visible in and around the venue.

Bluegrass on Television

For those of you who have satellite or cable TV in your homes, there is now some Bluegrass programming on some channels. Admittedly there is not a great deal, but having ANY is a real plus!

RFD-TV presents shows from Blue Highways (www.bluehighways.tv.com) which includes programming on music, rural life and more. Aired regularly are Reno's Old Time Music Festival and an Old Time Gospel Show. We recently watched Ronny Reno perform with IIIrd Tyme Out and the Reno Brothers. The Gospel Show often features Bluegrass artists as well.

GAC—Great American Country reportedly airs the Grand Ole Opry Live, however, we do not get this channel, so I can't report much about it. It used to be aired on CMT (Country Music Television) and was a favorite Saturday night show in our household.

We also subscribe to the Direct TV music channels. Many of them are of no interest to us, however, there is now a 24-hour Bluegrass channel, which we listen to frequently. I'm not sure who is doing the programming at this time, however, their selections are usually quite good.

If any readers have more information about these programs — or others, please let us know and we'll pass on the information. Please email the information to bgsbreakdown@volcano.net or write to Bluegrass Breakdown, P.O. Box 9, Wilseyville, CA 95257.

Rising entertainment and operating costs make ticket price increases necessary for 2005 CBA Festival

By Suzanne Suwanda

The CBA Board of Directors recently reluctantly voted to approve ticket prices for the 2005 Fathers' Day Festival at a \$5 per day increase over 2004, with Senior and Early Bird discounts still available and no change in camping/hookup fees. The cost of a four-day ticket will go up \$20. Chairman of the Board Emeritus Carl Pagter speaks about the changes.

Q: Why the increase now? Didn't prices increase last year?

A: No, prices have been the same for the last two years, while costs for talent have increased substantially, especially band travel costs. Festival expenses have increased as have CBA operating expenses. In order to keep the Festival on a sound financial footing, an increase in ticket prices was necessary.

Q: Doesn't this make our event one of the most expensive bluegrass festivals?

A: Not at all. Comparable events such as Merlefest charge \$130-\$200 for general admission plus \$60 for camping and \$200 for RVs; Wintergrass will charge \$105 this year with no camping available; Thomas Point Beach (Maine) and Summersville (West Virginia) are more expensive to attend than the Fathers' Day festival. Many other festivals are comparable to ours and have raised ticket prices facing similar cost pressures.

Q: What does CBA do with the profit from the festival?

A: CBA produces the Fathers' Day Festival — and all our events — as a service to our

members and the bluegrass community. The CBA is a nonprofit 501c3 organization, and all of its earnings go to support and promote bluegrass, old time and gospel music. All of our events are produced and managed by volunteers, including the volunteer board of directors, and whatever money is earned after expenses are paid goes to finance future events and essential CBA operations such as the Bluegrass Breakdown. This price increase is intended to ensure the festival continues on a good business basis.

Q: Is the Fathers' Day Festival still good value for the money?

A: We certainly believe so! Most of the bands we present charge \$15-\$20 for a concert, some much more, some a little less. Our ticket-holders can hear more than a dozen bands over four days — including some of the top touring acts nationwide —, enjoy convenient camping, workshops, dancers, jamming and even send the kids to their own music program, knowing that the proceeds go to pay the bands, ensure future festivals, and continue the work of the CBA. Folks who find the price too high can always volunteer to help at the Festival in exchange for a ticket as a way to keep costs down. And last but not least, our festival was recently voted Best Event by the IBMA, the highest award a bluegrass event can receive. We are confident the value for the money is still there. Raising prices is never a joyful event, but we hope our association members and the public will understand the cost pressures that necessitate the increase.

Early Bird Discount Tickets now available by mail or e-commerce

If you order your tickets for the CBA's 30th Annual Father's Day Bluegrass Festival between now and Feb. 28, 2005, you save lots of \$\$\$! For details and a ticket order form, please see the ad on page A12 & 13.



Gibson announces new J.D. Crowe "Black Jack" banjo

Gibson's Original Acoustic Instruments division and J.D. Crowe, inductee to the IBMA Hall of Honor, offer the J.D. Crowe "Black Jack" banjo. Crowe, one of the influential fathers of the "new grass" movement, wanted his banjo to embody the best qualities of the Gibson banjos he's played and mastered for the last 30 years, with such features as a V-shaped neck, custom Style 3 inlay pattern and satin gold hardware.

Crowe described the tone as reminiscent of a prewar Gibson banjo. "With this type of hardware, the way it's done, it has a little different sound," he said. "It's a little bit drier sound, maybe a little more mellow, and a little more ringing effect to it, without having a lot of overtones Crowe designed the model with custom 1930s-era Style 3 inlay because it's seldom used today. "This is the first Gibson to come out with the inlay in this time period," he explained. "It's very intricate, everything is separate."

Other unique "look" features include single antique "double-ring" binding, signature truss rod cover and antique walnut brown finish. The J.D. Crowe "Black Jack" banjo comes with a hardshell case.

As one of the pioneering fathers of the "new grass" movement in the 1970s, J.D. Crowe has inspired generations of contemporary bluegrass musicians with his eclectic style. His band, J.D. Crowe and the New South, has at various times been home to such virtuoso instrumentalists as fellow Gibson signature artists Jerry Douglas and Phil Leadbetter, along with Ricky Skaggs, Tony Rice, Bobby Sloan and Keith Whitley. Crowe took the name for his new signature model from his critically-acclaimed 1987 recording of "Blackjack" with bluegrass gospel great Doyle Lawson on vocals.

Gibson is known worldwide for producing classic models in every major style of fretted instrument, including acoustic and electric guitars, mandolins and banjos. Gibson's digital guitar, introduced in 2002, represents the biggest advance in electric guitar design in over 70 years.

Founded in 1894 in Kalamazoo, MI, and headquartered in Nashville since 1984, Gibson Guitar Corp.'s family of brands now includes Epiphone, Dobro, Valley Arts, Kramer, Steinberger, Tobias, Slingerland, Maestro, Baldwin, Hamilton, Chickering and Wurlitzer. Visit Gibson's website at <http://www.gibson.com/>.

5th Annual CBA Presidents' Day Bluegrass Festival set for Feb. 19 in Sebastopol -- partial lineup announced

Make plans now to attend the 5th Annual CBA Presidents' Day Bluegrass Festival from 1 to 9 p.m. on Saturday, February 19, 2005. The festival is held in the Analay High School theater at 6950 Analay Ave. one block off Hwy. 116 North in Sebastopol, California.

A partial lineup includes Clawhammer Banjoist Mac Benford, John Reischman and the Jaybirds, Rick Jamison and Copper Canyon and Due West. More bands will be announced in the next issue.

Advance tickets are \$25 for members and \$28 for non-mem-

bers. Tickets at the door will be \$28 for members and \$30 for non-members. A "member" is defined as current members of the California Bluegrass Association, the Sonoma County Folk Society and the Northern California Bluegrass Association. Children 12 and under are free

with a paid adult admission.

There will be an ad and ticket order form in the November issue of Bluegrass Breakdown. Advance tickets will be on sale on December 1, 2004. For information, call Mark Hogan or Colleen Arroyo at 707-819-8012 or email: hogiemoon@comcast.net.

6th Annual
CBA
Gospel Concert

The California Bluegrass Association Proudly Presents

AN EVENING OF BLUEGRASS GOSPEL MUSIC FRANK RAY & CEDAR HILL

And The Music Of Gospel Creek

Saturday, January 22, 2005

First Baptist Church Of Fair Oaks
4401 San Juan Ave., Fair Oaks, CA
Music Begins 7:30PM

Cedar Hill is an all-acoustic, traditional bluegrass band that has stayed close to its Ozark Mountain roots. Songwriting award winner Frank Ray and the band play over 120 show dates a year. Cedar Hill's "Journey of Faith" album was voted 2004 SPBGMA Bluegrass Album Of The Year.

If you like bluegrass gospel music, this is your night.

GENERAL TICKET INFORMATION

TICKETS IN ADVANCE

General Public	\$18.00
Senior Discount (65+)	\$16.00
CBA Member	\$15.00

TICKETS AT THE DOOR

General Public	\$20.00
Senior Discount	\$18.00
CBA Member	\$18.00

Teens Ages 13-17 Half Price

Children 12 Years And Under Admitted FREE With Paid Adult

For More Information Call Bob Thomas @ (916) 989-0993

ADVANCE TICKET DETAILS

Advance Tickets May Be Purchased At Christian Book Center Locations:

7975-B Greenback Lane, Citrus Heights Ph: (916) 721-5722

10877 Olson Drive, Rancho Cordova Ph: (916) 638-4831

Advance Tickets May Be Purchased By MAIL!!

Make checks payable to "CBA"

Enclose Check With SASE To: CBA GOSPEL CONCERT
C/O Bob Thomas, 8532 Cumulus Way, Orangevale, CA 95662

For more information, email: sacbluegrass@comcast.net or visit the CBA website at www.cbaontheweb.org



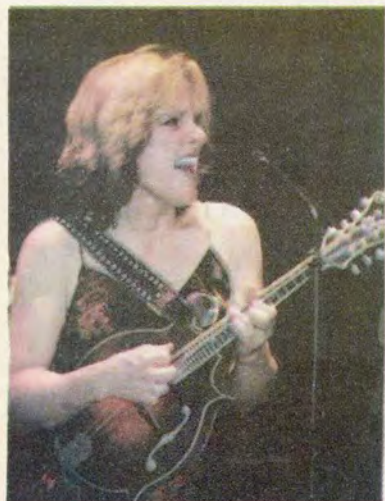
30th Annual Father's Day Weekend

BLUEGRASS FESTIVAL

June 16, 17, 18 & 19, 2005

at the Nevada County Fairgrounds in Grass Valley, California

Featuring



Rhonda Vincent & Rage



Del McCoury Band



U.S. Navy Band Bluegrass Unit -- Country Current

Photo by Tom



Illrd Tyme Out



Dry Branch Fire Squad



CBA's Emerging Artist Band -- The Grascals



Lost Highway



True Blue



High Country



Sidesaddle & Co.



Country Ham

Plus --

- The Barbary Coast Cloggers
- Done Gone Band Reunion
- Kids on Bluegrass
- and more TBA

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**Come and join us in our 30th Annual Fathers' Day Weekend Bluegrass Festival
at the Nevada County Fairgrounds in Grass Valley, California!**

**Four days of family fun, jamming, workshops, Children's Programs, Luthier's Pavilion,
Kids on Bluegrass, camping on site and the best in Bluegrass and Old Time Music
on stage under the beautiful pine trees.**

Things You Should Know

- Absolutely NO PETS allowed on the festival grounds before or during the festival.
- Camping is in the rough on the festival site beginning Monday, June 13 through Wednesday, June 15 for a fee of \$20 per unit per night (lots of grass and big pine trees), limited hookups available, on a first-come, first-served basis. Designated tents only camping area available.
- Limited number of campsites for handicapped persons. Advance reservations required by May 1, 2005.
- Camping during the festival is included in 3 and 4 day tickets.
- No alcohol is sold on the festival grounds.
- Food and soft drink concessions on site, (picnic baskets and coolers permitted).
- Bring lawn chairs or blankets for seating. Audience area is a grassy lawn with trees.
- Festival is held rain or shine -- **ABSOLUTELY NO REFUNDS and NO PETS ALLOWED.**



Twoerk

Where is the Festival Site?

The Nevada County Fairgrounds is located on McCourtney Road in the town of Grass Valley, California. From Sacramento, take Hwy. 80 east to the town of Auburn. Take the Hwy. 49 - Grass Valley exit and go north about 28 miles. There are signs of the highway directing you to the fairgrounds -- about 2 miles.

~ EARLY BIRDTICKET ORDER FORM ~

A Member Early Bird Ticket Prices and Senior Citizen (Age 65 and over) Discounts are offered to CBA Members only. Members are entitled to purchase 1 discount ticket a single membership or 2 discount tickets for a Couple Membership. **Deadline for Early Bird Discount tickets is February 28, 2005** No member Discounts available at gate.

Early Bird Discount Tickets (11/1/04 - 2/28/05)

A Member Tickets

Day Adult	\$90
Day Senior (65 & over)	\$80
Day Teen (13-18)	\$45
Day Adult	\$75
Day Teen	\$38

h-Member Ticket Prices

Day Adult	\$100
Day Teen (13-18)	\$50
Day Adult	\$80
Day Teen (13-18)	\$40

Advance Discount (3/1/05 - 5/31/05)

A Member Tickets

Day Adult	\$95
Day Senior (65 & over)	\$85
Day Teen (13-18)	\$48
Day Adult	\$80
Day Teen	\$40

h-Member Ticket Prices

Day Adult	\$105
Day Teen (13-18)	\$53
Day Adult	\$85
Day Teen (13-18)	\$43

Single Day Tickets

discounts available	
Thursday	Adult \$25/Teen \$13
Friday	Adult \$30/Teen \$15
Saturday	Adult \$35/Teen \$18
Sunday	Adult \$25/Teen \$13

Camping is included in all 3 and 4 day tickets. Early camping opens Monday, June 13. Camping fees are \$20 per night per unit (tents and RVs) on a first come, first-served basis from Monday, June 13 through Wednesday, June 15.

Designated tent camping area available.

•Special campsites with guaranteed electricity spaces @\$75 each with advance reservations.

•Full-service RV hookups available 6/13 to 6/19/05 @175 each with advance reservations.

Handicapped campers who need special accommodations must make advance reservations by May 1, 2005. Please call Steve House at 707-573-3983 or e-mail: bluegrass@pacbell.net for information and reservations.

GATE TICKET PRICES

4-Day Adult	\$115
4-Day Teen (13-18)	\$60
3-Day Adult	\$90
3-Day Teen (13-18)	\$45

Children 12 & Under FREE with a paid adult admission.

NO MEMBER DISCOUNTS ON GATE TICKETS.

Please send me the following Early Bird Discount tickets to the CBA's 30th Annual Father's Day Weekend Bluegrass Festival:

CBA Member Tickets

_____ 4-Day Adult @ \$90	
_____ 4-Day Senior @ \$80	
_____ 4-Day Teen (13-18) @ \$45	
_____ 3-Day Adult (Th/Fri/Sat) @ \$75*	
_____ 3-Day Teen (13-18) (Th/Fri/Sat) @ \$38*	
_____ 3-Day Adult (Fri/Sat/Sun) @ \$75*	
_____ 3-Day Teen (13-18) (Fri/Sat/Sun) @ \$38*	

Non-Member Tickets

_____ 4-Day Adult @ \$100	
_____ 4-Day Teen @ \$50	
_____ 3-Day Adult (Th/Fri/Sat) @ \$80*	
_____ 3-Day Teen (13-18) (Th/Fri/Sat) @ \$40*	
_____ 3-Day Adult (Fri/Sat/Sun) @ \$80*	
_____ 3-Day Teen (13-18) (Fri/Sat/Sun) @ \$40*	

*Please specify which 3 days

Single Day Tickets

_____ Thursday Only @ \$25	_____ Teen @ \$13
_____ Friday Only @ \$30	_____ Teen @ \$15
_____ Saturday Only @ \$35	_____ Teen @ \$18
_____ Sunday Only @ \$25	_____ Teen @ \$13

Name _____

Address _____

City _____

State _____ Zip _____

Phone _____ Email _____

Camping Reservations:

_____ Full Hook-up RV camping (6/13/05 - 6/19/05) @ \$175 per space.
_____ nights Pre-festival camping @ \$20 per night (first-come, first-served) for a total of \$ _____
_____ Reserved space with guaranteed electricity @ \$75 per space. (6/13/05 - 6/19/05)

CBA Member No. _____

Date of Order _____

Total for Tickets _____

Total for Camping _____

Total Enclosed _____

Mail ticket order form, a SELF AD-DRESSED, STAMPED BUSINESS-SIZED ENVELOPE, and check or money order payable to the California Bluegrass Association (CBA) to:

CBA Festival Tickets
c/o Gene Kirkpatrick
P.O. Box 6900730
Stockton, CA 95269-0730
For more information, call
209-473-1616 or email:
calbluegrass@comcast.net

Early Bird Discount Ticket Order Form -- Deadline 2/28/05

For Credit Card orders visit www.cbaontheweb.org -- ABSOLUTELY NO PETS. NO REFUNDS.

CBA 2003 Festival Wins IBMA's "Event of the Year"

By George Martin

The CBA contingent that filed into the Galt House ballroom for the IBMA Awards Luncheon on Thursday, Oct. 7, was not a confident group.

As the movie stars always say, we were "honored just to be nominated" for the Event of the Year award, but the competition was two major festivals: 2003 Merlefest in Wilkesboro, N.C., and last February's Wintergrass in Tacoma, Wash. Most CBA folks thought Merlefest was the likely winner. It located back East, where more IBMA members are probably familiar with it, and it is a huge festival, many times the size of Grass Valley. Last summer's lineup even had

Earl Scruggs himself on stage, in addition to Vince Gill, Bela Fleck, Gillian Welch and other big names.

But somehow the magic that is the pine-shaded Nevada County Fairgrounds, or the good karma generated by the CBA's hundreds of festival volunteers must have seeped into the consciousness of the IBMA voting membership, for when the presenter, fiddler David Crowe, opened the envelope, he announced, "and the winner is, the California Bluegrass Association's 28th Annual Fathers Day Bluegrass Festival, Grass Valley, California."

It was gratifying that the huge ballroom, full of musicians, agents, record company people, members of other bluegrass associations, instrument makers and assorted other industry types burst into enthusiastic applause. I grabbed my camera and headed for the front of the auditorium, just as I spotted, in the corner of my eye, a large hat making its way to the backstage stairs.

Momentarily, a rather dazed J.D. Rhynes appeared on stage, shook hands and gathered the trophy protectively in his large hand. "Folks, I'm speechless," he began, but he did manage to marshal his wit, acknowledge the other nominees, mention that there actually are several bluegrass organizations in California, not just the CBA, and give profuse thanks for the award.

It was a great moment for the CBA delegation, only slightly marred by the fact that the photo of our festival projected on the giant screens that flanked the stage were quite dated — not our present state-of-the-art stage with its fancy professional lights and massive sound system, but the small one we used years ago. But, hey, you take what you can get.

The afternoon awards were those deemed not quite ready for prime time — that is the big IBMA Awards show Thursday night at the Kentucky Center for the Performing Arts, about a block from the Galt House. Besides our Event of the Year award, the IBMA hon-

ored Eddie Stubbs and Charles K. Wolfe for their liner notes on the Bear Family boxed set of Mac Wiseman CDs, "Tis Sweet to be Remembered," and Sue Meyer for her jewel box design for Sugar Hill's "Bluegrass All-Stars: 16 Grand Slams from Sugar Hill."

Broadcaster of the year was Terry Herd, who is heard nationwide on Sirius Satellite Radio's Channel 37 bluegrass channel. I've not heard Herd but he must be pretty good, as he's taken that award three years running. I suspect the artists who vote are mindful of his coast-to-coast listening audience that puts their music before a large audience everywhere in the lower 48.

Print Media Personality of the Year was Thomas Goldsmith, editor of *The Bluegrass Reader*, a book from the University of Illinois Press that gathers interviews, newspaper and magazine articles and even academic writings to provide a clear picture of the history of bluegrass music.

Distinguished Achievement

McCoury receives ninth Entertainer Award From IBMA Larry Sparks Receives First Male Vocalist Award Rhonda Vincent Named Female Vocalist

LOUISVILLE, KY — Del McCoury took home his ninth Entertainer of the Year award at the 15th Annual International Bluegrass Music Awards on Thursday, October 7th at the Kentucky Center in Louisville, KY. McCoury and his band also garnered the crystal trophies for Album of the Year for their album *It's Just The Night* (McCoury Music).

Hosted by Alison Krauss and Dan Tyminski, for the second year in a row, the evening featured a number of rousing, live performances from award nominees who played for a sold-out crowd and a worldwide radio audience.

To the delight of the crowd and in the same year he celebrates forty years of performing, longtime bluegrass favorite Larry Sparks received his first award for Male Vocalist of the Year from music industry peers. Sparks' reputation as a gifted and soulful vocalist is legendary and evident on his latest album, *The Coldest Part of Winter* (Rebel), which also garnered a nomination for Song of the Year for "You Ain't Lived."

Rhonda Vincent received her fifth consecutive Female Vocalist of the Year award, more than any female in history, as well as being recognized for Song of the Year for "Kentucky Borderline" from her highly touted album *One Step Ahead* (Rounder). Vincent co-wrote the song with Terry Herd of the Bluegrass Radio Network

Awards (this is the honor that went to then-CBA Board Chairman Carl Pagter in 1999) went to the late Mo Asch, who started and ran Folkways Records for many years; Kirk and Becky Brandenberger, who developed Prime Cuts of Bluegrass (a monthly CD of bluegrass cuts that goes out to scores of DJs across the country); the late singer and country music entrepreneur Jimmie Skinner, fiddler Art Stamper and songwriting team Tom T. and "Miss Dixie" Hall.

Miss Dixie got a good laugh in her acceptance speech when she noted that before this her biggest bluegrass honor was being the person after whom Jimmy Martin named his goat. Tom T., no slouch at folksy public speaking, added: "I feel like the grasshopper riding along on the back of the wagon thinking, 'Look at all the dust I'm kicking up!'"

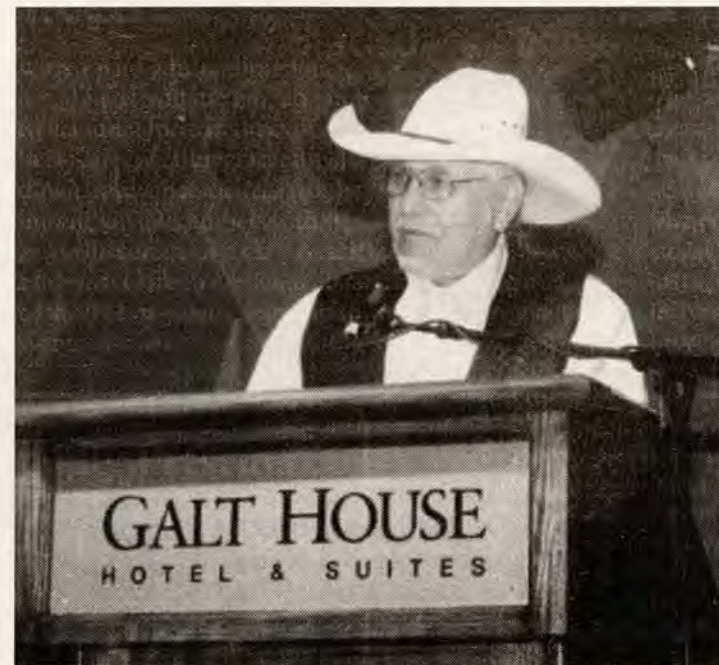
The trophy made its way back to California in Rhynes' suitcase. "It was in a little box, stuffed with paper," Rhynes said, "but I wrapped it up good and made sure it was right in the center of the suitcase so those airport gorillas wouldn't break it."

and Sirius Satellite Radio, who was also named Broadcaster of the Year earlier in the day.

Blue Highway received their second award for Gospel Recorded Performance of the Year for their Alan O'Bryant produced album *Wondrous Love* (Rounder). The album also received a Dove Award from the Gospel Music Association earlier in the year. The group's Dobro master Rob Ickes was awarded the Dobro Player of the Year award, adding a seventh trophy to his collection.

Harmony masters Doyle Lawson & Quicksilver were recipients of their fourth consecutive Vocal Group of the Year award, a nice conclusion in a year that included a 25th anniversary celebration of the founding of the influential group.

