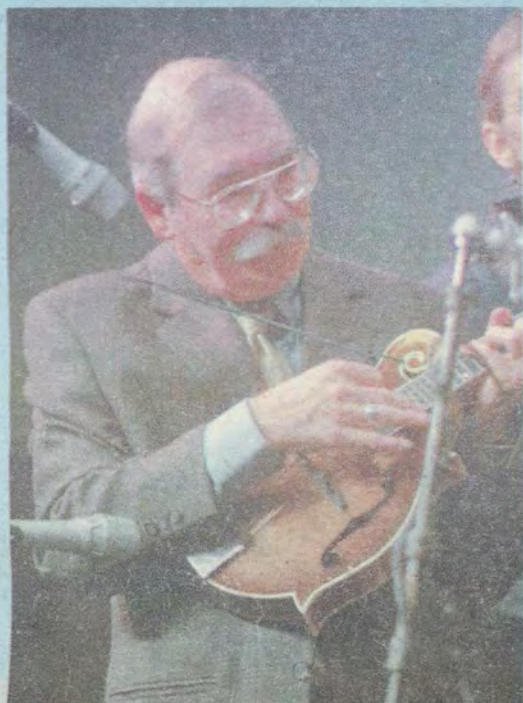


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About Banjo Bob



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.

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Single Membership	\$20.00
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If Senior Citizens (65 & over), please list birthdates: _____

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.

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For information, call 209-473-1616 or

e-mail: calbluegrass@comcast.net

Editor's Corner

By Suzanne Denison

Merry Christmas and Happy Chanukah to all of you. May your holidays be filled with love, music and happy family memories. Don and I will be spending Christmas at home up here on Blue Mountain and we're looking forward to peace and quiet. Hopefully my son Steve will be able to come home on leave, but if not, we'll just celebrate with Maggie and Scooter (our cat and dog) and an assortment of friends and neighbors.

This is my last issue as Editor of Bluegrass Breakdown and I am happy to turn over the reins to Zeke Griffin. As I told you last month, Zeke has several years of experience as a newspaper Editor and Publisher, is a great writer, and a Bluegrass musician of long standing. Although it is difficult for me to hand over this publication to another Editor, it is time for me to retire so that Don and I can enjoy our mountain home and do some traveling.

I would like to thank all of the writers and photographers who have so generously contributed articles, reviews, columns and photographs over the past sixteen years – Bob Calkins, Elena Corey, Phil Cornish, Sharon Elliott, Carolyn Faubel, Garland Gobble, Howard Gold, Steve House, Aan Lubanes, George Mar-

tin, Ken Reynolds, J.D. Rhynes, Rob Shotwell, Tim Tworek, Joe Weed, and Bill Wilhelm. I'm sure that I left out some people who have contributed articles and photos over the years – if I did, please accept my sincere thanks for your time and talents.

I have enjoyed working for the California Bluegrass Association and all of its members. Don and I first attended a board meeting at Carl Pagter's home in 1987. He was elected to the board the following fall and I began editing this publication at the same time. The membership at that time was about 635 and the Bluegrass Breakdown was a much smaller publication. With the assistance of a large number of contributors and the support of both the membership and the board, both our membership and the newspaper have grown a great deal.

Over the past seventeen years I have made many friends, learned a whole lot about Bluegrass music, and filled this publication with as much information as could be crammed into its pages. I'm sure that Zeke will be making changes in the look and content of the Breakdown to fit his style and I hope that you will all give him the support and encouragement he

needs to succeed.

I'm looking forward to going to festivals and not having to load our trailer and truck with CBA stuff (one of Don's pet peeves); traveling to parts of this beautiful country I haven't seen; visiting

our children and grandchildren; trying new art projects and taking a few classes; gardening and most of all, enjoying Don's company for the rest of our lives.

Until the next time I see you at a CBA event... Enjoy the music!



President's Desk

Dear friends:

As I write this column it is November 17th. You all will receive your Breakdown sometime around the first of December. 2004 has flown by for me. I had thought I would have lots of extra time in retirement, but for now at least, my life is busier than it has ever been. I am hoping that things will slow down a bit so that I can get my projects completed. In truth, I would settle for enough time to get some of them done.

This coming Saturday, November 20th the Board will have its monthly meeting. Because of the late meeting, I will not be able to give you all an update on the developments until next month. None of us wanted to hold the meeting at the end of the Veterans Day Festival at Woodland; we tried that once and found that we were all just too tired to do a good job.

December is the month that we, often are traveling or having friends and family visit for the Holidays. Suzanne and I are not sure what we are doing; most likely we will be staying home for a change. If things work out right our son Steve will be able to visit for a few days. It will be good to spend the Holidays at home for a

change; the mountains here in Calaveras County are beautiful at any time, and I never tire of them.

Our Veterans Day Festival was lots of fun. There was rain, but somehow we managed to miss most of the storms and had good weather Saturday and Sunday. The music was good, and seeing old friends is always wonderful. Suzanne and I arrived Wednesday evening, as I was the Festival Coordinator. It rained Wednesday night and all day Thursday. I was completely soaked and had to change clothes three times that day. There was some rain Friday, and cleared Saturday and Sunday. Somehow we were able to carry on with lots of folks jamming outside until quite late each evening. So far we have had rain for each of the

five festivals at Woodland but have managed to continue on in spite of the showers. The worst usually occurs very late at night or quits just as the music starts.

Since I have no Board news to tell you, I'll cut this short and wish you all the best for the Holidays. May God richly bless each and every one of you all as you celebrate with your loved ones this Holiday Season.

Your Friend

Don

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:

Suzanne Denison, Editor - *Bluegrass Breakdown*

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On The Cover...

Clockwise from upper left: Ed Neff (True Blue); Del Williams (True Blue); Bob Waller (Circle R Boys); Rick Jamison (Copper Canyon); Suzanne Suwanda and George Goodell (Carolina Special) and Annie Staninec (Donner Mountain Bluegrass Band).

All photos by Bob Calkins of Motherlode Photography. For more great photographs of the CBA's Woodland Festival, see B Section.

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Taking it for a test drive...

By Zeke Griffin

extreme. As time goes by, I'll be trying a few new things out, but please know that nothing will be carved in stone. Anything done can be undone. Let's all have some fun with it and see what we can create together. Just let me know; after all, it's your paper.

I've really enjoyed meeting so many new friends recently who have welcomed me into the fold. I want to thank everyone for the wonderful encouragement and confidence you all have expressed to me over the last few weeks, especially the amusing mixture of condolences

laced with the congratulations. They might have given a lesser man pause.

And so with that I'll just say that I look forward to scribing this missive monthly, and if you keep me posted, I'll do the same for you.

In Memory of: Clifford Sargent 1921-2004

On October 2, 2004, Cliff Sargent passed away at the age of 83. He had stroke the previous day and never recovered. He will be remembered as an authority on Gibson mandolins built by the famous Lloyd Loar from 1922-1924. Besides being an expert on the instruments, he built mandolins whose sound rivaled those famous Loars.

Cliff was born in 1921 in rural Arkansas. Cliff wasn't much of a student as a child. He went to school in a one-room schoolhouse and only completed 8th grade. But he was one of the smartest men I've ever met. He had an uncanny ability to understand mechanical devices and figured if someone built something he could fix it. At the young age of 11 he helped his Uncle Charlie in a machine shop.

He was curious about everything. Animals, bugs, plants, you name it. Rural Arkansas was a place where you could learn about these things.

The Sargent family fell upon hard times in the 30's, what with the depression and dust bowl, so in 1936 they picked up and came to Sacramento. Cliff often talked about those hard times and the difficult trip to California. Apparently their car had a rash of flat tires. He recalled that they slept on the side of the road.

The family lived in Sacramento for a while where he worked in the fields picking hops and then moved to the Fresno and Morgan Hill area. He told me how he went across the Golden Gate Bridge the first day it opened in 1937 and how he built his first instrument - a violin - in 1938.

Cliff enlisted in the Army Air Corps in 1942; trained with the 88th Bomb Group and 399th Bomb Squadron; and moved with those units eventually ending up in Florida. He then volunteered for overseas duty and was assigned



to the 14th Air Depot Supply Squadron in Bengal, India. He often related stories about the heat, snakes, bugs, locals, inefficiencies of the Army, rank, authority and who knows what. He built his first mandolin in 1944 while stationed there and even repaired watches. He was discharged in 1946, but later continued his military career by joining the National Guard. He was proud of his service and often wore his WWII cap.

Shortly after his discharge he met and married Ruth Gorman. Cliff and Ruth had three wonderful children six grandchildren and, six great-grand children. Professionally, Cliff was a mechanic, tow truck driver, automotive body man and even TV repairman. Sharon indicated that although the family never had a lot of money, they never wanted. In fact, Cliff got her a car, then another one. Ruth recalls Cliff chopping apart two or three vehicles to make her one of them.

As I had indicated, Cliff was not school taught, but he was a learned and wise man. He always had the news on TV and we would have long discussions about current events.

Cliff had a number of mandolins over the years, including Gibson A Models and F-2 Round holes, but it wasn't until about 1981 that he got his 1923 Gibson Loar. It was then that the inner Cliff emerged. The Gibson Company only produced about 250 of these gems during 1923 and 1924. He soon became an expert in all phases of these Masterpieces and was often called on concerning them.

With his mechanical ability, and prior experience in building instruments, he took it upon himself to duplicate the instrument - both in looks and in sound. He went to the extraordinary step of having an MRI taken of his mandolin. He knew the dimension

"Newsprint gets in your blood." It's an old saw among those of us in the print media, and so is griping about the work, deadlines and day to day adversities that come with it all while loving it in such a perversely intense way that only those who do it can really understand. Maybe it's the odd combination of too many or not enough submissions, machinery breakdown, conflicting personalities and opinions, budget shortfalls and never enough time, but it creates a state of perpetual roller coaster rides between frenzy, frustration and boredom, occasionally spiced with touches of euphoria and satisfaction. It's probably a common theme in every industry to some extent that you need someone who really knows your pain in order to vent effectively. I know that I owe luthiers Michael Lewis and Cliff Sargent a huge debt of thanks for keeping me from putting my head in the band saw on many occasions.

So it's with that belief that I had come to view Suzanne Denison's comments about wanting to retire; after all, she's been saying that since she started. It took Northern Nevada Bluegrass Assn. President Don Timmer approaching me and saying that she was both serious and interested in talking to me about it that made me take notice. Thanks Don.

She and her husband Don have told you most of the story in their respective columns, but one thing they couldn't tell you was how thrilled and terrified it made me. I mean how many folks get the opportunity to do what they love just dropped in their laps when they need it the most? I'm still pinching myself to see if I'm dreaming. At the risk of overusing the word, I have to say I love writing, graphics, newspapers and all that they entail. And I love bluegrass music and all of its parts: the pickers and players, the instruments, the self deprecating jokes, the histories, the controversies over traditional verses new trends and most especially, the BG community on the whole; where you just can't find a better group of people anywhere! It's like Don

Denison pointed out during his interview with the local media in Woodland: that this music attracts folks from all walks of life and creates a common ground where the differences become irrelevant and the golden rule is the order of the day rather than the exception. It makes one proud to list them as friends.

Now here's my personal fear factor: It's been a while since I've worked in this field, and you all deserve the best. After all you've had it for the last 18 years and have come to expect a higher level of service each and every month than any other regional bluegrass group in the world has enjoyed. We've all gotten quite comfortable with expecting a world-class monthly magazine delivered to our door by a uniformed messenger of the USPS, and I'm no exception. But it almost feels like being a retired has-been ball player being called in to play in the World Series. Imagine that if you will. I'm sure he would be both excited and exhilarated as well as being absolutely petrified of literally dropping the ball. Indeed.

Fortunately I've got "Suzanne's Spring Training Camp" to get that old gray muscle between my ears back into gear. I have to admit that I'm feeling a bit like an old jalopy that's a bit rusty, but I'm starting to believe the machine might still be serviceable. Following this same analogy, the CBA Board has generously given me the keys to this car and has basically told me to "run it like you stole it." I'm just hoping I'm up to the task.

On this note, I want to reassure you all that while some change is inevitable, there won't be too much immediately. We all get comfortable with what we know and can resent any change in the status quo, and I'm no exception. My first goal will be to create a bit of continuity during the transition, and to not mess up too badly. I'm going to try and keep the great standard set by the previous administration in place as much as possible while getting the feel of the whole thing. But the Board has encouraged me to try some new things and to work at putting my own flavor into it, for which I'm grateful in the

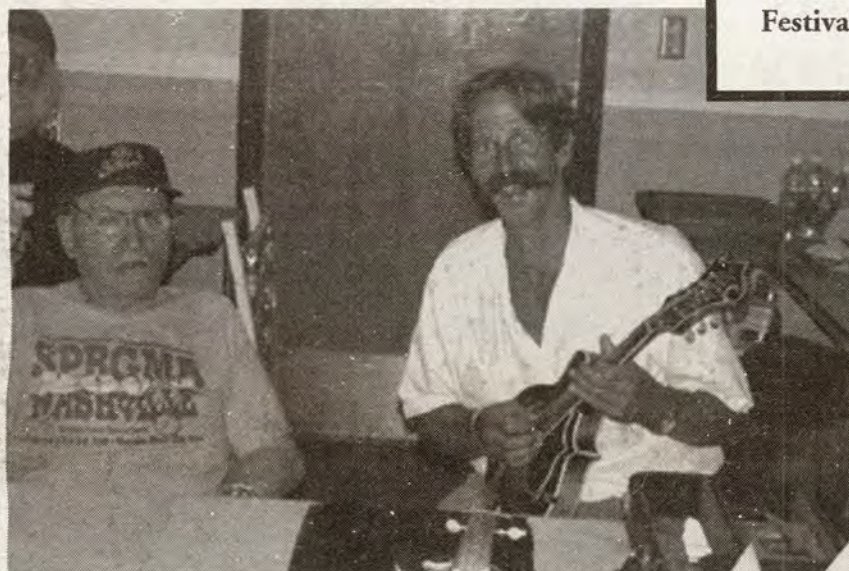
and weight of every piece on his instruments by heart.

And, he wound up building some of the best sounding instruments ever. He was recognized for his mandolins by most of the bluegrass elite and was a fixture at the International Bluegrass Music Association's annual tradeshow and convention. He once remarked to me that if a mandolin "didn't look like a Loar, then it wasn't a mandolin".

Cliff was a perfectionist. He thought nothing of sitting for hours redoing work that



Cliff with two of his biggest fans at Father's Day Festival, 2003.



he had done because it wasn't right. His mandolins reflected this attention to detail. And although he always wanted to keep one of the mandolins that he had built, especially a Fern Model, he was always talked out on them. He said he could build another for himself. Finally, I convinced him to keep one and he did. That mandolin is the best one I've ever heard.

He was insistent that each of his children has a mandolin that he had made. It wasn't until this summer that he finished the last one - one for his son Robert, the last mandolin that Cliff completed.

He was caring, tough, thoughtful, hard working, innovative and loving.

We will all miss him dearly.

(Extracted from the eulogy given by his friend and partner in Sierra Mandolins, Dan Bernstein at his funeral on Oct 6, 2004.)

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Bluegrass Folks — Gene and Carol Schiell

By Bill Wilhelm

Gene and Carol Schiell don't miss many bluegrass festivals and Grass Valley is their main one. As most bluegrass folks, they each have jobs and are limited by when they have to return to them, but go to as many as they can. Not only do they just attend, but they both do a lot of volunteer work, and of course, that's what makes the bluegrass world go 'round. He has such an interesting background that after hearing about it, it was difficult to get back to the subject of our interview.

Gene was born and raised on a farm in Minnesota. He speaks of having been introduced to hard work from early on. His first job that actually paid him money came about when he was eight years old, and this job was building a fire in the stove on those cold winter days at the little old one room country schoolhouse he attended. Of course he had to get up an extra hour earlier for that, but he was well compensated: he was paid five dollars a month.

He was not fond of going to school and did not finish high school. Instead, he joined the US Navy where he served the full 4-

year hitch. While in the service, he took the GED test and got his diploma. He was then shipped out across the Great Pacific as part of a large fleet that was doing practice war maneuvers. Their ship was accidentally rammed and nearly severed in half by another of their own. Miraculously, only two crew were killed and the ship remained afloat. They were able to limp back to port as the rest of the fleet continued onward.

After his discharge from the Navy, Gene got a job on a towboat and barge line on the Mississippi River. As the result of a promotion, Gene became a "mate" and had a lot of responsibility. Part of his duties was the daily inspection of the barges; getting them in the right order and secured together properly with cables.

Their regular run was from Minnesota to down below St. Louis, including all the many miles of tributaries. He continued in this position for six years, but by then he was a family man and felt he needed to spend more time with them so he moved them the few thousand miles to California.

The "rest of the story" is that

while Gene was in Uncle Sam's Navy, he met, courted, and married a great little lady, his wife, Carol; who is still with him to this day, a span of forty-three years. She gave him three children, who, in turn have given them both six grandchildren.

One reason this story has strayed so far from our theme is that neither of them became "Bluegrass Folks" until about six years ago. Gene grew up listening to Bill Monroe, Flatt and Scruggs and other bluegrass on the radio from early on in his life. Carol, in her native Wisconsin had country music on the radio in her home, as her mother didn't care for bluegrass. Upon occasions Carol would hear bits and pieces of it and liked what she heard.

In recent years they listened to bluegrass together and enjoyed this music so much that they finally couldn't hold it any longer. That led to Gene buying a guitar and learning to play it. Four years later, Carol bought a bass. Gene says "that just in no time she learned to play it". Not only did they learn their instruments, but now they play in bluegrass jam sessions and



Carol and Gene Scheill

Photo by Bill Wilhelm

entertain others at various places.

For the last eighteen years Gene has run a large ranch near San Jose, and still does so to this day.

His hobby, in addition to bluegrass music, is hunting. So when he's away from the ranch, he

is probably doing one or the other.

I've often heard it said that we who play bluegrass are like a big happy family. It is not difficult to understand what is meant by this, nor is it difficult to see that Gene and Carol are a real credit to what this is all about.

Frank Ray and Cedar Hill to headline 6th Annual CBA Gospel Concert January 22



One of Missouri's finest Bluegrass Gospel Bands, Frank Ray and Cedar Hill, will be the featured performers for the CBA's 6th Annual Gospel Concert on Saturday, January 22, 2005. Opening the evening's program will be the Gospel Creek Band from the San Francisco Bay Area. The concert will be held at the First Baptist Church of Fair Oaks, 4401 San Juan Ave. in Fair Oaks, CA. The doors will open at 7 p.m. and the concert begins at 7:30.

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 Bluegrass Album of the Year by the Society For the Preservation of Blue Grass Music (SPBGMA).

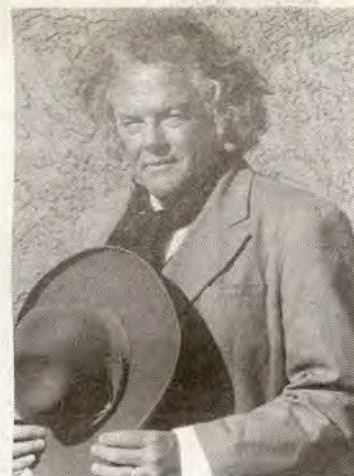
Advance ticket prices are: \$15 for CBA Members; \$16 for Seniors (65+) and \$18 for the general public. Tickets at the door will be \$18, \$18 and \$20 respectively. Teens ages 13-17 are half-price and children 12 and under are admitted free with a paid adult admission.

For more information, call Bob Thomas at 916-989-0993 or email: sacbluegrass@comcast.com.

Peter Rowan to headline the December Bluegrass Gold show

There will be just one edition of the *Bluegrass Gold* show at Sweetwater in Mill Valley in the December. The show is produced by Larry Carlin and Carltone Music and co-sponsored by the Northern California Bluegrass Society. On Tuesday the 14th at 8:30 p.m. Peter Rowan will be the headliner, and The David Thom Band will be opening.

Bluegrass legend Peter Rowan has led a long and varied career. In the 1960s he played with bluegrass legend Bill Monroe and The Blue Grass Boys as well as the bands Earth Opera and Seatrain. In 1973 he formed the all-star bluegrass band Old and In the Way, with David Grisman and Jerry Garcia, and their self-titled recording is one of the best-selling bluegrass albums of all time. He then recorded a few albums with The Rowan Brothers (Chris and Lorin), toured with his band The Free Mexican Air Force, and he has recorded several solo albums. His song "Panama Red" was a million-selling hit for The New Riders of the Purple Sage. He released four new albums in 2002: a solo project called *Reggae Billy*; *Old and In the Way* with David Grisman, Vassar Clements, Herb Pedersen, and Bryn Bright; *Crazy People* with his two brothers; and the 2003 Grammy Award nominated *High Lonesome Cowboy* with Don Edwards. He has a new recording out on Rounder Records with Tony



Peter Rowan

Rice called *You Were There For Me*. Peter has lived in Marin County for over thirty years, and he is one of the most entertaining and versatile performers on the scene today.

The David Thom Band is a traditional bluegrass band that has been playing bluegrass in Marin and around the Bay Area for the past decade. Appearances at the Strawberry Music Festival and with the Del McCoury Band at the Great American Music Hall in San Francisco confirm the band's popularity. Leading the band for 10 years, David Thom is a solid lead vocalist, songwriter, and showman. He is also a member of the David Grisman Bluegrass Experience. Andy Shaw's driving 5-string banjo style gets to the heart of the music, and he also handles most of the high tenor parts

Winter Gold Concert series offered in Sonora through February 12



Rob Ickes and Joe Craven will team up to kick off the 5th Annual Winter Gold Concert series on Saturday, December 4. Presented by ShoSounds, the concerts will be held at Mt. Zion Community Church in Sonora, California. All concerts will start at 8 p.m.

Dates and details on the concert series are:

•12/4/04 – Rob Ickes and Joe Craven. Come hear the seven time IBMA Dobro player of the year with the multi instrumentalist extraordinaire Joe Craven. This is sure to be an exciting evening



Bluegrass Gold show

for the band. Mike Tatar, one of the best fiddler players in the Bay area, has an aggressive yet melodic fiddle style that resonates with the old sound of bluegrass. Mandolin player Jon Mask plays with a warm, traditional feel that incorporates the edginess of the original masters. Upright bassist Mary Shaw anchors the band with her rock-solid rhythm and intuitive feel for the music. With a healthy mix of traditional bluegrass songs and some original tunes, the band plays the old-fashioned way – with just one microphone. They also have a new CD out called

The Thief, with special guests David Grisman and Jim Nunally playing on the recording.

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

of eclectic, acoustic music!

•1/15/05 – Jimmy Gaudreau and Orrin Star. Mandolin icon Gaudreau teams up with Flatpicking champion and author of "Hot licks for Bluegrass Guitar" Orrin Star for a night

of hot bluegrass picking!

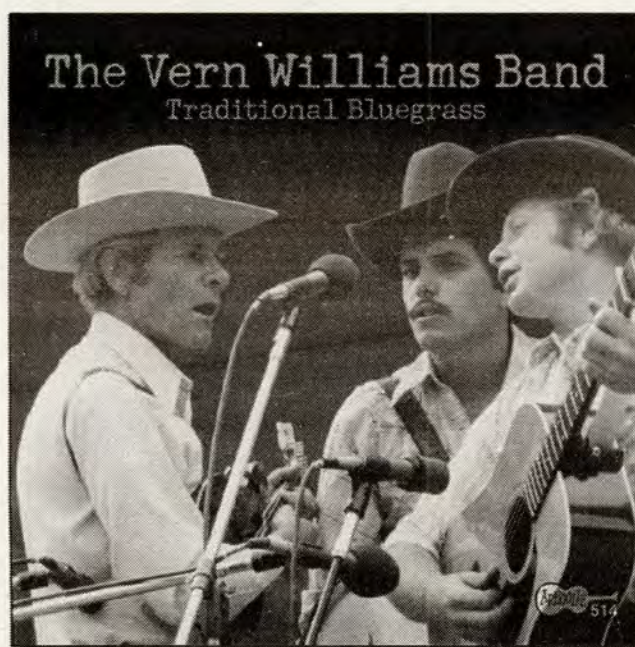
•2/12/05 – Laurie Lewis and Tom Rozum. If you haven't heard the duet singing of these talented musicians – you're in for a real treat! Celebrate Valentine's Day with your sweetheart with some

wonderful music.

Tickets are \$15 each and available in the Sonora area at Tradewinds, Mountain Bookshop (Sonora), and Columbia Candle and Soap Works in Columbia. Discount tickets for the 3-show series

are \$40 each. Tickets are also available by mail from ShoSounds, 10777 Lavender Lane, Sonora, CA 95370.

For more information, call ShoSounds at 209 533-2179, or email shosounds@sbcglobal.net.



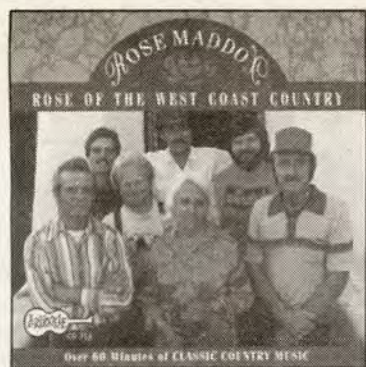
Arhoolie Bluegrass

The Vern Williams Band "Traditional Bluegrass"

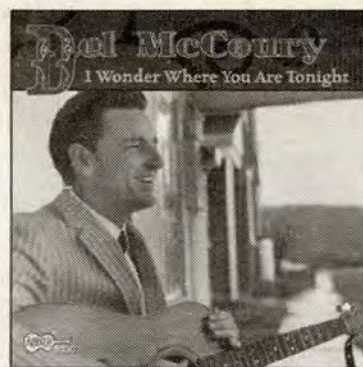
Arhoolie CD 514

"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"



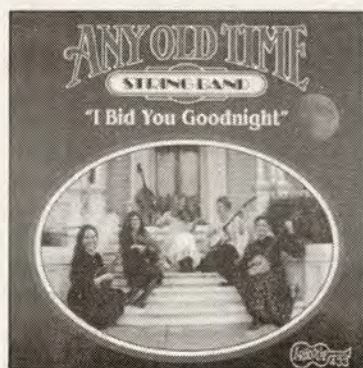
Del McCoury
"I Wonder Where You Are Tonight"
His first recording as a band leader.



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"
feat. Suzy Thompson & Kate Brislin



Strange Creek Singers
feat. Mike Seeger & Hazel Dickens,
Alice Gerard, & Tracy Schwarz



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BLUEGRASS NEWS NOTES

Autoharpist Tina Louise Barr wins MAMA

Tina Louise Barr, Performer of the Autoharp, was the winner of the Modesto Area Music Association (MAMA) Award, in the "Best Americana" category. The awards presentation was held on Thursday, October 21, 2004 at the State Theater in Modesto, California. The MAMA award winners were chosen by popular votes via the internet.

Tina Louise will be performing at the yearly Autoharp Gathering in Mendota this May, as well as in Modesto area concerts. For more information about the awards, visit the Modesto Bee website at <http://www.modbee.com/local/story/9317396p-10224552c.html>.

You are invited to help Tina Louise and friends celebrate her recent award. Tina Louise Barr and The Bluegrass Compadres (John Gwinner — mandolin, Rick Barnes — Guitar, and Frank Solivan, Sr. — banjo) will be performing on Saturday, December 4 at St. Stan's Brewery, 821 L Street, (Corner of Ninth and L Streets - across from the Double Tree Hotel) in Modesto, CA. The music starts at 8 p.m. For information, call (209) 524-2337.



Uncle John is back on the Radio on KCSS 91.9FM

If you tune in to "FAT Sunday" from 3 to 6 p.m. on KCSS, 91.9 FM, you will be able to hear the familiar voice of "Uncle John" Gwinner every other week. He will be alternating with The Honky Tonk Angel.

"The format of the show includes old-time, bluegrass, country, and more. The signal range is limited pretty much to the Turlock/Modesto area, although I have picked it up in Oakdale and Sonora/Columbia," John said. It can also be heard at www.kcss.net.

"Uncle John" Gwinner was the host of "Prairie Fires and Paper Moons" on KUOP FM in Stockton for several years. When the station moved to Sacramento, John continued his show until the station chose to change their format to classical music two years ago. Since then, he hosted a bluegrass show on KEJC, The Ranch, for almost a year, until the station was sold.

If you'd like to contact John, you can email him at uncjohnradio@yahoo.com.



Bluegrass musician and artist creates special cards and prints

Karen Cannon, a Bluegrass guitarist from Golden, Colorado has created a music themed line of greeting cards and art prints. Her designs were a big hit with attendees at the recent IBMA Trade Show in Louisville, Kentucky.

Karen said of her work, "Being an avid guitarist, I strive for accuracy in the detailing of the instruments. My art features musical scenes and situations created from the heart and from the joy of being a player."

She continued, "My love of painting and playing has been brought full circle in this line of greeting cards and art prints. May they bring a smile to you and your friends!"

For information about Karen's complete line of cards and prints, write to Art Strings Publishing, P.O. Box 193, Golden, CO 80402, or visit www.artstringspublishing.com.



Michelle Nixon To Ring the Freedom Bell

Richmond, VA — Pinecastle Records recording artist Michelle Nixon and her band Drive will host a concert on December 4 at the High School in Goochland, Virginia to benefit the troops and families of Alpha Company 276, a Powhatan, Virginia based troop, currently deployed to Iraq.

Nixon & Drive, one of the top groups in bluegrass music, will entertain the crowd with a mixture of traditional and contemporary bluegrass music including hits from Nixon's latest project "It's My Turn" and fan favorites from Nixon's recent "By Request" compilation project.

For more information on the benefit please contact event coordination Heather Bryant at 804-

457-9210. For more information on Michelle Nixon & Drive please visit www.MichelleNixon.com.

New Bluegrass jam in Alameda

Barry Solomon will be hosting Bluegrass jam sessions on the first and third Sundays of every month from 6 to 9 p.m. at the Alameda School of Music. Separate rooms are available for different skill levels, and a professional facilitator will always be on hand to direct the jam. For more information, call 510-769-0195. The music school is located at 1307 High St. (corner of Encinal) in Alameda, California.



Band News from the web By Rick Cornish

•**Regional Band Makes National Splash** — Said it before and we'll say it again, we just love telling you about local bands that get countrywide recognition. This time it's Copper Canyon, with a terrific review of their latest CD, *Tales from the Canyon*, appearing in the current issue of *Bluegrass Unlimited*. Despite the reviewer's difficulty in getting one of the band member's name right (frankly, we had a lot of problems with his name as he was growing up, just never seemed like a Phil in the beginning), the review was rock solid and left no doubt about the quality of the material, vocals and musicianship. Congratulations to Rick, Phil, Megan, Pat and Jerry.

And while we're congratulating Megan — Our very own Megan Lynch continues to get some mighty fine gigs. She'll be opening for the Kathy Kallick Band at the Freight on January 14, as well as at an RBA show in Mountain View on the fifteenth. There will more dates that weekend that are in the process of confirmation. But the really BIG NEWS — Megan will be doing all of them as a duo with the incomparable Ron Stewart! She'll be singing, doing great fiddle/banjo, and possibly even some twin fiddle! Talk about your warm up acts.

•**Top Ten** — Thought you might want to see *Bluegrass Now's* Top Ten CD's: Mountain Heart — Force Of Nature; Del McCoury Band — It's Just The Night; The Gibson Brothers — Long Way Back Home; Sam Bush — King Of My World; Nickel Creek — This Side; Alison Krauss and Union Station —



Live; IIIrd Tyme Out — Best Durn Ride; King Wilkie — Broke; Doyle Lawson — School Of Bluegrass; Old Crow Medicine Show — O.C.M.S.

•**Veteran performers in a new package** — Relatively new on the scene, the Papermill Creek Rounders featuring David Nelson and Banana will be performing a fair amount and December — all the way from Point Reyes down to Ben Lomond. This is an all-star band whose members — Banana — banjo; David Nelson — guitar; Paul Knight — bass; Keith Little — mandolin; Chad Manning — fiddle, are anything but new on the bluegrass scene. Check the CBA Online Calendar for their upcoming dates. . .

•**Major change for BackCountry** — A note from Chris Stuart: "Ivan Rosenberg has left our band to pursue new things and will be moving to North Carolina shortly. We wish Ivan the best and we'll miss him. For our upcoming tour of California, Eric Uglum will be filling in for Ivan for the whole tour. We're not sure yet how we'll replace Ivan for the long-run but we'll keep going and will have the new band in place by the New Year, we hope." Chris and the band will be performing at several venues coming up in the next couple weeks. Check the Online Calendar to learn where. . .

•**Follow up from Wintergrass Request** — A couple weeks ago we asked for a volunteer to share a room up at Wintegrass with Rick Barnes and hold down the fort for our CBA jam room at the annual event. Happy to report that several of our CBA members contacted us to say they'd help out. Ended up singing Gene Bach up for the job. Thanks Gene. And don't forget, folks, if you're headed up to Wintergrass please stop into the jam room for a visit. There'll be signs in the lobby telling you which floor and room.

•**New NCBS President** — Congratulations to Lora Hicks, who has taken over the head Northern California Bluegrass Society job from Rich Evans. Lora, wife of fiddler and Bean Creek bluegrass band co-founder, Pete Hicks, has also taken on another big job — she's working with the city of Gilroy to produce a major bluegrass festival to be held May 13-15 at Casa de Fruta. More details to come on this one.

•**And now a bizarre story from Cybergrass** — "The Bill Monroe

Foundation, which has been trying to create a museum and preserve the heritage of the Father of Bluegrass Music, Bill Monroe, has been in the middle of an ugly battle for the past couple of years. After the funding fell through which would have allowed the foundation to purchase the legendary Gibson F-5 mandolin that was played by Bill Monroe, the first lawsuit was filed. Now another appears to be making its way through the litigation system. Bill Monroe's son, James Monroe, filed a new suit last month demanding that the Bill Monroe Foundation stop using the "Bill Monroe" name. The Bill Monroe Foundation believes it secured the right to use the name in 1999 when it spent a quarter-million dollars to purchase some of Bill Monroe's personal items. James is now claiming that the right to use the name was never officially conveyed. The case appears destined for Federal Court."

•**Bartons going into Overdrive** — Got a note from Paul Barton of the Fresno-based Brothers Barton band (now called Brothers Barton and Overdrive). Seems he and brother Loren have added some youngsters to the act that should knock a few socks off the bluegrass listening public. Other band members are Jami Lampkins, from the Lampkins Family, on banjo, Heather Grady on bass and Christian Ward (Eric Uglum's young son) on fiddle. Keep your eyes peeled for this new act. . .

•**A Really, Really Big Show** — Ever wonder why Robbie Ickes has won the International Dobro Player of the Year award seven times, most recently in Louisville this October? Well, come on up to Sonora December 4 and hear he and Joe Craven in Concert and that'll give you a pretty good idea. It's the Sonora Winter Gold Concert Series back in full swing after a few years hiatus, and boy do Rick and Debbie Sholer have some outstanding music planned for the snowy months. — starting, of course, with Ickes and Craven.

Radio News Notes

SERIOUS Radio is serious bluegrass — Some would argue that the new Satellite radio system, SERIOUS, is the best thing that's happened to bluegrass music in quite a while. 24/7 non-commercial bluegrass, with some DJ's that know their stuff. If you have Direct TV, that's channel 6037. Oh, and we should mention

Continued on A-10

5th Annual Presidents' Day BLUEGRASS FESTIVAL

Saturday, February 19, 2005
12 to 9 p.m.

At the Analay High School Theatre
6950 Analay Ave.
in Sebastopol, California



Mac Benford



Sarah Elizabeth
Campbell



Nina Gerber



John Reischman & the Jaybirds



Copper Canyon



Kathy Kallick Band



Due West

Analay High School is a tobacco and alcohol free facility.
It is wheelchair accessible.
There will be food and soft drink vendors on site.

Presented by the California Bluegrass Association with the
cooperation of the Sonoma County Folk Society

Advance Ticket Prices – \$25 member* & \$28 general admission
Gate Ticket Prices – \$28 member* & \$30 general admission
Children 12 and under are free with a paid adult admission

*Member is defined as a current member of the following:

The California Bluegrass Association,
the Sonoma County Folk Society and the Northern California Bluegrass Association.
(Be prepared to show current membership card at the time of purchase.)

Tickets also available at: People's Music at 122 North Main St. in Sebastopol;
Last Record Store, 1899 Mendocino Ave., Santa Rosa and Tall Toad Music, 43 Petaluma Blvd. North, Petaluma

General Information Mark Hogan 707-829-8012 or email: hogiemoon@comcast.net
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IBMA releases a new educational film

Nashville, TN — The International Bluegrass Music Association is recently announced the release of a new educational film titled "Discover Bluegrass: Exploring American Roots Music," targeted at young audiences age 8-13.

Discover Bluegrass introduces young viewers to an original, joyful and uniquely American genre of acoustic roots music. Six instructional units, each roughly 10 minutes in length, explore the history and evolution of bluegrass music, starting with its old-time music roots and continuing through contemporary styles. Demonstrations include a look at the vocal harmony structure used

in bluegrass music, along with info on the instruments used and their roles within a band.

Individual lesson plans for each unit, designed to address educational performance standards in a cross section of 30 states surveyed in the United States, may be downloaded and printed from the DVD format.

Hosted by rising bluegrass stars Sierra Hull and Ryan Holladay, Discover Bluegrass presents the genre from a youthful perspective, complete with live interviews, performance footage, historic photos and songs from bluegrass music's biggest stars — past, current and future!

Twelve-year-old Ryan Holladay, a frequent guest on the Grand Ole Opry since age five, is credited with being the youngest performer on that famous stage. A multi-instrumentalist (banjo, mandolin, guitar and Dobro), Ryan fronts his own band and works in tour dates around his schedule at school, in Camden, Tenn. Ryan recently released his third album, *New Kid in Town*, and he's headed for a special performance at New York City's Carnegie Hall in December, where he and bandmate Tyler Andal will represent bluegrass music in a cultural exchange program between the U.S. and India, for local students. In addition to the Opry, Ryan has made a number of television appearances including *The Oprah Winfrey Show*, *Crook & Chase*, *Ralph Emery Morning*, *Nickelodeon's Figure It Out* and PBS's *Zoom*.

Sierra Hull, another talented twelve-year-old multi-instrumentalist (mandolin, guitar, fiddle), hails from Byrdstown, Tenn. A frequent guest onstage with bluegrass supergroups *Illrd Tyme Out* and *Ricky Skaggs & Kentucky Thunder*, Sierra has most often been heard by national audiences with *Alison Krauss & Union Station*. She appeared with the band on the nationally televised PBS *All-Star Bluegrass Celebration* last year, and is seen on the new DVD released last month by the same name. Sierra also performed with *Alison Krauss & Union Station* at selected dates during the "Great High Mountain" Tour last year, produced by T Bone Burnett, which featured music from the movies and soundtracks of *Cold Mountain* and *O Brother, Where Art Thou?* Sierra's current album is entitled *Angel Mountain*. Both Sierra and Ryan participated in a "Good Morning America" salute on national television last month, live from IBMA's World of Bluegrass convention in Louisville, KY.

In addition to Ryan and Sierra, Discover Bluegrass features interviews and performance footage from *The Andals*; *Sam Bush*; *The Chapmans*; *J.D. Crowe & the New South*; *Jerry Douglas*; *Lester*

Flatt, Earl Scruggs & the Foggy Mountain Boys; *Bela Fleck*; *The Del McCoury Band with Vince Gill*; *The David Grisman Quintet*; *Hot Rize*; *Alison Krauss & Union Station*; *The Malpass Family*; *Jimmy Martin & The Sunny Mountain Boys*; *Jim & Jesse McReynolds*; *Bill Monroe & The Blue Grass Boys*; *Muleskinner*; *Nickel Creek*; *Old & In the Gray*; *The Osborne Brothers*; *The Peasall Sisters*; *The Reeltime Travelers*; *Don Reno*; *Peter Rowan*; *The Seldom Scene*; *The Shankmans*; *Ricky Skaggs*; *The Special Consensus*; *Ralph Stanley & the Clinch Mountain Boys*; *Rhonda Vincent* & the *Rage* and more.