The Recorded Event of the Year was *Living Lovin' Losin': Songs of the Louvin Brothers* (Universal South) which brought a diverse group of artists together in tribute to the work of Charlie & Ira Louvin whose songs and harmony stylings have long been influential in bluegrass music. The album was produced by Carl Jackson and featured the talents of Joe Nichols, Rhonda Vincent, Emmylou Harris, Rodney Crowell, James Taylor, Alison Krauss, Vince Gill, Terri Clark, Merle Haggard, Carl Jackson, Ronnie Dunn, Rebecca Lynn Howard, Glen Campbell, Leslie Satcher, Kathy Louvin, Pamela Brown Hayes, Linda Ronstadt, Patty Loveless, Jon Randall, Harley Allen, Dierks Bentley, Larry Cordle, Jerry Salley, Dolly Parton, Sonya Isaacs, Marty Stuart, Del



J.D. Rhynes accepted the IBMA "Event of the Year" Award at the Galt House in Louisville, Kentucky. Winning this award was a surprise to CBA members present during the IBMA's World of Bluegrass event -- and a great honor.

Photo by George Martin

McCoury, Pam Tillis, Johnny Cash & the Jordanaires.

Ricky Skaggs & Kentucky Thunder picked up their sixth win for Instrumental Group of the Year. Instrumental Album of the Year went to the work of Michael Cleveland and Tom Adams, for *Live At The Ragged Edge* (Rounder), an album the two also produced. In addition to those honors, Cleveland was also named Fiddle Player of the Year, his third career win in that category, having taken home the honor in 2001 and 2002. Guitar virtuoso Bryan Sutton received the Guitar Player of the Year nod for his third career win since 2000.

It was an exciting night for the newly crowned Emerging Artists of the Year King Wilkie, as they accepted their first International Bluegrass Music Award. Adam Steffey, a member of Mountain Heart, took home the award for Mandolin Player of the Year for the third year in a row and the Bass Player of the Year recipient was Missy Raines, who returned to the stage for her fifth win in the category, with previous wins from 1998 through 2001. Last year's Hall of Honor Inductee J.D. Crowe was back in the spotlight for his second career win for Banjo Player of the Year (the first being in 1994), proving the IBMA membership recognizes the enduring talents of legends as well as the younger generation.

The 2004 IBMA Bluegrass Hall of Honor inductees were Curly Seckler and the late Bill Vernon.

Seckler, one of the most important sidemen in bluegrass music history, added significantly to the quality and professionalism of the music during its early "golden era." He was best known for his rhythm mandolin playing and tenor harmony singing while working intermittently with Flatt & Scruggs from 1949 to 1962. Bill Vernon's work in the broadcast and print media and in other endeavors introduced thousands to bluegrass music. He began as a part-time broadcaster in New York City, later taking a full-time job at WDHA in Dover, NJ in 1970. The bulk of his radio work was done at stations in Virginia, principally 21 years at WYTI in Rocky Mount. He was also a significant early contributor to publications like *Muleskinner News*, *Pickin'*, and *Bluegrass Unlimited* magazines.

The International Bluegrass Music Awards are being broadcast live on Sirius Satellite Radio and syndicated to radio stations in over 300 U.S. markets and 14 foreign networks, thanks to the support of Sirius Satellite Radio, Merlefest, Sugar Hill Records, Martha White, Deering Banjos and GHS Strings. For broadcast information, contact Shari Lacy, Marketing/PR Director with the IBMA at 888-GET-IBMA. For more information on the IBMA call us or visit our website at www.ibma.org.

2004 IBMA Award Winners

- Hall of Honor Inductees — Curly Seckler, Bill Vernon
- Entertainer of the Year — The Del McCoury Band
- Male Vocalist of the Year — Larry Sparks
- Female Vocalist of the Year — Rhonda Vincent
- Instrumental Group of the Year — Ricky Skaggs & Kentucky Thunder
- Vocal Group of the Year — Doyle Lawson & Quicksilver
- Emerging Artist of the Year — King Wilkie
- Song of the Year — "Kentucky Borderline," Rhonda Vincent (artist), Rhonda Vincent and Terry Herd (songwriters)
- Album of the Year — It's Just the Night, The Del McCoury Band. McCoury Music (label), produced by Del & Ronnie McCoury
- Gospel Recorded Performance of the Year — Wondrous Love, Blue Highway, Rounder Records, produced by Alan O'Bryant
- Instrumental Album of the Year — Live At The Ragged Edge, Tom Adams & Michael Cleveland, Rounder Records, produced by Tom Adams and Michael Cleveland
- Recorded Event of the Year — Livin' Lovin' Losin: Songs of the Louvin Brothers; featuring Joe Nichols, Rhonda Vincent, Emmylou Harris, Rodney Crowell, James Taylor, Alison Krauss, Vince Gill, Terri Clark, Merle Haggard, Carl Jackson, Ronnie Dunn, Rebecca Lynn Howard, Glen Campbell, Leslie Satcher, Kathy Louvin, Pamela Brown Hayes, Linda Ronstadt, Patty Loveless, Jon Randall, Harley Allen, Dierks Bentley, Larry Cordle, Jerry Salley, Dolly Parton, Sonya Isaacs, Marty Stuart, Del McCoury, Pam Tillis, Johnny Cash and the Jordanaires; Universal South Records; produced by Carl Jackson

Instrumental Performers of the Year

- Banjo — J.D. Crowe
- Dobro — Rob Ickes
- Bass — Missy Raines
- Fiddle — Michael Cleveland

- Guitar — Bryan Sutton
- Mandolin — Adam Steffey

- Distinguished Achievement Award Recipients — Art Stamper, Kirk & Becky Brandenberger, Moses "Mo" Asch, Tom T. & Dixie Hall, and Jimmie Skinner
- Broadcaster of the Year — Terry Herd, Bluegrass Radio Network & Sirius Satellite Radio, Nashville, TN
- Bluegrass Event of the Year — California Bluegrass Association 28th Annual Father's Day Bluegrass Festival, Grass Valley, CA.
- Print Media Personality of the Year — Thomas Goldsmith, editor of the book The Bluegrass Reader, features editor for the News & Observer (Raleigh, NC) and freelance writer for Bluegrass Unlimited.
- Best Graphic Design for Recorded Project — Sue Meyer (designer) for Bluegrass All-Stars: 16 Grand Slams from Sugar Hill Records, Sugar Hill Records
- Best Liner Notes for Recorded Project — Eddie Stubbs & Charles Wolfe, PhD (writers) for 'Tis Sweet to Be Remembered, by Mac Wiseman on Bear Family Records



IBMA's Male Vocalist of the Year -- Larry Sparks on the Award Show stage.



Thanks to all of the CBA volunteers, coordinators and board members who contributed their time, talent and enthusiasm to produce the IBMA's Bluegrass Event of the Year -- our 28th Annual Father's Day Weekend Bluegrass Festival in Grass Valley, California.

If you would like to be a member of our 2005 festival team, contact Rosanna Young at 530-346-8870 or email rosanna@youngconstruction.com.

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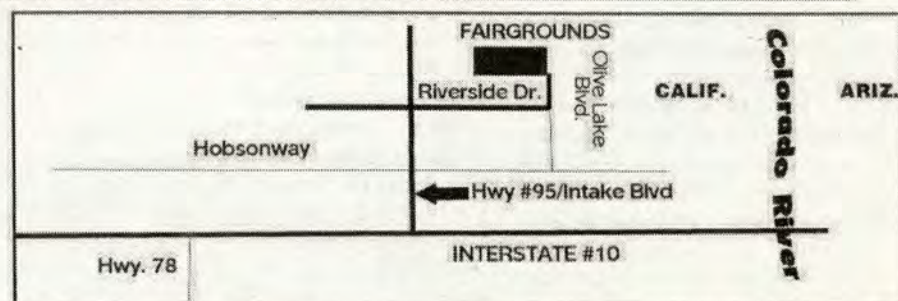
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THE LUTHIER'S CORNER

By Roger H. Siminoff

Q: I want to make a banjo for my son and would like to know what the method is for calculating the distance between frets on a shorter fretboard?

A: It is actually fairly easy to do and there are a few ways to go about it. First of all, you can use measurements from an existing fretboard, but you must be careful to take precise measurements. A fretboard can be any length, there really is no starting point. So, for example, you could take an existing banjo with a 26-1/4" string scale and put a nut where the first fret is and end up with a 24-7/8" string scale. Of course, you'd have to move all the inlays and position markers up one fret, but basically, you'd have a new scale length with new locations for the 5th, 7th, 10th, 12th, frets, and so on. It's like putting a capo on the banjo — wherever you put the capo, you end up with a new string scale.

Working against existing scale lengths would however mean that you'd have very specific fret positions (or fret locations) that you need to abide by. Thus, in the case

of using a 26-1/4" scale as the "master" from which to take your measurements, if you wanted a neck about 23" long, it would actually have to be a 23-3/8" scale length, or more precisely 23.386" (because that's where the 2nd fret is on a 26-1/4" scale).

But what if you wanted your new fretboard to have a 20" scale? I mean, *exactly* 20"?

Well, that's really no problem. There is a magic formula that is used to calculate scale lengths and it is: 17.817. Here's how it works:

Take the scale length you want and divide it by 17.817. If you want a 20" scale length, divide 20 by 17.817 and you get 1.12252343. Well, drop the 4th decimal and you have 1.1225. That's the distance from the inside edge of the nut to the first fret.

To find the distance to the second fret, first subtract 1.1225 from the 20" scale and that leaves you with 18.8775, your remaining scale length. Now divide the 18.8775 by 17.817 and you get 1.0595. That's the distance from the first fret to the second fret.

Repeat the process and subtract 1.0595 from the "remaining scale length," and you get 17.818 — your new "remaining scale length." and just keep dividing until you calculate the locations for the number of frets you want.

Actually, it's very easy to set this up in an Excel spreadsheet so you can calculate all the measurements precisely, repeatably, and quickly, and here's how:

- 1) In cell A1 enter the words "Distance to next fret"
- 2) In cell B1 enter the words "Remaining distance"
- 3) Enter the scale length you want in cell B2.
- 4) In cell A3, enter "=B2/17.817" (but, of course, don't use the quotes)
- 5) In cell B3, enter "=B2-A3" (again, don't use the quotes)
- 6) Now repeat (i.e. COPY and PASTE) your entries for A3 and B3 down to as many lines as you want to calculate frets. (So, for example, A4 will say "=B3/17.817, B3 will say "=B3-A4", and so on.)

When you get done, you will be able to read the distance

between all frets as well as the remaining distance, and you'll be able calculate any fretting scale in a flash!

Q: I want to build a banjo neck and I've heard comments about "vertical" grain and "horizontal" grain. What's that about and which is stronger?

A: Well, simply stated, vertical grain is where the grain runs up and down through the neck. For example, if you envision the end of the neck heel, vertical grain would be where the grain lines of the neck wood run from the fretboard to the bottom of the heel. Flat or horizontal grain would be where the grain lines run across the neck — somewhat parallel to the fretboard.

While most folks think that vertical grain is stronger, it is actually the flat or horizontal grain that has the greatest strength and stability. You can do a simple test to prove this: take a piece of wood — any species will do — and cut it so that it is 1/2" x 1/2" by 8" or 10". You should select the wood so that



the grain is parallel to one of the sides of the wood (that is, so that it is not diagonal through the wood). Now simply clamp the wood onto a solid table or bench and mark the wood where it joins the very corner of the bench. Place a weight at the end of the wood and use any available measuring device to determine how much the wood deflects under the load. Now turn the wood 90° — make sure the wood protrudes from the bench the same distance at the mark — and do the test again. You will quickly see that the wood deflects less when the grain is flat.

So, if horizontal grain is stiffer, why not make all necks from flat or horizontal grain? Yes, it would be ideal to have the neck as stiff as possible, and flat grain provides this stiffness. However, while the neck would be stiffer this way, it would also be more brittle and be more prone to breakage because the flat grain presents a great chance of the neck cracking through the grain at the neck heel and in the weak area under the nut. As a compromise, luthiers will often opt for using angular grain where the grain direction is neither vertical nor horizontal.

So, there's the trade-off. One way to get the best of both possible worlds is to select wood with angular grain.

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If you have questions you would like answered, please email: RSiminoff@aol.com, or write to Roger Siminoff, PO Box 1138, Arroyo Grande, CA 93421.

Roger Siminoff was the founder of *Pickin'* and *Frets* magazines and has written several books on instrument set-up and construction. His latest text, *The Ultimate Bluegrass Mandolin Construction Manual* (Hal Leonard Publishing) is now available at most music stores and luthier supply houses. For more on Roger Siminoff, Siminoff Banjo and Mandolin Parts, Gibson and Lloyd Loar history, visit his web site at: www.siminoff.net.

MUSIC MATTERS -- SUBTLE HELPS

By Elena Corey

At a recent workshop I attended, a number of tips were presented regarding how to climb from the level of being an adequate player to being a truly tasteful one. It was amazing to me that so many of the fine-tuning specifics revolved around sensitivity. From playing better back-up to creating improved improvised breaks, heightened sensitivity is seen by experts as of paramount importance.

I took notes. Here are a few of the pointers that were mentioned

- If you are playing rhythm for a lead player, unless told otherwise, strike your notes and then quickly mute the strings. Don't let your sounds decay naturally, because that invades the sonic space of the lead player—who may want to put some especially tasty morsel into that space.
- Unless otherwise directed, make your chops even. That is, if the time is 4/4, strike four even beats—not emphasizing any one of the four chops over the others. Let the bass have the down-beat emphasis.
- Unless otherwise directed, stroke your back-up chops downward with no audible upstroke 'clutter' sounds in their wake.
- Within a chord chop, unless otherwise

directed, create one solid 'chuck' sound, not a 'boom-chuck' with one string leading the others. One chop is cleaner than an arpeggiated strum, and it aids tight timing.

- If you're playing in an ensemble and a chord progression walks, e.g. from the tonic (I) to the relative minor (vi), let only one person actually 'walk' the leading tones chromatically. Otherwise the effect is too heavy-handed—even if all the players are precise in timing, which seldom is the case.
- If you're playing a break, try to begin and end it with notes that are obviously linked to the chord-progression—especially if you're playing with people who do not know the song well. I.e. If you are demonstrating a brand new song, and you take an instrumental lead, do not begin or end the break on a 9th or 13th interval of a chord, since such intervals seldom link the ear directly to the melody.
- If you are going to take a break, make your entrance firm and definite enough that other people playing with you are not left in doubt regarding

your intention. Don't just noodle, put some energy and definition into your break. Flash would be nice, too, but showing a sense of purpose regarding taking the lead is fundamental to a cohesive whole in the song's presentation.

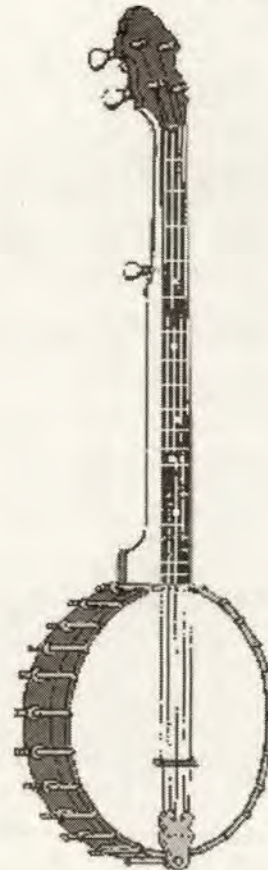
- When you take the lead, if someone else is playing rhythm for you, you can let yourself off of that hook and trust that the other person can handle the chore. This frees your mind so that you can offer some interesting rhythmic variations in the notes you play. You can anticipate beats or let them almost get past you before you pounce on them. You can leave bits of silence occasionally and slice and dice those 16th notes with ample room for other increments of duration.
- If you're playing fills while another instrument or vocalist holds one tone, beware of duplication if you want to play with those folks again.

I hope these tips are already being practiced systematically and habitually, but being human, we do forget occa-

sionally. These are just gentle reminders to be sensitive to the music and to each other.

Happy picking to you,

Elena



Two Bluegrass Gold shows at Sweetwater in Mill Valley this month

There will be two editions of the Bluegrass Gold series at Sweetwater in Mill Valley in November. The shows are produced by Larry Carlin and Carltone Music and co-sponsored by the Northern California Bluegrass Society. On Tuesday the 9th Chris Stuart & Backcountry will share the bill with Valerie Jay & The Americanos. And on Tuesday the 16th it will be Poor Man's Whiskey with The Ho'Down Quartet opening. The shows start at 8:30 p.m.

The show on Tuesday 9th will feature a bluegrass and a country band on the same bill, and each have new CDs. Performing original bluegrass and Americana music, Chris Stuart & Backcountry is beginning to cause quite a stir in bluegrass circles. They were a 2004 International Bluegrass Music Association showcase band and their song, "Silver Quarter," as well as their debut album, Saints and Strangers, spent much of 2004 on

Bluegrass Unlimited magazine's national bluegrass survey chart and on the Americana Music Association chart. They also played at the CBA Father's Day Festival this past June. Their second album, Mojave River, was released in September. The band is based in San Diego, and the members are Chris Stuart on guitar, Janet Beazley on banjo, Ivan Rosenberg on dobro, and Mason Tuttle on bass.

Valerie Jay was born and raised in Hull, in the county of Yorkshire, England. In 2001 she moved her home base to San Francisco and founded Valerie Jay & The Americanos, a country based, roots-rockin' band that plays Jay's

original songs next to classic Americana favorites with a California country edge. Audiences bask in the beauty and depth of Jay's formidable voice, and they share a mutual deep connection. Valerie is

backed by The Americanos, an impressive line up of Bay Area talent that is constantly breaking new ground. Her new CD is titled Pacific Time.

Continued on A-18



Chris Stuart & Backcountry -- left to right Ivan Rosenberg, Mason Tuttle, Janet Beazley and Chris Stuart.



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Ol' #1 and Friends – Carl Pagter's CBA Showcase at IBMA 2004

By Rob Shotwell

From October 4th through the 11th, I was fortunate enough to serve on the CBA Hospitality / Showcase team at IBMA's World of Bluegrass 2004 at the Galt House Hotel in Louisville. My responsibility was to manage the schedule of performing bands on our 'stage' (one end of the large suite), and introduce each band to audiences ranging in size from 10 to 80+, depending on the night and the band. This is the third year my wife Cecelia (who helped Montie Elston manage the food and drink supplies and prepared food) and I had been asked to participate on the team, and this experience never loses its steam.

We both had the benefit of experience from the two previous IBMA's and knew mostly what to expect, how to anticipate the tasks, how to work with our team and get the room ready, how to make things run smoothly for the bands, adjust to last minute changes, etc. The experience that was still fresh and new was the outright enjoyment of 20 hours of activity every day, our exhilaration for almost all of the performances, the awe of spending a week elbow-to-elbow with our favorite bluegrass personalities, the satisfaction of serving CBA and bluegrass in general, and connecting with the 45+ bands that came through our suite alone. There is

an unrestrained joy in this weeklong experience, and I can't emphasize strongly enough the overall benefit our presence at IBMA's World of Bluegrass generates for the CBA, for California bluegrass and old time bands, and for bluegrass music universally. Euphoric? Yes! Realistic? True? Also, yes.

I had been carrying an idea around for many months which germinated last year during IBMA 2003 when Carl Pagter, Chair Emeritus and a co-founder of the CBA, serenaded us as we prepared for a late night of showcasing bands, jamming, and refreshments in our CBA suite. We asked him to if he



A closer view of Carl and his banjo

Photo by Rob Shotwell



Carl Pagter frails his banjo with a group of other musicians in a CBA suite during the IBMA World of Bluegrass in Louisville, Kentucky, surrounded by happy listeners.

Photo by Rob Shotwell

Bluegrass Gold shows at Sweetwater

Continued from A-17

Poor Man's Whiskey is the hottest bluegrass band to emerge from Sonoma County. Young, talented, and engaging, this sextet has a knack for creating a hoedown wherever they go. Born in the backwoods of the wine country, the band formed as a side project among old friends. They are now playing to rave reviews up and down the West Coast. Poor Man's Whiskey plays with an original style that fuses the bluegrass tradition with thick vocal harmonies, jazz runs, and improvisational jams. Their most recent CD is titled Train To California.

Opening the show will be The Ho'Down Quartet, who at one time impressed audiences in San Francisco and beyond with an acoustic sound that was at once driving, refreshing, and unique. Featuring a mix of traditional bluegrass, string jazz, original material, and other eclectic acoustic music,



Poor Man's Whiskey

HDQ won acclaim as one of the most exciting bands to emerge from the Bay Area music scene. They have reunited for this show at Sweetwater while their bass player takes a break from playing with the band Newt Monsoon. The band is Jim Chomas on guitar, Mike Fox on fiddle, Ben Bernstein on

bass, and Jordan Klein on banjo.†

Sweetwater is Marin County's premier nightclub as well as the home for bluegrass music in the North Bay. It is located at 153 Throckmorton in Mill Valley, California. For more information call the club at (415) 388-2820, or go to www.sweetwatersaloon.com.

would sit and pick for us as we cut lunchmeat and stocked the ice chests, and he was happy to do so. First he started alone, the sounds of his wonderful old five-string filling the room and drifting down the hotel hallways. Soon he was joined by some of his legion of friends who were cruising the halls with an eye out for him, or just looking for any chance to jam. He played more than an hour that night to a room where the musicians outnumbered the appreciative audience. It was clear that this would work very well for a regular showcase slot, so a few months before this year's event I asked Carl if he would be willing. With no hesitation, he said he'd be glad to perform, and if it worked out he would like to put together some other musicians to help.

Pagter is also well-known as the leader, banjoist and vocalist for perennial old time group Country Ham, and no stranger to playing large festivals. Tonight, Friday, October 9th, he was joined by some of his best musician friends, and some of his best friends who are musicians. We had earlier printed flyers and posted them around the hotel (thanks, Melinda Stanley), checked it out and scheduled it with the IBMA Team Leader (thanks, Larry Kuhn), and gath-

ered the Hospitality Team a little earlier than usual (thanks, Craig Mozley, Montie, Cecelia and others). Carl and Friends did the rest.

We typically schedule the band showcases to begin at 11:00 p.m. every night of the six nights at IBMA, and we will run a different band through every half hour. This deserved a little different treatment; the 75-minute showcase of Carl Pagter and Friends was divided into a bluegrass half and an old-time half, and was scheduled to begin around 9:30 p.m. A highly anticipatory crowd nearly filled the room 15 minutes before the scheduled start, and politely demanded that he start early. He generously agreed, and with happiness I asked the crowd to please welcome Carl Pagter and Friends; we were off and running.

They performed outstanding versions of 'Gold Rush', 'Pony Ride', 'Road To Orviston', 'Using My Bible For A Roadmap' (the old Reno/Smiley number for which Carl provided his own third verse), 'Camilla Run', 'Brighter Mansion', 'Way Up On The Mountain', 'Great Assembly', and 'Seneca Square Dance'. During this first performance segment, he expansively recognized his fellow musicians Ed Brown, Jim Daly, Steve Daly, Jim Cram, Mike Tatar, Jr.,

Carl Pagter showcases at IBMA

Dave Lucas, Jonathan Massengill, and a left-handed Japanese mandolin picker named Shen. The musicians all had set up in a sitting semi-circle facing the audience, and the personnel changed for each half.

After 45 minutes or so while the audience was still buzzing, he invited the second shift in for the old time and traditional segment. This time with son Corbin Pagter, Matt Kinman, Todd Gladson, Adrian Powell, Kenneth Johnson, Adam Tanner, Frank Lee, Brett Ratliff, and Jesse Wells, Carl provided a fine demonstration of the music closest to his heart. The band was well supplied with fiddles in this segment, as it is in the world of old time music. We even got to witness a fretless bass banjo! They sawed through pleasingly long and bright versions of 'Mississippi Sawyer', 'Sugar Hill', 'Soldier's Joy', and 'Chinese Breakdown', a made-up-on-the-spot jam piece that came out with a name. Carl was the catalyst as well as the centerpiece of the night; he clearly illustrated how each style is similar and dissimilar, but ultimately of the same musical root system.

Contemporary bluegrass is evolutionary enough as to allow us to forget sometimes that bluegrass is a sub-genre of old time tradi-

tional mountain music. It was clear in tonight's performance that Carl has never let that relationship leave his musical senses. He is a walking wealth of knowledge and passion for each style, and his clawhammer banjo led the way throughout the evening. He represented his vast repository of traditional old time and bluegrass songs as they were played originally, or how they had evolved in modern times. He has amazing powers of recollection for the details of songs, and as any good raconteur worth his salt, spent a hefty portion of the evening's performance telling us all how each song has grown through the traditional folk process, or who had written it or from whom it was learned. He was very familiar with the regional variety of some of these songs (as were his cohorts); for example, they demonstrated how the Chatanooga version of 'Old Joe Clark' is not very close at all to the standard version, and delightfully so.

Several times during this performance, audience members (including my wife, Cecelia) broke out in spontaneous clogging, flat-footing and buck-dancing with very wide smiles on their faces, and general fits of joy. As much as the audience enjoyed this 'house con-

cert' with their heartfelt applause and hoots and hollers, it was simultaneously clear that it was an event of much joy for Carl, who put everything he had into this wonderful night of music.

It's hard to describe to someone who wasn't there when it happened, but you know how it is when you're lucky enough to be around an icon in bluegrass and old time music, and he starts to frail that five-string, and he's a magnet that attracts other stellar pickers, and the music expands your chest cavity, causes goose bumps, takes hold of your racing heart and slapping feet at the same time and makes them involuntarily keep time with each other? Like that ...

Thanks, Carl.



Museum honoring music legend Ralph Stanley opened October 16

CLINTWOOD, VA—On Saturday, October 16 music legend Ralph Stanley was joined by musicians and national, state, and local leaders to celebrate the grand opening of the Ralph Stanley Museum and Traditional Mountain Music Center. This world class, \$1.9 million interactive museum features over 3,000 square feet of exhibits, listening stations, and memorabilia dedicated to the life and career of Ralph Stanley.

The Ralph Stanley Museum and Traditional Mountain Music Center will combine state of the art exhibits and innovative technology to guide visitors on their journey into the heart of old-time country music and Appalachian cultural traditions. Visitors will use plug-in headphones to listen to music selections and Ralph Stanley's own words as he describes milestones in bluegrass music history. Stanley will also narrate parts of his personal history to visitors as he describes his childhood, early career events, and his musical influences.

The museum is housed in a majestic, Victorian mansion built in 1904. The enormous home

was renovated over the course of two years using federal and state grant funds in order to accommodate Ralph Stanley memorabilia, interactive exhibits, and an extensive gift shop.

The museum will be a major cultural and heritage tourism attraction for Southwest Virginia. As an anchor on Virginia's Heritage Music Trail, the Ralph Stanley Museum is a priority economic development initiative for the state.

Ralph Stanley is one of the most celebrated and honored traditional country and bluegrass musicians of all time. He is known throughout the world for his emotional and forlorn vocals that transport listeners to Stanley's hometown in the Appalachian Mountains of Virginia. This legendary musician has recorded over 200 albums and numerous duets with fellow superstars Bob Dylan, Vince Gill, Emmylou Harris, Ricky Scaggs, Joan Baez, and others. Stanley's work on the O Brother Where Art Thou soundtrack catapulted him and bluegrass music into international stardom. At the age of 77, this multi-Grammy winning artist shows no sign of slowing down and continues to tour the country and the world.

For more information about the museum go to www.ralphstanley-museum.com.

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J.D.'s Bluegrass Kitchen

Howdy, Howdy, Howdy!

Well folks, I survived another week of IBMA in Louisville, Kentucky! I arrived back home on Monday the 8th of October and only slept until Wednesday morning when I was caught up on my rest.

Usually I sleep for a week, but this year I had done two things different while there in Looaville. First, I brought an air mattress with me to sleep on, so by the third day my ol' worn out back wasn't all stove up! Second I slid into bed by at least 1:30 a.m. and then told everybody the next day that I stayed up until daylight!

I'm sure that I broke all and any Festival rules about staying up and jamming all night, but you know what they say about age and experience and how it overcomes the zeal and inexperience of youth every time!

It felt good for a change to be rested and refreshed and not look like all those young'uns who looked like they'd been drug through a knothole backwards! (Its such a shame that youth is wasted on the young!)

My good friend Cuzin Al Knoth was at his very first IBMA this year and he was as excited as a kid in a BIG candy store! I had to lead him around by the hand, (literally) for the first day or so to keep him from getting lost. I'm sure glad his wife Kim got there the second day to take over that job!

However, early Monday afternoon, life around Cuzin' Al had its scary moments. We jumped in his rental car (with New York plates on it) and went out to get some snacks and refreshments to keep in our rooms. In the process of looking for my favorite store, the Cuzin' turned the wrong way on a one-way street! I immediately yelled, "Al, we're going the wrong way!" To which he replied, "Hell, I'm only goin' one way", and speeded up to get to the next intersection while the oncoming traffic in OUR lane dodged us! He was going to turn right, but that was a one-way street too, so he whipped a U-turn right in the middle of the block with traffic dodging all around us!

Finally, we're going the right way, and I remembered the car had New York plates on it and I started laughing my tail off and I said to the Cuzin', "Hell, you're from New York. You can drive any way you want to!" We both got a good and quite relieved laugh out of it all. You can be sure I watched real close from then on whenever the Cuzin' went to make a turn. Happily we made it back to the Galt House in one piece

and the rest is Bluegrass history!

For all of you folks that love Bluegrass music, you owe it to yourself to go to IBMA at least once in your lifetime. You'll never regret it; you have my word on that! But, whatever you do, don't go to the store and let Cuzin' Al drive.

On Thursday of this last week (Oct. 11) my ol' pickin' partner Vern Williams and my good friend Barry Ramacher came up for a visit and enjoy a good "Bobbacued" chicken lunch with my friend Don Evans and I.

I cut a couple of chickens in half, seasoned 'em with some of Don's "super secret seasonings" and hung 'em in my meat cooker over a good, hot fire of Oak and Applewood. I turned the dampers down real low and smoke cooked them for about an hour and a half. Needless to say, the meat just fell off the bone.

Along with the barbecued chicken we had fresh corn on the cob, and Yukon Gold potatoes cooked in butter and olive oil with fresh herbs on 'em. (Vern looked like a basketball stuffed in a sack when we got through eating!) Needless to say, I was all through eating for the day after that meal. Don't wait so long to come back again Vern, you know I like any excuse to fire up the ol' meat cooker!

Well folks, its getting to be the Holiday season again and you regular readers of this column know that Thanksgiving is my favorite holiday of them all. I've studied on this over the years and I just dawned on me that the best reason I could come up with is because it's the "first one". As a youngster I always looked forward to Thanksgiving because that's when my mom would fix that first batch of special treats that you only got during the holiday season. So I guess that's the reason, and that's good enough for me.

I have several recipes for cooking turkey, but my personal favorite has always been one that includes Sage Dressing. This recipe is one that my mother cut out of a magazine back in the late '40s. It was the late President Franklin D. Roosevelt's favorite Thanksgiving turkey recipe.

President Roosevelt's Turkey with Sage Dressing

1 - 10 lb. Turkey—rubbed inside and out with one tablespoon of salt

Stuffing:

6 medium onions, chopped
1 turkey liver, cubed small
5 cups bread crumbs
cold water
salt and pepper to taste
3 TBSP butter
Powdered Sage to taste (1 tea-spoon or more)
1 bunch of Parsley, chopped
2 cloves of garlic, chopped

Exterior Rub:

1 1/2 TBSP salt
2 TBSP flour
5 TBSP oil

Melt the butter in a large frying pan. Soak breadcrumbs in water and squeeze dry. Season to taste with salt and pepper. Cook onions and liver until tender; add the breadcrumbs and seasonings. Cook, stirring constantly until almost dry.

Stuff the neck of the bird first; draw skin over the rest of the cavity and truss. Mix the exterior rub well and rub the turkey all over with it. Lay the turkey (breast down) in an open pan. Cook in a 375° oven. When brown, turn over and baste every 15 to 20 minutes with 3/4 cup hot water and 1/2 cup melted butter. Cook 20 to 25 minutes per pound.

Mama used to fix this recipe every once in a while come the holidays and I never got tired of it.

Over the years I have found several ways to use the left over turkey that you almost always have after you cook one – that is unless you have two banjo pickers over for dinner! One of my favorite ways to serve left over turkey is to slice up a big platter of the meat, wrap it in foil, heat it in the oven and when it is good and hot, place it on a plate and slather it with hollandaise sauce. Wow! With some hash browns, scrambled eggs and hot biscuits – you talk about a brunch!

Of course, the sauce has to be homemade and of all the classic sauces this has to be one of the easiest to fix. All you need to turn out a great sauce is a double boiler. (I looked for years in all of the thrift stores before I found a real old good one and when I did, wonder of wonders, they had TWO of 'em! They now both live in my kitchen.) Here's how to turn out a great Hollandaise sauce:

Hollandaise Sauce

6 egg yolks
1 TBSP water
1 TBSP lemon juice
12 oz. Butter

1/4 tsp. Salt

Add water to bottom boiler, one inch below top boiler. Bring the water to boiling but Do Not let it boil at any time. This is the whole secret to a good sauce.

Put the egg yolks and water in top boiler. Beat with whisk until creamy. Bit by bit add the butter, stirring constantly to blend in thoroughly. Add salt and stir until thick. Whisk in the lemon juice, blending well. Makes approximately two cups.

Now there is what a sauce is all about! This is wonderful over poached eggs or just about anything else that calls for a cream-style sauce.

Now when you cook up a big holiday meal it's just not complete unless you have a scrumptious dessert to have with it. I love just about any dessert know to man, but if I had my 'druthers, I'd druther have a big piece of pie than anything! Here's a recipe for Orange Pie that I got out of a copy of "Taste of Home" magazine. It was sent to them by Delores Edgecomb of Atlanta, New York who said she got it out of a very old church cookbook, date unknown. Delores, I'm sure glad you saved this recipe for all of us to enjoy. Here's how to make a "Frosted Orange Pie"

Frosted Orange Pie

3/4 cup sugar
1/2 cup all-purpose flour
1/4 tsp. Salt
1-1/4 cups water
2 egg yolks, lightly beaten
2 to 3 TBSP grated orange peel
1/2 tsp. grated lemon peel
1/2 cup orange juice
2 TBSP lemon juice
1 pastry shell (9 inches), baked

Frosting:

1/2 cup sugar
2 egg whites
2 TBSP water
1/8 tsp cream of tartar
1/8 tsp salt
1/2 cup flaked coconut, toasted, optional

In a saucepan, combine sugar, flour and salt; gradually add water. Cook and stir over medium-high heat for 2-3 minutes or until thickened and bubbly. Remove from heat. Gradually stir 1/2 cup into egg yolks; return all to pan. Bring to a gentle boil; cook and stir for 2 minutes. Remove from the heat;



stir in orange and lemon peel. Gently stir in juices. Pour into pastry shell. Cool on a wire rack for 1 hour. Chill at least 3 hours. In a heavy saucepan or double boiler, combine sugar, egg whites, water, cream of tartar, and salt. With a portable mixer, beat on low speed for 1 minute. Continue beating on low over low heat until frosting reaches 160°, about 8-10 minutes. With a stand mixer, beat on high until frosting forms stiff peaks, about 7 minutes. Spread over chilled pie. Just before serving, sprinkle with coconut. Store in refrigerator. Yield: 6-8 servings.

Well folks, I hope you enjoy these wonderful recipes during the coming holiday season. I know I sure will.

I'd like to close this month's column with this thought. We all live in the most wonderful country this world has ever seen. Americans are the most generous people on the face of the earth, as witnessed by how we've virtually rebuilt every nation we've ever defeated. We are as a nation, the most resolute and determined people who come together as one when threatened and attacked as we were on September 11. I ask that we all pray for God's continued blessing on our country and protection for our military personnel.

Until next month, may God grant you peace and health. God bless America!

Yer friend,

J.D. Rhynes

Editor's note: This edition of "J.D.'s Bluegrass Kitchen" was published in the November 2001 issue of Bluegrass Breakdown. Due to J.D.'s bout with "Louisville Flu" and your editor's after surgery hand problems, we decided to re-publish this classic column. J.D. will be back with an original column next issue. Suzanne

CBA's 2004 IBMA Fund-raiser offers four wonderful instruments.

You can win one -- or all four (last chance for tickets - drawing Nov. 14th!)



Gibson F-9 Mandolin

The F-9's no-frills design gives it a sleek look that is unique among traditional mandolins, with black binding on the top of the body, no fingerboard inlay and a Vintage Brown finish - a hand-stained light chocolate color with an extremely thin satin lacquer outer coat. The F-9 has all the design features that give the F-5 its legendary tone, including a hand-fitted dovetail neck joint, solid maple neck, sides and back, solid spruce top, and a hand-tuned tone chamber.

- Spruce top, Maple neck, back and sides
- Ebony extended fingerboard
- Gibson Script headstock inlay
- Top bound Black binding
- Nickel Plate hardware
- Satin finish
- Shaped Hardshell case



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Introduced in 1937, the RB-75 offered banjo players the same elemental Mastertone quality as the earlier RB-3. In the 1970s, J.D. Crowe used an RB-75 to establish his unique banjo style, and today's RB-75 Crowe replicates J.D.'s famous banjo, including the RB-75's tone ring, with lighter weight and slightly different shape than the standard flathead style.

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- Antique Mahogany red finish
- Shaped Hardshell case



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John Green has generously donated an acoustic bass for our fund-raiser drawing. The bass is to be a 3/4 sized Cremona bass (or better). More details on this instrument will be published in future issues of *Bluegrass Breakdown*.



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We've been crafting Martin acoustic guitars—considered the world over to be the finest you can play—right here in the United States since 1833, and in Nazareth, Pennsylvania, since 1839. A Martin guitar, because it is crafted with the best raw materials, and made by world-renowned skilled craftspeople, becomes a magical sensual experience—to completely satisfy your personal aesthetics.

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- I-03 Tortoise-colored, beveled and polished pickguard



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Please send me the following tickets for the CBA Fund-raiser drawings (Please check box by instrument name):

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Send your donations, payable to the California Bluegrass Association (CBA) along with a self-addressed, stamped envelope to: Tickets, 177 Stoney Hill Drive, Folsom, Ca 95630.

Drawings to be held during the 4th Annual CBA Veteran's Day Bluegrass Festival, November 12-14, 2004 at the Yolo County Fairgrounds in Woodland, CA. Need not be present to win.

Dobro master Rob Ickes and multi-instrumentalist Joe Craven to tour Northern California in December

Northern California residents will have a rare opportunity to see Dobro and Resophonic guitar master Rob Ickes and multi-instrumentalist Joe Craven team up for a concert series in December. The two talented musicians will perform in a variety of venues from Ben Lomond to Grass Valley and several points in between.

Rounder recording artist Rob Ickes was born and raised in California. Upon moving to Nashville in 1992, Rob's career took off, and has continued to be a busy and successful one. Rob is a founding member of the Bluegrass Supergroup, Blue Highway, one of the fastest rising groups in the genre. After their first recording was released in 1996, this group swept the International Bluegrass Music Association awards with wins for Album of the Year, Emerging Artist of the Year, and Dobro Player of the Year.

Since then, Rob has gone on to win IBMA Dobro Player of the Year a total of five consecutive times, and he is the only person other than Jerry Douglas to ever receive the award. A small sample of the artists that Rob has performed and/or recorded with includes: Alison Krauss, Dolly Parton, Ricky Skaggs, Patty Loveless, Earl Scruggs, David Grisman, Peter Rowan, Natalie McMaster, The Oak Ridge



Rob Ickes

Boys, Lynn Morris, Reba MacIntire, Mary Chapin Carpenter.

Since 1989, Joe Craven has been the highly respected multi-instrumentalist with the David Grisman Quintet. Joe wears many hats and plays many things; string instruments fashioned out of hospital bed pans and roasting pots,



Joe Craven

fiddles, mandolins, tenor guitars, saz, cuatro and a world of percussion instruments including animal bones, latex squeeze toys, waste cans, martini shakers and himself. Having played and/or recorded with Jerry Garcia, Stephane Grappelli, Ramblin Jack Elliott, The Persuasions, Psychograss, Darol Anger, Rob Ickes, Ken Nordine and many others, he has performed music and sound effects on a wide variety of recordings including commercials, soundtracks, computer games and several Grammy nominated projects.

This concert series of intimate evenings will include thier own music as well as old and new tunes and songs from blues to bluegrass; jazzy to funky; and, well, a mix that only two guys like these could come up with.

December tour dates and locations are:

- 12/2/04 — Henfling's Tavern, 8 p.m. Ben Lomond, CA. For tickets or information, call 831-335-2526; email tmm@cruzio.com; or visit www.henfling's.com.
- 12/3/04 — St. Joseph's Cultural Center, 8 p.m., Grass Valley, CA.
- 12/4/04 — Mt. Zion Community Church in Sonora, CA. Part of the Winter Gold Concert Series. For tickets or information, call 209-533-2179 or email richardsholer@yahoo.com.
- 12/5/04 — Sausalito Presbyterian Church, 3 p.m. matinee show in Sausalito, CA. For information, email d.koc@comcast.net; call 415-383-8716; or visit www.sausalito-presbyterian.com.
- 12/6/04 — Palms Playhouse, 8 p.m. show, Winters, CA. For information or tickets, call 530-795-1825.
- 12/7/04 — Espresso Garden, 8 p.m., San Jose, CA. A Fiddling Cricket concert. For information or tickets, call 408-294-3353.
- 12/8/04 — Butte Folk Music Society concert at the Chico Women's Center, 7:30 p.m., Chico, CA. For information or tickets, visit www.bfms.freesevers.com.
- 12/9/04 — Oaksong Society Concert at Bernie's Guitar, Redding, CA, 8 p.m. For information or tickets, call Bernie's Guitar at 530-223-2040 or Oak Songs at 530-472-3065.
- 12/10/04 — Mama Llama's, 8 p.m., Weaverville, CA. For information or tickets, call 530-623-6363 or visit MamaLlama.com.
- 12/11/04 — Six Rivers Brewing Company, 9 p.m., Arcata, CA. This is a 21 and over show (because of the venue). For information or tickets, call 707-839-7580 or visit www.sixriversbrewery.com.
- 12/12/04 — Little River Inn, 7:30 p.m., Mendocino, CA. For information or tickets, visit www.littleriverinn.com or call 888-466-5683.

For more information about the artists, visit www.joecraven.com or www.robickes.com.

Can't You Hear Me Callin' — Bluegrass:

80 years of American Music now available in 4-CD box set from Columbia/Legacy

Homegrown, and bound to the very earth of the mountains and valleys that nurtured it for two centuries before the advent of recording, bluegrass has a history as colorful as America itself. That history bursts forth on one of the most expansive collections ever issued by Legacy Recordings, *Can't You Hear Me Callin' — Bluegrass: 80 years of American Music*. The deluxe 4-CD long-box set, containing 109 tracks and a detailed 60-page full-size booklet, was released on September 28th on Columbia/Legacy, a division of Sony Music.

Compilation producer Gregg Geller has gathered selections from more than 50 different groups and solo artists culled from over 20 record labels spanning 1925 (Charlie Poole's "Don't Let Your Deal Go Down Blues") to 2002 (Dr. Ralph Stanley's "Twelve Gates To The City" and "Tortured, Tangled Hearts" by The Dixie Chicks). *Can't You Hear Me Callin'* will take its place as the most broad-ranging bluegrass anthology available on the market today, a worthy companion to such previous Sony Legacy box sets as Ken Burns Jazz and Martin Scorsese Presents The Blues. The handsome long-box design and lavish full-color booklet make it an essential part of any American music collection.

"When the earliest settlers began coming to this country in the 17th century," explains journalist, historian and educator Billy Altman in his newly commissioned liner notes essay

(weighing in at 5,500 words), "they brought with them both the songs (ballads and topical narratives) and the tunes (reels, jigs, hornpipes) passed down from their English, Scottish and Irish ancestors, as well as their most easily transportable instrument, the violin."

Typical of the synchronicity found throughout this box set, it opens with one of those vintage 18th Liberty! in 1997 (Sony Classical). century British fiddle tunes, "Soldier's Joy," as recorded by Gid Tanner & His Skillet Lickers for Columbia in 1929, and closes with Mark O'Connor's version of the same tune, recorded for the soundtrack of the PBS special.

Among the wealth of performers included are (in chronological order of their first appearances on the collection):

- 1920s — Gid Tanner & His Skillet Lickers, Charlie Poole & The North Carolina Ramblers;
- 1930s — The Carter Family, The Blue Ridge Ramblers, The Monroe Brothers, Roy Acuff, Roy Hall & His Blue Ridge Entertainers, The Coon Creek Girls;
- 1940s — Bill Monroe & His Blue Grass Boys, The Bailes Brothers, Molly O'Day & The Cumberland Mountain Folks, Lester Flatt, Earl Scruggs & The Foggy Mountain Boys, The Stanley Brothers & The Clinch

Mountain Boys, Wilma Lee & Stoney Cooper;

- 1950s — Mac Wiseman, Jim & Jesse & The Virginia Boys, Carl Story & The Rambling Mountaineers, Jimmy Martin, The Osborne Brothers, Jack Youngblood, Bill & Mary Reid & the Melody Mountaineers, Carl Butler & The Webster Brothers, Arthur Smith, The Louvin Brothers, Joe Maphis;
- 1960s — The Stanley Brothers, Don Reno, Grandpa Jones, Sara & Maybelle Carter, The Byrds;
- 1970s — Eric Weissberg & Steve Mandell, Don Reno with Bill Harrell & The Tennessee Cut-ups, Herb Pedersen, Ricky Skaggs;
- 1980s — Earl Scruggs, the O'Kanes;
- 1990s — Edgar Meyer with Bela Fleck & Mike Marshall, Alison Krauss + Union Station, Joshua Bell & Edgar Meyer with Sam Bush & Mike Marshall, Bluegrass Reunion, Steve Earle & The Del McCoury Band, Mark O'Connor;
- 2000s — The Dixie Chicks, Rhonda Vincent, Patty Loveless, Dr. Ralph Stanley.

Starting with "Pretty Polly" by The Coon Creek Girls (1938), there are more than a dozen rarities interspersed throughout *Can't You Hear Me Callin'* tracks that are unavailable anywhere but this collection. (Coincidentally, the latter

was also chosen as one of the tracks on *The Rose & The Briar*, arriving in stores on the same date, September 28th, on Columbia/Legacy. The 20-song compilation, also produced by Gregg Geller, complements the new book of the same title, *The Rose & The Briar: Death, Love and Liberty in the American Ballad*, a gathering of newly commissioned essays, art and commentary edited by Sean Wilentz and Greil Marcus.)

Similarly, the 1949 and '51 Columbia tracks by Wilma Lee & Stoney Cooper with Their Clinch Mountain Clan ("On The Banks Of The River," "Sunny Side Of The Mountain," "Stoney, Are You Mad At Your Gal") are not to be found anywhere but here. The same can be said of five Columbia tracks recorded between 1953 and '55 by Carl Story & The Rambling Mountaineers, and a trio of sides by Don Reno cut in 1966 and 1975 on Monument Records.

One of the Carl Story tunes ("Don't You Hear Jerusalem Mourn") is among the three previously unreleased (or not originally issued) tracks that are making their debut on this box set. The others are "Orange Blossom Special" by Roy Hall & His Blue Ridge Entertainers (1938, the very first recording of the tune, pre-dating the recording by its songwriter Ervin Rouse), and Sara & Maybelle Carter's "No More Goodbyes" (1966).