Discover Bluegrass is available for educational use only in schools, associations, libraries, youth groups, bluegrass events, libraries and with homeschooling families. For broadcast use, please contact IBMA. A long list of artists, songwriters and publishers, photographers and film producers have donated their work and their images for use in Discover Bluegrass, so IBMA is able to make the DVD available to educators and associations for \$5 each (for one or two DVDs, which includes shipping and handling), or at \$3 each plus actual shipping expenses for orders of three or more DVDs. VHS copies are available at \$6 each (for one or two videos, including postage & handling), or at \$5 each plus actual shipping expenses. To order, contact Nancy Cardwell at IBMA (888) 438-4262, nancyc@ibma.org, or order online at www.ibma.org.

Produced by IBMA Bluegrass in the Schools Committee Chair Greg Cahill and IBMA Special Projects Director Nancy Cardwell, Discover Bluegrass was written and directed by Steve Parry and Eric Farnaus at Image Base, in Chicago, Ill., and the lesson plans were written by Tom Kopp, Ph.D. of Miami University, a frequent presenter at IBMA teacher workshops. The lion's share of writing, editing, production, archive collection and licensing was done during the past year, but the conversations about this project began seven years ago, with Tim Stafford chairing the Bluegrass in the Schools committee. The original script was written by Jack Tottle, Director of the East Tennessee State University Bluegrass, Old Time & Country Music Program at the Center of Appalachian Studies & Services.

Major funding for Discover Bluegrass was provided by the membership of IBMA, Bluegrass Unlimited, the International Bluegrass Music Museum, the California Bluegrass Association, the Northern Indiana Bluegrass Association and the Minnesota Bluegrass & Old-Time Music Association.



Useful Software for Musicians

By Elena Corey

Al Stevens, author, musician and creator of software packages, wanted to work between various music file formats using an XML dialect. Since MusicXML is a sub-dialect of XML that describes music notation, and importing and exporting MIDI notation files has long been problem-filled, he developed his own program. There is hope at last musicians can have a universal tool to exchange data between music applications.

The melody notation line, in thousands of freebie download tunes, tends to reflect playing errors, player interpretations, and attempts to quantify. Notation editor options are often minimal and onerous to use; frequently musicians who need to tweak just export the desired tune into another software application that allows adjustment and go from there—and spend hours creating a simple chord chart or transposed key lead sheet.

Seeing a void that suggested a software solution to convert SMF files into Music XML files, Mr. Stevens first wrote a Finale program that would process the import musical scores into standard lead sheets. That proved to be unwieldy, even in such small areas as adding chord symbols above change points, so he next undertook to write a script, using a newer feature of Finale. That plan also

proved too time consuming, since usable commands, e.g. 'Apply the Chord/Two Staff,' were not easily available within the script language.

Finally, Mr. Stevens simply resolved to write the necessary transitional code himself, even though converting MIDI data to notation, figuring out timing confines (e.g. clock values of NOTE ON/NOTE OFF), assigning note durations, etc. was sure to be a daunting task. After hours of experimenting, he arrived at his program 'Chord Builder,' which, as its specialty, converts to MusicXML. By building the program from the ground up, he was able to code all its MusicXML classes, thus it is, in his words, "a relatively simple text parsing process."

'Chord Builder' is a command-line program that reads exported files, (e.g. Band-In-A-Box SMP files) and uses C++ class design, with no platform dependencies. There is also a version of 'Chord Builder' for Mac, and is 'reasonably portable.' Folks who thrive on technical aspects of music will probably love this new software. In the September 2004 issue of Dr. Dobbs' Computing Journal, Mr. Stevens contributed an intriguing article entitled "Band-In-A-Box, Finale, & Music XML." To read more about his software or to download a file, go to: <http://www.alstevens.com/midifit>

NEWS NOTES

Continued from A-8

that on channel 137, SERIOUS broadcasts the Grand Ole Opry every Saturday night.

Pinecastle Records News

• If you haven't noticed there is a new publication out there these days. Its called *Bluegrass North* and it comes from Canada and its latest issue, November/December, is just the second issue. You can subscribe to the magazine alone or upgrade your subscription to include the sampler CD. This time the CD includes tracks from two Pinecastle artists: Darin Aldridge's *How Could You Go*, and Josh Williams' *Down Another Lonesome Highway*. Inside the issue you will also find reviews on both CDs.

• Check out the November/December issue of *Bluegrass Music Profiles* for a personal interview with Larry Stephenson. Congratulations to Larry for attaining the #2 spot on the Bluegrass Unlimited singles chart this November.

• Also in *Bluegrass Music Profiles* you will find a memorial article on Charlie Waller and an album review on Charlie Waller and the Country Gentlemen - *Songs of the American Spirit*.

• The Osborne Brothers were awarded a Kentucky Star, an award given by the Lexington Downtown Corp. to honor Kentuckians in the arts. The stars are placed on downtown sidewalks in front of the library, the Downtown Arts Center or the Kentucky Theatre.

• Congratulations to Missy Raines — she was named IBMA Bass Player of the Year and is also the Bluegrasscountry.org Artist of the Month! You can check out an exclusive interview with Missy on the website at: <http://www.bluegrasscountry.org>

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.



<NETNOTES>

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

by Phil Cornish -- phil@cornstalkdesign.net

The difference between Macs and PCs

Once upon a time, an Apple Macintosh computer was so different from a PC it was like comparing apples and oranges. Today it is more like comparing two different varieties of apples, or oranges, or whatever fruit you like best. In other words, they are getting more similar all the time. Used to be, Macs were very user friendly and PCs, not so much. Luckily, some people from Washington state decided that there was no reason a PC could not be equally user friendly, so now we have the Windows operating system that is very similar to Mac OS (OS=operating system).

Just in case this is confusing (I am sort of confused myself), PC stands for Personal Computer (or Politically Correct, or Phil Cornish...) and could actually describe Apple computers as well. After all, a Mac is a personal computer isn't it? Yes it is. However, the language geniuses of the computer world have come to use PC to define all "IBM Compatible" computers, such as Dell, HP, Gateway, etc., but not Macs. "Do you want a Mac or PC?" a computer salesperson might ask you at the computer store.

It is actually a good question if you are shopping for a computer. Unfortunately it is often asked by an acne-ridden teen who won't be working there next week; so don't expect a lot of help by walking into a computer super-store. Since they are so similar now, why does it matter which one I get, you might be wondering. Well, after my longest introduction ever, let me tell you some of their differences.

1. You can get a lot more bang for your buck if you buy PC. By this I mean, if you are spending a set amount of money, say, \$1000, you are going to get a bigger hard drive, more RAM, and more accessories (DVD burner and what not) if you buy a PC, than you would if you bought the same amount of Mac. Notice I did not include the microprocessor. Comparing a Pentium 4 chip to a Mac G5 chip really still is like comparing apples and oranges. I am not sure why this is, it just is, don't do it. Don't look at a PC and think, wow, the processor on this baby is 2.8 GHz (GHz=gigahertz), but this Mac's G5 chip is only 1.5 GHz. These chips are designed differently and their processing speeds are meaningless when compared to each other. They give you these speeds to compare to similar processors within the platform, not between the two. Uh oh, better define platform really quick.

Thanks to www.webopedia.com for this definition of platform: "The platform defines a standard around which a system can be developed. Once the plat-

form has been defined, software developers can produce appropriate software and managers can purchase appropriate hardware and applications. The term is of-

ten used as a synonym of operating system. The term cross-platform refers to applications, formats, or devices that work on different platforms. For example, a

cross-platform programming environment enables a programmer to develop programs for

Continued on A-14

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 [unclear]



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

**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.**



Tom 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 ~

CBA 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 for 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 the gate.

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

CBA Member Tickets

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

Non-Member Ticket Prices

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

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

CBA Member Tickets

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

Non-Member Ticket Prices

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

Single Day Tickets

No 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.

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:

___ 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 _____

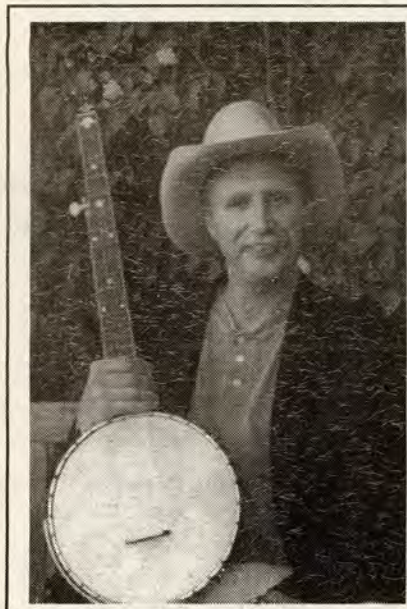
Mail ticket order form, a SELF AD-DRESSED, STAMPED BUSINESS-SIZED ENVELOPE, and check or money order payable to the California Bluegrass Association (CBA) to:

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.**

Old-time Banjo player Mac Bedford and Due West to be featured at CBA Presidents Day Bluegrass Festival February 19 in Sebastopol, California



Band, John Reischman & the Jaybirds, Copper Canyon, Due West, Sarah Elizabeth Campbell and Nina Gerber.

The California Bluegrass Association and the Sonoma County Folk Society jointly sponsor the festival.

Tickets are now on sale and are: \$25 advance and \$28 at the door for association members and \$28 advance and \$30 at the door for non-members. Children 12 and under are free with a paid adult admission. There is a ticket order form on page A9 for your convenience. Credit card orders are available

Don't miss the rare opportunity to see Mac Bedford, old-time banjo player performs at the Presidents Day Bluegrass Festival on February 19. The festival is held from 1 to 9 p.m. at Analy High School Theatre, 6950 Analy Ave. in Sebastopol, California.

Bedford is part of a great lineup that includes the Kathy Kallick

on the CBA website at www.cbaontheweb.org. Sebastopol area ticket outlets include People's Music at 122 North Main St. in Sebastopol; Last Record Store, 1899 Mendocino Ave., Santa Rosa and Tall Toad Music, 43 Petaluma Blvd. North, Petaluma.

For information, contact



Due West will be performing at the CBA's 5th Annual President's Day Bluegrass Festival in Sebastopol, February 19. Pictured from left to right are: Jim Nunally, Megan Lynch, Erik Thomas, Cindy Brown and Bill Evans.

Mark Hogan at 707-819-8012 or email hogiemoon@comcast.net.

<NETNOTES>

Continued from A-10
many platforms at once." In other words, you have the Mac-platform, the PC-platform, and others, such as Linux and what not.

- The last one was sort of PC slanted, so let's balance that out by claiming that Macs have much nicer monitors. They display colors much better, and much brighter. This is great for you, the Mac user, but if you are preparing images to share with the rest of the world (which is predominately made up of PC users), you have to be careful. What looks rich and bright on your screen may look dark and gloomy on a PC monitor. As a web designer, I have both a Mac and a PC so I can make sure that web sites look good on both platforms. Before I only had a Mac, and I got burned several times when I sent a mock up to a client that I thought looked great, but they wrote back saying it was too dark. I am not suggesting everyone needs both a Mac and a PC, but you should be aware of this difference.
- There is a lot more software out there for PCs than there is for Macs. This is sort of a chicken or the egg situation. Most of the world uses PCs, so software developers develop more software for PCs. So people tend to buy more PCs, so software developers tend to develop more soft-

ware for PCs, etc. If you are deciding which to buy, and you have favorite software that you cannot live without, make sure it is available on the platform of your choice. However, did you know that Macs can run "Virtual PC" that basically allows users to run the PC operating system on a Mac computer? This allows Mac-users to access software that is only made for the PC. Also, with the advent of the Internet, more and more software is becoming cross-platform, and web-based.

- When designing a web site, you want to make sure that it looks good in all browsers. Popular browsers include Internet Explorer, Netscape Navigator, and the list goes on. However, you also want it to look good on all platforms as well. It's gets really complicated when you start checking Internet Explorer on the PC and it looks great, but then you go to that Mac, and it's showing all kinds of weird spacing and formatting you weren't counting on. Not even the same browser will look the same on the different platforms, let alone different browsers on different platforms. Ideally you want to make sure it looks good in every browser on every platform. If that doesn't work, at least make sure it looks good in Internet Explorer on a PC, since that is what most people use.

- Macs have a huge advantage in safety. Hackers and virus writers are usually out to cause maximum damage. You do not achieve that by attacking Mac users. That would be like cutting the 5th string off a banjo to shut it up. You should definitely protect your computer with anti-virus software no matter kind it is, all I'm saying is that you have a lot less to worry about if you have a Mac.

I just realized that this article has nothing to do with bluegrass at all. Since the iPod is now compatible with both platforms, I can't even argue that all of us music lovers should buy a Mac to reap the benefits of the iPod. Anyhow, I wrote most of this off the top of my head, and I am not an expert by any stretch, so please e-mail questions/comments/corrections at your leisure.

As a matter of fact, I already got one opinion back from my pop, Rick Cornish. He wouldn't touch a PC with a 10 foot pole, here's evidence, "...sure pc's are a little easier to use than they used to be, but that's only because their makers have consistently and steadfastly ripped off Apple. Apple created innovation for years and years and years. And here's my point..... that's bound to continue. Apple will always be a couple years ahead of the PC stuff.....in hardware, design, OS, everything. Apple leads, the others follow..."

Next Month: Bluegrass on-line forums.

IIIrd Tyme Out to perform at the 3rd annual Bluegrass On The River Festival

By Larry Baker

With seven IBMA awards as Vocal Group of the Year, IIIrd Tyme Out brings it's acapella renditions of many songs which are rarely matched along with it's superb instrumentation to the 3rd Annual "Bluegrass on the River" music festival in Parker, AZ. March 4-6, 2005.

Founding members of the group are Russell Moore (twice named IBMA Male Vocalist of the Year) & Ray Deaton (Bass performer of the year by both SPBGMA & IBMA). This band has won several awards over the years and has earned a solid reputation in the Bluegrass community. Its other talented members include Steve Dilling (Banjo), Greg Luck (Fiddle) and their newest member Alan Perdue (mandolin). A chance to see & hear this ever-talented and award winning band is a show you won't want to miss as we again bring our festival to the beautiful shores of the Colorado River.

Returning for their third consecutive Parker appearance is the wonderful U.S. Navy Bluegrass Band Country Current. What more can be said about this great band from Washington D.C. The band has recently added one of CBA's "kids on stage" graduates (and founder) Frank Solivan II on both the mandolin and fiddle. This addition has added a new dimension to the already stellar and talented group consisting of Wayne Taylor, Joe Wheatley, Pat White and Keith Arneson.

Rounding out our 2005 outstanding line-up of superb bands are: The Bluegrass Brothers, The James King Band, The Lampkins Family, The Bluegrass Patriots, The Wilders, The Burnett Family, Doodoo Wah and returning, by request, Blue Moon Rising.

For those of you who have joined us in the past and for those of you who plan to attend this year, we think you will agree this park and location is a great venue for a festival and has much to offer with many wide open campsites, nice showers, the beauty of the Colorado River, the great proximity to town, lots of room to roam and yes, even in the desert there is green grass and trees for our audience area.

Advance tickets are available and early interest is brisk. Tickets can be purchased on-line via our web site www.landspromotions.com.

The interest and fan support in the festival has been wonderful as we look to return for our third year. The festival promises to offer all the same fun and excitement, including music workshops, special raffles (including a to be announced instrument), an art's & craft show, an RV show, a car show (Sat.), excellent food & beverage vendors, 2006 festival ticket giveaways, cash prizes, jamming around our PICKIN' PIT and much more.

Clean restrooms, showers, dump station and water available

CBA Fund-raiser raffle winners



Maggie Vashel, a brand-new CBA member who joined at Woodland won the Gibson J.D. Crowe model Banjo (signed by the artist at the 2004 Father's Day Festival in Grass Valley, Calif.).

Other winners were Layne Bowen of Santa Rosa, Calif. who won the F-9 Mandolin donated by the Gibson Original American Instruments. The winner of the Martin D-18 Guitar was Alex Mayers of Cupertino, Calif. The upright bass donated by Fifth String Music Store of Sacramento was won by Dan Large of Richmond, Calif.

Funds raised through the sale of raffle tickets will be used to support CBA's presence at the IBMA tradeshow and Fanfest.



Parker Festival

on-site. The Honey Wagon will again return as well as the water truck to reload your tanks. Early camping/jamming is welcome beginning Mon. Feb 28, 2005. Ice will be available for purchase on site.

Music starts at 9:30 am March 4, 2005 with sound provided by Old Blue. Bring your lawn chairs and blankets for grass seating and most important have fun!

For additional festival information

call L&S Promotions-Larry & Sondra Baker (209) 785-4693; email us at roaddog@caltel.com or visit our website www.LandSPromotions.com. Get your tickets today! See you there!

18th Annual

BLYTHE BLUEGRASS MUSIC FESTIVAL

sponsored by The Blythe Area Chamber of Commerce

January 14, 15, & 16, 2005 at the Colorado River Fairgrounds, Blythe, California

Music Workshops

Featuring

Goldwing Express

Kenny & Amanda Smith Band

John Reischman & The Jaybirds

Arizona Tradition

Hillbill Special

The James King Band

The Liberty Bluegrass Boys

Lost Highway

California Bluegrass Band

U.S. NAVY'S

"Country Current"

and the

Battle of the "Bluegrass Bands"

International Food Vendors

Pete's Husband-Calling Contest

Pickin' & Strummin' All Nite!

Bluegrass Memorabilia

6th Annual Bluegrass Quilt Show

Early Reservation Prices (before 12/31/04)

CAMPING PACKAGES

Seniors (60 +)...\$38 4-day camping pkg. + Fest. Admission \$28 for all 3 days

Adults (12 +).....\$40 4-day camping pkg. + Fest. Admission \$30 for all 3 days

Additional Days of Camping Prior to Festival: \$12 per day

GENERAL ADMISSION

All 3 Days - Register before 12/31/04 \$33

DAILY ADMISSION AT GATE \$13 per person, per day

NAME _____

ADDRESS _____

CITY, STATE, ZIP _____

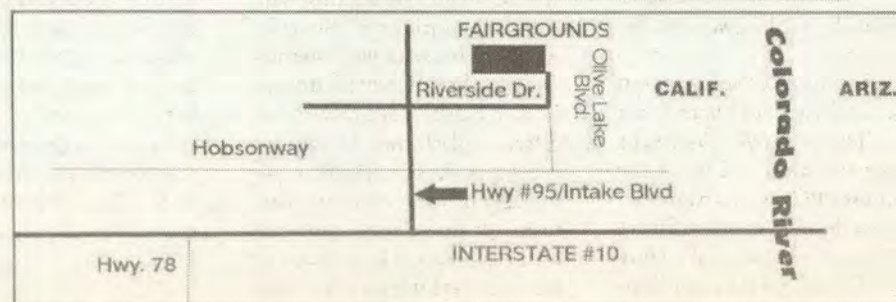
TEL: _____

PMT BY: CHK M/O CC

CREDIT CARD # _____

EXPIRATION DATE _____

NAME ON CARD _____



register online at: www.blytheareachamberofcommerce.com
or call: (760) 922-8166

THE LUTHIER'S CORNER

By Roger H. Siminoff

Q: My guitar is getting an upward bulge between the bridge and the end of the guitar. How can I fix this?

A: This is a great question and while the answer is simple ("don't touch it"), the response does deserve a deeper answer. Deep enough that I might just get a little windy this month and use the entire column for this one question.

We need to begin by understanding how strings work.

Strings vibrate in multiple modes called "partials." The basic mode, where the string vibrates as one whole unit (Fig 1, "A"), is called the first partial.

It produces the basic note to which the string is tuned and this note is also called the "fundamental." So, in the case of an A string, which vibrates at 440Hz (440 complete back and forth movements per second), for example, the A440 is heard when the string vibrates as one whole.

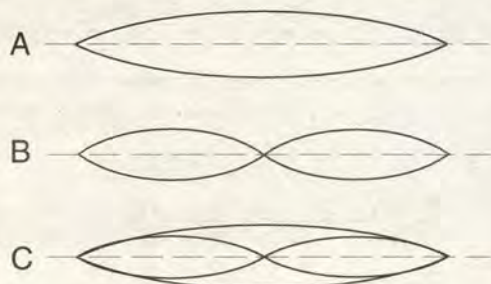


Fig 1: Strings vibrate in many modes. Here "A" is the 1st partial (also known as the "fundamental"). "B" demonstrates the 2nd partial. "C" demonstrates how the string can first vibrate at the 1st partial and then as the 2nd partial.

Strings also vibrate in halves and thirds and fourths and so on. As Fig 1, "B" shows, the string can vibrate in two equal halves. And, it is these two halves that you force into motion when you play a harmonic by placing your finger over the 12th fret and plucking the string. The 12th fret is exactly half the length of the string, so when you touch the string lightly over the 12th fret and play it, you force the null point to occur in the middle of the string which forces the string to vibrate in two parts.

While the sound you create is called a "harmonic," you are actually forcing the 2nd partial to occur. (The word "harmonic" refers to the sound; the word "partial" refers to the order or sequence of the harmonic.) When you place your finger on the string over the 7th fret and force a harmonic to sound, you are making the string vibrate in three equal parts, and this is called the 3rd partial, and so on. If you know how and where, you should be able to create 6 or 7 harmonics (partials).

When a string is played, many natural harmonics become part of the entire sound you hear. You hear some of the fundamental (the 1st partial), you hear some of the 2nd partial, you hear some of the 3rd partial, 4th, 5th, 6th, and so on up to about the 15th or 16th partial. And you hear them in different percentages according to the type of instrument, how the string was attacked (picked, bowed, strummed, etc.), where the string was attacked (near the bridge, away from the bridge, etc.), and how long and how hard the string was attacked. So, within the total sound of a string you might hear this combination: 35% of the 1st partial, 15% of the 2nd partial, 20% of the 3rd partial, 10% of the 4th partial, and so on until you account for 100% of the sound. This "distribution of partials" is one of the main elements that is the difference between the sound of a banjo, mandolin, fiddle, and so on. Fig 1, "C" shows what the string might look like if you could see the 1st partial and the 2nd partial vibrating in sequence. Of course, if I added all the other partials, the drawing would look like a blur (but so does the string!).

How does this happen? Well, when a string is first played or "attacked," it begins to vibrate back and forth in response to the location and direction of the attack (Fig 2, "A"). Immediately following the first attack, and if the string is not attacked again, the "node" or bend in the string that the pick makes, is transferred to the opposite end of the string as shown in Fig 1, "B". After a few initial vibrations, the string

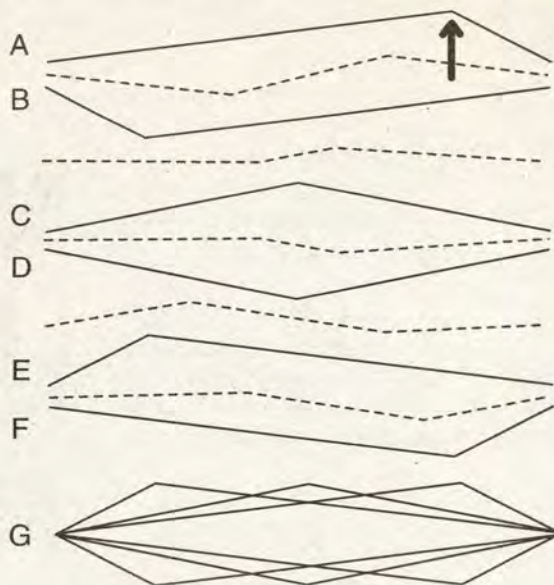


Fig 2: After the string is first attacked, the node of the point of attack quickly transfers to the opposite end of the string. As the node moves back it begins to influence the 1st and other partials and sets numerous movements on the string.

begins to vibrate in the fundamental (1st partial).

Then it vibrates in the 2nd or 3 partial (the actual sequence of events is dependent on many things including the structure of the soundboard, bracing configuration, bridge configuration, etc., but we'll go into that in a future column).

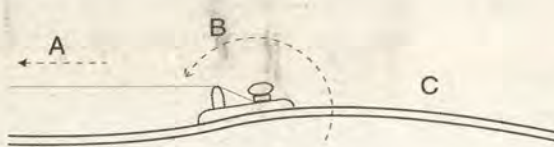


Fig 3: Looking down the length of the string, once it is first attacked (direction of the arrow), the orbital modes begin to move around the center axis of the string, at times sending energy sideways, where they do nothing to transfer energy to the bridge, and at times up and down, where they contribute slightly to up and down energy at the bridge.

What's also interesting is that the string first vibrates in the direction of the attack (looking down the string, from one end to the other) as shown by the arrow in Fig 3, "A".

After a few seconds, the direction of the vibrational modes begins to orbit around the string as shown in Fig 3, "B" and then as shown in "C".

This orbital rotation occurs because the string begins to respond to energy sent back to the string from the soundboard, and this transfer of energy is called the "restoring force." It is the restoring force that contributes to the direction and how long the string keeps vibrating after it is played.

Don't worry; I didn't forget your question. There's one more point about string modes, and then we'll get to the core of the answer.

When a string is attacked, it generates two types of energy: lateral and longitudinal. The lateral energy should seem obvious from the three previous figures — it's the side-to-side energy.

But strings also generate longitudinal energy; energy that travels up and down the length of the string.

When a string is brought up to pitch, it stretches. In fact, a guitar's E string stretches a bit more than 1/8" from when it just becomes snug until it gets up to pitch. (If you don't believe this, put a little pencil or ink-pen mark on your string at the nut just before you begin to tighten it, and see where that mark ends up when the

string is up to pitch.) The string becomes like a long spring, and as it goes through all the modes demonstrated in Fig 1 and Fig 2, it stretches more (because the added length for the arc when the string is pulled aside must come from somewhere) and then slackens again. And, that tightening and slacking sends a lot of longitudinal energy straight up and down the string. The energy at one end of the string is absorbed by the nut, and the other end is absorbed by the bridge (in the case of an acoustic guitar). In fact, the acoustic guitar's bridge doesn't really absorb it — instead, it transfers that energy to the soundboard (and that's how an acoustic guitar's soundboard works!).

A standard medium gauge set of acoustic guitar strings generates a load of about 145 pounds of pull at the guitar's bridge. So, when you play that guitar, you are actually effecting a change of pull at the bridge from approximately 140 pounds (yes, less than the string's tension at rest) to approximately 155 or 160 pounds. (This added energy comes from you picking the strings.)

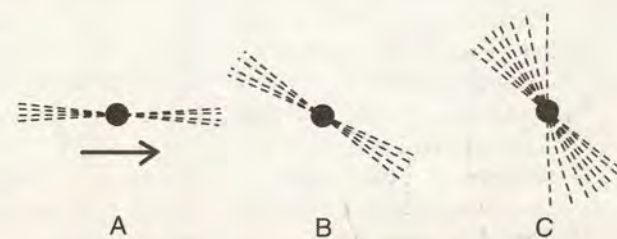


Fig 4: The strings' tension ("A") exerts a twisting load at the bridge in the direction of the arrow "B". This causes a hollow in front of the bridge, and a bulge behind the bridge at "C". This twisting action loads the soundboard in preparation to receive energy from the strings.

If we take a look at a cross section of an acoustic guitar soundboard with the strings up to pitch (Fig 4), you will see that a properly made acoustic guitar will generate a hollow in front of the bridge, and a bulge behind the bridge because of the severe load placed on bridge's saddle that wants to rotate the bridge. This is a good thing! As the longitudinal loads, which are created during playing, are transmitted to the bridge, they rock the bridge back and forth (not up and down as one might think), and it is this rocking motion that creates the pumping action on the soundboard and makes an acoustic guitar work.

This is very different from how a banjo, mandolin, Dobro, or fiddle work. These instruments have a tailpiece that anchors the strings longitudinal energy, and a movable bridge that transfers the strings' lateral energy to the soundboard. These instruments produce their sound primarily from the strings' lateral motions.

So, to answer your question, the bulge behind your bridge is a good thing.

An acoustic guitar that does not have a bulge is one that is probably too heavily braced.

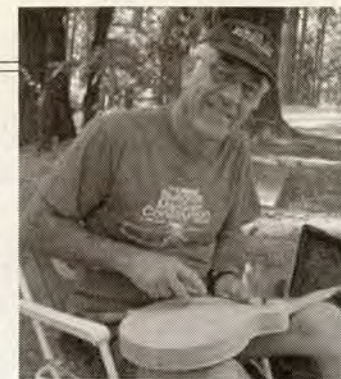
Unless your guitar begins to develop a seam crack in the center of the soundboard where the bulge is, don't touch it!

Pheew. Sometimes it's the short questions that need the long answers! See you next month.

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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

By Elena Corey

Our Christmas / Hanukkah Music Matters column offers notation and TAB for mandolin, banjo and guitar for a beautiful Jewish anthem, "Dan and Esther's Homeland." I used to think this tune was sad, primarily because it is in E minor, but I have come to view it as stately and even hopeful in its steady step-by-step dynamic pulse. It is true, it doesn't seem as joyful as perhaps Handel's "Hallelujah Chorus" from *The Messiah*, but in its own way, "Dan and Esther's Homeland" paints hopeful images.

Newscasters and political analysts warn us, almost daily, that we may be on the brink of extinction. There are many troubled spots on our globe, with neighbors hating and fearing each other. Any single decision may mark an important watershed, shaping the effects that inexorably follow from their causes. If we back off and examine the idea philosophically, we can see that given a large enough fulcrum to pivot the world, every single instant may be a critical turning point of history. Any crossroad may be a fateful one. But the consequences of our actions are frequently seen only in hindsight.

So, being only dimly aware that our choices probably do signify and influence long-range effects (some of them firmly irreversible), we proceed cautiously, tip-toeing through our lives lest we accidentally step on hidden land mines. We cower and shrink from making decisions and second-guess ourselves ceaselessly afterward.

But that is NOT the way we were meant to live. Babies come into the world blessed with the capacity to trust and love. They are not timid or fearful. They gurgle and smile with gusto. They take delight in such simple things as putting their toes in their mouths. They find joy in the way the sunlight comes through a window and reveals specks of dust in the air.

So where is it written that grown-ups have to outgrow joy and delight? If we wait until all rights are wronged and all suffering and pain ceases to allow ourselves to feel and express our delight in being alive, we'll lead dreary, colorless lives. And we will be selfish creatures, not using our joyous influence to bless people around us.

So what if the Middle East is

festering—as usual? Can you or I personally do anything about it if entire cultures seem hate based? Perhaps not directly, but indirectly, yes, we can. We can focus on fulfilling our unique potential and purpose. A beautiful flower does not spend its time fighting weeds that would choke out its roots, nor does it try to convert its soil to greater enrichment. It lifts its head to the sunshine, stretches and blooms. The

Continued on A-18



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MUSIC MATTERS

Continued from A-17

beauty of one flower, on otherwise gray days, can lift the mood of passers by. It can affect the willingness to try of everyone who sees its glorious example.

This Christmas, may we truly have peace on earth, starting in our hearts.

I hope you will try this lovely song and enjoy playing it.

Sonny Osborne to retire in 2005

Bluegrass Music Profiles magazine was informed in late November that Sonny Osborne has announced that as of January 1, 2005 he will retire from road travel and concert dates. He will continue to appear at the Grand Ole Opry with his brother Bobby as The Osborne Brothers.

Bobby Osborne and The Osborne Brothers Band will continue to maintain a full road schedule.

Bluegrass Music Profiles magazine joins with Sonny's fans in wishing him a happy retirement.

For more bluegrass news visit the Bluegrass Music Profiles website at www.bluegrassmusicprofiles.com.



You can save \$\$\$ now by buying your tickets for the CBA's 30th Annual Father's Day Festival in Grass Valley!

If you order your Early Bird Discount Tickets before Feb. 28, 2005 you will save \$20 or more each!

For details and an order blank, see page A-13 or order with a credit card at www.cbaontheweb.org

**Don't Delay!
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Dan & Esther's Homeland traditional; version of Elena Corey

TablEdited by Elena Corey

Em Am Bm Em

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

Em B Em D Em

G Am Em B7

Em B Em

Banjo TAB

TablEdited by Elena Corey

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

Band Scramblers Bring Continuous Show to Woodland Festival

By Larry Kuhn
CBA Director

The music didn't stop all day Saturday at the CBA's 5th Annual Veterans Day Bluegrass Festival at Woodland, held this past November 12, 13, and 14. Just as expected, the scheduled regional California band performances were wonderful, and for ten minutes in between most of the main acts an informal "Band Scramble Band" entertained the crowd, each with three hastily put together tunes, a corny joke, and occasionally pretty hilarious chatter. It was fun for everybody.

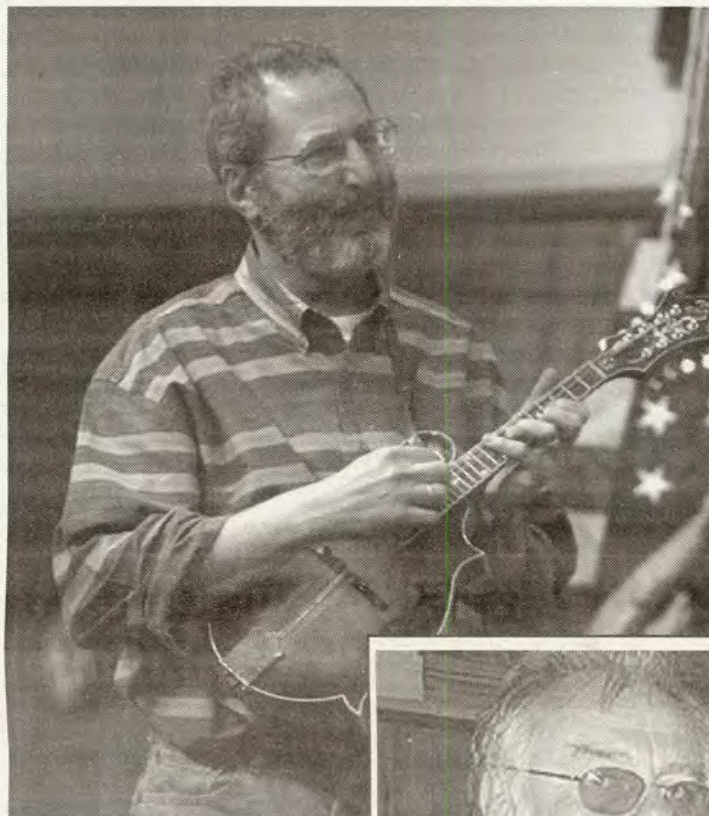
Names of the members of a single "band scramble band" were randomly drawn immediately following the close of each regularly scheduled act's performance. Just about anybody was eligible to participate. Members of established groups, independent musicians, and intermediate level musicians all courageously stepped up for a chance to perform with new and old musical acquaintances of various levels of skill and experience. The chosen scramble band had about an hour, sometimes less, to come up with three tunes, a name for their group, and a joke for the audience. Then, the newly formed assemblages found themselves performing on stage just prior to the next scheduled act. This rotation enabled six separate scramble bands to get on stage, and each and every one of them were indeed crowd pleasers. You may recognize many of the band scramble players.

First up at 10:40 am was "E Kapo Vidus", consisting of *Judy Forrest* on lead vocals and guitar, *Harry Robinson* on banjo, *Dan Baker* on mandolin, *Mike Tidwell* on dobro, and *Montie Elston* on bass. Next up at 12:35 am, was "The Too Late Band" featuring *Ed Baker* on lead vocals and guitar, *Pat Haley* on banjo and his daughter *Erin Haley* on lead vocals (a father-daughter team), *Dan Bernstein* on mandolin, *Gail Reese* on fiddle, *Jerry Szostak* on dobro, and *Steve Swan* on bass. Then at 2:20 pm, came "The Woodland Mountaineers" with *Bob Waller* on guitar, *Gene Mason* on banjo, *Steve Pottier* on mandolin, *Mary Curth* on fiddle, and *Josh Hadley* on bass.

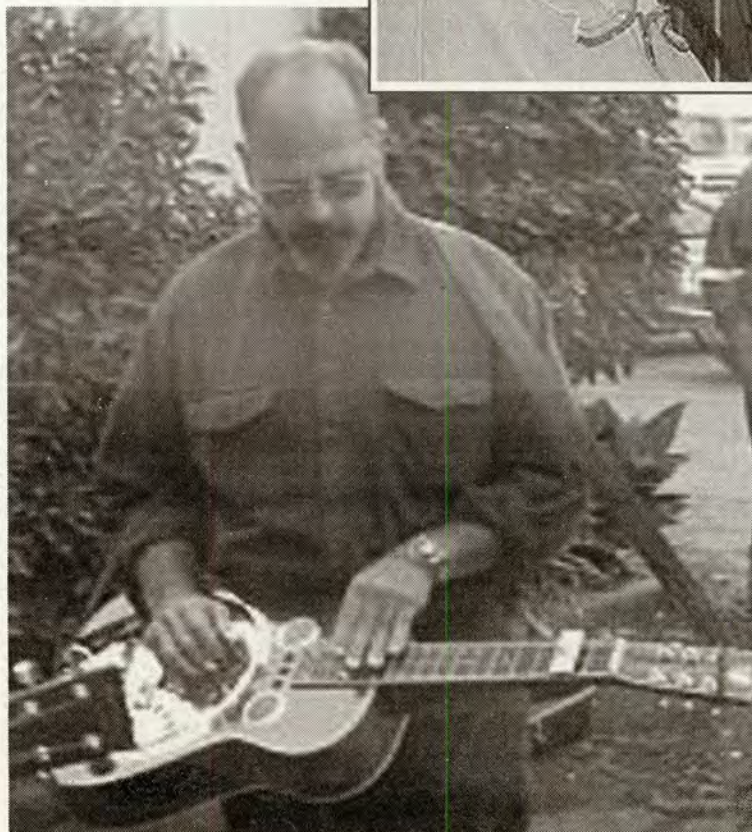
Band Scramble band number four at 3:15 pm was "Crunchtime". It featured *Betsy Riger-Lee* on guitar, *Larry Chung* on banjo, *Phil Cornish* on mandolin, 18 year old *Annie Staninec* on fiddle, and *Craig Mozley* on bass. "Second Degree Burns" was next up with *Mike Tidwell* on guitar, *Tom Lucas* on banjo, *Tom Kingsley* on mandolin, *Elena Corey* on fiddle, and *Tim Prior* on bass. The last band

scramble was "Lassen Park" at 5:05 pm, and its members were *Regina Bartlett* on guitar, *Sean Barry* on banjo, *John Youngblood* on mandolin, *Kathy Barwick* on dobro, the inimitable CBA Chairman of the Board *Rick Cornish* on fiddle, and *Tamara Little* on bass.

Other band scramblers in the pool, but unfortunately not lucky enough that day to have their names drawn were *Tom Jones*, banjo; *Paul Bernstein*, banjo; *Bob Thomas*, guitar; *Robert Crowder*, guitar; *Howard Goetz*, mandolin; *Elicia Burton*, fiddle; *Tom Davies*, guitar; *Yvonne Walbroehl*, guitar; *Mike Staninec*, guitar;
Continued on A-20



Dan Bernstein



Gerry Szostak



Gene Mason



Rick Cornish and Larry Kuhn on stage for the band scramble musician drawings.



Dan Baker

Photos by Bob Calkins

J.D.'s Bluegrass Kitchen

Howdy, Howdy, Howdy!

Well, here I am back again. Sorry about having to re-run one of my previous columns last month; I spent the last three weeks of October recovering from the "Louisville Flu" that I contacted while at the IBMA shindig. Seems as though a lot of the folks there came down with it. But, by the grace of God, plenty of fresh mountain air and a daily dose of some of Ireland's best, I'm back to my almost normal self again.

Boy was I glad to see my beloved Sierra Nevada Mountains looming ever closer on the flight back home. As much as I love to travel over this country, there's no place like my mountain home!

So, with that said, come on into the kitchen where it's nice and warm. The sun came over the mountain with a vengeance this morning, melted the frost and warmed my favorite "first cup of coffee" place real nice. My kitchen is on the south side of the house and on a clear, crisp morning like this, it's the best place to be! So pour yourself a cup of Cowboy Coffee out of the big speckled pot there on the stove and we'll palaver over some vittles.

I just purely love the Holiday season! We get to indulge ourselves with wonderful meals and treats that come around only two or three times a year. Spending time with family and friends over a special meal is what the American experience is all about. When you stop and think about it, our most precious memories usually are centered around this time of the year; I know mine certainly are. Memories of golden brown roasted turkeys, platters of fresh baked yeast rolls, big bowls full of smashed 'taters, giblet gravy, candied yams, peas in cream sauce, fruit salad, pies, cakes, plum pudding, cornbread dressing, butter-milk biscuits, and on and on.

Band Scramble

Continued from A-19

Hal Johnson, mandolin; and **Clarence Van Hook**, guitar.