From the dawn of string band recording in the 1920s to the first legendary field recordings by Ralph Peer in Bristol, Tennessee (marking the discoveries of The Carter Family and Jimmie Rodgers) and fellow recordists Art Satherley and Eli Oberstein; from the Depression-era rise of the Grand Ole Opry, Roy Acuff, and Bill Monroe, to the post-WWII emergence of Flatt & Scruggs and The Stanley brothers; from the bluegrass revival of the '50s and '60s stoked by the folk music boom, to the next generation of young stars in the '80s and '90s led by Ricky Skaggs and Alison Krauss, culminating in the 2001 phenom known as O Brother Where Art Thou and the rediscovery of Dr. Ralph Stanley — the scope of bluegrass history is fascinating and heroic.

"When my brother Carter and I started singing our version of the traditional Southern mountain songs and ballads in a style that would later come to be called Bluegrass, we could not begin to envision that people all over the world would come to embrace both us and our music," Stanley is quoted by Altman in his liner notes. "It has been a journey shared with the many musicians I have sung and played with and the countless others who walked similar paths, all for the love of, and respect for, the music. A life in this music has been a wonderful life for me. I gave it all that I had and I got more than I gave."

STUDIO INSIDER

Skywalker Sound; preparing tracks to send out

By Joe Weed

Welcome to November!

I hope you had a great summer and fall, with many opportunities to play bluegrass and jam with friends and new people! In September, I had a chance to tour Skywalker Sound, the incredible and spacious recording studio and scoring stage at George Lucas's Skywalker Ranch in Marin County. This facility has been used to record and mix sound for many major motion pictures, and is an otherworldly delight for a recording engineer and producer. The main scoring stage, approximately 60 by 80 feet, and with a 30 foot ceiling, has variable acoustics which can change its reverberation time between 0.6 and 3 seconds! A full 130-piece symphony orchestra can set up and play there quite comfortably. There are several adjoining isolation rooms, any of which are as big as the main recording rooms at many studios. The control room is spacious and well designed, and features many of today's favorite signal processing devices. There is a large and powerful ProTools system, too, and a machine room to house all the noisy gear. The drive through the country on the way to the studio is beautiful, and passes through gentle hills and cow pastures. When I pulled into the parking lot, I was relaxed and feeling in complete harmony with the beautiful surroundings. A great introduction to a remarkable facility!

By the time this column reaches you, in early November, the CBA Fall Campout, with its elections of the new CBA board, will have already taken place. The San Francisco meeting of the AES (Audio Engineering Society) will also have happened. I'll be checking out the AES exhibits at Moscone Center near the end of the convention, as travel plans will keep me away for most of the week. I'll give a report on new audio trends and equipment in next month's column.

NPR

Rachel Anne Goodman, an award-winning radio producer from nearby Bonny Doon, California, contacted me recently about writing and producing some music for a project she's working on now for National Public Radio. It's a one-hour show about the housing crisis in central California, especially in Santa Cruz and its neighboring counties. I wrote an introductory theme, using the pacing and cadences in Rachel's narration to guide me for tempo, structure, and feel. Then I constructed some additional tunes based on (but developed differently from) that theme. These will be used behind later segments, and one will serve as a stand-alone piece during the long break at the show's halfway point.

Rachel came into the studio in September to record her narration, and will be mixing the completed show here, too, once all the music, ambient sounds, field recordings, and narration are finished!

Your tracks are in the mail...

Another recent visitor to Highland Studio was Santa Cruz vocalist Ginny Mitchell, who came in with producer/drummer Jimmy Norris (of Lacy J Dalton's band) for some overdubs on her newest CD project. I added some fiddle and mandolin tracks on a couple of tunes for Ginny, and then converted the files (that's what we call audio tracks now!) into a format that they could use at the studio where Ginny is working in Santa Cruz.

As advances in digital recording and editing make it easier to transport projects from one studio to another, it's becoming more and more common to record parts of a project at a studio other than the artist's chosen workplace. Sometimes, to save money and time, one studio will send tracks to another studio, so that a musician can record a contribution without having to travel or work within the schedule of the artist's studio. For example, when working on the "Spain in my Heart" CD for Appleseed Recordings, co-producer Heather Bridger and I sent various tracks for overdubs to Spain, Mexico, Nicaragua, and the eastern United States. By far the easiest for all to work with were the ProTools tracks. Some studios outside California still use ADATs, so for those studios we put

our ProTools tracks on ADAT tapes and sent them out with instructions for doing the overdubs.

Assuming that the engineer is competent and reads the instructions, this is a fairly safe and straightforward way of sending out tracks for overdubs. The singer or instrumentalist has a few guide tracks to listen to on the ADAT, and several tracks to record the new material onto. The new material will, of course, be in perfect sync with the other tracks on the ADAT, because those "guide" tracks play in the singer's headphones while she or he is overdubbing.

It turns out that there's quite a bit of art and science involved in setting up those "guide tracks" that the artist will sync to while overdubbing, and I'll give some pointers below to help you prepare tracks to send out for overdubbing, whether it's on ADAT or in a DAW (digital audio workstation) like ProTools.

Just the basics please, madam

When somebody is in the studio overdubbing a part, whether it's lead or background vocal, an instrumental solo, or a rhythm part, that musician will have specific needs for the mix he or she will play to. If, for example, the musician is overdubbing a second rhythm guitar on a country tune, and it has to match an existing rhythm guitar part, then that existing guitar part should be recorded onto and sent out on an individual track (not mixed in with

other instruments). This way, the overdubbing musician can have that existing track turned up loud in the headphones, and perhaps panned hard to one side, thereby making it very easy to isolate all its rhythmic intricacies and match the new part to it. If the overdubbing musician is adding background vocals, for example, then the lead vocal and any already recorded harmony vocals should be sent out on individual tracks. The overdubber will need to isolate the tracks he or she is trying to match, so that word endings and phrasing can be fitted exactly to what's been recorded, both in terms of pitch and timing. If the existing vocal tracks are sent out already mixed into the background tracks, then the long-distance overdubber might not be able to isolate the parts enough to give the best performance.

A good general rule...

So although the specific needs will change from project to project, and from tune to tune, it's very important that the studio preparing the tracks to be sent out should think hard about the needs of the overdubbing musician. A good rule of thumb is to include a stereo mix of the rhythm section (bass, guitar/piano, and drums/percussion), and then include mono versions of whichever tracks the overdubber will need in the headphones in order to make the best contribution. To keep everything sync'd up, make sure that each track starts at the beginning of the tune, and continues without any



breaks until the last note has been played. The little extra time it takes to prepare tracks like this will be more than rewarded by a great performance from the overdubber

Joe Weed records acoustic music at his Highland Studio in Los Gatos, California. He has released six albums of his own, produced many projects for independent labels, and done sound tracks for film, TV and museums. His latest production, for Appleseed Recordings, is "Spain in My Heart". You can reach Joe by calling (408) 353-3353, or by email, at joe@highlandpublishing.com.



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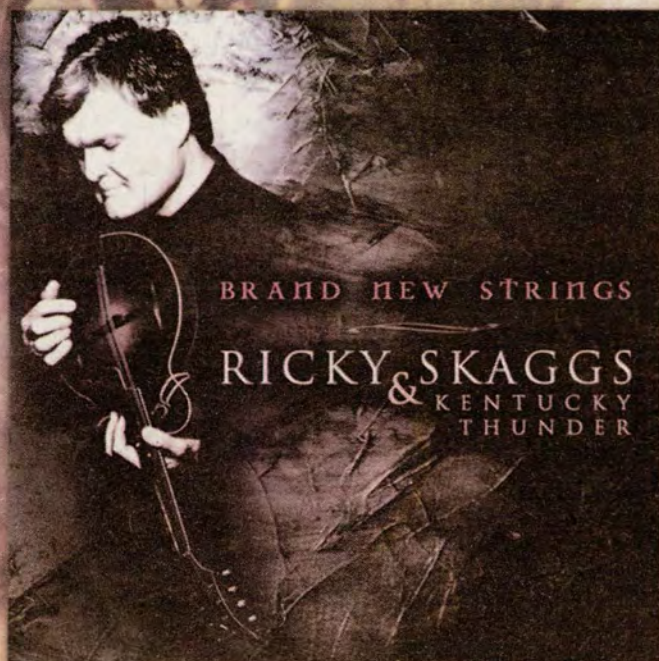
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breakdown

Kids on Bluegrass Plymouth 2004 -- Rolling with the punches

By Sharon Elliott

It was one year ago, at the Plymouth Bluegrass in the Foothills, 2003, that I first started working with Frank Solivan and the Kids on Bluegrass. I had no idea then, that I would get so involved or enjoy it so much! At each festival, new kids and returning kids come to Frank's camp bringing their instruments and their songs, their hopes and their dreams. I sit and watch from my camp, a short way off, as Frank greets them. So often, reaching out to shake their hand in greeting. He shakes it as he starts to talk to them, and shakes it, and shakes it harder until the child's hand, arm and entire shoulder just quivers, the smiles on the child's face growing bigger until the giggles start. Their shyness and some of their fears dissipating.

So begins the relationship these children will have with Frank. So often, I think of Frank as a version of the Pied Piper, drawing these kids to him with music. Only Frank doesn't steal these children away, he gives them back as Kids on Bluegrass.

This festival would be a little different than usual. Normally a very HOT festival, this year at Plymouth would bring chilly air and hard rains. Our rehearsals would be indoors and when it came time for the performance, it too, would have to be moved indoors because of the rains. There would be many reasons why we would really have to just "Roll with the Punches".

As usual, our rehearsals began with Frank and the Kids trying to find songs that can be used. He tries hard to find songs that many of the children can play backup on and take breaks on. Not all of the children can solo, but he wants them all to play.

5 year old Veronica Varner (Marty's sister) sings and plays Shortenin' Bread. She's so little, with that white angelic hair, I really expected this little soft sweet voice to come out of her, but Oh No!! When she starts to sing, out of her mouth comes this big, strong alto voice that just about knocked me off my chair. I was stunned, and if the thunderous applause and hootin' and hollering from the audience was any indication, they must have loved her too. Look out, Marty!

The next few numbers we tried just didn't seem to work. Clay and Weston tried Angeline the Baker, but their version and timing of this song was so different (not wrong, just different) from what the rest of the kids knew, that after many tries Frank just had to drop that song and try to find another. A disappointment but we



Kids on Bluegrass in Plymouth left to right: Frank Solivan and Sharon Elliott. First row: Clay Leveskis, Veronica Varner, Katie Nakamura, Clay Mello, Daisey Anderson, Ethan Anderson, and Scott Gates. 2nd row: Weston Leveskis, Aimee Anderson, Marty Varner, and Paige Anderson. Back Row: Julian Conn, Bethany McHenry, Holly Mc Clain, Keiley Walker, Daniel Jackson, Sara Gibson, and Mathew Mc Clain.

Photo by Steve Elliott

had to move on. And no doubt, you will see these boys again, they're wonderful.

One young child was to sing two songs. There were many who could play backup and take breaks on these. But Saturday morning rehearsal was just too early for this child, and so two more songs were scrapped.

While I began to panic, Frank just calmly moves ahead, and reminded me that we just have to "roll with the punches". That in the end we will still have a show, and a good one. And that not everyone will get that special chance every time, but there will always be a next time to try. And so we moved on.

By noon on Saturday, we had to really start putting this show together. Keiley, Daniele and Sara would sing the last song, Will the Circle be Unbroken and Bethany would give them support with her strong voice and guitar. All would play on this song. This would be Mathew McClain's (11) first time with Kids on Stage. Later he said he really liked it. His

sister, Holly (13) played with the Kids at Grass Valley 2004. She's strong on fiddle and I think we will be seeing more of these two.

During rehearsal, we were blessed with the help from Gayle, grandmother to our littlest cowboy, Clay Mello. When Clay first came in, he had a guitar strapped over his shoulder. Next time I saw him he would have a brand new fiddle. He's just 5. At the 2nd rehearsal, he came striding in with his cowboy strut, put his instrument down, came running to me and just THREW his arms around me and gave me the biggest hug. WOW! This would continue throughout the weekend. Priceless!

Elena Corey would also be there throughout the day and in the afternoon; she would also help one group.

So many unpredictable things would occur this time. Julian Conn, age 12, would come to us with his banjo. However, we needed a bass so bad. Frank asked if he could play that. I think it was a disappointment to Julian that he didn't get to play his banjo. But in the

end, he proved himself to be a real hero by giving up what he wanted for the good of the show.

Aimee and Paige Anderson would be part of the show, but they would not be part of Saturday's rehearsal because they were performing in Sacramento. These two delightful girls had just learned to harmonize with each other just two months earlier and at performance time, the audience would go wild. They both have real Bluegrass voices. And their brother Ethan and sister Daisy are just waiting to come along behind.

Sunday morning comes and we meet at 9:30 a.m. One last run through. As we wait, Larry and Sondra bring tee shirts to the Kids. These are the first tee shirts that actually say, "Kids on Bluegrass" and they also have some other special words on them.

All of a sudden, the rain comes pummeling down and doesn't look like it is going to stop. Frank comes in and tells us that it is possible that the Kids show will be cancelled. It has happened before because of the danger of electrical problems and rain and we just can't have the kids

on stage with that kind of danger! So we begin to wonder, was it all for nothing?? Will the rain stop in time?? Just "roll... with the punches". In time, we find out that Larry and Sondra are the "King and Queen" of "Rolling with the Punches", for they decide to dismantle all the sound equipment and bring it inside to the big room. With a delay of about an hour, the Kids show, as well as the rest of the days shows, will continue.

"O.K. everybody listen up," Frank says, "You all have worked very hard and we have a good show here. We all need to be very professional. When we go in, you will need to sit quietly, no whispering, no fiddling around, no scratching in the wrong places. No picking your noses, no making weird noises. This is a special show for a special man, so let's go out and give it to him"

This show has a special meaning to it. This show comes with sadness. For a very beloved bluegrass man, Ted Irwin, has died suddenly just a month earlier. He was a gifted musician and kindhearted man who just loved Bluegrass Music. At performance time, Larry and Sondra would

Continued on B-2

Kids on Bluegrass at Plymouth

Continued from B-1
tell about when they were planning to start this festival again, Ted came to them and said "Whatever you do, always make room for the Kids on Bluegrass program to continue". And so they did. After his death, his generous wife Ida asked that in lieu of flowers, donations were to be made to the Frank Solivan Kids on Bluegrass program. A special fund was set up for this and it is Ida's hope that the CBA will keep this fund open far into the future so that many kids can benefit from it.

And so it was that this show was dedicated to Ted Irwin and his wife Ida Gaglio. And on the Kids on Bluegrass tee shirts, there was a banjo. Inside that banjo was a loving dedication to Ted Irwin.

Larry and Sondra were not finished however, for they then spoke about Frank Solivan and what he does for the Kids On Stage/Bluegrass program and how through this program and programs like it and through these kids, this precious music will be preserved throughout time. They then presented Frank with a beautiful shirt that says "2nd Annual Bluegrass in the Foothills, Kids on Stage, Director-Frank Solivan."

Frank then presented his Kids on Bluegrass and the music began. Because of the earlier problems of finding something for everyone,

this show would showcase a few instead of many, but it would prove to be one of the most entertaining Kids shows yet!

Scott Gates-mandolin, Marty Varner-guitar and Katie Nakamura-fiddle, with Julian Conn on bass started the show. Scott is just incredible on his mandolin. When I watch how fast his fingers move over that mandolin (age 12) I know there's not a lot of hope for me (age 56)!!! (O.K., a little). Scott just seems to have what it takes to be a leader, and he has such stage presence. Katie, (9), has been playing fiddle for 5 years. She is the 2002-2003 8 & under California State Old Time Fiddling Champion. Katie is a veteran of solo contests and this was her first experience with working in a group like the Kids on Stage. I would watch her go from consummate professional to just a "Kid on Stage". A beautiful thing.

And then there's Marty Varner! He's now playing a full size guitar. He's now not only playing chords but also he's also picking it out and fast! And he's singing yodelin' songs. As he sings these, he holds those notes soooooo long you can just feel everybody in the audience holding their breath along with him. There's something else about Marty this time. I think he's growing up. In practice, I watch him interact with Scott



Aimee, Ethan and Paige Anderson play and sing with Julian Conn (on bass) and Scott Gates (partially obscured in far right).
Photo by Bob Calkins

and others. He's no longer jumping in place, hollering out, giving directions to Frank, (well, not as much). Now, he seems to be working as a team more, he's listening to Scott as Scott gives him some thoughts as to how to work as a team. It almost seems as though Scott is a mentor to Marty. That seems to be one of the little miracles that happen when these kids work together. They learn from each other. They listen to each other. They teach each other.

When these three start to play together, there develops a personality that just vibrates with electricity. They are so comfortable on stage now, that they start to play with each other, Scott holding up two fingers behind Marty's head, Marty doing it to Scott, neither missing a beat. Katie playing close to the mic, Marty, not wanting to be left out, crowding in and Scott crowding in on top, all competing for "who can get the closest to the mic" all of them laughing and playing with a frenzy! Marty sings his songs, and always through these songs this playfulness continues. During one song, Marty's singing and all the while keeping an eye on Scott as if to say "I know something's coming" and at one point, he looks at Scott, right in the middle of a phrase and says, "I'm watchin' you, Scott!" NEVER missing a beat. Right on to the next phrase! Now this is Show Biz! And this is our Kids on Stage!

At the end of the show, before the encore, Frank comes over to me and says to hold the kids back a minute, I can't quite hear why, so he says "just follow my lead" O.K. Another "Roll with the Punches". He walks over to Scott Gates and tells him to play something for the

audience. So Scott goes to the mic, and with no plan or rehearsal, just picks out a tune and rips it out. Just "rolling with the Punches" one more time.

There was something magical about this performance, and I had to wonder if it had something to do with Teddy Irwin sitting up there in those big black clouds, with all his new heavenly Bluegrass buddies. After all, the applause was "thunderous"!

That weekend, I thought many times about Ted Irwin, his wife Ida, Frank Solivan, and so many others that are trying to keep the Kids programs going. I realized that it wasn't just these wonderful people that were responsible for the Kids program. It was also the parents, grandparents, and friends that give this gift. And also the California Bluegrass Association, and people like Larry and Sondra, and Fred and Melinda Stanley and every other association that gives these kids a place to perform. Suzanne Denison once told me that there are quite a number of Kids programs in the Eastern Bluegrass programs, that are a result of those people having seen Frank Solivan's "Kids on Bluegrass" right here in Grass Valley.

During the weekend, we saw blue skies, cloudy skies, BLACK skies, and thundering, wet skies. But everyone "rolled with the punches". We packed up in the throes of a rainstorm and as we rolled out I was lost so deeply in thought. It's not easy for me to turn things off. I replayed the whole weekend over and over. And my thoughts kept returning to Frank Solivan and what he gives to these kids, to Ted Irwin and his love for

Kids on Stage, to his wife Ida, for her generosity, and to all the others that makes Kids on Stage a reality.

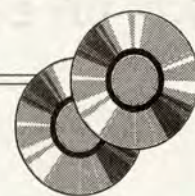
As we were driving down highway 5, I looked to the East and the whole sky was a deep gray-black storm. Painted across this huge canvas was a beautiful vivid rainbow. We listened to the thunder and I wondered, "Is that you Ted?? Is that you up there, with your new Heavenly pickin' buddies playing that beautiful Bluegrass music?? Are you up there, Ted, trying to tell us that even when it rains and thunders and lightening strikes, that there are rainbows to show us there's still beauty waiting for us?" As we continued on, we came to an incredible double rainbow. Now I know you're there, Ted, you and all your new bluegrass friends!! You're all sittin' up there on those bluegrass rainbows looking down, watchin', and hootin' and hollerin' in thunderous applause for your KIDS ON BLUEGRASS.

To the west, the clouds were parting, the blue sky was peeping through the clouds giving the landscape a golden heavenly glow, and as I watched this breathtaking scene, I knew that there would always be hardships and sadness and these would always be followed by rainbows of happiness with people we love sitting high upon them giving us the courage to keep passing on those things that we so dearly love to those that we love so dearly.



Katie Nakamura, Scott Gates and Marty Varner gather 'round the mic during the Kids on Bluegrass performance in Plymouth.
Photo by Bob Calkins

RECORDING REVIEWS



Continued on B-4

Darkness on the Delta Kenny Baker and Bobby Hicks

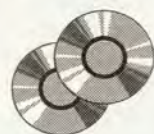
County Records
CO-CD-2733
PO Box 7405
Charlottesville, VA 22906
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Song list: *Roanoke, Darkness on the Delta, McHattie's Waltz, Louisville Breakdown, Faded Love, Tallahassee, Westfalia Waltz, Farewell Blues, Chuck A Luck, Silver Bells, Panhandle Country.*

By Brenda Hough

Bobby Hicks and Kenny Baker are two of the most expressive fiddlers of all time, and this recording made in 1980 captures them at the peak of their prowess. The twin fiddles are like two finely trained harmony singers and they weave tone and emotion into their instrumental renditions of some classic songs.

Kenny Baker was part of Bill Monroe's band for many years, so it is not surprising that several of the songs are from the bluegrass master. The album begins with Bill Monroe's spirited "Roanoke" and ends with another of his tunes, "Panhandle Country." "Tallahassee" is a fast-paced Monroe song and no doubt the fiddle hairs are flying as both fiddlers push the bows. "Darkness on the Delta" and "Faded Love" are in the Texas Swing tradition and the wonderful drawn-out notes on the fiddle really show the mastery of these fiddlers. Joining Kenny and Bobby are an outstanding group of musicians. Allen Shelton plays banjo, Lary Sledge and Buck White take turns on mandolin, Benny Williams is on guitar and Roy Husky Jr. plays bass. This is a great album for fiddle fans everywhere!



Send The Angels Dale Ann Bradley

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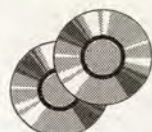
Song list: *Send The Angels Down, Mary Rocked The Rock, Long Lonesome Road, Man Cannot Live on Bread Alone, Crosses and Stones, Daddy Did His Best, Walking in the Spirit, The Master's Hand, It Was His Love, Nothing Can Hold Me Here, The Master's Plan.*

By Brenda Hough

Dale Ann Bradley has been nominated for the IBMA Female Vocalist of the Year and this album certainly demonstrates why

her southern sweet and strong voice is a favorite of bluegrass and gospel fans everywhere. This gospel album is Dale Ann's fourth release and the sound gets better with each new collection. Dale Ann's band members (Vicki Simmons on bass, Michael Cleveland on fiddle, Jesse Brock on mandolin and Tom Adams on banjo) are joined by some of the top bluegrass performers of today: Dan Tyminski, Wyatt Rice and Steve Gulley on guitar, Rob Ickes on dobro, Adam Steffey on mandolin and Jason Moore on bass.

The songs have a fresh, contemporary sound from songwriters like Dolly Parton and David Marshall and have supporting harmonies from Alison Kraus, Steve Gulley, Ben Issacs and Jeff Parker. Particularly striking is Ben Issacs' bass harmony on *Walking in the Spirit* and the trio singing of Dale Ann, Alison and Vicki Simmons on Dolly Parton's *The Master's Hand*. *Mary Rocked The Rock* is a joyous celebration and the title cut, *Send The Angels Down* is propelled by Tom Adams' spirited banjo playing. Rob Ickes adds a moody dobro to *Man Cannot Live By Bread Alone*, a tale of a man who sought earthly goals which contrasts nicely with *Daddy Did His Best* who lived for heavenly rewards. Dale defines heartfelt and soulful in every song she does; her voice wraps itself around the depths of a song and pulls the listener into a world of deeper meaning and faith.