This year's Veterans Day Festival featured mostly blue skies and sunshine, and the rain limited itself to light, late night showers. I'm convinced that the good weather was brought to us because of the brave band scramble volunteers. They gave festival goers magic in every way! They performed well, and they showed us how our special music brings people together: from the accomplished bluegrass musician or the student to the independent musician alike. Each of them, and everyone in the receptive festival audience, was a musical winner!

Whew! I've thrown a case of "the slobbers" on myself just remembering all of those great holiday dinners.

This year I thought I'd share some of my "southwest" holiday recipes with you folks.

I've mentioned before how a lot of us don't cook up a huge holiday meal any more due to the fact that our children have moved away and most of our older relatives have "gone over to Jordan," so if we have two people over for dinner we're lucky. Who wants to cook a big turkey for four people? Not me. Enter the wonderful "game hen". One per person is more than enough, and no leftovers! Here's a wonderful southwestern style recipe that is absolutely wonderful:

Roast Game Hens with Molasses Rub

Brine Mix

2 Qts. Water
6 TBSP Kosher salt
4 TBSP whole black Peppercorns
8 sprigs Thyme
12 cloves Garlic, minced
2 TBSP Sugar

4 Whole Game hens
2 TBSP unsalted Butter, softened
1 Cup Molasses Rub (recipe below)

Prepare the brine mixture; place game hens and brine in a large container, cover and refrigerate for at least two hours, preferably overnight.

Preheat the oven to 350f. Remove hens from brine, pat dry, rub with the butter and place in a roasting pan. Bake for 45 minutes, basting occasionally with pan juices. Test for doneness with thermometer. (Should be 160f when inserted in the thigh.) Remove the hens from the oven and set aside to rest. Preheat the broiler. Pat the molasses rub on the hens, packing well to form a coating. Place hens uncovered the broiler until the rub caramelizes and darkens, about 5 minutes. Remove and serve.

Molasses Rub

1 cup packed light brown Sugar
2 TBSP Molasses
1 1/2 tsp. Kosher Salt
2 tsp. Paprika
1 1/2 tsp. Fresh ground Pepper
2 tsp. Dried Thyme leaves
2 tsp. Garlic powder

Combine ingredients in a food processor and process until well blended.

This makes a wonderful

glaze for roasted chicken or ham. Store in a tightly covered container.

These recipes are courtesy of Grady Spears, author of my favorite cookbook of all time, "A Cowboy In The Kitchen". When I first got my copy some time ago, I contacted Grady and he graciously told me I could share some of his wonderful recipes with you folks.

"A Cowboy In The Kitchen" is available from Ten Speed Press in Berkeley, California. Get yourself a copy for some real Trans Pecos cowboy recipes and stories; I'm sure it will become your favorite!

Here's another recipe from southwest Texas that makes a spicy-but-not-too-spicy stuffing that makes for a great change of pace from the usual stuffing that we've all become used to over the years. I got this recipe from a book of authentic Mexican recipes that I bought in a thrift store years ago for 50¢. I don't know who printed or wrote it because the front and rear covers are gone. All I now is that the recipes are wonderful!

Here's how to cook up a big bait of:

Relleño para Guajolote

(Turkey Stuffing)

Turkey giblets and neck
1 lb. Lean Pork, chopped
1/2 tsp. Salt
1 1/2 Cups Celery, chopped fine
3 TBSP Butter
1/4 Lb. Mild Ham, chopped
1/4 tsp. Ground Cumin
1/4 tsp. Ground Thyme
2 small loaves French Bread (not sourdough), with the crust cut off
1 cup dry white wine
8-12 Olives, chopped
1/2 cup Raisins, plumped in warm water
1/2 cup Walnuts or Pecans, chopped fine
1 tsp. Salt
1/4 tsp. Pepper

Cover giblets, neck and pork with water. Simmer until tender with 1/2 tsp. Salt. Cook and chop fine. Sauté celery and onion in butter until partially done. Add ham and other meat, cumin and thyme and cook together for 15 minutes. Cube the bread and dry, but do not brown, in the oven. Sprinkle wine over the bread and mix well. Add bread mixture to the rest of the ingredients and mix together well. Use some of the giblet broth if needed for additional moisten-



ing. Makes enough stuffing for a medium size turkey.

I like to bake my stuffing, or "dressing" as momma always called it, separately in a dish or pan. If you cook it that way, add two beaten eggs to the recipe to moisten and give it body, otherwise it may be too dry.

Now then, should you elect not to try any of these recipes for your Christmas dinner because you already have your menu planned and you're gonna have the same old roasted turkey, or maybe your guests aren't really that "adventurous" when it comes to pleasing their palates, not to fret mon cher. Let me give you a recipe for the grandest sauce that you guests will ever wrap a lip around! My former wife JoAnne got this from her aunt Natalie and every time I fix this dish I have fond memories of both of them. This sauce goes especially well with wild Duck. And Aunt Natalie, I certainly thank you for it.

Aunt Natalie's Grand Sauce

1/2 cube Butter
4 oz. Currant Jelly
2 TBSP Ketchup
4 TBSP Worcestershire sauce
1 1/2 TBSP Lemon juice
1 1/2 TBSP Brandy (add last)

Mix everything together except the brandy. Simmer over low heat for 1/2 hour, covered. Add the brandy, light with a long match and simmer 15 minutes more. The best sauce ever!

Well folks, there's some wonderful Southwest recipes that'll give you a really great tasting Christmas dinner, one that your family and friends will remember for years to come. Come on, live a little. Get

out of that culinary rut you've been in for years and put the "pedal to the metal" for a change; try something new!

Here's a new place to eat you should absolutely try. I wrote about his restaurant back in my April column of this year, but I'll swear the food gets better every time I go there. The Bonanza Bar and Grill in Jackson, California at 835 N. Main Street. They're open for lunch and dinner, and closed Mondays.

This place is consistently voted the best family restaurant in Amador County year after year by the readers of the local newspaper. Of course, my favorite is the Chicken Fried Steak with mashed potatoes, gravy and vegetables. Their soup is absolutely wonderful and when you order a T-bone steak, that sucker is the size of a hubcap off of a '57 Cadillac Eldorado!

The peach cobbler with ice cream is ever bit as good as momma ever made! When you're traveling on Highway 49 and want a great place to eat, you can't beat the Bonanza. When you stop in, tell 'em that a big ol' Chicken Fried Steak eatin' country boy told you about 'em. You'll be glad you did, you have my word on it.

Well folks, here it is the end of another year and we're still enjoying each other's company. I thank God every day for allowing me to live in the greatest country the world will ever see. It's time to bank the cook fires and get ready to mix up some "refreshments," so meet me here next month by the ol' cook stove and we'll "make medicine" over some more vittles fixin's!

Please pray for our country as a whole and especially for all of our servicemen and women. May God bless America and grant us all peace and health.

Yer friend,

J.D. Rhynes

RECORDING REVIEWS

Little Bird

Becky Bueller

Bell Buckle Records
PO Box 298
Bell Buckle, TN 37020
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www.bellbucklerecords.com

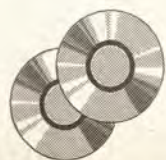
Song list: *Save Your Good-bye, Little Bird, On the South Dakota Wind, Clivus Mulchum, Opal, Ruby and Pearl, You're My Guide, Topaz Moon, Soddy-Daisy, Iris, The Master's Garden, Where The Rivers Divide, Cabin on a Mountain, Take Me Over Jordan.*

By Brenda Hough

Becky Buller has spent most of her lifetime involved in bluegrass. Her parents were in the Prairie Grass band in Minnesota and she grew up listening to the music and deciding to learn to play fiddle at an early age. She continued to study fiddle and eventually attended East Tennessee State University where she was active in the bluegrass music program and taught fiddle lessons. Her songs started winning awards while she was still in school and she joined the Valerie Smith band Liberty Pike shortly after graduation. This album showcases some great Becky Buller tunes along with some outstanding instrumentals and vocals from some of the top bluegrass musicians.

Her fiddle playing and songwriting skills are top-notch and are matched only by her clear and powerful vocals. "Save Your Goodbye" has the fine mandolin playing of Wayne Benson, matched by Patton Wages' hard-driving banjo and fiddle on a flying feet dance tune, "Soddy-Daisy" written by Becky. Stephen Mougin on guitar and Daniel Hardin on bass join Wayne, Patton, and Becky as the band plays a spirited Celtic-flavored tune. The charming "Opal, Ruby and Pearl" is a perfect vignette of small town folks meeting in the coffee shop - "the classic small-town Norman Rockwell scene." Andrea Zonn adds twin fiddle and harmony vocals with Megan Gregory and Becky in the wistful tale of "Iris" who left a small town farmer for the bright lights of New York only to regret her choice and long for home. "Take Me Over Jordan" has Megan Gregory on harmony vocals along with the instrumental talents of Adam Steffey on mandolin, Ron Block on guitar, Andrea Zonn on viola, and Rob Ickes on dobro.

There's much to like in this 14-song album and Becky is sure to be an enduring vocalist and instrumentalist and a bluegrass star for years to come!



New Kid in Town

Ryan Holladay

245 Longview Drive
Camden, TN 38320
©2004
www.ryanholladay.com

Song list: *Boston Boy, When It Rains, My Caroline in Carolina, Shadow Ridge, Kaymoor Mine, There Is A God, The Road to Donnelaith, Midnight Radio, Blackjack, Hurry Sundown, 99 Years, New Kid in Town.*

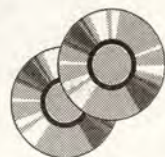
By Brenda Hough

Ryan Holladay has already had a claim to fame as the youngest performer (he was 5) on the Grand Ole Opry, and he has continued to appear on the Opry as well as the Oprah Winfrey Show, PBS, and Nickelodeon and he has a starring role in the IBMA Bluegrass history DVD for schools.

At the grand old age of 12, Ryan is now the star of his own album accompanied by his family and friends. Ryan is not only accomplished on one instrument; he is an award-winning player on guitar, dobro, mandolin and banjo.

The album is filled with his strong lead playing and he is often featured on more than one instrument in a song. Ryan's Dad, Mark, is the lead vocalist on many of the songs and his warm tenor gives a strong country feel to the songs. Ryan's Uncle Mike is also in the band and he contributes a steady bass foundation and harmony vocals. Another family member, Doc Holladay also plays guitar and he is the author of the lovely Celtic-flavored instrumental, "The Road to Donnelaith." Ryan plays Chris Thile's "Shadow Ridge" with flawless perfection on banjo, mandolin and guitar with accompaniment by fiddler Tyler Andal who is "an old man" of 15. Doyle Lawson's "There Is A God" is done with a four-part family harmony with Ryan, his Mom Lisa, Mark and Mike Holladay.

There's a lot to like in this album, and most of it is Ryan Holladay!



Franco-American Swing

John Jorgenson

Flatpicking Guitar Magazine
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Song list: *FA Swing, Mirror in Blue, Man of Mystery, Snowflake Waltz, In Memory of Danny Gatton,*

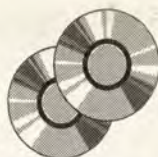
J'Attendrai, Valse de Samois, Smoldering Ashes, Swing Junction, Waltz for Mary, Cher Jacqueline, Crimson Waltz, FA Swing (alt), Blue Drag, Minor Swing.

By Brenda Hough

John Jorgenson may be known for his work in the Desert Rose Band and the Hellcasters, but one of his true loves is the gypsy Django Reinhardt guitar style. John's guitar playing is fluid and rhythmic and this album is a great introduction to a playing and life style from the cafes of pre-war Paris. The guitar is a percussive and rhythmic instrument; defining cafe waltzes with a steady pulse surrounded by lush violin strings, mournful horns or the bouncy beat of an accordion.

The Reinhardt classic, "Minor Swing" is featured as is the 30s tune "J'Attendrai" but surprisingly, all the other 13 songs were written by John Jorgenson. John is also a very accomplished saxophone and clarinet player and he adds the horn counterpoints to help define the melody while the guitar manages the rhythms.

Several songs are given a full strings treatment with viola, cello and string bass from the Nashville Chamber Orchestra Quartet. If the music isn't enough to evoke marvelous imaginary journeys to Paris, then a search for the Django Reinhardt movie, "Head in the Clouds" starring John as Django should make the fantasy complete.



I'm Torn

Randy Kohrs

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

Song list: *I'm Torn, Take Me Back, It Looked Good on Paper, I See How You Are, Handmade Nails and Homemade Love, Hurry Back Jesus, Fifty Good Years, Passion's Price, Over You By Now, That What I've Learned, Mountain Stone.*

By Brenda Hough

Randy Kohrs has been a featured resonator guitar player on many bluegrass and country records and most recently has been part of Dolly Parton's backup touring band. His dobro playing has a soulful, bluesy vocal quality and it blends seamlessly with the sound of the other instruments and supports wonderful vocals on many recent albums.

In this recording, Randy has been able to focus on putting together songs and instrumental settings that show his artistic heart and soul. Since Randy is primarily an instrumental-

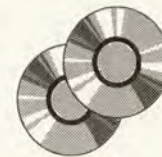
ist, it's no surprise that the instrumental mix is vivid and strong. The pulse is propelled by the Pat Wages' or Scott Vestal's banjo playing and Cody Kilby's strong rhythm guitar and sparkling leads and fills. Josh Williams plays mandolin and Randy's wife, Shaunna, sings and adds fiddle to the band sound.

Most of the songs were written by Randy and have reflections on relationships and choices in life. Several are the traditional bluegrass of themes of family and home: "Take Me Back" is the old home place and "Fifty Good Years" is a lament on the loss of a lifetime love. "Handmade Nails and Homemade Love" is a triumph of a family's home over the powers that put highways through rural farms. "I See How You Are" puts Randy's dobro playing to the forefront as he spins the tale of a lover's departure.

Dolly Parton sings a duet with Randy on "It Looked Good On Paper," a classic song of a love ending in the coldness of a courtroom. Randy's voice has the edge of experience on the hard-driving songs combined with an engaging tenderness on the softer ballads.

As Randy states in the liner notes, "I wanted listeners to know this CD is really everything I am." It's a stellar com-

bination of powerful heartfelt vocals, pulsating rhythms in the bluegrass tradition and well worth seeking out for your CD player.



John Lawless' Five and Dime

Copper Creek Records
PO Box 3161
Roanoke, VA 24015
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www.coppercreekrecords.com

Song list: *Cemetery Ridge, Twilight, Daddy Rabbit, On the Bean, Guilty Pig, How R'Ya Waltz, Listen to the Music, Ben & Ginger, None Finer, Hillsville, Baby Girl, Nine 4 Nine, Up All Night.*

By Brenda Hough

John Lawless is the guiding force behind AcuTab Publications, one of the top providers of tablature for banjo, mandolin and guitar. As a man often behind the production scenes in producing books and lessons from musicians such as Kenny Smith, Steve Huber, and

Continued on A-22

OME BANJOS

Bluegrass
Old-Time
Irish
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RECORDING REVIEWS

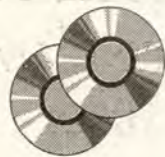
Continued from A-21

Bill Evans, John's performance talent is not evident. But, he's a fine banjo picker and this album with 10 banjo originals is certainly an adventure into "new age banjo." An outstanding bonus for banjo players is the inclusion of banjo tablature and extra information available when the CD is played on a computer.

Joining John on the songs are some fine pickers. Mandolin players include Alan Bibey, Herschel Sizemore, and Warren Amberson. Tim Stafford, Kenny Smith, Dewey Peters, and Tony Collins are the guitar players and Rob Ickes on dobro, Ron Stewart on fiddle and Greg Honeycutt on bass complete the list.

The album features several vocalists. Bill Smith sings the classic Band song, "Twilight," Kelly Green brightens up the Carter Stanley tune, "Baby Girl" and a rousing version of the Doobie Brothers' "Listen to the Music" with Warren Amberson and the members of Acoustic Endeavors. "On The Bean" is a jolly percolator-sound tribute to the coffee bean with extra zip from Rob Ickes on the dobro. "The Guilty Pig" is one of those bouncing dancing tunes perfect for banjo and the fiddle of Ron Stewart. "How R Ya Waltz" is a rare combination of waltz timing with a ocean-breeze Hawaiian swing graced with the fine playing of Rob Ickes on dobro and Herschel Sizemore on mandolin. "Ben and Ginger" is a song about two cats and Tony Collins' guitar work gives the right amount of "strutting" that two cats must do when they wander a neighborhood. "None Finer" is a duet with dobro and banjo with a melodic modal touch.

The album ends with a high-powered "Up All Night" with Kenny Smith, Alan Bibey, Ron Stewart, John and Greg Honeycutt pulling out all the stops. Great music from an innovative banjo master.



A Life and Time Mary McCaslin

Flying Fish Records
Rounder Records
One Camp Street
Cambridge, MA 02140
©2004 (originally released in 1981)
www.rounder.com

Song List: *Northfield, You Keep Me Hanging On, Tender Love and Care, Fair and Tender Ladies, The Band of Jesse James, Some of Shelley's Blues, A Life and Time, Pinto Pony, Farewell Lone Ranger, Santana Song.*

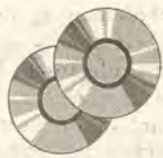
By Brenda Hough

Mary McCaslin has been an insti-

tution in the Santa Cruz acoustic music scene for many years. Her clear, powerful voice has graced many albums and her songs have been popular with other singers.

This album was originally recorded in 1981 and features 3 Mary McCaslin originals as well as some traditional and current popular hits of the time. "Tender Care and Love" and "You Keep Me Hanging On" with its double-tracked vocals lets Mary be her own vocal group and have a marvelous up-beat feel. "Fair and Tender Ladies" is a heartfelt rendering of an old folk classic enhanced by the mandolin playing of Bob Bigelow. Several songs feature Old West themes and rhythms — "the Band of Jesse James," "Pinto Pony," and "Farewell Lone Ranger." Mary also plays banjo on the Michael Nesmith song made popular by the Dirt Band, "Some of Shelley's Blues."

It's unfortunate that Rounder did not expand the song selection to include more of Mary's songs in one album. Mary's a fine singer and it would be a shame if her music were not available to enjoy by the CD generation.



Under A Stormy Sky Modern Hicks

©2004
www.modernhicks.com
707-526-4397

Song list: *Tall Pines, Settle Down With The Blues, Under A Stormy Sky, Solid Wrong, Dry River, Sleeper's Dream, Whether I Call You, Don't Listen to the Wind, Santa Ana Wind, Eight More Miles, Road to Salem, Can't Let Go, Hills of Caroline, The Speed of Light.*

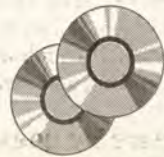
By Brenda Hough

Modern Hicks is a Northern California band with a delightful mixture of old time sound and modern sensibility. They choose songs with carefully crafted and meaningful lyrics and then add a wonderful backdrop with strong vocals and a powerful mix of mandolin, guitar, resonator guitar, bass, and banjo. The band has a truly evolved ensemble sound.

Layne Bowen's strong mandolin playing adds punctuation to all the songs but he also does equally well with lead guitar and fiddle. His instrumental "Sleeper's Dream" has a bright, Celtic feel aided by the sparkling banjo of guest Bill Evans. Kevin Russell has a strong rhythm guitar but he

also adds vibrant guitar solos and mournful resonator guitar to the rich mix of textures. Craig Anderson's skill on instruments includes the resonator guitar, banjo and Weisenborn guitar. Newest member Ted Dutcher's bass adds a basement floor of rhythm and strength to the band's sound. Gina Blaber has one of those voices that blends blues and jazz with a touch of hometown country truth. Her versatility shines in her close harmony with Kevin Russell on "Speed of Light" and her bluesy, no-holds barred version of her own "Whether I Call You." Their version of Daniel Lanois' "Under A Stormy Sky" has a wonderful Zydeco bouncy beat with Julie Wolf guesting on accordion. Kevin Russell's "Solid Wrong" has a commentary on the covering of fields by parking lots, and his "Settle Down With The Blues" nails the blues in bluegrass.

Here's an album to play over and over. Your personal favorite will change with every listening and you may have to conclude that each song is a treasure!