Melonie Cannon

Skaggs Family Records
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Hendersonville, TN 37077
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Song list: *Nothing to Lose, Tennessee Roads, I Feel You Everywhere, What Took You So Long?, Westbound Trains, Sweeter Than Sugarcane, Whiskey Lullaby, Separate Ways, I'll Be Back, Nobody Hops a Train Anymore.*

By Brenda Hough

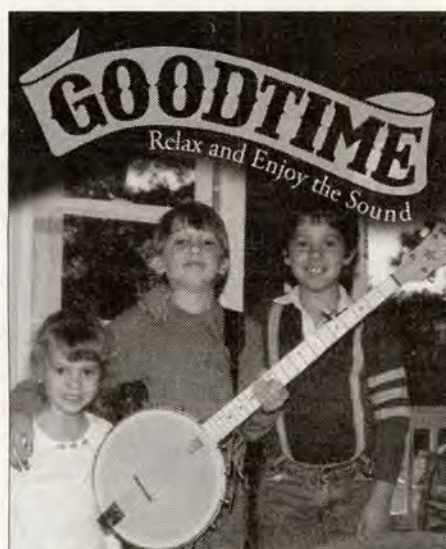
Melonie Cannon's debut CD has lots of folks in

Nashville excited. Her expressive alto voice has the edge of experience and gives credence to songs of love and life from some of the top country and bluegrass songwriters.

Melonie's father, Buddy Cannon, is one of country music's top producers and songwriters and the award-winning singer Ronnie Bowman is the album's producer. The songs include Kim Fox's "Nothing to Lose" with its tale of losing love and "Tennessee Road" with its triumphant return to home and hearth. Ronnie Bowman's "I Feel You Everywhere" has a soft, rocking country beat with Rob Ickes adding an expressive dobro and Tom Rody on percussion.

There are also two train songs with great harmony vocals from Dan Tyminski and Ronnie Bowman. "Westbound Trains" has some great instrumental leads with Jeff White on guitar, Stuart Duncan on fiddle and David Talbot on banjo. "I'll Be Back," written by Ronnie Bowman and Melanie's dad and sister is a wonderful parable of a son leaving home to seek greater goals but ends up on the hill of Calvary with the weight of the world on his shoulders. Randy Kohrs plays the dobro on this and several other songs and Wyatt Rice does the guitar honors. Another emotion-packed song is "Whiskey Lullaby" with two lovers finding solace in the bottle while grieving for the loss of their love.

But first and foremost is Melonie's voice. She wraps her voice around the lyrics and makes



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RECORDING REVIEWS

Continued from B-3 Songs We Play and Sing At Our House Darryl Cornell/Dallas Cornell

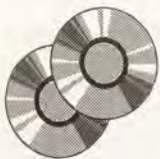
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Song list: *Red Wing, Take This Hammer, Places in the World, Grandfather's Clock, Ain't We Crazy, I Am a Pilgrim, The Master's Call, Turkey in the Straw/Fifty States, Ghost Riders in the Sky, Will The Circle Be Unbroken, Sinking of the Reuben James, Talkin' Dust Bowl, Do Re Mi, Little Maxie, Glass Door.*

By Brenda Hough

While not a bluegrass duo, Darryl and Dallas Cornell are a father-and-son team with an engaging set of songs accompanied by guitar and drums. Darryl is a member of the Courthouse Ramblers and his guitar leads and vocals are one of the focal points of this coast side bluegrass band. Most of the songs are folk standards and Darryl's folksy voice is perfectly embellished with his rhythmic/melodic guitar playing. There are hints of jazz and variations of melody that elevate this collection from campfire jam status.

Places in the World and *Turkey in the Straw/The Fifty States* are fun songs for children to learn and Darryl does a fine job of fast-talking through a long list of tongue twisters. Included are also three Woody Guthrie songs, and bluegrass jam standards *Red Wing* and *I Am a Pilgrim*. Marty Robbins' *The Master's Call* is not often recorded but it's a powerful song of redemption. *Little Maxie* and *Glass Door* are two instrumentals written by Darryl with an upbeat drum and guitar. Venture through the Cornells' stained glass door and set yourself down in the living room for a comfortable evening of fine music.



Meant to Be Fragment

Velvet Music (made in Slovakia)
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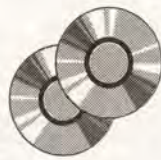
Song list: *If You Break My Heart, Last Goodbye Today, Glogo & Gligo, Home in the Mountains, The Way That Love Was Meant To Be, I Think I'll Leave, Angel Band, Black Mountain Rag, Too Far From the Mountains, Gonna Paint The Town, Some Morning Soon.*

By Brenda Hough

The Fragment band was founded in 1983 in Bratislava in the Slovak Republic, and won first prize in the 2004 European Bluegrass Band Championship. During their last tour to the United States, they have wowed fans all over the United States and at the IBMA Fan Fest festival. With many accolades coming their way, it won't be long until the band becomes the most famous import from the Slovak Republic.

The musicians are first-rate and are prizewinners on banjo and dobro in the Slovak republic. Henrich Novak has been with the group since it's beginning and his smooth dobro work works seamlessly with the songs. Milan Marek sings the harmony vocals and adds majestic mandolin fills and licks on all the songs. Banjo player Richard Cifersky has a sparkling style with a bounce and drive that perfectly fronts the band's sound. With guitarist Tomas Jurena, Richard and Milan punch out a high-powered "Black Mountain Rag" that any band would be proud of. Jana Dolakova is the heart and soul of this band. Her bass playing anchors the rhythm and her voice (which many liken to Alison Kraus) has the magical combination of wistfulness and conviction that carry meaning to any song she sings. Her rendition of Stephen Mougin's "The Way That Love Was Meant To Be," and Becky Buller's "If You Break My Heart" are flawless.

The band's vocal harmonies blend beautifully on the traditional "Angel Band" and "Gonna Paint The Town" and demonstrate that they can play the "ancient tones" as well as more modern bluegrass offerings. Excellent sound and well worth seeking out on their upcoming tour of the United States.



The Bluegrass Sessions Janie Fricke The Bluegrass Sessions Lynn Anderson

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By Brenda Hough

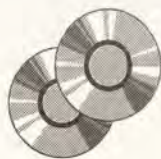
Both of these albums feature favorite songs from Janie and Lynn with instrumental backup from some of the top bluegrass instrumentalists in the recording industry. David Talbot plays a fast-paced and rhythmic banjo, Randy Kohrs plays an expressive dobro, Luke Bulla and Andy Leftwich play

fiddle, Johnny Hiland plays acoustic guitar and Mark Fain plays bass.

Both albums have an enjoyable selection of songs and depending on a listener's personal favorites, either one would be an excellent choice. This reviewer's personal favorites are Lynn's "Rocky Top" and "Under the Boardwalk" and Janie's "Faithless Love" and "She's Single Again."

Lynn Anderson song list: What A Man My Man Is, Rocky Top, How Can I Unlove You, Rose Garden, Paradise, That's A No No, Under the Boardwalk, Ride Ride Ride, If I Kiss You, Top of the World, Big Girls Don't Cry, The Worst Is Yet To Come, Cry.

Janie Fricke song list: You Don't Know Love, Goodbye Broken Heart, Do Me With Love, Faithless Love, He's A Heartache, Please Help Me I'm Falling, She's Single Again, I'll Need Someone to Hold Me, Down to My Last Broken Heart, Tell Me A Lie, It Ain't Easy Bein' Easy, Don't Worry Bout Me Baby, Ring of Fire.



Draw Closer Ginny Hawker and Tracy Schwarz

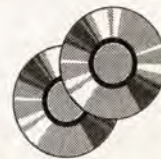
Rounder Records
One Camp Street
Cambridge, MA 02140
©2004
www.rounder.com

Song list: *Katie Dear, Those Brown Eyes, Soldier's Farewell, Poor Drunkard's Dream, Little Willie, My Closest Neighbor, Climbing Up The Golden Stairs, The Dying Ranger, Love Will Roll The Clouds Away, Salem's Bright King, Poor Orphan Child, Lonesome For You, Darling, Please Baby.*

By Brenda Hough

Ginny Hawker and Tracy Schwarz have deep roots in the old-time country tradition and this album is full of authentic sounds and soul from the heart of the mountains. The recording was done in an old cabin with hand-sawn logs with the pure sound of voices and mandolin and guitar. The songs are full of the sorrow of love with the traditional "Katie Dear" and "Poor Willie" in the old modal mood. There's death of a soldier in the battlefield and the mournful drunkard on the street. Tracy's guitar provides a spare rhythm track that brings more focus to the emotion of the words. Ron Stewart adds an expressive fiddle and magical mandolin to the songs and Tracy's son Peter anchors the rhythm on bass. "Climbing Up The Golden Stairs" and "Love Will Roll The Clouds Away" have the jubilant gospel sound while "Lonesome" has a tone that defines the word perfectly. Ginny

and Tracy invite the listener into a world of the past filled with a reality that is seldom seen in the modern world. Join them on their journey.



Beauty Fades Hit and Run Bluegrass

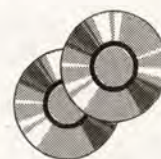
www.hitandrunchbluegrass.com
©2004

Song list: *Beauty Fades, Trouble and Pain, Lonely Comin' Down, Coach's Stomp, The Whole World Round, Cold Iron Door, Old Old House, Silver & Gold, Goin' Back to Georgia, Killing the Blues, Get Outta Town, How I Curse That Man.*

By Brenda Hough

Hit and Run Bluegrass is a fast-rising star in the bluegrass world. Their band contest wins at both the Rockygrass and Telluride festivals were just the beginning of their accomplishments. This first album shows their high-quality vocals and contemporary instrumentation along with a healthy dose of magic that makes this a band to be reckoned with.

The band features the fine vocals of Rebecca Hoggan and she can nail a high lonesome sound full of depth and meaning. Her version of Mitch Jayne's *The Whole World Round* and *Lonely Comin' Down* are showstoppers. Rebecca also has talents as a flatpick guitar player and her leads are liberally sprinkled throughout the songs. Bassist Erin Coats provides the basement rhythm and has a smoky version of the George Jones favorite, *This Old House*. The powerful harmonies these two women produce are an important part of the band's sound. Mandolinist John Frazier also writes songs and his three contributions on the album are new twists on the old bluegrass themes of love, home and jail. Aaron Youngblood's banjo is sprightly and provides a strong pulse, while Todd Livingston's dobro work is an expressive voice, echoing the melody line of the songs. With strong vocals and back up instrumentation, Hit and Run has scored a home run to success!



Same Old Me Donna Hughes (2003)

Running Dog Records
225 Kennedy Farm Rd.
Trinity, NC 27370
(336) 472-6363
www.DonnaHughes.com
DonnaHughesBand@aol.com
RDRMusicLabel@aol.com

Song List: *Where Are You Darlin', Never Gonna Change, Almost Home, Little Bluebird, Same Old Me, Haunted, Wishes, Selfish Heart, What I'm Looking For, A Dream, I'll Remember You, With You, Lonesome Highway, Chrystal's Song, Scattered To The Wind, Hold On, Memories & Dreams, Lost, I Can't Win For Losin', My Poor Old Heart, When Love Comes Back Again*

Personnel: Scott Vestal—banjo; Joey Cox—banjo; Clay Jones—guitar; Kevin Richardson—guitar, harmony vocals; Zak McLamb—bass; Greg Luck—fiddle, harmony vocals; Ashby Frank—mandolin; Adam Steffey—mandolin; Alan Perdue—mandolin; Gena Britt-Tew—harmony vocals; Donna Hughes—lead vocals, piano. All songs written by Donna Hughes.

By Carolyn Faubel

This talented singer-songwriter hails from North Carolina, and it shows in her wonderful bluegrass-style voice.

When I first examined this CD, I wasn't sure what style of music it was going to be. The front cover, with a montage of pictures from the life of Donna Hughes and subtitled "All songs written by Donna Hughes," offered no clues. The back was more helpful, boasting glowing recommendations by *Bluegrass Now* magazine's Cary Allen Fields and Tony Rice. Opening the insert, I found the familiar array of bluegrass instruments and their musicians prominently given credit. Yes indeed, this is bluegrass and very nicely done.

The musical contribution is superb. Scott Vestal's jazzy banjo provides a pleasing counterpoint to Donna's smooth, rich voice. Greg Luck plays an evocative fiddle, weaving nostalgia and beauty between the words. It surprised me how well the piano fit in with those songs Donna chose to play it with. It flowed along like the guitar on those slower and more thoughtful tunes.

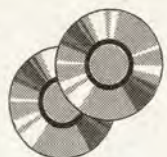
The songs on this CD reflect themes of life; lost love, growing up and experiencing change, expressing who we really are, and maintaining an optimism in love. One song that I found affecting was "Lost," a picture of a down-on-his-luck panhandler and the singer's ambivalent feelings about helping

RECORDING REVIEWS

the spicy licks while the rhythm foundation is carefully placed by Drew's bass and John's rhythm guitar.

Instrumentally the sound is tight, and well blended with surprising bass leads from Drew. *Sparkling Brown Eyes* has tight, developed harmony vocals with some wonderful high tenor vibratos. Their cover of the Monroe Brothers' *Some Glad Day* has great call-and-response harmonies and some great instrumental leads on guitar, banjo, fiddle and mandolin. But as well as the band performs traditional songs, their original tunes have a fresh sound but are still deeply connected to the themes of bluegrass. *Lee and Paige*, by Ted Pitney, is a tale of sacrificial love with two lovers who die together in the path of a speeding train. *Drifting Away*, also from Ted, is a love song/gospel song that seeks an anchor for life but unlike other gospel songs, there is no answer. Ted's other songs have echoes of bluegrass themes of lost love, disappointed love combined with innovative lyrical hooks: "rolling and tumbling all night blues." Reid's originals also have the traditional feel and his *Goodbye So Long* is a bluegrass Eleanor Rigby.

It's hard to believe that this is essentially a debut album — the group sound is tight, focused and arranged to perfection — look out, this band is going to be winner in the race for new group of the year!



A School of Bluegrass Doyle Lawson and Quicksilver

Crossroads
Arden, NC
800-966-7664
www.crossroadsmusic.com
©2004

By Brenda Hough

Doyle Lawson has been the guiding light of his own bluegrass band for 25 years and this collection of songs features all 13 of his band configurations over the years. The songs were not previously released on other recordings and are part of live performances or rehearsals. As a whole, it's a fascinating look at the overall sound of the band and the subtle differences that certain singers and instruments can make to the overall presentation.

Many of the singers went on to be members of Ill Tyme Out, Carolina and Mountain Heart. With over 50 songs, it certainly could be called "Bluegrass 101" or harmony singing for the rest of us. There are classic bluegrass songs from Bill Monroe and Jimmy Martin, arrangements of traditional tunes and some high-powered instrumentals. Fans of Doyle Lawson will find this a marvelous glimpse into his bands over the years and everyone will certainly have a favorite to find and treasure.

Here are some of the band configurations and songs:

•Doyle Lawson, Terry Baucom, Jimmy Haley, Lou Reid: *Mississippi Queen, Come on Over, Just A Little Talk With Jesus, Prince of My Peace, Little Community Church, Train 45, On The Sea of Life.*

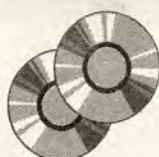
•Doyle Lawson, Terry Baucom, Jimmy Haley, Randy Graham: *Carolina in the Pines, Jezebel, You'll Never Be The Same, I'll Take The Blame, Sally Goodin.*

•Doyle Lawson, Russell Moore, Scott Vestal, Curtis Vestal: *Every Time I Feel The Spirit, Leather Britches, Come Back To Me In My Dreams, My Walking Shoes, Til The End, Stormy Waters.*

•Doyle Lawson, Russell Moore, Scott Vestal, Ray Deaton: *Up on the Blue Ridge, I Know The Way To You By Heart, Ezekiel Saw The Wheel, The Northern Lights, Polka on the Banjo, If You See My Savior, Little Black Moustache.*

•Doyle, Jim Mills, Russell Moore, Ray Deaton, Mike Hartgrove: *Florida Blues, Sweetheart You Done Me Wrong, Move to the Top of the Mountain, North Carolina Breakdown, Little Mountain Church Home.*

Other songs feature current members of Mountain Heart (Steve Gulley, Barry Abernathy): *Your Crazy Heart, Rock of Ages, and Heartbreak Insurance.* The members may switch through the years, but the wonderful harmony and fine instrumentation remain focused and assured. Great choice for bluegrass fans of Doyle Lawson!



Lonesome Skynyrd Time Larry Cordle and Lonesome Standard Time

CMH Records
PO Box 39439

Los Angeles, CA 90039
©2004
www.cmhrecords.com

Song list: *Call Me The Breeze, Sweet Home Alabama, Things Going On, Southern by the Grace of God, Tuesday's Gone, I Know A Little, Ballad of Churtis Loew, Gimme Three Steps, The House at the End of the Road, Saturday Night Special, Freebird.*

By Brenda Hough

CMH Records has issued many tributes to rock bands or singers by doing their songs bluegrass style, but this is the first release featuring Lonesome Standard Time doing songs devoted to one group.

Purists may scoff at a bluegrass

band doing Southern fried rock, but the album is lively with hot picking on guitar, mandolin and dobro and the vocals with Larry in control are top-notch country. *Sweet Home Alabama* is one of Lynyrd Skynyrd's top hits and the guitar riffs from Boogie Beach match the originals with fill in riffs on mandolin, banjo and dobro from Andy Leftwitch. David Talbot and Kim Gardner. Back up vocals on this cut are by Carol Chase and Kim Morrison who sang with the original band.

Call Me The Breeze has the hard-driving sound with dobro in the lead.

Continued on B-6

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Send your donations, payable to the California Bluegrass Association (CBA) along with a self-addressed, stamped envelope to: Tickets, 3980 Monika Ct., Sebastopol, CA 95472.

Drawings to be held during the 5th Annual CBA President's Day Bluegrass Festival Feb. 19, 2005 in Sebastopol, CA.

Need not be present to win.

THE CALIFORNIA BLUEGRASS HERITAGE FUND

To more effectively meet its mission — the furtherance of bluegrass, old-time, and gospel music in California—the CBA has established a special fund. Per the terms of the fund, monies held in the California Bluegrass Heritage Fund will be used exclusively for activities and projects which directly address the long-term achievement of our organization's mission. (The policy governing the fund would only allow monies to be used for operational expenses in case of an emergency, and then only with a two-thirds vote of the entire board of directors.)

Projects and activities supported by the fund could include:

- a scholarship fund
- a music in the schools program
- creation of a California Bluegrass Hall of Fame
- acquisition of a permanent home for the CBA
- establishment of a CBA music, photograph and manuscript archive

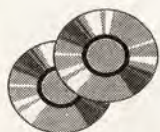
The California Bluegrass Heritage Fund offers members of the CBA the chance to take tangible action in promoting and preserving the music that we love and that is so much a part of all our lives. Donors are reminded that contributions are fully tax deductible.

Make checks payable to the California Bluegrass Association (CBA) with a notation on check "Bluegrass Heritage Fund" and mail to: CBA Treasurer, Darrell Johnston, 13961 Lake Drive, Jamestown, CA 95327.

RECORDING REVIEWS

Continued from B-5
Larry and Larry Shell wrote *South-ern by the Grace of God* in tribute to the band and include many refer-ences to their hit songs. *Tuesday's Gone* has that bluesy feel with the classic lyric—"Tuesday's gone with the wind, my baby's gone with the wind." *I Know A Little* has an acoustic jam introduction with Andy's mandolin trading riffs with guitar, banjo and dobro.

This album rocks, you go guys! (Oops, this is bluegrass? Rock and roll on banjo and mandolin?) Fun anyway!



Live at Mechanics Hall Bill Monroe and the Blue Grass Boys

Acoustic Disc
PO Box 4148
San Rafael, CA 94913
©2004
www.acousticdisc.com

Song list: *Watermelon Hangin' on the Vine, Panhandle Country, Dark Hollow, On and On, Devil's Dream, Love's Gonna Live Here, Dreaming of a Little Cabin, Muleskinner Blues, Footprints in the Snow, Blue Moon of Kentucky, Rawhide, John Henry, I Saw The Light, Waiting for Bea, What Would You Give In Exchange?, Uncle Pen, Blue Ridge Mountain Blues, Y'All Come.*

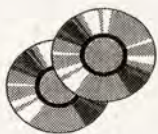
By Brenda Hough

Before there was Dawg music, there was David Grisman, master recorder. David was part of the East coast folk revival scene and along with Ralph Rinzler, was present to record this outstanding Bill Monroe and the Bluegrass Boys at the Mechanics Hall concert in 1963. Bill was on the verge of being discovered by the folk revival sweep of the sixties and this band configuration including Brad Keith on banjo and Del McCoury on guitar was never featured on an LP before this concert recording. It's Bill Monroe at his best, with a marvelous innovative mandolin and a voice poised on the edge of high lonesome.

While Del and Brad (Bill) Keith went on to fame with other groups, the recording also features some musicians that played with Bill for many years. Bessie Lee was the bass player and traveled with Bill from 1955 to 1964. Joe Stuart played fiddle at the concert but also played guitar or banjo at other times. Bill's daughter, Melissa, sang several songs at the concert including Buck Owens' "Love's Gonna Live Here" and "Dreaming of a Little Cabin."

Several classic Monroe songs are featured: "Muleskinner Blues," "Footprints in the Snow," "Blue Moon of Kentucky" and "Raw-

hide." All are played with great energy and the solos on banjo and mandolin and the punctuated guitar runs are great examples of ensemble playing. There are several vocal trios with Bill singing tenor, Del on lead and Brad adding baritone. The album is a rare treat for fans of Bill Monroe and Del McCoury to hear them together in the band that started bluegrass.



Two Roads To Travel Jeff Parker

Lonesome Day Records
143 Deaton Road
Booneville, KY 41314
www.lonesomeday.com
©2004

Song list: *Two Roads to Travel, Higher Ground Awaiting, Meet You in Heaven Someday, Church by the Side of the Road, The Last Move For Me, When Day Is Done, Our Savior's Blessed Blood, Going Up, I won't Forget The Day, When The Roll Is Called Up Yonder, I Steal Away and Pray, Still Driving Nails in the Hands of the Savior, Anywhere Is Home, Jesus Found Me.*

By Brenda Hough

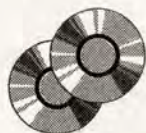
Jeff Parker has had a long career in bluegrass starting with his family band Sounds of Gospel and continuing with work on the Renfro Valley Barn Dance and the band Wilderness Trail. Jeff now is the mandolin player and singer for the Lonesome River Band, and after listening to this solo album, it is easy to see why he was chosen to be included in one of bluegrass music's top bands.

The backup band and singers includes many other bluegrass stars: Tim Stafford on guitar, Ron Stewart on fiddle, banjo and vocals, Randy Kohrs on dobro, Wayne Fields on banjo, Harold Nixon on bass and harmony vocals from Russell Moore and Steve Gulley.

The title cut, *Two Roads to Travel*, showcases Jeff's warm baritone and *Meet You in Heaven* is a song from Tim Stafford with harmony vocals by Russell Moore and Ron Stewart. Of course any gospel album will have wonderful harmonies, but this collection has some well-executed instrumental breaks and an instrumental version of *When The Roll Is Called Up Yonder*. The powerful messages in each song are passionately delivered by Jeff. *When Day Is Done* and *Church By the Side of the Road* give tribute to the little southern churches where gospel singing flourishes. Jeff also includes *Going Up* from the Gosdin Brothers and *I Steal Away and Pray* from the

Louvin Brothers.

This is a great blending of traditional and new gospel songs, presented with quality vocals and instrumental backups and is sure to please gospel and Lonesome River Band fans alike.



You Were There For Me Peter Rowan and Tony Rice

Rounder Records
11661 0441-2
One Camp Street
Cambridge, MA 02140
©2004
www.rounder.com

Song list: *You Were There For Me, Tin Roof Shack, Shirt Off My Back, Miss Liberty, Cowboys and Indians, Ahmed the Beggar Boy, Angel Island, Ain't That Just Like You, Come Back to Old Santa Fe, Wild Mustang.*

By Brenda Hough

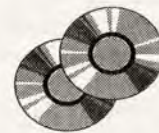
It's surprising that Peter Rowan and Tony Rice have never recorded an album together, but like other great duos in music, these two were meant to play together. They have a marvelous blending instrumentally and Peter Rowan's voice has never sounded more passionate or compelling than in this collection of ten new Rowan songs.