Kindling the Fire Harvey Reid & Joyce Anderson (2004)

Woodpecker Records
P.O. Box 815
York, ME 03909
www.woodpecker.com
www.joyscream.com

Song list: *Jack of Diamonds, Church Bells, Good Years, Keep Your Lamp Trimmed and Burning, Can't Let Go, Losers in Love, The Spring Hill Reel, Revelations Roll, Billy Gray, Primitives, Bound for the Promised Land, I'll Fly Away, Louis Collins, More Precious than Gold, Ode to Billy Joe*

Personnel: Joyce Anderson- violin, guitar, lead & harmony vocals; Harvey Reid- 6 string, 12 string & slide guitars, mandolin, octave mandolin, 6 string banjo, autoharp, lead & harmony vocals; Jon Ross- bass on *Can't Let Go*; Rick Watson- organ on *Billy Gray*; Mary Dellea- Bass on *Spring Hill Reel*

By Carolyn Faubel

This pair of musicians entered this collaboration CD as talented songwriters, vocalists, and instrumentalists in their own right, comfortable with a wide array of styles within roots and Americana music. Reid is known for his peerless stringed instrument work, winning

the National Fingerpicking award in 1981 and the international Autoharp contest in 1982. This is his 18th recording. Anderson has emerged as an acclaimed solo artist after more than a decade of recording and performing with various folk, bluegrass, Celtic, jazz and rock groups. She has released three solo recordings.

While not a strictly bluegrass recording, this project has all the elements that most aficionados appreciate. Sparse and uncluttered, this CD runs through delta blues, gospel duets, ballads, a lively fiddle tune, and thoughtful originals. I knew I would enjoy this CD when the first mandolin notes of *Jack of Diamonds* sounded. This version is the blues slide guitar version by Steve James, as opposed to most modern versions stemming from Blind Lemon Jefferson's 1926 release.

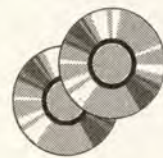
While Reid and Anderson's solo voices are enjoyable, it is when they come in on harmony that the full effect of this beautiful CD is appreciated.

There is one instrumental, *The Spring Hill Reel*, a lively tune written by Harvey Reid and played by Joyce Anderson on the fiddle. Included within the 15 cuts are 5 gospel songs, either familiar friends like *Bound for the Promised Land, I'll Fly Away, or More Precious Than Gold*, a new song written by Joyce but with an old fashioned sound.

One fun novelty song is *Good Years*, which sums up the feelings of the singers with the chorus end-phrase, "The only good years that we had were the tires on our car."

The 60's era hit *Ode to Billy Joe* is revisited here, but Joyce puts her own stamp on this, as does Reid with his slippery-slidey, jazzy resonator guitar accompaniment.

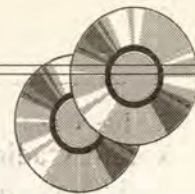
If you enjoy good music and talented voices that blend musical styles skillfully and tastefully, I think you would enjoy owning this recording.



Carolina Boy Jim Smoak

Copper Creek
PO Box 3161
Roanoke, VA 24015
©2004
www.coppercreekrecords.com

Song list: *Back Home in Indiana, Carolina Boy, Goin' Back to Harlan, Pickin' in the Pokey, Goodbye Jim, I'll Fly Away, In a Shanty in Old Shanty Town, Carolina Home,*



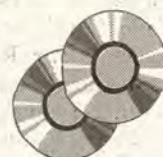
Charleston Western Carolina Railroad, Swing That Pretty Girl Round, Let The Lower Lights Be Burning, Leave It Alone, Steel Goin' Down, Cookin' in the Kitchen.

By Brenda Hough

Jim Smoak is one of those select few that can claim to be one of Bill Monroe's Bluegrass Boys. He was fresh off the farm in 1954 when he added his special Carolina boy banjo sound to Bill's band. In the ensuing years, he played in the Arthur Smith band, Hylo Brown, the Louisiana Honeydrippers, and currently is working with Betty and Harold Thom in the Cumberlands.

Jim's banjo playing still has a freshness and energy that is evident in the many songs that he's written that are featured on the album. "Carolina Boy" might easily be his theme song "everybody's shouting for joy, when they hear that music, they know that's a Carolina boy." "Goin' Back to Harlan" (Shady Grove) is done in that wonderful banjo dancing overdrive, and "Old Shanty Town" has an old-time swing flavor that Jim's voice marvelously matches. His wonderful humor shows up in his "Pickin' in the Pokey" and "Leave It Alone" a playful tune to avoid temptations.

The album is full of good-time humor, pull up a chair and set awhile hospitality all hosted by Jim Smoak. Join him for some fine "Cooking in the Kitchen."



Comin' Home Sunrise

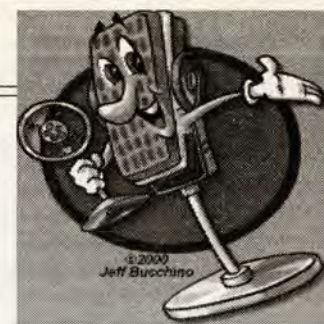
Sound West Music
13206 McDole St.
Saratoga, CA 95070
©2004
www.sfbay.net/swmusic

Song list: *Comin' Home From the Round-Up, Cowboy's Lullaby, Wild Mountain Rose, Mi Caballo Blanco, Zane Grey, Night Rider's Lament, Big Dude, Easy Ridin', Panhandle Wind, He Who Carries The Sun, Song of the Range, Moccasin Trails, One Last Trail, Ponies, Sleep Little Horses.*

By Brenda Hough

Guitar players and folk music fans in the San Jose area may have attended one of the many classes that Ron and Anna Green have

STUDIO INSIDER



By Joe Weed

Recent studio happenings

In October, I took my own four-piece group to a video studio in Monterey for a professionally lit, multi-camera shoot of our Stephen Foster program, to be aired soon on "Arden's Garden." Gilroy engineer Dave Nielson brought in a high-level audio recording system, and since we prefer to perform with just a central microphone tree, he provided a prototype of a microphone being developed by Josephson Engineering of Santa Cruz. The mic, a C700S, contains two large-diaphragm condenser elements positioned at 90 degrees to each other, and a third, omni-directional element as well.

This mic is about the size of a hefty thermos bottle, so it will probably have to be refined and pared

down before it finds widespread use in TV studios. But it is a great-sounding tool, and we were fortunate to have Dave's expertise and excellent equipment, all working to give us a fine audio recording.

Fall AES convention in San Francisco

Fall is always a busy season for us at the studio, and to further complicate scheduling, I had to spend the last week of October in New York. However, I made it back to California in time to attend the final day of the San Francisco AES (Audio Engineering Society) convention. Those of you who are recording at home or in personal studios will be interested to know

that the niche in the industry for boutique microphone and preamp manufacturers appears to be growing. As the recording world moves more and more into hard disk-based recording systems, those systems continue to mature, sound better, and get easier to use. The fidelity of the entire music production and delivery system is improving; as a result, the quality of the "front end" (i.e., mic and preamp, or "signal acquisition" equipment) becomes increasingly important. The microphone, which is the first piece of gear to interact with the performer, becomes a more distinguishable part of the recording system; the preamp, which connects that microphone with the rest of the system, can have a noticeable effect on how well the mic's sound makes it onto the hard disk. Hence the presence at AES of many high end, small manufacturers of mics, preamps and compressors, including API, Avalon Design, Blue Microphones, Daking & Co, D.W. Fearn, Grace Design, Great River Electronics, John Hardy, Millenia Media, Pendulum Audio, Trident, Vintech, and several others.

have the most measurable effect. Fixing the sound of a recording space will result in changes to your sound that are readily apparent to the listener and measurable in many decibels, while spending the same amount of money on a boutique mic preamp may provide only the smallest perceivable improvement compared to using the mic pre's that you already own in your console.

No more egg cartons?

At the AES show I also saw several manufacturers of acoustical room treatment products. Those products include cut and colored foam blocks and sheets in many shapes and sizes (used primarily for sound absorption), diffusers of different types and made of various materials, and sound barrier materials. I asked several manufacturers about trends in their part of the industry, and they all mentioned home studios and places of worship as their strongest markets. Their home studio sales have been increasing steadily for several years, as private studios of musicians and hobbyists have been growing in number and sophistication. The quest for good audio has been driving some of the emerging recordists to treat their spaces acoustically, and manufacturers have responded with a wide variety of materials and information-filled booklets, videos, and web sites. Check out products by Illbruck, Inc. (makers of Sonex), RPG Diffusor Systems, Inc, Auralex, and Acoustic Systems, among the many others.

Amen, Shalom

Places of worship have seen a change in the type and volume level of the music they offer, so the needs of the listening places have

changed. While many sites were designed to support an un-amplified choir singing with an organ or piano, the music being performed in them now is completely different, ranging from full rock bands to acoustic groups using miked guitars and vocalists. The large, echo- and reverb-filled halls that contributed to the amorphous, angelic tones of the choirs of yesterday do not work well with amplified contemporary bands. Rock music becomes completely unintelligible, acoustic groups have feedback as well as intelligibility issues, and the listener is left with a very unsatisfactory experience. So some sharp people have begun to treat these spaces, putting absorptive and diffusive materials on walls and ceilings to shorten the rooms' reverb time and to absorb some of the frequencies that build up around the rooms' resonant modes.

As the large post-World War II baby boomer population ages and begins experiencing hearing loss, there will be widespread opportunity for acoustical treatments to improve intelligibility and reduce volume of background noise in many public spaces, with restaurants being among the most needy.

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.

RECORDING REVIEWS

offered over the years. They have also been associated with the long-running Country Roads music camp held at Mt. Madonna every summer. Now that Anna and Ron have retired from teaching, they have been able to devote their time to one of their true loves: western songs of the cowboys and the southwest lands they roamed.

Ron's warm baritone has the soothing quality that a cowboy must have to keep the cattle under control and the loping, rhythmic swing of their guitar, harmonica, bass and flute evoke the wide-open spaces and the hard life of the cowboy. "Comin' Home From the Roundup" was written by Ron and Anna and has the wistful yearning of the cowboy for home and hearth. The cowboy's best friend is his horse and there are two tribute songs: the traditional "Mi Caballo Blanco" and "Zane Grey" written by singer songwriter Tom Russell. The cowboy was not the only resident of the wide open Southwest and the Greens pay tribute to the Navajo peoples with "He Who Carries the Sun" and "Moccasin Trails" complemented with a Native American flute.

The carefully blended harmonies, instrumentation and song selection capture the magic of a special time in American history and lore. So pull up a log and sit round the campfire and enjoy the tales of the cowboy life, the soothing lullabies and the musical colors of the setting sun.

Moody Bluegrass: Nashville Tribute to the Moody Blues Various Artists

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

Song list: *Lovely To See You, Land of*

Make Believe, The Voice, The Other Side of Life, It's Up To You, Ride My See Saw, I'm Just A Singer in a Rock and Roll Band, Legend of a Mind, Your Wildest Dreams, Nights in White Satin, Late Lament, Never Comes The Day.

By Brenda Hough

Mixing rock and roll with bluegrass sometimes gives a combination like peanut butter and bananas; you either love it or are mystified by the combination. Moody Blues music was always was an intriguing mixture of melody and lyrics. Oftentimes, the melody was more important and the listener would be humming the melody over and over while the words remained a mystery. Moody Blues fans and bluegrass fans may find this recording an intriguing morsel to consider.

The recording features many Nashville musicians who put a great spin on some classic songs. Harley Allen and John Cowan blend the vocals on "Lovely To See You." Tim O'Brien sings "Land of Make Believe" with Alison Krauss, and "Legend of a Mind" with John Randall. "Knights" in white satin brought images of brightly dressed soldiers when in truth the nights were more of an ethereal search for meaning. "Ride My See Saw" is an invitation to "take a free ride, take my place, have my seat, it's for free" and is a great high-spirited song led by Harley Allen. Larry Cordle takes the lead vocal on "The Other Side of Life" and John Cowan sings lead on "I'm Just A Singer in a Rock and Roll Band" and "Never Comes The Day."

The musicians include Tim May on guitar, Andrew Hall on dobro, Stuart Duncan on fiddle, David Harvey on mandolin and Andy Todd on bass. A fun romp through some great tunes with a bluegrass twist!

Here he goes again...

But I always feel compelled when discussing microphones and preamps to repeat this mantra about the hierarchy of the elements involved in making a recording: It starts with the performer; next is the instrument; next is the room where the performance is being recorded; then, way down the chain in significance, comes the microphone; then comes the microphone preamp, and finally the recording machine. When allocating a studio budget, spend your money where it will

Just because you love bluegrass doesn't mean you have to be behind the times.

You'll be surprised how much there is to know about a music that's been around for 50 years. Our new CBA website brings you right up to date, with features like:

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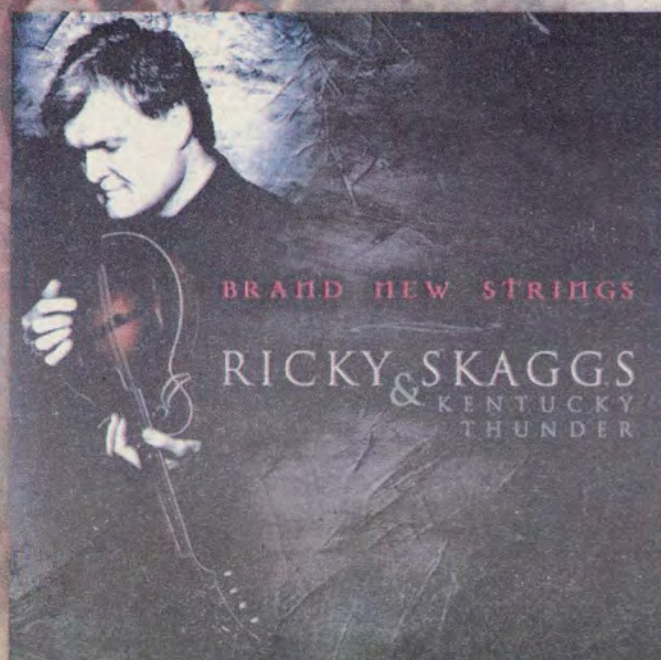
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- MUSIC ROW MAGAZINE



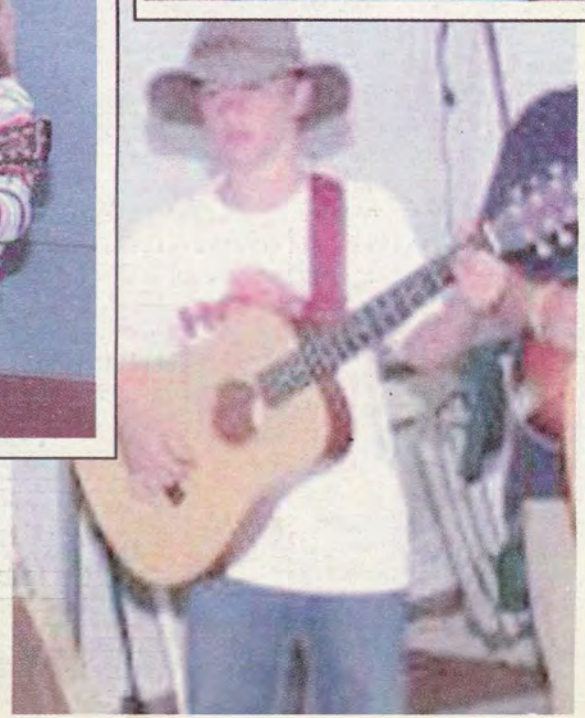
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breakdown

Not a dry eye
in the house...

Kids on Stage at Woodland Inside



Kids wow crowds at CBA's Woodland Festival once again

By Sharon Elliott

Steven and I don't often go to the Veterans Day Bluegrass Festival at Woodland, for various reasons. Being in a tent trailer, the cold and often times damp and rainy weather can be hard on my arthritic hands and joints. Often times we've already used up the vacation days available, and as with this year, we just had so many things that we had to get done right around the time of this festival that we just didn't think we could swing it. But, I really wanted to go this year. It must be the "Kids". Ever since I started working with these youngsters, it seems as if a "magnet" has formed in my body that just keeps pulling me towards them. When I am away from them, between festivals, I continue to think about them, about their lives, about how they got interested in Bluegrass music, about the kind of families that create these talented kids and just where this music will take them. I think about what Frank Solivan has started and how he wants us to ask the question to all the festivals that any of us attend, "Do you have a Kids on Bluegrass program? If not, why not?"

So it was that I wanted to see what someone else, who is following in Frank's footsteps, was doing with the Kids. Pat Calhoun is another of those wonderful people that finds our talented kids so special and gives her time to offer another opportunity for them to perform and become 'stars' for just a little while. She has surrounded herself with the talented help of Regina Bartlett, who will accompany the kids with her guitar. Regina directs the "Kids on Bluegrass" at the Good Old Fashioned Bluegrass Festival and this last year at the Wolf Mountain festival. Chuck Thornton will accompany the Kids on bass as well. Chuck helped Frank at the Grass

Valley festival this year and is one of the funniest people I know. He is absolutely hysterical, and it's no wonder he works so well with the kids. At times I think he is one! Jan Seifert gave two workshops for the Kids and gave each of the kids a chord progression chart wheel (I really wanted one of those, but I didn't get one. Guess you just gotta be a kid!) Jerry Pujol helped organize the lineup and also played

attending school on Friday, the first rehearsal will be at 6:30 PM on Friday. Their performance would be at 10:00 AM Saturday, which left only a short time to rehearse just before show time. This show is a bit different than Franks. In this show, each child will perform their music as a solo act, except for the Anderson kids who perform as a group. It's quite a daunting thing to get up on stage all by yourself and perform,

this, and clearly, Bethany is going to be able to sing several different styles of music.

Josh Stanley (14) plays guitar. He played "Cripple Creek" and "Blue Ridge Mountain Home". This was apparently is Josh's first time performing and was probably a little nervous. During rehearsal, he plays his songs and several times stumbles over parts. Over and over he tried, each time getting better.

told her that I was really sorry that she didn't come back to practice but that it was ok. I told her that neither Frank nor I were upset with her and that nobody involved with these programs wants any of the children to do anything they are uncomfortable with or just not ready for. I also told her that she was always welcome to just sit in on a practice to see what goes on and that in time

she will be ready to take that first step to the stage. So just imagine my delight when I saw her join the circle at Pat Calhouns practice at Woodland. She had taken that first step. Isabella would play "Ashokan Farewell" and "Red Haired Boy". And Oh, how she played. She has a very intriguing style when she plays and it was really fun to watch her. I asked her later why she hadn't come back to play at Plymouth and she said, "I just didn't feel that I was ready". Well, she was ready this time. And keep an eye out for her sister, Adelina (14), who has decided to try



Pat Calhoun (back to camera) readies her troops at their Friday night practice.

guitar during rehearsal. Ann Gilleran helped at home before the festival. Eleana Corey helped with whatever Pat needed and did the speediest tuning on one of the children's instrument that I have ever seen. Christy Anderson also helped with whatever Pat needed and Stan and Anne Dye took the video. As for me, I wasn't there to work, but I did want to watch how this "other" kids program would come together.

There's not much time at the Woodland show to prepare and rehearse, so months before the festival, Pat advertises in the Breakdown. Kids contact Pat via e-mail or phone, and lets her know what instrument they play or songs they can sing or play. There were many e-mails and phone conversations, and amazingly, a show began to form in cyber-space. There are 8 kids and each will do 2 songs. All of these kids will do most of their practice at home. Since most of them will be

but each one of these kids did an incredible job.

Bethany McHenry (12) plays the guitar and sings. I first met Bethany at Plymouth this year, where she sang and played with the Kids on Bluegrass show. Bethany told me she takes singing lessons and her teacher is teaching her in a more classical manner, and it shows. When she sang "Sweet Sunny South", her pure high-pitched voice showed the training she's had. She told me that she really didn't care too much for the classical training and that she wanted to do more bluegrass. I told her she could sing any kind of music she wanted but not to stop her classical lessons because she will be taught proper breathing and singing techniques that will carry her through ANY kind of singing, hopefully saving her from damaging her vocal chords like I did years ago. When she sang her second song, "Will the Circle be Unbroken", it was in a lower key, and low and behold, out of her mouth came this more "bluegrassy" sound with just a bit of twang to it. I was thrilled to hear

At one point, Jerry Pujol tells Josh a little story/joke that had to do with not stopping when you stumble. I couldn't really hear it exactly, but somehow it seemed to help because when Josh got out on stage and stumbled on his song again, he managed to just keep rolling along and finished without stopping. This is a really hard thing to learn and Josh did a great job! Keep coming back, Josh, it only gets better!