Peter Rowan has always been a follower of his own muse and the songs on the album criss-cross America and tell tales of searchers and lovers. Vignettes of lives past and present, near and far flow in and out of focus. The title track "You Were Meant for Me" is a lovely, heartfelt affirmation of love beautifully accented by the melodic counterpoint of Tony's guitar. The bouncy "Tin Roof Shack" has the bouncy, bluesy sound of a Mississippi summer with some additional mandola work from Billy Bright.

Rowan has a talent of crafting emotion-laden images in just a few words: "she glances at me from the auction block in chains" and "last night I was cleaning up old memories you left behind." Surely not the norm for bluegrass songs, but the mature musings of a very careful craftsman. "Cowboys and Indians" has the romping joy of childhood games with the instrumental background filled with melodic guitar riffs from Tony and rhythmic phrasing from Brynn Bright on bass. "Ahmed the Beggar Boy" is a classic anti-war song with the Armageddon of war through the eyes of a soldier and a child. "Angel Island" focuses on the sufferings of the paper brides and gold workers from China as they try to make a new life in a new country.

Of course, no Peter Rowan album would ignore the great

Southwest, and his "Come Back to Old Santa Fe" has wonderful images of old cantinas, tequila and the expressive Latin-flavored guitar of Tony Rice. The album ends with the "Wild Mustang," with its vibrato-tinged vocals and Tony's echoing guitar that matches the vocal's free spirit. This song is a great metaphor for the playing of these two virtuosos — let their voices and music always run free and they will take you to new heights of musical enjoyment!



Brand New Strings Ricky Skaggs and Kentucky Thunder

Skaggs Family Records
PO Box 2478
Hendersonville, TN 37077
©2004
www.skaggsfamilyrecords.com

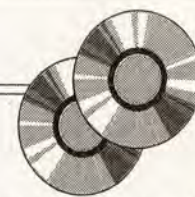
Song list: *Sally Jo, Sis Draper, I Corinthians, Enjoy the Ride, Lonesome and Dry As A Bone, Brand New Strings, Spread a Little Love Around, Appalachian Joy, If I Had It All Again To Do, Love Does It Every Time, Why Did I Wait So Long? My Father's Son, Monroe Dancin.*

By Brenda Hough

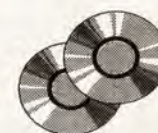
Ricky Skaggs has assembled a top-flight band with Kentucky Thunder and it's no surprise that the band has won many awards. This latest album shows that the magic is still as strong as ever as the band pumps out hard-driving and heartfelt songs from some of the top songwriters in the country.

"Sally Jo" was first done by Bill Monroe and the strong fiddle of Stuart Duncan joins the powerful guitars of Ricky and Cody Kilby. "Sis Draper" is a fine dance tune story of a traveling fiddler with echoes of "Arkansas Traveler." Ricky plays both guitar and mandolin on the album and is joined by the very talented crew of Stuart Duncan on fiddle, Mark Fain on bass, Andy Leftwich on mandolin, Jim Mills on banjo and Cody Kilby who plays both guitar and banjo. The band instrumental sound is tightly knit and powerful in "Appalachian Joy" and the lilting "Monroe Dancin."

"Brand New Strings" has some fine solo work from guest Johnny Hyland on guitar as the Johnny in the song has brand new strings and a new love. "Spread a Little Love Around" asks to change the world with "a kind word or tender touch" and is an inspirational call to do kindnesses for one another. Shawn Lane's "If I Had To Do It All Again" captures the pain of leaving the family and his



"Why Did I Wait So Long" was inspired by Lester Flatt. Molly Skaggs joins the group with clawhammer banjo instrumentals on the Skaggs song "My Father's Son" with its tribute to his coal mining family in Kentucky. If you like your bluegrass traditional, your songs heartfelt and true to life, and your instrumentals hard-driving, Ricky Skaggs and Kentucky Thunder have an album you are sure to enjoy.



Carrying On Ralph Stanley II

Rebel Records
PO Box 7405
Charlottesville, VA 22906
©2004
www.rebelrecords.com

Song list: *Ain't It Hard, Single Girl, You Will Never Be Mine, Arizona Line, Welcoming Tomb, Mountain Dew, Devil's Little Angel, I Am The Way I Am, Pretty Woman, Are You Proud of America, Carrying On, Map of God's Highway.*

By Brenda Hough

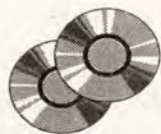
It's hard to be a legend, but harder yet is to be the son of a legend with the same name. Hank Williams Jr. had to live up to his father's name even when his father wasn't around, and Ralph Stanley II has the tradition of the Stanley Family to uphold. The Stanley family starting with Ralph and Carter, have been mainstays in bluegrass for over 50 years. Ralph II has literally grown up in the spotlight and is currently part of the Ralph Stanley and the Clinch Mountain Boys super band. "Two" is well aware of his position of standard-bearer of the Stanley tradition and his song, *Carrying On*, mentions his filling the "big shoes of the Stanleys."

Other songs on the album are from Ralph and Carter: *Map of God's Highway, Pretty Woman* and *Ain't It Hard*. Ralph II puts a country spin on the old tunes, but you can hear the strong roots of bluegrass and the Clinch Mountain Boys on backup: Steve Sparkman on banjo, John Rigsby on mandolin, James Alan Shelton on guitar, Tim Crouch on fiddle and David Smith on bass.

Are You Proud of America was written by Ralph Stanley and Two's version is a stirring patriotic call to Americans to "defend her and stand by her side." *Arizona Line* is a guitar-based tune that features James Alan Shelton and Ralph trading guitar leads. *I Am The Way I Am* and *You Will Never Be Mine* were written by Ralph Two and have the classic "looking for love" country themes. His earlier solo album was nominated for

RECORDING REVIEWS

a GRAMMY and this release will no doubt earn accolades for Two too.



The Thief

The David Thom Band
©2004
www.thedtb.com

Song list: *Stone Walls and Steel Bars, Rowan's Run, Ship of Fools, I Found A Way, Sarah Jane, Fire on the Mountain, When My Blue Moon Turns to Gold Again, The Thief, I Guess I'll Go On Dreaming, God Guide Our Leader's Hand, Blue and Lonesome, Lauren's Lullaby, Memories of Mother and Dad.*

By Brenda Hough

While David Thom may claim more fame as a member of David Grisman's Bluegrass Experience Band, it's on his home turf as the founder of the David Thom Band that we get to see some of his prowess as a writer and singer. With a craggy voice that rings bluegrass true, David sings of fools, thieves and the stone walls and

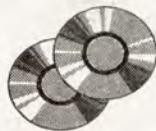
steel bars.

"Ship of Fools" is a classic Garcia-Hunter Grateful Dead song, but the rollicking banjo of Andy Shaw with Mike Tatar Jr.'s fiddle gives the song a wonderful bluegrass drive. The band blends voices in the classic "When My Blue Moon Turns to Gold Again" and the Flatt and Scruggs gospel "I Found A Way."

Jon Mask on mandolin and Joe Ash on bass round out the tight ensemble sound of the band. David's polished guitar leads are sprinkled throughout the songs, but he easily switches to mandolin on other songs. David's "Rowan's Run" and "Lauren's Lullaby" are instrumentals named after his two nieces and give the band a chance to push the metal to the floorboard and show some great picking. "Rowan's Run" has David Thom on mandolin joined by David Grisman and the two Davids punch out marvelous melodies on two of the Dawg's classic mandolins. Awesome!

Bay Area guitarist Jim Nunally joins the band for a rousing Bill Monroe song "Memories of Mother and Dad." Kathy Kallick's voice adds a special high harmony to an old Red Allen classic, "I Guess I'll Go on Dreaming," and David and

Kathy revive the Jimmy Martin classic "God Guide Our Leader's Hand" which has a strong message for these troubled times. High powered instrumentals, carefully crafted harmony vocals and a sound that echoes the traditional groove make this a band worth seeking out! (Major record labels - get these guys!)



Lonesome Highway

Josh Williams

Pinecastle Records
PO Box 456
Orlando, FL 32802
©2004
www.pinecastle.com

Song list: *Killer on the Loose, Ol' Brown Suitcase, You Love Me Today, Down Another Lonesome Highway, Legend of the Johnson Boys, Will You Meet Me Over There, Golden Pond Getaway, Don't Stop Now, Sweet Forgiveness, Mordecai, The Cave, Cold Virginia Rain.*

By Brenda Hough

Josh Williams is probably best known as a member of Rhonda Vincent & the Rage, but he has been spending most of his 23 years in music with stints in Greg Cahill's Special Consensus and his own band High Gear.

With a great gathering of fellow musicians including J.D. Crowe and Kristin Scott Benson on banjo, Ron Stewart of fiddle, Randy Kohrs on resonophonic guitar and Missy Raines on bass, Josh has a fine blend of instrumental backdrops for his vocals. His melodic guitar licks weave seamlessly with the driving sound of the banjo and bass and Randy's dobro trills nicely echo the vocals. The ensemble sound is flawless and it is a true testament to the skills of all the musicians that they sound as if they have been a band playing together for many years.

Josh Williams has a warm baritone that cuts straight to the heart of a song and he is joined by Don Rigsby and Dwight McCall on tenor vocals. *Don't Stop Now* is a classic country love song that Josh sings with a Charlie Waller feel and sound. *Legend of the Johnson Boys* is a Lester Flatt/Earl Scruggs tune done with traditional verve and close harmonies. *Will You Meet Me Over There* is a carefully blended gospel

song with the bass vocals done by Otis Dillon. *The Cave* is an eerie tale of a survivor of a bomb attack and is the most inventive song on the album. Each song has a message to the listener and there are no throwaway tributes to mountain cabins or lonesome pines.

Like any great work of art, nuances appear with each listening and this well-crafted album is a masterful mix of strong vocals and instrumentation that will stand the test of time.



Old Windows

Windy Ridge Bluegrass Band

Out West Productions
Redondo Beach, CA
©2004
http://members.cox.net/banjoguy/

Song list: *My Little Girl In Tennessee, Ashes of Love, Bury Me Beneath the Willow, Lonesome Pine, I Still Miss*

Continued on B-10

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Megan Lynch, Cabin Fever

"...it takes a musician to create a musician's website."

Bill Ferrero, Stringin' Along

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Photo: Stacey Gelkin

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CD case
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Charcoal or Blue / Embroidered



Quarter zip sweatshirt
Charcoal or Blue / Embroidered



Father's Day Festival 2003 T-shirt
White / Ladies scoop neck (not pictured)
A few left in various style, sizes and colors.



Frisbee
White on Teal



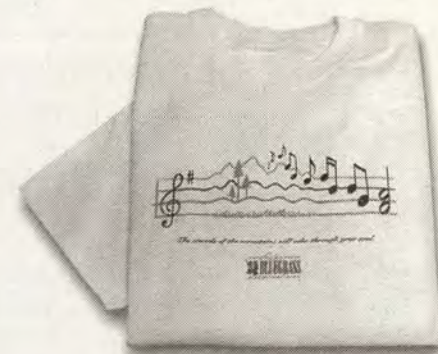
Double Pocket Tote Bag / Black and Royal Blue



Canvas Tote Bag / Natural and Blue
Full Color Logo



Happy T-shirt / Caption: "I picked California."
with small CBA logo. Red or White



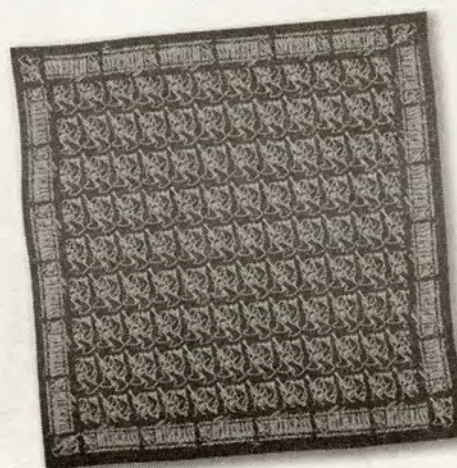
Mountain Music T-shirt /
Caption: "The sounds of the mountains
will echo through your soul." White.



The Jug / 64 ounce / White or Granite



Travel Mug / Stainless Steel



Bandanna / 22x22 / Black on Teal, or Teal on Natural



Tumbler / Translucent
Frosted White or Red / 32 oz.

heart on your sleeve, or your head, or your fridge, or... And, oh, doesn't little Benny need a birthday present?



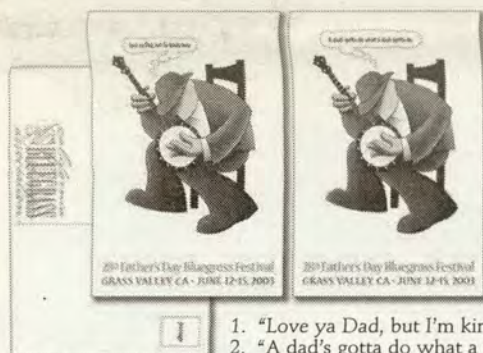
Limited Edition Poster of George Callaghan's oil pastel illustration for the CBA. Full color, frameable UV durable ink. 20x26.



Bumper Stickers / 9x3



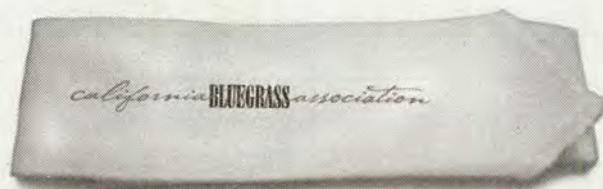
Poster / Father's Day Festival 2003
Full color lithograph / 11x17



Father's Day Postcards / 4x6



New CBA CD showcases
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Many 'Classic' items are still available.

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Poster / Artist Limited Edition	_____	\$18.00	_____
Poster / Father's Day Festival 2003	_____	\$1.00	_____
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Tote Bag / Canvas	_____	\$15.00	_____
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T-Shirt / Happy Face Banjo / Red, White	_____	\$12.00	_____
T-Shirt / Mountain Music / White	_____	\$12.00	_____
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S M L XL XXL	_____	\$85.00	_____
CBA Denim Jackets XXX or XXXX	_____	\$95.00	_____
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CBA Thermal Mug / 32-oz.	_____	\$7.00	_____
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Lapel Pin / 25 th annual	_____	\$3.00	_____
Sweatshirt / White / S XL XXL	_____	\$20.00	_____
Sweatshirt / Black, F. Green, Denim, Stonewashed Green (Most sizes)	_____	\$25.00	_____
T-Shirt / Black, F. Green, Ash, Natural (Most sizes)	_____	\$14.00	_____
T-Shirt / White / S M XXL XXXL	_____	\$10.00	_____
Miscellaneous			
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Supplemental Reading for Musicians

By Elena Corey

Mostly we'd rather be playing music than reading about music, but sometimes we can't be playing, so for those times, we can at least read about playing. So here are a few titles for musical reading—bon motiv perhaps?

1. **One Hundred Careers in the Music Business**, by Tanja L. Crouch.

This is a Barrow publication, with a copyright date of 2001, but new in distribution. Ms. Crouch lists the obvious jobs—producer, composer, manager, publicist, booking agent, recording engineer, etc.—but she also identifies many other jobs in the music field that might not occur to the average person. After each job listing, she provides an overview of what it entails, noting the skills involved. Next, she provides a category called "A Day in the Life" in which she talks about activities that are representative of that job. For most fields, she lists job search pointers and career tips with quotations from people in that field. Some of the quotations refer to 'best liked' and 'least liked' factors of the job. The business management primer seemed very practical and usable. Readers will also find the several appendices useful. For instance, one appendix provides a list of 4-year colleges that offer accredited undergraduate degrees in music. Another appen-

dix lists various directories and addresses of magazines relating to music. Finally, she lists other resources, such as videos, other books, music unions, performers' societies and music appreciation societies. Some of this contact information changes frequently, but it at least provides beginning direction. I personally liked the plentiful background biographical material and case studies of people in various music careers. E.g. Pam Brune, an entertainment lawyer, was interviewed. She told of growing up in Nashville, attending Vanderbilt University and wanting to be involved in the music business. She first got a job with the first American Bank, which handled legal matters for music row businesses. Gradually, she formed her own law practice, servicing contracts and accounts of musicians. I found this book to be lively and entertaining—a quick read.

2. **Another book discussing topics of interest to musicians is *Gigging—a practical guide for musicians*, by Patricia Shih**, of Allworth Press, N.Y., 2003. (For comparison purposes, see also *The Gigging Musician: how to get, play & keep the gig* by Billy Mitchell; S.F., CA, Backbeat Books, 2001.) Ms. Shih discusses such topics as building a career, preparing for gigs & tours; moving from

the garage to the spotlight, basic networking, skill improvement, caring for your instrument & your own health, professionalism, giving back to your culture, business savvy, marketing (including a sample press kit), stage set up, sharing the bill pointers, using media, etc. Much of the advice Ms. Shih gives is reminiscent of many 7-second news bites. The teaser implies a deeper treatment than the actual segment provides. Each of the categories mentioned are pertinent to building a musical career, but more than obvious deductions need to be considered. This book also includes appendices listing additional resources and these could be very useful to a person preparing for a performing career.

3. **A book that has been out over 10 years but is still useful is *Nancy Uscher's Your Own Way in Music***, of St. Martin's Press. It has been a career and resource guide offering ideas and mentioning fresh opportunities for musicians for a decade now. It is a basic sourcebook, but offers essay-style discussion. It focuses on such things as how to prepare for an audition, how to design a showcase, how to research and apply for music grants in the U.S., etc. Ms. Uscher includes a few sample interviews with people in non-traditional careers in the music business, e.g. music therapy, and

offers contact information for more information for a number of listings. She too, however, occasionally falls prey to supplying platitudes and generalizations where more explicit information could be useful. E.g. "Freelancing requires being flexible with roles, and having a unique gift for flexibility." Unfortunately, specific instruction regarding how to attain flexibility does not follow. She urges people at beginning rungs on the career ladder to be patient and continue improving their skills—which is worthwhile, but not what eager, ambitious people long to hear and no step-by-step instruction for developing patience or what to do while waiting is included. One of the potentially useful resources Ms. Uscher lists is the Association for Independent Music (AFIM), of Whitesburg, KY 41858, e-mail: info@afim.org with its web site of www.afim.org. Overall, despite being over ten years old, this book continues to be helpful to aspiring musicians—check it out.

4. **Finally—the last book just**



for fun: **The Musician's JokeBook** by N.J. Groce. There are plenty of groaners here and the frequent use of subtle and not so subtle puns adds to both the allure and the groaning. E.g. The subtitle is: Knowing the Score. There are obligatory banjo jokes, e.g. Q. *How is playing a banjo like throwing a javelin blindfolded?* A. You don't have to be very good at either to get people's attention.

Want another joke or two? OK—two more.

Q. *What's the difference between an Uzi submachine gun and an old-timey fiddle tune?* A. The gun only repeats 40 times.

Q. *What's the difference between an insurance policy and a traditional acoustic musician?* A. An insurance policy will eventually mature and earn income.

OK, 'nuff said. If you need a semi-intelligent patter while changing strings, this little book could help.

Happy reading to you.

RECORDING REVIEWS

Continued from B-7

Someone, I Saw The Light, Orphan Girl, Think of What You've Done, Are You Teasing Me, Jesus Savior Pilot Me.

By Brenda Hough

The Windy Ridge Band journeyed to the Good Old Fashioned Hollister festival last July and performed a great gospel set on Sunday morning. This new album features more of the band's popular songs and their enthusiastic delivery. The band members are Claire Wagner on banjo and mandolin, Tim Bryant on guitar, Cary Jones on bass and Frank Bayuk on resonator guitar. All four sing vocal leads and their harmony trios are particularly effective in "Lonesome Pine" and "Ashes of Love."

Cary has played in several bluegrass and country bands and he takes a fine lead vocal in "Lonesome Pine" and "Think of What You've Done." Tim has been part of gospel bands as well and is the lead singer on "I Saw The Light" and "Jesus, Savior, Pilot Me." Claire sings Gillian Welch's "Orphan Girl" with a wistfulness that can bring a tear to the eye. This is an engaging collection of songs for Windy Ridge fans new and old—be sure to look for them at a California festival near you!

Site Reviews of Touring Bands, Part II

The following sites were found using Google. This is just my opinion and I realize everything is relative, i.e. no bluegrass band out there has tons of money to pour into a site like a Fortune 500 Company. That said, some sites are better than others, but all have some good within the not so good...

The James King Band

www.thejameskingband.com/

I remember visiting this site a few years ago and it was not very good at all, so I am glad to see they have re-designed it from the ground up. It's a little boxy and dark but it has all the essentials that a band web site should have. Actually, it has too many pages. It has separate pages for "Booking" and "Sponsors" but if you visit these pages, they do not have enough information on them to justify their existence. For Bookings it just has a phone number and e-mail link, why not just throw that on the "About Us" page? The same goes for Sponsors. They do not even

list the sponsors, they just thank them namelessly, could have done that on the About Us page as well, or better yet, actually list the sponsors to give them credit where it's due. All of this stuff is sort of nitpicking, but there is one major flaw. The site is predominately Flash based. This means a computer needs to have the Flash plug-in loaded on their computer to view the site properly. Older computers do not have this (often because they can't support it, or sometimes because the owner hasn't taken the time to load it) and therefore most sites offer a choice between the HTML version and the Flash version. This site does not do this, and therefore leaves x-amount of viewers out there wondering why the site is broken. For all I know, though, the HTML version is under development as I write this and will be loaded tomorrow?

IIIRD Tyme Out

www.iiirdtymeout.com/

This site is the best one I have seen yet! It's bright and exciting but

still easy to read and navigate. The graphics are attractive and the content is professional. I would change only two things. One, I would adjust the schedule page so that it matches the rest of the pages. (It looks like they have their schedule in a table and it pushes the border out. This is an annoying task for a web designer but it is worth it to have all the pages match seamlessly. Two, I would like the photo gallery to be changed so that when a viewer clicks on a thumbnail image (smaller version of an image) it does not pop open a new window every time. This is not annoying if you are only interested in seeing one or two photos, but if you want to see many of them, that is a lot of windows to pop up. The gallery is well organized and the photos are processed well. One new thing I see here is that they have established a fan club that you can join for \$15 per year. I am curious how many members have joined and

whether or not this is an effective marketing tool. Haven't seen that anywhere else yet.

David Parmley and Continental Divide

www.davidparmleyandcontinentaldivide.com

Yellow text on a black background, pixilated images, inconsistent header images, dissolving page transitions, flashing animations, a dancing baby on the music catalog page? This is such an awesome band; professional, classy, cutting-edge. Yet their site does not communicate these characteristics, at least not to me. Check it out for yourself.

Dr. Ralph Stanley & His Clinch Mountain Boys

dralphstanley.com

This site features interesting images that have been processed to blend with the site's green background. I like it. The home page has about two too many animated

Continued on B-11

<NETNOTES>

Offering readers tips, advice and news from the World Wide Web as it relates to Bluegrass Music.

by Phil Cornish -- phil@cornstalkdesign.net

International Bluegrass Music Museum worth a trip to Owensboro, Kentucky

By Rob Shotwell

On the beautiful morning of Sunday, October 3rd, my wife Cecelia and I, and our good friend Craig Mozley enjoyed a two hour trip west across the southern edge of Indiana on Highway 64, headed for the International Bluegrass Music Museum. Rolling into Owensboro, Kentucky, we quickly located the Museum in the RiverPark Center, at 207 East Second Street. We had arrived the night before in Louisville, and considered today's visit to the IBMM as our requisite preparation for the week ahead as part of the CBA's Hospitality Team at the Galt House Hotel during IBMA's World of Bluegrass and Fan Fest.

We arrived in town just a little early (forgot about that time difference between Louisville and Owensboro). Downtown Owensboro is a little quiet on a Sunday afternoon, so we twiddled our thumbs on the riverfront waiting for the museum to open at 1:00 p.m. (another miscalculation; I thought it said 10:00 a.m.). We were met inside at the drop-down security gate by young Maggie Gray, daughter of IBMM's Executive Director Gabriella Gray. Maggie was most hospitable, and was thoughtful enough to raise the gate and invite us in about 30 minutes early (since we were loitering in the lobby anyway). We pretty much had the place to ourselves the whole time we were there, and we made the most of it. We explained to Maggie that we hailed from Grass Valley, California and were headed to Louisville for IBMA after our visit at the museum. She welcomed us and explained a little about the museum

and the exhibits that deserved our special attention, and then turned us loose.

Fortunately or unfortunately, depending on what instrument you favor, there to the left of the entrance under one of the exit signs was a large display of banjo jokes, called 'Banjokes', and even featured an old 'Peanuts' strip underneath, with Linus making commentary on how all babies should be issued banjos at birth (a sentiment I wholeheartedly endorse).

The first and one of the most fun exhibits is created at the side of an RV with its awning cover extended, and the pale statues of four erstwhile pickers (fiddle, guitar, banjo and mandolin) gathered together. It's called 'The Jam Session' and at once we noticed the empty lawn chair amongst them, obviously reserved for visitor's picture taking. Maggie went one better after finding out that both Craig and Cecelia are bass players, hauling out a stand-up bass so I could take their picture 'playing' bass for the statue pickers in front of the RV.

The first floor features a bluegrass festival-style 'screening room', replete with lawn chairs and ice chest set up in front of a movie screen. When I asked Maggie about the Vern Williams interview that J.D. Rhyne and Tom Tworek recorded recently, she explained that it premiered in August 2004 and remains in the rotation with about 10 other films played regularly in the screening area on the first floor of the museum. They plan on adding another eight films on bluegrass artists and/or subjects in the fall of 2004. On this day, a film on Ralph Stanley was playing continuously.

Around the corner, fittingly, is a large case display on "Big Mon" and another nearby display showcases actual clothing worn by Bill Monroe on stage, at home, and working on his farm. There are work gloves stuffed into the pocket of his overalls, and the caption informs us that the gloves haven't been touched since Monroe placed them in that pocket after a day's work on his farm years ago. The display also includes Monroe's little black date book, listing in its opened pages the scheduled bookings for him and the Blue Grass Boys.

Stepping out of the elevator on the second floor, we are impressed with the Bluegrass Walls of Time, a timeline of bluegrass which begins in February 1945, marking the first recording session by Bill Monroe and the Blue Grass Boys. Continuing on through the subsequent eras in bluegrass music, there are displays honoring and documenting several societal and musical cultures that influenced bluegrass, including that of the Scots-

Irish and early African-Americans. The Walls of Time continue through the decades of the '50's and '60's, including the folk revival connection to the college crowd in those days.

Also depicted is the changing face of bluegrass and how it has evolved over the years in the hands of folks like Earl Scruggs, The Country Gentlemen, The Nitty Gritty Dirt Band, The Newgrass Revival. Also featured are the many talented women in bluegrass from the beginning to the present, such as Wilma Lee Cooper, Sally Ann Forrester (with the Blue Grass Boys), The Lewis Family, The Whites, The Stoneman Family, The New Coon Creek Girls, The Buffalo Galls, and on up through the very first performances of Alison Krauss and

Union Station.

Another display includes representational and actual copies of bluegrass music publications, including some of the first issues of Bluegrass Unlimited, Muleskinner News, and Bluegrass Now. Prominent in this display was a complete issue of the CBA's Bluegrass Breakdown from December 1997, advertising the 23rd Annual CBA Father's Day Festival in Grass Valley to be held in 1998, and featuring a cover photo of John Murphy of Carolina Special.

Next up is a room filled with 138 historic bluegrass festival photos by Montreal photographer Ron Petronko, including photos from the first three-day Roanoke Blue

Grass Music Festival in Fincastle, Virginia on September 3-5, 1965. On all the walls and several floor displays, this pictorial bluegrass history gives us some of the earliest photos of J.D. Crowe performing with Jimmy Martin and the Sunny Mountain Boys in 1958; Flatt and Scruggs in Montreal in 1963, and many photos of Bill Monroe performing through the years, including at Fincastle.

The best known feature of the International Bluegrass Music Museum is the Bluegrass Hall of Honor, in which 21 plaques reside on the well-lit curved wall. By now, the 22nd and 23rd plaques have been added, honoring 2004 inductees John Ray "Curly" Seckler, and Bill Vernon. Curly Seckler

Continued on B-12

<NETNOTES>

Continued from B-10

images, usually I don't want to see more than one on the screen at a time because it's difficult for the eye to focus. The links page features links to all of the major search engines, which I thought was quite strange. For some reason the Fan Club Info & Merchandise page opens up in a new window. Since I can't think of any reason for this to happen, I am assuming it is unintended. Overall this is a decent site, though it does seem to lack depth. The bio on Dr. Ralph himself starts with, "Although he needs no introduction, we'll go ahead and give him one anyway..." The way I figure it, new people are learning about bluegrass music all the time. Surely a newcomer will soon hear of the icon, Ralph Stanley, and want to learn more. If his own web site won't go into the rich history of his legacy, I guess this newcomer will be forced to seek it elsewhere.

Next Month: *The differences between Macs and PCs (as it relates to web design)*

By Phil Cornish
phil@cornstalkdesign.net

Esther's Fetchy

CBA member Mike Loveless was a festival neighbor of CBA's Handicapped Camping coordinator Steve House and his wife Esther. A retired newspaper cartoonist, Mike took out his scetch pad and started drawing Steve as he parked campers and did errands for his wife. He very generously offered to share his cartoons with Bluegrass Breakdown readers.

This is the first in what we hope will be a series of caricatures of CBA personalities. Watch for a sketch of other familiar faces next month.



IBMM worth a visit...

Continued from B-11
was one of bluegrass music's most important sidemen. Curly worked with Charlie Monroe in the late '30's, Flatt and Scruggs from 1949 to 1962, and joined Lester Flatt's Nashville Grass in 1973. In 1979 after Flatt's death, and keeping his promise to Lester, he continued the Nashville Grass until the mid '90's. Curly was there to receive his honor at the IBMA Awards Show on Thursday, October 7th, thanked everyone at length, and then jumped into a tune onstage with J.D. Crowe and the New South. Bill Vernon's passion for bluegrass and his work through print and broadcast media was recognized; he is credited with introducing thousands of folks to bluegrass music. He achieved a distinguished career as a bluegrass radio personality, festival emcee, freelance writer and became a nationally known authority on the origins and

history of bluegrass. He passed away on Nov. 20, 1996.

There is a section on the second floor featuring touch-screen interactive kiosks in which the visitor, using the 'Working Close' program, can generate a computer-imaged band and their movements around a traditional single microphone. These movements dictate the sound of the band, whether the banjo takes the lead, or the vocal is solo or joined by harmony, splitting breaks between guitar and fiddle, etc. The combinations and sequence are up to the user, and it's a blast.

Another interactive kiosk features a program called 'In The Studio', in which the user may actually mix eight bluegrass band tracks using touch-screen faders and controls, and choose different instrument levels, lead breaks and vocal



Cecelia Shotwell is holding down the basstones at the "jam session" display at the IBMM. Don't the pickers remind you of folks you see jamming at festivals and campouts?

Photo by Rob Shotwell



Instruments and clothing used or worn by Bluegrass Greats are on display in this IBMM exhibit.

Photo by Rob Shotwell

combinations. Offering three standards—John Henry, All The Good Times Are Past And Gone, or Little Maggie—the program illustrates in a basic way the fine-tuning required of engineers in achieving a clean and balanced mix for the final cut in recording.

Before exiting the second floor, we witnessed a large plaque display honoring bluegrass music's First Generation, naming more than 230 famous and near-famous pickers and signifying their role in bluegrass music's initial development.

The IBMM is fun, interactive, colorful, well-maintained, and most importantly an accurate and historic depiction of the life of

bluegrass music to date. Other displays included the Fifties Café, with checkerboard tablecloths and bluegrass posters on the wall, and a terrific gift shop offering a variety of IBMM logo clothing, fleece blankets and can coolers for the festival, souvenirs and the 'best selection of bluegrass music in the Tri-State region'. Through interpretive exhibits, posters, costumes and instruments, the museum offers many opportunities to see, touch, hear and explore our rich bluegrass music heritage. It's best to visit in person and spend some time, but if you can't, check out their website at www.bluegrass-museum.org for more information.



The museum's "Big Mon" display honors the Father of Bluegrass Music, Bill Monroe.

Photo by Rob Shotwell



Historic festival photographs are displayed on these kiosks at the IBMM.

Photo by Rob Shotwell

CBA Calendar of Bluegrass, Old-time and Gospel Events

BAND GIGS OCTOBER

- 11/1/2004** — **Bean Creek** will perform at 7 p.m. at Phil's Fish Market and Eatery on Sandholt Road, Moss Landing, CA. For information, visit philfishmarket.com or call 831-375-2975.
- 11/1/04** — **Homespun Rowdy** will perform from 7:30 – 10:30 p.m. at Amnesia, 853 Valencia St. (between 19th & 20th), San Francisco, CA. For information, visit www.homespunrowdy.com; email info@homespunrowdy.com; or call (415) 970-8336.
- 11/2/2004** — **Mountain Laurel** will perform at Latitudes Restaurant & Bar, 130 Maple Street, Auburn CA. For information, contact Kathy Barwick at (916) 739-6101; email kbar95816@yahoo.com or visit <http://www.mountainlaurel.us/>
- 11/3/04** — **Stoney Mountain Ramblers!** will perform at 7 p.m. at Towles Café, 1401 Burlingame Ave., Burlingame, CA. For information, call (650) 344-1462.
- 11/3/04** — **Mountain Laurel** will perform at Latitudes Restaurant & Bar, 130 Maple Street, Auburn CA. For information, contact Kathy Barwick at (916) 739-6101; email kbar95816@yahoo.com or visit <http://www.mountainlaurel.us/>
- 11/3/04** — **Whiskey Brothers** will perform at 9 p.m. at the Albatross Pub, 1822 San Pablo Ave 2 blocks north of University Ave., Berkeley, CA. For information, visit www.albatrosspub.com, or call 510-843-2473.
- 11/4/2004** — **Belle Monroe & Her Brewglass Boys** will perform from 8 to 11 p.m., at Prince of Wales Pub, 106 E. 25th Avenue, San Mateo, CA. Free! For information, call 650-574-9723.
- 11/5/04** — **Lipse Mountain String Band** will perform from 7 to 9:30 p.m. for a House of Bluegrass concert at Maxfield's, 398 Dolores, San Francisco, CA. For information, call 415-255-6859 or visit www.AmericanRootsMusicShow.com
- 11/5/04 – 11/7/04** — **Sourdough Slim** will perform at The American West in Fiction Expo, Lone Star Park, Dallas, TX. For information, email SOURDOSLIM@aol.com; or visit www.sourdoughslim.com.
- 11/7/04** — **Chris Stuart & Back Country** will perform at The Music Store, 66 West Portal, San Francisco, CA. For information, call (415) 664-2044 or visit www.AmericanRootsMusicShow.com.
- 11/7/04** — **Roy Rogers & Norton Buffalo** (classic guitar and harmonica duo) will perform at The Freight & Salvage Coffee House, 1111 Addison Street in
- Berkeley, CA. Tickets are \$21.50 advance and \$22.50 at the door. For information, call 510-548-1761 or visit www.freightandsalvage.org. Tickets available at TicketWeb, call 866-468-3399 or at the Freight Box Office from 1-6 p.m. daily.
- 11/7/04** — **Kathy Kallic Band** concert for young children, 2 p.m. at Community School of Music and Arts - Finn Center, 230 San Antonio Circle, Mountain View, CA. For information, call 650-917-6800, or visit <http://www.arts4all.org/concerts/concerts4kids.htm>.
- 11/8/04** — **Courthouse Ramblers** will perform from at 7 p.m. at Phil's Fish Market and Eatery on Sandholt Road, Moss Landing, CA. For information, visit philfishmarket.com or call 831-375-2975.
- 11/10/04** — **Stoney Mountain Ramblers!** will perform at 7 p.m. at Towles Café, 1401 Burlingame Ave., Burlingame, CA. For information, call (650) 344-1462.
- 11/10/04** — **Chris Stuart & Backcountry**, 9 p.m. Bluegrass in Rio Nido, CA at the Rios, 15025 River Road (outside Guernville on Russian River). Admission is \$5 per person. For information, call 707-869-8447, or visit www.AmericanRootsMusicShow.com.
- 11/12/2004** — **The Cash Magnets** will perform at Papillon Café, 67 Lafayette Circle, Lafayette, CA. For information, visit www.lafayetteconcerts.com or contact Richard or Julay Brandenburg at 510-649-0938, or email thecashmagnets@earthlink.net.
- 11/13/04** — **The Min-Tones** will perform from 7:30 – 10 p.m. at Mr. Toots Coffee House, 221 The Esplanade, Capitola, CA. For information, call 831-475-3879.
- 11/13/04** — **Highway One** will be performing from 7:30 to 10:30 p.m. at Mulligan's Pub & Grill, 2650 Broadway, Redwood City, CA. For reservations or directions, call the Pub at (650) 364-5600.
- 11/13/04** — **Acme String Ensemble** will perform at Murphy's Irish Pub, 464 E. First Street, Sonoma, CA. For information, call 707-935-0660 or visit <http://www.sonomapub.com>.
- 11/13/04 – 11/14/04** — **Sourdough Slim** will perform at the Auburn Christmas Craft & Music Festival, Gold Country Fairgrounds, Auburn, CA. For information, email SOURDOSLIM@aol.com; or visit www.sourdoughslim.com.
- 11/14/04** — **Palm Wine Boys** will perform from 4 to 6 p.m. at The Music Store, 66 West

Portal, San Francisco, CA. For information, call (415) 664-2044 or visit www.AmericanRootsMusicShow.com

11/15/04 — **Homespun Rowdy** will perform from 7:30 – 10:30 p.m. at Amnesia, 853 Valencia St. (between 19th & 20th), San Francisco, CA. For information, visit www.homespunrowdy.com; email info@homespunrowdy.com or call (415) 970-8336.

11/15/04 — **Crosstown** will perform at 7 p.m. at Phil's Fish Market and Eatery on Sandholt Road, Moss Landing, CA. For information, visit philfishmarket.com or call 831-375-2975.

11/17/04 — **Stoney Mountain Ramblers!** will perform at 7 p.m. at Towles Café, 1401 Burlingame Ave., Burlingame, CA. For information, call (650) 344-1462.

11/17/2004 — **Lighthouse** will perform at Golden Goose Coffee House, 10001 Maine Ave., Lakeside, CA. For information, visit www.waynerice.com/lhgigs.htm or call 619-390-1990.

11/17/04 — **Whiskey Brothers** will perform at 9 p.m. at the Albatross Pub, 1822 San Pablo Ave 2 blocks north of University Ave., Berkeley, CA. For information, visit www.albatrosspub.com, or call 510-843-2473.

11/18/04 — **Papermill Creek Rounders** featuring David Nelson & Banana will perform at 8 p.m. at Henfling's Tavern, 9450 Hwy. 9, Ben Lomond, CA. For information or tickets, call 831-336-8811, or visit www.henflings.com.

11/19/04 — **Biscuit Burners** will perform at Espresso Garden & Café, 814 S. Bascom Ave, San Jose, CA. For information, call 408-294-3353 or visit <http://www.fiddlingcricket.com>.

11/19/04 — **Bob Paisley & the Southern Grass** will perform at Cayuga Vault in Santa Cruz, Ca. For information, visit <http://www.otteropry.com>.

11/20/04 — **Steve Seskin with Nina Gerber** (award winning country and folk songwriter) will perform at The Freight & Salvage Coffee House, 1111 Addison Street in Berkeley, CA. Tickets are \$21.50 advance and \$22.50 at the door. For information, call 510-548-1761 or visit www.freightandsalvage.org. Tickets available at TicketWeb, call 866-468-3399 or at the Freight Box Office from 1-6 p.m. daily.

11/21/04 — **All Wrecked Up** will perform at The Music Store, 66 West Portal, San Francisco, CA. For information, call (415) 664-2044 or visit www.AmericanRootsMusicShow.com.

11/22/04 — **Courthouse Ramblers** will perform at 7 p.m. at Phil's Fish Market and Eatery on Sandholt Road, Moss Landing, CA. For information, visit philfishmarket.com or call 831-375-2975.

11/24/04 — **Stoney Mountain Ramblers!** will perform at 7 p.m. at Towles Café, 1401 Burlingame



Ave., Burlingame, CA. For information, call (650) 344-1462.

11/26/04 & 11/27/04 — **Laurie Lewis and Tom Rozum** will perform at The Freight & Salvage Coffee House, 1111 Addison Street in Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information, call 510-548-1761 or visit www.freightandsalvage.org. Tickets available at TicketWeb, call 866-468-3399 or at the Freight Box Office from 1-6 p.m. daily.

11/26/04 – 11/27/04 — **Sourdough Slim** will perform at the Sonora Christmas Craft & Music Festival, Mother Lode Fairgrounds, Sonoma, CA. For information, email SOURDOSLIM@aol.com; or visit www.sourdoughslim.com.

11/27/04 — **David Thom Band** will perform at Murphy's Irish Pub, 464 E. First Street, Sonoma, CA. For information, call 707-935-0660 or visit <http://www.sonomapub.com>.

DECEMBER

12/1/04 — **Stoney Mountain Ramblers!** will perform at 7 p.m. at Towles Café, 1401 Burlingame Ave., Burlingame, CA. For information, call (650) 344-1462.

12/1/04 — **Whiskey Brothers** will perform at 9 p.m. at the Albatross Pub, 1822 San Pablo Ave 2 blocks north of University Ave., Berkeley, CA. For information, visit www.albatrosspub.com, or call 510-843-2473.

12/2/04 — **Jeanie and Chuck's Country Roundup** from 8 to 11 p.m. at Prince of Wales Pub, 106 E. 25th Avenue, San Mateo, CA. For information, call 650-574-9723 or visit <http://home.earthlink.net/~polingsf/roundup.html>.

12/2/04 — **Joe Craven and Rob Ickes** will perform at 8 p.m. at Henfling's Tavern, 9450 Hwy. 9, Ben Lomond, CA. For information or tickets, call 831-336-8811, or visit www.henflings.com.

12/5/2004 — **California Klezmer** will perform from 4-6 p.m. at The Music Store, 66 West Portal, San Francisco, CA. For information, call (415) 664-2044

or visit www.AmericanRootsMusicShow.com.

12/6/04 — **Homespun Rowdy** will perform from 7:30 – 10:30 p.m. at Amnesia, 853 Valencia St. (between 19th & 20th), San Francisco, CA. For information, visit www.homespunrowdy.com; email info@homespunrowdy.com or call (415) 970-8336.

12/8/04 — **Stoney Mountain Ramblers!** will perform at 7 p.m. at Towles Cafe, 1401 Burlingame Ave., Burlingame, CA. For information, call (650) 344-1462.

12/10/2004 — **Briarwood** will perform from 7 to 10 p.m. at Mission Pizza & Pub, 1572 Washington Blvd., Fremont, CA. For information, visit <http://www.missionpizza.com>; email: info@missionpizza.com; or call 510-651-6858 or 510-574-1880.

12/11/04 — **The Min-Tones** will perform from 7:30 – 10 p.m. at Mr. Toots Coffee House, 221 The Esplanade, Capitola, CA. For information, call 831-475-3879.

12/11/04 — **Coyote Blue** will perform from 7 to 10 p.m. at Mission Pizza & Pub, 1572 Washington Blvd., Fremont, CA. For information, visit <http://www.missionpizza.com>; email: info@missionpizza.com; or call 510-651-6858 or 510-574-1880.

12/11/04 — **Sourdough Slim, DooDoo Wah** and others will perform at Yeow!, Woodland Opera House, Woodland, CA 8 p.m. For information, email SOURDOSLIM@aol.com; or visit www.sourdoughslim.com.

12/19/04 — **The Crooked Jades** will perform at The Music Store, 66 West Portal, San Francisco, CA. For information, call (415) 664-2044 or visit www.AmericanRootsMusicShow.com.

12/21/04 — **Holiday Review** at The Freight & Salvage Coffee House, 1111 Addison Street in Berkeley, CA. Tickets are \$15.50 advance and \$16.50 at the door. For information, call 510-548-1761 or visit www.freightandsalvage.org. Tickets available at TicketWeb, call 866-468-3399 or at the Freight Box Office from 1-6 p.m. daily.

12/31/04 — **High Country New Year's Eve** at The Freight & Salvage Coffee House, 1111 Addison

Continued on B-14

CBA Calendar of Bluegrass, Old-time and Gospel Events

Continued from B-13
Street in Berkeley, CA. Tickets are \$24.50 advance and \$25.50 at the door. For information, call 510-548-1761 or visit www.freightandsalvage.org. Tickets available at TicketWeb, call 866-468-3399 or at the Freight Box Office from 1-6 p.m. daily.

JANUARY

1/7/05 — Due West will perform at The Freight & Salvage Coffee House, 1111 Addison Street in Berkeley, CA. Tickets are \$15.50 advance and \$16.50 at the door. For information, call 510-548-1761 or visit www.freightandsalvage.org. Tickets available at TicketWeb, call 866-468-3399 or at the Freight Box Office from 1-6 p.m. daily.

1/14/05 — Kathy Kallick Band will perform at The Freight & Salvage Coffee House, 1111 Addison Street in Berkeley, CA. Tickets are \$15.50 advance and \$16.50 at the door. For information, call 510-548-1761 or visit www.freightandsalvage.org. Tickets available at TicketWeb, call 866-468-3399 or at the Freight Box Office from 1-6 p.m. daily.

FEBRUARY

2/3/05 & 2/4/05 — Ralph Stanley and the Clinch Mountain Boys will perform at The Freight & Salvage Coffee House, 1111 Addison Street in Berkeley, CA. Tickets are \$28.50 advance and \$29.50 at the door. For information, call 510-548-1761 or visit www.freightandsalvage.org. Tickets available at TicketWeb, call 866-468-3399 or at the Freight Box Office from 1-6 p.m. daily.

FESTIVALS, CONCERTS AND OTHER EVENTS

NOVEMBER

11/5/04 — 11/6/04 — Red Rock Bluegrass Festival at the Staheli Family Farm in Washington Fields near St. George, UT. Bands include Blue Sage, Cedar Creek, Shades of Grey, Lampkins Family, The VanLizard Spring Band and FaultLine. Other activities include Dutch Oven dinners, corn cannon, petting zoo, corn maze, a craft show, cow train and hayrides. For information or tickets, call 435-628-1650 ext. 2, or visit www.redrockrotary.org. Sponsored by the Rotary Club of Red Rock Morning and Staheli Family Corn Maize.

11/6/2004 — Sidesaddle & Company in concert at the Yreka Community Theater, 810 N. Oregon St. in Yreka, CA. The concert starts at 7:30 p.m. Advance tickets will be \$8 for adults with tickets \$10 at the door. \$7 for 12 and under. Date of concert may be changed to Sept 11th. For information or tickets, call 530-842-1611 or email thebachs@sbcbglobal.net.

11/9/04 — Bluegrass Gold Show featuring Chris Stuart & Backcountry and Valerie Jay & The Americanos at the Sweetwater, 153 Throckmorton, Mill Valley, CA (8:30 p.m.). For more information, call (415) 388-2820, or go to www.sweetwatersaloon.com.

[sweetwatersaloon.com](http://www.sweetwatersaloon.com).