Isabella Koher (10) plays the mandolin. Once again, I first met Isabella at the Plymouth festival this year. On Saturday at the beginning of the lunch break, she came and auditioned for Frank Solivan. As I watched, she and her father walked up to Frank and introduced themselves. Isabella, seemingly so shy as she stood behind her father, peeked out from behind him to say hello to Frank. She then auditioned for him with "Ashokan Farewell" and Frank told her to come back after lunch to join the group. Unfortunately, she did not return. After the kids performance that day, I saw Isabella in the audience and I went to her. I

either the guitar or bass. This may become a sister act real soon.

Paige (10), Aimee (8), & Ethan Anderson (5), are just incredible. Ethan has just been playing the mandolin for just about 2 months now, and not only is he chopping those chords right, his timing is amazing! He never seemed to miss a beat. These three would play and sing "Pig in a Pen" and "A Voice from on High". To watch Paige play her guitar is something special! As well as Aimee on her fiddle too! These two girls seem to have voices straight out of the Appalachian Mountains. And their harmony just gets better and better; don't be surprised if you see these kids end up at IBMA some day!

Luke (9) and Cooper Davisson (12) are brothers who usually play as a threesome (as far as I've seen) with their cousin Zach. Unfortunately Zach couldn't be here. These boys are all grandsons of Pat Calhoun so you KNOW they play a lot of music. Every time I have worked with these boys, I just fall in love with them all over again. This

On the cover...

Clockwise from upper left are Isabella Koher, Cooper Davisson, Pat Calhoun, Luke Davisson, Josh Stanley, Regina Bartlett, Ethan, Aimee and Paige Anderson, bass player Chuck Thornton, Bethany McHenry, all kids on stage for finale. All photos courtesy of Anderson online. You can see all of the photos and hear the kids performances by visiting: www.anderson-online.com/bluegrasskids.

Stocking

Stuffers

Special Bluegrass collections, music books and DVDs for Holiday gift giving

By Brenda Hough

The continuing popularity of bluegrass music has inspired new collections of classic performances on CD and concerts on national television. Here are some of the newest CD, DVD and book selections to include on your gift giving or holiday wish lists this year.

50 Tunes For Banjo: Volume 1; 50 Tunes For Mandolin: Volume 1;

50 Tunes For Guitar: Volume 1;
50 Tunes For Fiddle: Volume 1
Mel Bay Publications
#4 Industrial Drive
Pacific, MO 63060
www.melbay.com
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Mark Geslison has compiled an impressive set of tunes for banjo, mandolin, guitar, fiddle and bass. Each book contains the same 50 tunes that are the mainstay of any festival jam session and the three CDs included with each book feature all the instruments taking lead breaks so that the learner can have a jam session anytime. The individual instrument books have chord charts, picking exercises and other helpful hints for playing in jam sessions.

The songs are from the United States, the British Isles and Canada, and includes favorites such as Arkansas Traveler, Beaumont Rag, Billy in the Lowground, Bonaparte's Retreat, Cherokee Shuffle, Devil's Dream, Liberty and Soldier's Joy. There are also several jigs, reels and hornpipes and the CDs will be especially helpful to establish the different rhythm patterns for these dance tunes. While the tunes are presented in alphabetical order, an easier melody line is presented first and variations with increasing difficulty are added. Mark also adds Texas style chord patterns to "fancy" up the arrangements.

Of interest to fiddlers is the inclusion of fiddle contest arrangements and suggestions in the fiddle book. Mark is the director of the Folk Music Ensemble program at Brigham Young University and curriculum books and more help with

creating bands and ensembles can be found at:
www.instituteofamericanmusic.com



Can't You Hear Me Callin' Bluegrass: 80 Years of American Music

Columbia Legacy Recordings
Sony Legacy
550 Madison Avenue, 17th Floor
New York, NY 1002
©2004
www.legacyrecordings.com/bluegrass

Epic and blockbuster used to describe movies, but this collection of 109 songs encompasses the

bluegrass music tradition from the 1920s Gid Tanner and Charlie Poole to more contemporary stars like Alison Krauss, Ricky Skaggs and the Dixie Chicks and should be considered the touchstone collection for bluegrass fans.

Also included with the four CDs is a detailed 60-page booklet written by Billy Altman. Altman gives information about the early musicians who forged the bluegrass style and defined the instrumentation and harmonies that focused on teamwork above individual stardom.

Some of the songs are classics, some are rare recordings not found on any other recording but everyone of the songs has a strong connection to the ballads and fiddle tunes of the southern mountains where bluegrass was born, bred and matured.

Album highlights in chronological order include: "Keep on the Sunny Side" by the Carter Family; the first recording of "Orange Blossom Special" by Roy Hall and the Blue Ridge Entertainers; "Pretty Polly" by the Coon Creek Girls; "Wreck on the Highway" by Roy Acuff; "Muleskinner Blues" and "Blue Moon of Kentucky" by Bill Monroe; "Foggy Mountain Breakdown" and "Flint Hill Special" by Lester Flatt and Earl Scruggs and the Foggy

Mountain Boys; "White Dove" and the original "I'm A Man of Constant Sorrow" by the Stanley Brothers; "Don't You Hear Jerusalem Moan" and "My Lord Keeps A Record" by Carl Story and the Rambling Mountaineers; "Rabbit in the Log" by Jim and Jesse and "Rocky Top" by the Osborne Brothers. The country-rock group, the Bryds, had several members with bluegrass roots including Clarence White who is featured on a high-powered version of "Soldier's Joy." Edgar Meyer, Bela Fleck and Mike Marshall give bluegrass a classical edge with their original tunes "Big Country" and "BP." Current bluegrass stars Alison Krauss and Rhonda Vincent lead their own bands and Ricky Skaggs and Kentucky Thunder complete this musical journey with a heartfelt rendition of Peter Rowan and Bill Monroe's "Walls of Time." There's a lot to like, a lot to discover and a lot to treasure in this fine collection.



Continued on B-4

Kids continued...

was the first time that I have seen them work solo. Luke, plays the guitar and each time before, he has only played chords as they sang. This time Luke was flatpicking his guitar as he played "Redwing" and used a combination picking and chords for "Crowded Song". After practice, Luke started playing the song "Johnny Be Good", and he was good.

Cooper played "Climb Mountain Backstep" on his mandolin and sang "God Bless America" a cappella. During rehearsal, there were a few stumbles and he worked to smooth them out. Cooper seems to be one of those kids that when he steps out on stage, he just comes alive, and that's just what he did here. When he sang "God Bless

America", there was absolute silence in the audience. Then everyone began to stand and some put their hand on their heart. Tears could be seen running down the faces of some in the audience. Coopers voice rang out so clear and beautifully, it no doubt touched everyone in the room.

The last song was "I'll Fly Away", and this was the only song that was done with everybody together and it was beautiful. From Bethanys' clear high pitched voice, to Paige and Aimees' beautiful harmony, Luke and Cooper clearly playing to each other, Isabella and Josh singing along and little Ethan just chopping away, these kids had all put on a wonderful show.

Pat Calhoun's show was indeed different than Frank Solivan's shows and I suspect when I get the chance to watch Regina Bartlett's shows, I will again see a different type of style. What I realized, however, is that each director provides a different type of experience for these kids. From learning how to perform as a band with the give and take and constant changes, to the solo performing, these kids are learning things that will lead them well into the future. When they go to college, or into the work place, these kids will know how to work together as a group, will know how to become leaders who are fair, will know how to stand alone without fear, and they will have the confidence to always take a step forward. What better gift can we give our children.

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Stocking

Continued from B-3 Bluegrass Banjo: A Treasury of Techniques and Bluegrass Banjo: Putting It All Into Practice - Pete Wernick

2 DVD collection
Homespun Tapes
PO Box 340
Woodstock, NY 12498
www.homespuntapes.com
©2004

Pete Wernick has been called "Dr. Banjo" and his title is well deserved. This comprehensive banjo instructional set was first produced in 1992, but this new DVD format allows the learner to easily find an instruction sequence, and repeat it until it is mastered. With surgical precision, Pete separates the chordal forms of the musical scales and defines the 6ths, 9ths, and 7ths that make up the structures of banjo chords. The chord positions are moved up and down the neck and close-up views of both the left and right hand in a split screen format let the viewer see what each hand is doing on the licks and rolls.

As he moves into a discussion of the chunking technique to back up vocals, Pete humorously discusses fashionable colors for banjo picks. He then proceeds to teach long melodic passages using variable chord formations and variations on two and three finger rolls on the right hand. The tablature book shows all the chord diagrams and positions of the fingers on the fretboard.

The second video continues instruction in banjo licks and chord progressions and adds runs, back ups and modulations that can fill in the spaces between chord changes. Pete also examines the Reno and Scruggs banjo playing styles and shows examples using Soldier's Joy, High on A Mountain, Foggy Mountain Special and If I Should Wander Back Tonight. For fans of Pete's work with the eminent band Hot Rize, he also analyzes the Hot Rize songs Nellie Kane, Wild Ride, Radio Boogie and Walk the Way the Wind Blows. Learning all the chords, rhythm patterns and solos from the two tapes will certainly make you a banjo master too!



Butch Baldassari's Bluegrass Mandolin Workshop
Homespun Tapes
PO Box 340

Woodstock, NY 12498
www.homespuntapes.com
©2004

Songs taught: *Little Rabbit, Arkansas Traveler, Leather Britches, Patty on the Turnpike, Honky Tonk Swing, Bluegrass Stomp, Evening Prayer Blues, I'll Fly Away, I'm Going Back to Old Kentucky, Rebecca, Little Georgia Rose, Pass Me Not O Gentle Savior, Bile Them Cabbage Down, Sally Goodin, Angeline the Baker, Chinquapin Hunting, Big Mon, Waltz for Bill Monroe, Blackberry Blossom, Whisky Before Breakfast.*

Butch Baldassari is a founder of the Nashville Mandolin Ensemble and is also a professor of Mandolin at Vanderbilt University. He is well versed in many styles of mandolin playing, but most of his instructional materials have focused on bluegrass mandolin. This new collection is a follow up to his earlier beginning videos and complements his repertoire song collections.

The information-filled DVD starts with an introduction to picks, scales, fingerings, tremolos, and Bill Monroe's shuffling the pick style. Fiddle tunes and solos are featured with the melody played first and then Butch adds double stops and drones. He is careful to name the notes and show the fret positioning and the video has a split screen that shows both the right and left hands. Double stops are part of the bluegrass lick in "Bluegrass Breakdown" and "Rawhide."

Butch also includes a four-step process to accompanying a vocal song: 1. Find the melody on the instrument. 2. Add double stops and drones. 3. Right hand motion with a steady rhythm. 4. Tasteful solo. The four elements are further developed in the next series of songs done in the key of B. The instructional progression is clear and Butch is careful to provide examples that can be used with other songs in the same keys. With this new knowledge in mind, a player should be able to learn the rest of the songs on the video and be ready for the next jam session.



The Rose and the Briar: Death, Love and Liberty in the American Ballad

Columbia Legacy
Sony Legacy
550 Madison Avenue, 17th Floor
New York, NY 10022
©2004



www.legacyrecordings.com

Song list: *Jean Ritchie: Barbary Allen; Coon Creek Girls: Pretty Polly; G.B. Grayson: Ommie Wise; Snakefarm: Little Maggie; Mississippi John Hurt: Frankie; Koerner, Ray and Glover: Deliah's Gone; John Mellencamp: Wreck of the Old 97; Jan and Dean: Dead Man's Curve; Jelly Roll Morton: Buddy Bolden's Blues; Clarence Ashley: Coo Coo Bird; Vicente Fernandez: Volver, Volver; Burl Ives: Foggy Mountain Dew; Duke Ellington: Black, Brown and Beige; Marty Robbins: El Paso; Bobby Patterson: Trial of Mary Maguire; Dolly Parton: Down From Dover; Randy Newman: Sail Away; Bob Dylan: Lily, Rosemary and the Jack of Hearts; Bruce Springsteen: Nebraska; Handsome Family: Blackwater town.*

American songs have their roots in many foreign lands: the ballads of the Scots-Irish, the music and rhythms of Africa and the homelands of the many immigrants who have made America their home. This far-ranging collection of 20 songs spans the early storyteller songs "Barbary Allen" from England to the newly composed songs from Bob Dylan and Bruce Springsteen, that tell stories that are unique reflections of American character and legend.

The songs were selected by various writers and artists in essays written for a companion book to be published in November. "Pretty Polly" and "Barbara Allen" are the classic boy-meets-girl-but-all-is-not-well stories with death and disappointment. "Little Maggie" is another heroine given a very contemporary jazz treatment by Snakefarm, while Koerner, Ray and Glover immortalize "Deliah's Gone" in a very blues harmonica/slide guitar version. Marty Robbins' "El Paso" with its gunfight over the lovely Filena and Jan and Dean's classic car song, "Dead Man's Curve" are two songs that tell great stories in a few verses. Vicente Fernandez's "Volver Volver" is a mariachi classic from south of the border and is quite a contrast to the jazz prayer ballad from Duke Ellington and Mahalia Jackson, "Come Sunday" also called "Black Brown and Beige." While this is not a bluegrass album, fans of American ballads and story telling will find the CD and the accompanying book a thought-provoking selection.

Stuffers

All Star Bluegrass Celebration: Ricky Skaggs, Vince Gill, Del McCoury Band, Alison Krauss and Union Station, Earl Scruggs, Patty Loveless, Travis Tritt, Ralph Stanley, Nickel Creek.

(available as a CD or DVD)
Sugar Hill Records
Lickona Vision
Rainmaker Management
PO Box 638
Tampa, FL 33601
www.allstarbluegrass.com
©2004

Song list: Shady Grove, Crying Holy, 1952 Vincent Black Lightning, Get Down On Your Knees and Pray, Let Me Touch You For Awhile, Foggy Mountain Breakdown, Passin' Thru, Daniel Prayed, Little Georgia Rose, Rocky Island, Pretty Polly, O Death, Uncle Pen, Darlin' Corey, Seven Wonders, Lonesome Ruben, Little Maggie, Rawhide.

This star-packed concert was taped at the famed Ryman Auditorium for a PBS Television special and it has proven to be one of the network's most popular fundraising special programs. From the opening electrifying charge of Ricky Skaggs and Kentucky Thunder's "Shady Grove" to the high-powered group finale of "Rawhide," there are plenty of great bluegrass songs to please any listener or viewer. In fact, some buyers may be tempted to get both versions, one for home viewing and one for car listening.

Bluegrass stalwarts Ralph Stanley and Earl Scruggs are here too. Ralph performs his show-stopping version of "O Death" which was such a powerful part of the O Brother movie. Earl shows that he can still pick the banjo as he performs the classic hit, "Foggy Mountain Breakdown." Del McCoury and his band perform their current hit, "Vincent Black Lightning" from the pen of Richard Thompson and the classic four-part gospel song "Get Down On Your Knees and Pray." Ricky Skaggs is a great catalyst for bluegrass music these days. His association with Bill Monroe and his care to preserve and present old tunes such as "Uncle Pen" are matched with his progressive touches such as adding Bruce Hornsby's piano to "Darling Corey." The DVD allows the viewer to see the concert and the outstanding instrumental passages performed at astounding speeds and share in the enthusiasm of a concert crowd delighted with bluegrass and great music.

Orrin Star's Bluegrass Rhythm Guitar Workshop

Flatpicking Guitar Magazine
800-413-8296
www.flatpick.com

Orrin Star is one of the select guitar players who have won a National Flatpicking Champion award at Winfield, Kansas. He has written instructional materials for the guitar, most notably the classic "Hot Licks for Bluegrass Guitar" book. This DVD provides all the instructional material that Orrin includes in his daylong workshops and a tablature book with the charts for the songs and strums.

Orrin's introductory song, "East Virginia" clearly illustrates his skill at using the guitar to highlight a vocal. He easily moves into a discussion of building a full sound using basic strums and changing rhythm structures to add varying texture and enhanced bass to rhythm guitar. His careful demonstration of boom-chuck and boom-chuck-a-boom-ba patterns are enhanced by his "ultrasonic" muting of the strings so that the patterns are more carefully defined.

He continues with a discussion of the different rhythm styles of such famous guitarists as Jimmy Martin, Tony Rice and Del McCoury and several of their popular "G runs" are taught. He also discusses chord transitions and different fingerings of the G and C chords to give a different sound that fits the mood of a song. Orrin is joined by banjo player John Lawless in a spirited version of "Old Joe Clark" and he discusses duo guitar playing with Kenny Smith. The development of a back-up pattern for the Irish song "Star of the County Down" with its minor chord shifts and the jam classic "New River Train" complete the video. Orrin's good humor is very engaging, and this is an excellent video well worth its \$29.95 price.



Orrin Star's Flatpicking Guitar Primer

Flatpicking Guitar Magazine
800-413-8296
www.flatpick.com

Songs taught: Old Joe Clark, Whiskey Before Breakfast, I Saw The Light, House of the Rising Sun, Don't Let Your Deal Go Down, Soldier's Joy, Red Haired Boy, Cherokee Shuffle.

As mentioned in the earlier

view of Orrin's Bluegrass Rhythm video, Orrin is an award-winning guitar player and an experienced teacher. This flatpicking video examines the playing styles of the Carter Family, Doc Watson, Tony Rice and Norman Blake. Orrin explains the underlying structure and techniques of flatpicking and is careful to explain subtle fingerings and rhythm nuances that are not easily discerned from reading tablature in books. Guitarists must be aware of the rhythms of fiddle tunes and must provide a flowing and supportive background for the vocals. Orrin uses many variations of "Old Joe Clark" to teach timing strums, rest strokes, grace note slides and the alternating pick strokes that give the guitar sound extra power. He also demonstrates differences in Texas style or swing variations on the melody and the "supercharged" Carter style that is closely associated with Norman Blake. His good humor is evident as he presents a "concentrated protein bar" of licks to be used in the lead solos for "Whiskey Before Breakfast." Other jam standards are also taught with attention given to improvising on other tunes. With its \$29.95 price tag, this is an excellent value for guitarists wanting to improve their playing skills.



Advanced Bluegrass Rhythm Guitar: Wyatt Rice

Flatpicking Guitar Magazine
800-413-8296
www.flatpick.com

Flatpicking Guitar magazine founder Dan Miller engages Wyatt Rice in a detailed discussion of his rhythm guitar techniques. Wyatt has been part of many bands and his guitar rhythm guitar playing is featured in the Tony Rice Unit. Dan leads the discussion about right hand patterns, left hand "groove" techniques, bass runs, passing chords, alternative chords and guitar accompaniment with other instruments. Wyatt's answers tend to be very terse and the viewer is left to discern the technique only through careful video watching of the close up right and left hand techniques. A booklet showing the chord formations and tablature of the right hand patterns would have been helpful for the guitar player to follow the instruction. Wyatt does discuss playing backup with other instruments and there are several songs with Wyatt playing with his brother Tony Rice. This is a useful video for advanced guitarists with an interest in either Wyatt or Tony's guitar playing.



Live in Nashville: Jim Hurst, Tim Stafford and Bryan Sutton

Recorded May 22, 2003
Flatpicking Guitar Magazine
800-413-8296
www.flatpick.com

Songs: *Temperance Reel, Deep River Blues, A Minor Infraction, The Pearl of Pearl Ken-*

tucky, Guidology, Rambling Heart, Stafford's Stomp, Forked Deer, If Only For A Day, Obsession, Midwestern Town, Decision at Gladys Fork, Texas Gales, The Good Deed, Crazy Locomotion Blues, Mando Bounce, Horseshoe Bend, St. Anne's Reel.

Jim Hurst, Tim Stafford and Bryan Sutton are well-known guitarists in the bluegrass genre. While they are often playing back-up or rhythm guitar to support the other instruments or vocals in a band, their talents shine for the minutes there is a guitar solo. This concert lets all three players show their considerable talents singly or in duos and trios, and is a musical treat for lovers of the flatpicked guitar. The songs include classic fiddle tunes such as St. Anne's Reel but many of the songs were written by the guitarists and feature innovative rhythms and melodic patterns. Close-ups of the guitar player's fingerboard positions will give guitarists a chance to study technique. This is a wonderful collection for fans of these three legends of the strings.