11/12/04 — 11/14/04 — CBA Veterans' Day Bluegrass Festival at the Yolo County Fairgrounds, 1125 East Street in Woodland, CA. Featuring the best in California Bluegrass Bands, including: True Blue, Acme String Ensemble, Cabin Fever, John Murphy's Carolina Special, Circle R Boys, Copper Canyon, Donner Mountain Bluegrass Band, Modern Hicks, Mossy Creek, Mountain Laurel, and Sidesaddle & Co., Other features are band scrambles, Kids on Stage, indoor jamming, camping and more. For information, contact Don Denison, P.O. Box 9, Wilseyville, CA 95257; call 209-293-1559 or email: dondbear@yahoo.com. Tickets will be available at the gate.

11/12/04 — 11/14/04 — 25th Annual Four Corner States Bluegrass Festival at the Everett Bowman Fairgrounds in Wickenburg, AZ. Featuring the Bluegrass Patriots, Hit & Run and Meridian. There will be special appearances by performers from the past 25 years, plus 13 competitive events. Sponsored by the Wickenburg Chamber of Commerce. For information, call 923-684-0977; email: information@wickenburgchamber.com or visit www.wickenburgchamber.com.

11/13/04 — 11/14/04 — 20th Annual Auburn Christmas Festival at the Gold Country Fairgrounds off of Highway 80 in Auburn, CA. Festival features craft and graphic artists, live entertainment, food and drink vendors, Santa and Merry Elves and carolers. For information, call 209-533-3473 or visit www.fireonthemountain.com.

11/16/04 — Bluegrass Gold Show featuring Poor Man's Whiskey with The Ho'Down Quartet opening at the Sweetwater, 153 Throckmorton, Mill Valley, CA (8:30 p.m.). For more information, call (415) 388-2820, or go to www.sweetwatersaloon.com.

11/19/04 — 11/20/04 — 23rd Annual TSBA Land of Mark Twain Bluegrass Music Festival at the Hannibal Inn, Hannibal, Missouri. For information, call 573-853-4344 or email: edspray@marktwain.net.

11/19/2004 — Bob Paisley and the Southern Grass will be featured at an Otter Opry Concert at the United Methodist Church 250 California Street (between Bay and Laurel), Santa Cruz, CA. For information or tickets, call 831-338-0618; email mrvarner@ix.netcom.com or visit <http://www.otteropry.com>.

11/19/04 — Joe Craven Trio concert, 7:30 p.m. at the First Congregational Church, 2131 Van Ness Blvd., Fresno, CA. For information, visit www.joecraven.com. Sponsored by the Fresno Folklore Society (www.fresnofolklore.org).

[fresnofolklore.org](http://www.fresnofolklore.org)).

11/19/04 — The Waybacks will perform at the Westside Theater at 8 p.m. in Newman, CA. For information, visit www.westsidetheatre.org.

11/20/2004 — Bob Paisley and the Southern Grass in concert at 8 p.m. at the First Presbyterian Church, 1667 Miramonte Ave., Mountain View, CA. Doors open at 7:00 p.m. and tickets are general admission. For more information, visit <http://www.rba.org/> or call 650-691-9982. Sponsored by Redwood Bluegrass Associates.

11/20/04 — Sons and Brothers and Just N Time Concert at 7 p.m. at Westview High School, 10850 W. Garden Lakes Parkway, Avondale, AZ. Sponsored by the Arizona Bluegrass Association and the Arizona Bluegrass Music Association. Tickets are \$12 advance and \$15 at the door. For more information, contact Buddy or Kim Tharp at 623-583-0228 or email contactus@justntimebluegrass.com.

11/21/04 — The Grass Menagerie will perform at the Iron Door Saloon in Groveland, CA from 7-9:00 p.m. Tickets are \$10 for more information, email mandobil@bigvalley.net

11/26/04 — 11/28/04 — 30th Annual Sonora Christmas Festival at the Mother Lode Fairgrounds on Highway 49 in Sonora, CA. Festival features craft and graphic artists, live entertainment, food and drink vendors, Santa and Merry Elves and carolers. For information, call 209-533-3473 or visit www.fireonthemountain.com.

DECEMBER

12/2/04 — Rob Ickes and Joe Craven will perform at Henfling's Tavern, 8 p.m. Ben Lomond, CA. For tickets or information, call 831-335-2526; email tmm@cruzio.com; or visit www.henfling's.com.

12/3/04 — Rob Ickes and Joe Craven will perform at St. Joseph's Cultural Center, 8 p.m., Grass Valley, CA.

12/4/04 — Rob Ickes and Joe Craven will perform at Mt. Zion Community Church in Sonora, CA. Part of the Winter Gold Concert Series. For tickets or information, call 209-533-2179 or email richardsholer@yahoo.com.

12/5/04 — Rob Ickes and Joe Craven will perform at Sausalito Presbyterian Church, 3 p.m. matinee show in Sausalito, CA. For information, email d.koc@comcast.net; call 415-383-8716; or visit www.sausalito-presbyterian.com.

12/6/04 — Rob Ickes and Joe Craven will perform at Palms Playhouse, 8 p.m. show, Winters, CA. For information or tickets, call 530-795-1825.

12/7/04 — Rob Ickes and Joe Craven will perform at Espresso Garden, 8 p.m., San Jose, CA. A Fiddling Cricket concert. For information or tickets, call 408-294-3353.

formation or tickets, call 408-294-3353.

12/8/04 — Rob Ickes and Joe Craven will perform a Butte Folk Music Society concert at the Chico Women's Center, 7:30 p.m., Chico, CA. For information or tickets, visit www.bfms.freesevers.com.

12/9/04 — Rob Ickes and Joe Craven will perform at Oaksong Society Concert at Bernie's Guitar, Redding, CA, 8 p.m. For information or tickets, call Bernie's Guitar at 530-223-2040 or Oak Songs at 530-472-3065.

12/10/04 — Rob Ickes and Joe Craven will perform at Mama Llama's, 8 p.m., Weaverville, CA. For information or tickets, call 530-623-6363 or visit MamaLlama.com.

12/11/04 — Rob Ickes and Joe Craven will perform at Six Rivers Brewing Company, 9 p.m., Arcata, CA. This is a 21 and over show (because of the venue). For information or tickets, call 707-839-7580 or visit www.sixriversbrewery.com.

12/12/04 — Rob Ickes and Joe Craven will perform at Little River Inn, 7:30 p.m., Mendocino, CA. For information or tickets, visit www.littleriverinn.com or call 888-466-5683.

JANUARY

1/14/05 — 1/16/05 — 18th Annual Blythe Bluegrass Festival at the Colorado River Fairgrounds at 11995 Olive Lake Blvd. in Blythe, CA. Produced by the Blythe Area Chamber of Commerce. Featuring performances by Arizona Tradition, Borderline Bluegrass, Flinthill Special, Goldwing Express, John Reischman & the Jaybirds, Kenny & Amanda Smith Band, Lost Highway, the James King Band, the Liberty Bluegrass Boys and the U.S. Navy Band Country Current. Other events include a National Bluegrass Band Playoff Competition, the 6th Annual Bluegrass Quilters Show, Pete's Husband-Calling Contest and more. Camping is available on site. Advance tickets are now on sale. For information or tickets, contact the Blythe Area Chamber of Commerce, 201 S. Broadway, Blythe, CA 92225; call 760-922-8166; email: blythebluegrass@yahoo.com or visit www.blytheareachamberofcommerce.com.

1/15/05 — Kathy Kallick Band along with Megan Lynch and Larry Chung in concert at 8 p.m. at the First Presbyterian Church, 1667 Miramonte Ave., Mountain View, CA. Doors open at 7:00 p.m. and tickets are general admission. For more information, visit <http://www.rba.org/> or call



650-691-9982. Sponsored by Redwood Bluegrass Associates.

FEBRUARY

2/11/05 — 2/13/05 — 5th Annual Bullhead-Laughlin Colorado River Bluegrass Festival, at Davis Camp (by the Laughlin Bridge), Bullhead City/Laughlin, AZ. Featuring: Mountain Heart, J.D. Crowe & The New South, the Lost and Found, Cherryholmes Family, Liberty Bluegrass, David Parmley & Continental Divide, Cliff Wagner & Old #7, Colorado River Boys, Just For Fun and Stone Creek. Camping is \$5 per night per unit. Admission is \$13 for adults; \$5 for ages 7-17; and children 6 and under are free. For information or tickets, call 928-768-5819 or 928-201-5819.

2/19/05 — CBA President's Day Bluegrass Festival, 1 to 9 p.m. at Analy High School in Sebastopol, CA. Partial line-up includes John Reischman & The Jaybirds, Rick Jamison & Copper Canyon, Due West and Old-time banjoist Mac Benford. For information, contact Mark Hogan at 707-819-8012 or email hogie_moon@comcast.net.

2/22/05 — 2/26/05 — Winter-grass 2005 at the Sheraton Tacoma in Tacoma, WA. Partial lineup includes The Seldom Scene, J.D. Crowe & the New South, King Wilkie, Tony Rice, Rhonda Vincent & Rage and many more TBA. For information, call 253-428-8056.

2/25/05 — 2/26/05 — Rice Ranch Bluegrass Festival in Quartzsite, AZ. New festival — more details in future issues.

MARCH

3/4/05 — 3/6/05 — Bluegrassin' on the River in Parker, AZ. Watch for details in future issues.

3/12/05 — Mac Martin and the Dixie Travelers in concert at 8 p.m. at the First Presbyterian Church, 1667 Miramonte Ave., Mountain View, CA. Doors open at 7:00 p.m. and tickets are general admission. For more information, visit <http://www.rba.org/> or call 650-691-9982. Sponsored by Redwood Bluegrass Associates.

3/18/05 — 3/20/05 — Old Town Temecula Bluegrass Festival Temecula, CA.

Where can I go to hear/play some music?

Editor's note: Information on jam sessions is current as of press time, but may not always be accurate. Please call or e-mail to check on jams before driving long distances to attend. If you know of changes, deletions or additions to these listings, please contact me at 209-293-1559 or e-mail: bgsbreakdown@volcano.net. Suzanne Denison

MONDAY

- **Alameda** — Regular weekly CBA Jam session beginning at 8pm at McGrath's Irish Pub on the corner of Lincoln and Stanton in Alameda, CA. For more information call the pub at 510-522-6263 or Darby Brandli at 510-533-2792. Email: darby@campspam.net or flyinhigh@earthlink.net.
- **Mountain View** — Regular weekly Jam session, 7:30 p.m. at Red Rock Café, 201 Castro Street, Mountain View. For more information, call 650-967-4473.
- **Oakland** — Regular weekly Jam session, 8:00 pm at Baja Taqueria, 4070 Piedmont Ave. (near 41st Street), Oakland, CA. For information, contact Joe Howton: email TRman2323@aol.com or call 510-547-2252.
- **San Jose** — Gospel Bluegrass Jam every Monday night from 7 to 10 pm at St. Francis Episcopal Church, 1205 Pine Ave., San Jose, CA. For information, call Ken Jones at (408) 281-2229.

TUESDAY

- **Brookdale** — Regular weekly Acoustic Jam Session, 8 p.m., at the Brookdale Lodge on Highway 9 in Brookdale, CA. For information, contact Eric Burman at 831-338-6433.
- **Dublin** — NCBS Bluegrass Jam session the second and fourth Tuesday of each month in the Old St Raymond Church in Dublin Heritage Center Park, 6600 Donlon Street in Dublin, CA. For more information, email: juggslvk@msn.com.
- **Granada Hills** — Bluegrass Association of Southern California Bluegrass Jam on the 3rd Tuesday of each month, 7 to 10 pm at Baker's Square, 17921 Chatsworth Street (at Zelzah) in Granada Hills, CA. Featured band plus open mike and jamming. For information, call 818-700-8288 or 818-366-7258.
- **Los Gatos** — Bluegrass Slow Jam on the 2nd and 4th Tuesdays every month, 8 p.m. at Lupin Naturist Resort in Los Gatos, CA. For information, contact Buck Bouker at buck@lupin.com.
- **Millbrae** — Regular Jam session on the 4th Tuesday of every month, 7 to 10 pm at Sixteen Mile House in the restaurant's new Stagecoach Room, 448 Broadway, Millbrae, CA. For information, call (650) 692-4087.

WEDNESDAY

- **Chico** — Regular Jam session, 7 to 9 p.m. at the Bean Scene Coffeehouse & Gallery, 1387 E. 8th Street, Chico, CA. Jam is open to all intermediate to advanced players. For information, call 530-898-

9474; email novakd42@aol.com or call 530-342-7998.

- **Lompoc** — Acoustic Jam session on the 2nd and 4th Wednesday of each month, 7-10 p.m. at Southside Coffee Company, 105 South H St., Lompoc, CA. For information, contact Bill Carlsen at cbockius@sbceo.k12.ca.us or (805) 737-3730.
- **Palo Alto** — Regular weekly Jam session at Fandango Pizza in the Alma Plaza Shopping Center; 3407 Alma Street (Near East Meadow Drive) Palo Alto, CA. Bluegrass pickers of all ages and abilities are welcome. There are always enough pickers for multiple jams. Say you don't pick? — then just drop by to eat and enjoy the music. For information, contact Annie Zacanti: email azacanti@pacbell.net or call 650 494-2928.
- **San Francisco** — Bluegrass Country Jam with Jeanie and Chuck is a monthly jam session held every first Wednesday at 8pm at the Plough & Stars, 116 Clement Street at 2nd Avenue. For more information, call the pub at 415-751-1122 or contact Jeanie and Chuck at polingsf@earthlink.net.
- **Sonoma** — Regular Jam session the 2nd and 3rd Wednesday of every month, 7:30 pm, at Murphy's Irish Pub, 464 First Street on the east side of the square in downtown Sonoma. For information, email murphy@vom.com or call 707-935-0660.
- **Ventura** — Regular Jam session the 2nd & 4th Wednesday of every month from 6 to 9 pm at Pipo's Mexican Restaurant, 1117 N. Ventura Ave., Ventura, CA. All Skills Welcome! For information, call 805 658 8311 or email generubinaudio@earthlink.net.

THURSDAY

- **Berkeley** — Fifth String Berkeley Jam every Thursday; starts about 7 p.m. The Fifth String Music Store is located at 351 Adeline in Berkeley, CA. For information, contact Darby Brandli at darby@campspam.net or phone (510) 548-8282.
- **Corte Madera** — Marin Bluegrass Jam, 7:30-10 pm on 1st & 3rd Thursday of every month at Marin Lutheran Church, 649 Meadowsweet, Corte Madera, CA. For information, visit www.carltonemusic.com.
- **Napa** — Weekly Bluegrass and Fiddle Jam Session from 7:30 to 10:30 pm in Napa, CA. For information, call (707) 226-3084.
- **Petaluma** — Regular Jam Session with Ed Neff & Friends from 6:30 to 9:30 pm at Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- **Sacramento** — Fifth String Music Store Sacramento Bluegrass Jam every Thursday from 6 to 10 p.m. The 5th String Music

Store is located at 930 Alhambra Blvd. At J Street in Sacramento, CA. For information, contact Skip Green at questions@thefifthstring.com or call 916-442-8282.

FRIDAY

- **Ceres** — Jam session sponsored by the Central California Old-Time Fiddlers Assn., at Walter White School, Ceres, CA on the 1st and 3rd Friday each month from 6-10 p.m. For information, call Bill Whitfield at (209) 892-8685.
- **Felton** — Bluegrass Slow Jam at Barbra & Eric Burman's home, 1145 El Solvo Hgts Drive, Felton, CA at 7-9 pm on the 1st & 3rd Friday each month. For information, call Eric Burman at 530-335-3662.
- **Jamestown** — Delta-Sierra Jam California Bluegrass Association Sponsored Jam at the Smoke Café at 18191 Main Street in Jamestown, CA the 2nd and 4th Fridays of each month from 7-10 pm. For information, contact Bill Schniederman at mandobil@bigvalley.net or call 209-586-3915.
- **Laguna Niguel** — Acoustic Jam session the 4th Friday of every month from 7-11 p.m. at Shade Tree Stringed Instruments, 28062-D Forbes Rd., Laguna Niguel, CA. For information, call 949-364-5270.
- **Lemoore** — Acoustic Music Club Jam at the Lemoore Senior Center, in Lemoore, CA every Friday at 6:30 p.m.. All ages are invited to join in at the mike. For information, contact Edee Matthews at blugras_muzik@hotmail.com or phone 559-582-9155.

SATURDAYS

- **Marysville** — Bluegrass Jam and Open Mic hosted by local band Da Geezers the 1st Saturday of every month at The Brick Coffeehouse, 316 D Street, downtown Marysville, CA. For information, contact Tina Miller: email premie51@hotmail.com or call (530) 589-4533.
- **Manteca** — Delta Old Time Fiddlers and Bluegrass Association Jam, 1st and 3rd Saturdays 6:30 - 10:30 p.m., Manteca Senior Center, 295 Cherry, Manteca, CA, for information, call Melvin Winchell at 209-465-2758.
- **Newark** — Jam session the first and third Saturday at Mission Pizza Central, 5454 Central, Newark, CA. For information, call (510-574-1880)
- **Sebastopol** — Regular Weekly Jam at Catz Roastery from 2-5 pm., 6761 Sebastopol Avenue, Sebastopol, CA. For information, call (707) 829-6600

SUNDAY

- **Berkeley** — Regular weekly Jam session, 7 p.m. at Jupiter Brewpub, 2181 Shattuck Ave. (between Allston and Center Streets), directly above down-

town Berkeley BART station. For information, contact Kurt Caudle: email weelitzo@pacbell.net or call 510-649-0456.

- **Crescent City** — Regular weekly Jam Session 6 to 8 p.m. at the United Methodist Church, 7th & H Streetsmm Crescent City, CA. Everyone welcome especially newer players. For information, contact George Layton: email: ke6tkn@juno.com or call 707-464-8151.
- **Hollywood** — Highland Grounds Coffee House Old-timey Jam the 1st Sunday & Bluegrass Jam the 3rd Sunday of every month 7 p.m. at the Highland Grounds Coffee House, 742 N. Highland Avenue, Hollywood, CA. \$2 cover charge/one drink. For information, call (818) 700-8288.
- **Eureka** — Bluegrass Jam session every Sunday from 8 to 10:30 pm at Six Rivers Brewing Company, 325 Second Street (on the corner of D Street), in old town Eureka, CA 95501. For information, call 707-268-3893 or e-mail calterrybob@aol.com.
- **Napa** — Jam the First Sunday of every month from 2:00 PM to 5:00 PM, at the Napa General Store at 540 Main Street, Napa, CA. The Store sells sandwiches, pizzas, coffee, espresso, etc. The store is on the Napa River with a beautiful deck that stretches along the bank west. For information, contact Jerry Pujol at wtiger@interx.net.
- **Orangevale** - California State Old Time Fiddlers Association Jam at Orangevale Grange, 5807

Walnut Ave., Orangevale, CA on 2nd Sunday of each month 1 - 4:30 p.m. For information, call (916) 966-9067.

- **San Francisco** — Regular Jam session on the 2nd and 4th Sunday of every month from 3 to 6 pm at Progressive Grounds Coffee Shop, 400 Courtland Ave., San Francisco, CA. For information, email: larrythe241@yahoo.com.
- **San Jose** — Santa Clara Valley Fiddler's Association jam session on the 1st Sunday of every month, 1 - 5 p.m. at Hoover Middle School on the corner of Park Avenue and Naglee Street in San Jose, CA. For information, contact Ken Jones http://www.scvfa.org or call (408) 281-2229.
- **Santa Cruz** — Bluegrass Jam night on the 2nd and 4th Sundays each month at the Poet and The Patriot Irish Pub at 320 East Cedar in Santa Cruz, CA. For information, contact Bob Carter at crt4629373@aol.com or call (831) 462-9373.
- **Sutter Creek** — Old-time and Irish Jam session at Belotti's Bar on Main St. (Hwy 49) from 1 to 5:30 pm the first and third Sundays each month. For information, contact Bill Rogers at 209-369-0196 or e-mail: billjean@softcom.net.
- **Tracy** — CBA Member Sponsored Jam at Holly Hansen Senior Center, 375 East Ninth Street in Tracy, CA the 3rd Sunday of each month from 1-5 pm. For information, call Freda Boop at 209-836-4808.

Annual Placerville Chili Cook-off featured good food and lots of enjoyable jamming



Mandolinist Mel Chapman picks a tune at the Annual Placerville Chili Cook-off. The event was held on October 10 at Bonnie and Mel Chapman's home. A terrific time was had by all, great food, great music and great weather especially for the late date. Winners received chili motif serving plates hand crafted by Bonnie. Overall Winner was Wendy Munson, Hottest Chili was by Ty Hadley, Most Unusual was concocted by Hugh Hoeger, and a special category "I just liked this one" was created by Ann Schiavon. Finally Mel put together enough Thai and New Mexico chilis that his "out of competition" brew was not all eaten up — or did the crowd just like the others better?? We look forward to next year's competition, so work on those recipes and keep on pickin' this great music!

Photo by Bob Calkins



Larry and Sondra Baker, producers of Bluegrassin' in the Foothills, are pictured on the Plymouth stage with emcee Allen Light during the singing of the National Anthem.

Announcing!

A new CBA Membership Contest

By Kathy Kirkpatrick

The CBA is having a membership contest to increase the membership by 10% before May 31, 2005. This should bring our active membership to over 3,600. Here's how it works:

- Contest will run from November 1st, 2004 through May 31st, 2005, and only CBA members are eligible to participate.
- Each member of the California Bluegrass Association who recruits five (5) new members will receive a \$25.00 CBA Mercantile Gift Certificate. The member who recruits the most total members will receive free tuition to the 2006 Father's Day Music Camp. The winning member can attend the camp, give the slot to someone else or sell the slot.
- A membership is defined as one individual membership, one couple membership or one family membership (e.g., recruiting a family of three would count as one membership).
- A new member is defined as an individual, couple or family who has not been an active member of the California Bluegrass Association for at least 24 months prior to November 1st, 2004. If you are not sure if the person you are recruiting meets these qualifications, call me at (209) 473-1616 or email calbluegrass@comcast.net. To be credited with a new membership enrollment, the recruiter must be identified by name on the membership enrollment form submitted to the Membership Vice President. Only one recruiter will be credited with one new enrollment.
- There is no limit on the number of \$25.00 CBA Mercantile Gift Certificates that can be earned by a recruiting member.
- CBA board members, officers nor members of their immediate families are eligible to compete in this contest.

Membership Contest Form:

Enclosed is a new membership for:

Name _____

Address _____

City _____ State _____ Zip _____

Phone () _____ Email _____

Recruited by: _____ Mem.# _____

____ Single Member @\$20 ____ Couple Member @\$25

____ Voting Children @\$10 ____ Non-voting children @\$1

Send form and payment to:

Kathy Kirkpatrick
CBA Membership Vice President
P.O. Box 690730
Stockton, CA 95269-0730

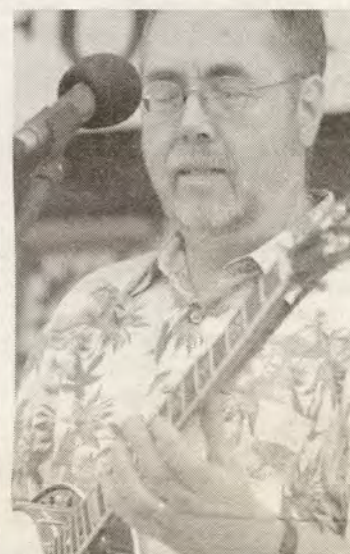
All photos by Tom Tworek and Tami Roth



The Farm Fresh Bluegrass Band was one of the Plymouth festival's "Emerging Artist" bands. These young people are a sign of the future of Bluegrass music in California.



Annie Staninec on stage with the Donner Mountain Bluegrass Band, the winner of the "Emerging Artist Band" for 2004.



Tony Trischka and his trio wowed the crowd.



Honi Deaton and Dream were an audience pleasing act.



Sam Hill came down from Oregon to play in Plymouth. The band put on a great show for the crowd.



The U.S. Navy Band's Bluegrass quintet-- Country Current offered audience members their first chance to see CBA's own Frank Solivan, II. with the unit.