Steve Kaufman: A Guitarist's



Guide to Hot Soloing - Flatpicking Banjo Tunes

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PO Box 340
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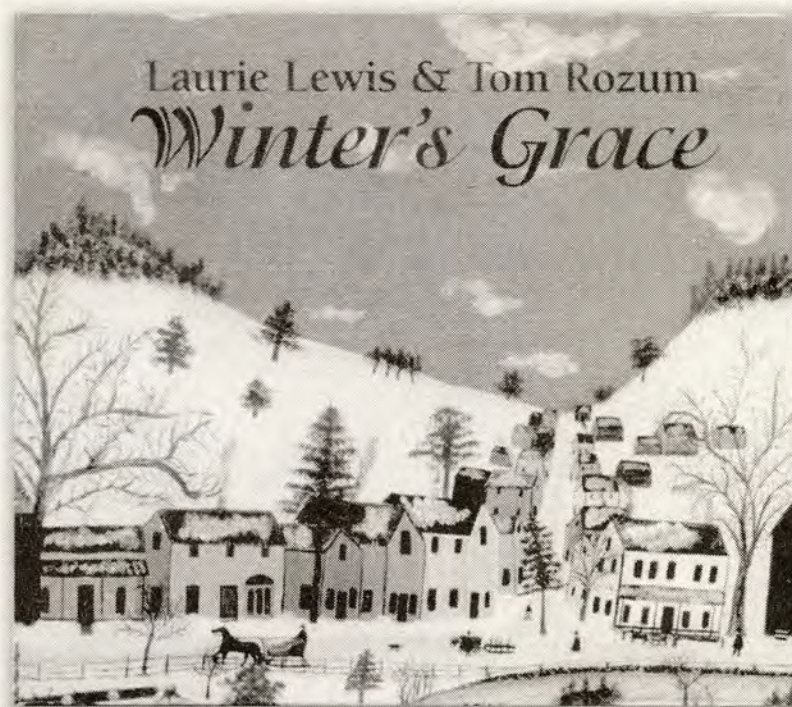
Songs taught: *Shuckin' The Corn, Nashville Blues, Cripple Creek, Nashville Skyline Rag, Pike County Breakdown, Farewell Blues, Clinch Mountain Backstep, Fireball Mail, Foggy Mountain Special, Flint Hill Special, Earl's Breakdown, Randy Lynn Rag and Dear Old Dixie.*

Steve Kaufman is a well-known guitarist and a three-time winner of the famed Winfield Flatpicking Guitar Championship. He has produced many guitar lessons for Mel Bay and Homespun tapes and this new DVD focuses on banjo tunes transferred to guitar playing. A comprehensive booklet illustrating all the guitar breaks is also included with the DVD. Each song begins with Steve playing back up to banjoist Gary Davis and then adding a guitar break at performance speed. The break is then dissected section by section with leads based on chords and runs. Steve is very careful to explain all the chord progressions, finger placements and the embellishments that give the guitar lead a distinct sound. "Nashville Blues" is a very melodic solo with a lovely minor chord sequence. The songs become more complex with left hand sustains mimicking the Keith tuner tone changes, and right hand crosspicking copying the banjo rolls. Steve also spends time explaining approaches to some Earl Scruggs classic songs and "Clinch Mountain Backstep" from the playing of the Stanley Brothers. His guitar version of "Foggy Mountain Breakdown" is a high-powered speed trap that will make banjo players

Continued on B-6

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Stocking

Stuffers

Continued from B-5
 envious. For a guitarist ready to enter the banjo-wars, this is a must-have video!



Bluegrass Fiddle: A Private Lesson with Richard Greene

Homespun Tapes
 PO Box 340
 Woodstock, NY 12498
 ©1998, 2004
www.homespuntapes.com

Richard Greene has been a fiddler in a many bands including Bill Monroe's Bluegrass Boys, the folk-rock Seatrain, Muleskinners, Old and in the Way, and Bruce Springsteen. From this wide range of experience, he has distilled over an hour of fiddle insights and tune variations that will challenge and improve the bluegrass fiddle playing of the intermediate to advanced player.

He combines many skills into each exercise. As the violin is tuned, he suggests playing and practicing double stops and scales and working finger independence in a series of scale practices. He also discusses bowing techniques and compares positions in classical violin and bluegrass fiddle styles. He teaches Katy Hill with major and minor slides and the split screen video shows closeups of both hands to highlight technique. Richard also stresses an emotional connection to the music and he uses "Black Snake" as an example of getting the fiddle to emulate a "moaning" voice. "Stoney Lonesome" illustrates harmonizing other strings to the melody and "Sally Goodin" demonstrates shuffle and dance rhythms. He uses his own composition, "Northern White Clouds" to teach chunking chops and "noise" for rhythm. While he emphasizes learning to play slow first, he also demonstrates the fast bowing technique needed for the classic "Orange Blossom Special." The video was first produced in 1998, but this new DVD format makes learning and finding specific segments much easier.



Flatpicking Guitar Workout by William Bay

Mel Bay Publications
 #4 Industrial Drive
 Pacific MO 63069
www.melbay.com
 ©2004

Mel Bay Publications is one of the biggest publishers and suppliers of instructional music for all instruments, and many of their latest publications have focused on instruments played in bluegrass.

Flatpicking Guitar Workout is for the advancing guitarist. William Bay has composed a series of reels written in different keys to give the guitarist skills in playing scales in different locations on the guitar neck. The book has 30 songs that are all played on the accompanying CD.

Each tune is played with the melody and then played with just a rhythm guitar track so that the guitarist can play the melody line with a rhythm track. The book includes both guitar tab and standard musical notation to aid the learner who reads either or both styles of notes. The keys of C, A minor, G, E minor, A, E, F and D minor are utilized with three songs in each scale. The tunes were all written by William Bay and have a easy flowing pattern with eighth note patterns to develop muscle strength and melodic patterns.



The Tony Rice Guitar Method taught by Tony Rice

Homespun Tapes
 Homespun Tapes
 PO Box 340
 Woodstock, NY 12498
 ©2002
 1-800-33TAPES
www.homespuntapes.com

Songs demonstrated and taught: *Last Thing on My Mind, Bury Me Beneath The Willow, Nine Pound Hammer, Wildwood Flower, Stony Lonesome, Billy in the Lowground, Little Sadie, Salt Creek, Jerusalem Ridge, Shenandoah, Danny Boy, I Am A Pilgrim.*

Tony Rice is one of the master guitar players and his playing has been admired and imitated by many guitarists. For many years, Tony has had a voice problem that has stopped his singing and talking. In this 2002 video with Happy Traum, Tony explores his playing techniques and while his voice is

still very rough, it's a delight that he was able to talk well enough to demonstrate and explain his unique style of playing. The tapes begin with his use of the tuning fork to tune his guitar and he also discusses his custom Santa Cruz guitar and the famous Clarence White Martin guitar that he also owns.

Happy carefully guides the discussion of several songs making sure that Tony repeats passages slowly with explanations. Tony's playing has a very fluid, crosspicking style and even he admits that playing a passage slowly may not be the same as the faster version. His signature licks are all detailed, and the chord movements to higher positions are explained in sliding scales. Tony also shows the evolution of "Wildwood Flower" through the Carter family style to his own embellished style. The second DVD continues with Tony's discussion of the playing of Doc Watson, Dan Crary and Norman Blake. Tony also performs and discusses his dropped D tuning versions of "Shenandoah" and "Danny Boy." Wyatt Rice joins Tony for "Little Sadie" in an older Clarence Ashley version followed by his own version from his Manzanita album. With Wyatt playing in tandem, Tony discusses his rhythm playing as adding coloration to the band sound and the changing drive and patterns when banjo or mandolins are taking solos.

While mere mortals may not be able to play as well as Tony, this video series is wonderful for listening to some inspired playing and watching the hand movements of a master player up close and personal.



Carol Ann's Collection of Fiddle Tunes for Shows, Contests and Parking Lot Jamming!

Mel Bay Publications
 #4 Industrial Drive
 Pacific MO 63069
www.melbay.com
 ©2004

Carol Ann Wheeler has been a violin and fiddle player for most of her life and she has written many instructional materials for Mel Bay. As a performer for Young Audi-

ences, she has also presented programs of American pioneer music for schools and many of the tunes presented in the book are traditional tunes that were first performed at dances in small town halls. Her liner notes also feature many famous fiddlers and performers and she carefully details different stylistic differences in old-time style, Texas style fiddling with its creative variations, Cross tuning, and the rich heritage of Irish, Canadian and Scottish fiddling styles.

The 27 tunes include jam session favorites such as Devils Dream, Sally Goodin and Black Mountain Rag. Carol also includes less well-known songs which she has used as contest performance pieces such as "Little Burnt Potato" and "Monkey in a Dog Cart" done in the Old Time style, and "Apple Blossoms" and "Gaudet Polka" which are Texas style fiddling with twin fiddles. Contest tunes and medleys are also included for Cape Breton, Scottish Jigs and Scottish marches and Strathspeys.

Of special note to fiddlers are her careful notation of playing and bowing styles. She has carefully indicated bowing directions for sliding, "fat finger" variations and roll downs. The accompanying CD includes all of the songs with rhythm guitar accompaniment. Guitarists who play with fiddlers would also find this CD valuable in learning new songs and rhythm styles to use while playing with fiddlers. While this is not an instruction book for beginners, fiddlers wanting to know how and what to prepare for a contest will find this an excellent choice.

A Mandolin Player's Guide to Jamming
 A Flatpicker's Guide to Jamming
 by Carl Yaffey
 Mel Bay Publications
 #4 Industrial Drive
 Pacific MO 63069
www.melbay.com
 ©2004

Tune list: Hot Corn, Cold Corn, Roll in My Sweet Baby's Arms, Nine Pound Hammer, John Henry, Two Little Boys, Columbus Stockade Blues, Down the Road, Little Maggie, John Hardy.

Carl Yaffey's two books were written for mandolin players and guitar players separately, but players could use either book as the song lyrics and chord changes are the same in either book and the CD of songs is very similar. The book includes jam etiquette and admonition for players to watch the guitar player's hands to see the chord changes within a song (Woe to you if you are the guitar player

who doesn't know the chords!).

Perhaps the greatest value is the CD with the songs performed with the chord changes announced. Players who want to learn lyrics to the songs would benefit from singing along with the CD and practicing the chord changes so they can be done smoothly. There are also some lead instrumental breaks that can be learned (these are not printed out in the book). For hesitant jammers, this is a good set for starting.



Great Picking Tunes for Banjo by Alan Munde

Mel Bay Publications
 #4 Industrial Drive
 Pacific MO 63069
www.melbay.com
 ©2004

Song list: *Angeline the Baker, Arkansas Traveler, Bile Them Cabbage, Blackberry Blossom, Black Mountain Rag, Boston Boy, Bury Me Beneath the Willow, Cumberland Gap, East Tennessee Blues, Down Yonder, Eighth of January, Flop-Eared Mule, Georgia Boys, Goodbye Liza Jane, Home Sweet Home, Mississippi Sawyer, Little Maggie, Turkey in the Straw, Old Spinning Wheel, Put on Your Old Grey Bonnet, Seeing Nellie Home, Redwing, Saint Anne's Reel, Old Joe Clark, Whiskey Before Breakfast, Wreck of the Old 97, John Henry, John Hardy.*

Alan Munde has been one of the top bluegrass banjo players for many years and is currently the author of many books for Mel Bay as well as being on the bluegrass music staff of the South Plains College in Levelland, Texas. His arrangements of these favorite songs are written in banjo tablature in the book and while there are no playing instructions written in the book, an intermediate player with experience in reading tablature should be able to play along with the CD. Other instrumentalists will also find the book helpful for developing fluency in playing along with other instruments in jam settings and ideas for instrumental leads can be taken from the banjo melodies and transferred to other instruments.



CBA Calendar of Bluegrass, Old-time and Gospel Events

BAND DATES

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

12/1/04 — 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/~polings/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.

12/2/2004 — Papermill Creek Rounders (featuring David Nelson, Banana, Keith Little, Bruce Johnson and Paul Knight) will perform at the Little Fox, 2209 Broadway, Redwood City, CA. For information or tickets, visit www.foxdream.com or call 652-369-4119.

12/2/2004 — Buckeye Flatts will perform from 7-9 p.m. at Wildflower Cafe (a really neat small deli/cafe.) on Main Street in Exeter, Exeter, CA. For information, call 559 561 3541, email theband@buckeyeflatts.com, or visit <http://www.buckeyeflatts.com>.

12/5/2004 — California Klezmer will perform from 4-6 p.m. at The Music Store, 66 West Portal, San Francisco, CA. For in-

formation, call 415-751-1122 or visit <http://pweb.jps.net/~jgilder/plough.html>.

12/9/2004 — Cletus and the Burners will perform at Cherry Bar, 917 Folsom, San Fran-

store.com/

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:

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.

12/15/2004 — Cletus and the Burners will perform at Rio's, 15025 River Road, Rio Nido, CA. For information, call (707) 869-8447.

12/15/04 — Mike Marshall & Choro Famoso will perform at the Freight and Salvage Coffee House, 1111 Addison Street in Berkeley, CA.

Tickets are \$17.50 advance and \$18.50 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.

12/16/04 — Beth Waters will perform at the Freight and Salvage Coffee House, 1111 Addison Street in Berkeley, CA. Tickets are \$17.50 advance and \$18.50 at the door. For information, call 510-548-1761 or visit www.freightandsalvage.org. Tickets



Copper Canyon's new configuration debuted at the CBA's Veteran's Day Festival with Elida Ickes on bass and Todd Clinesmith on resonophonic guitar.

Photo by Bob Calkins



Bluegrass Bass Favorites by Fred Neumann

Mel Bay Publications
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Pacific MO 63069
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Bluegrass bass is a specialized part of any jam session. Bass players are often given the direction to play the "one and five" and keep the rhythm, and for musicians who are used to other instruments, the transition may not be easy. Unfortunately, a fingerboard diagram showing note locations is not included. For those musicians who have always wanted to play bass or are given the "new job," this is an invaluable book of song accompaniments and chord changes. Fred Neumann has written out the chord patterns for many jam favorites including "Ain't She Sweet," "Big Spike Hammer" all the way to "Wildwood Flower." There are also chord patterns for 9 Christmas songs included in the 300-title selection. This book would also be useful for other instrumentalists when the inevitable discussion of which chords are in the song occurs at a jam.

formation, call (415) 664-2044 or visit www.AmericanRootsMusicShow.com.

12/6/2004 — Bean Creek will perform from 6:30 to 8:30 p.m. at Phil's Fish Market and Eatery on Sandholt Road, Moss Landing, CA. For information, call 831-375-2975 or visit philfishmarket.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.

12/8/2004 — Cletus and the Burners will perform at Rio's, 15025 River Road, Rio Nido, CA. For information, call (707) 869-8447.

12/8/2004 — No Hiding Place

cisco, CA. For information, call (415) 974-1585.

12/10/2004 — Papermill Creek Rounders (featuring David Nelson, Banana, Keith Little, Bruce Johnson and Paul Knight) will perform at Dance Palace, 503 B Street, Point Reyes, CA. For more information, call Carol Friedman, 415-663-1075, email dance@svn.net, or visit <http://www.dancepalace.org>.

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.

12/11/2004 — Harmony Grits will perform from 3-6:30 p.m. at San Gregorio General Store, Highway 84 and Stage Road San Gregorio, CA. For information, call 650-726-0565 or visit <http://www.sangregorio>

info@missionpizza.com; or call 510-651-6858 or 510-574-1880.

12/12/2004 — Cletus and the Burners will perform from 7-10 pm at Blarney Stone, 5625 Geary, San Francisco, CA. \$5 cover charge includes BBQ! For information, call (415) 386-9914.

12/13/2004 — Courthouse Ramblers, will perform at 7 p.m. at Phil's Fish Market and Eatery on Sandholt Road, Moss Landing, CA. For information, call 831-375-2975 or visit philfishmarket.com.

12/14/04 — Christmas Jug Band will perform at the Freight and Salvage Coffee House, 1111 Addison Street in Berkeley, CA. Tickets are \$17.50 advance and \$18.50 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.

12/15/2004 — Whiskey Brothers will perform at 9 p.m. at the

available at TicketWeb, call 866-468-3399 or at the Freight Box Office from 1-6 p.m. daily.

12/19/2004 — Carolina Special will perform from 2 to 5 pm at San Gregorio General Store, Highway 84 and Stage Road, San Gregorio, CA. For information, call 650-726-0565 or visit <http://www.sangregoriostore.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.

12/19/04 — The Magnolia Sisters (all star Cajun quartet) will perform at the Freight and Salvage Coffee House, 1111 Addison Street in Berkeley, CA. Tickets are \$17.50 advance and \$18.50 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.

Continued on B-10

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White / Logo on front, icon on back



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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



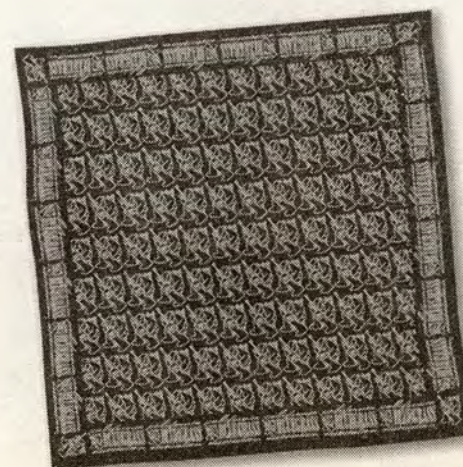
Mountain Music T-shirt /
Caption: "The sounds of the mountain
will echo through your soul." White.



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

ar your 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



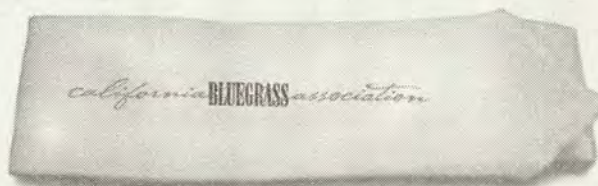
Poster / Father's Day Festival 2003
Full color lithograph / 11x17



Father's Day Postcards / 4x6



New CBA CD showcases
10 California Bands / 20 songs



Neck Cooler / Freeze, wrap, and chill out.
Lasts 18-30 hours.



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Many 'Classic' items are still available.

DESCRIPTION	NO.	PRICE	TOTAL
<i>Circle or write the size/color choice in the margin please.</i>			
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Poster / Father's Day Festival 2003	_____	\$1.00	_____
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T-Shirt / Happy Face Banjo / Red, White	_____	\$12.00	_____
T-Shirt / Mountain Music / White	_____	\$12.00	_____
Tumbler / Frosted Plastic / Red, White	_____	\$4.00	_____
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Sweatshirt / 1/4 Zip / Blue	_____	\$34.00	_____
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Name embroidered on Denim Jacket	_____	\$10.00	_____
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CBA Thermal Mug / 32-oz.	_____	\$7.00	_____
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T-Shirt / White / S M XXL XXXL	_____	\$10.00	_____

Miscellaneous			
Bill White Tape	_____	\$5.00	_____
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Or visit www.cbaontheweb.org.

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ Email: _____

CBA Calendar of Bluegrass, Old-time and Gospel Events

Continued from B-7

12/20/2004, — Homespun Rowdy will perform from 7:30 to 10:30 pm at Amnesia, 853 Valencia St. (between 19th & 20th), San Francisco, CA. For information, call 415-970-8336; email info@homespunrowdy.com or visit www.homespunrowdy.com.

12/20/04 — Bean Creek will perform from 6:30 to 8:30 p.m. at Phil's Fish Market and Eatery on Sandholt Road, Moss Landing, CA. For information, call 831-375-2975 or visit philsfishmarket.com.

12/21/04 — Holiday Review (with Laurie Lewis as the host) 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.

12/26/04 — David Grisman Bluegrass Experience will perform 2 shows at 5 and 8 p.m. at the Freight and Salvage Coffee House, 1111 Addison 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.

12/27/2004 — Courthouse Ramblers will perform at 7 p.m. at Phil's Fish Market and Eatery on Sandholt Road, Moss Landing, CA. For information, call 831-375-2975 or visit philsfishmarket.com.

12/29/2004 — 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.

12/31/04 — High Country New Year's Eve (High Country, Dix Bruce & Jim Nunally) at The Freight & Salvage Coffee House, 1111 Addison 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

1/6/05 — Utah Phillips will perform at the Freight and Salvage Coffee House, 1111 Addison Street in Berkeley, CA. Tickets are \$17.50 advance and \$18.50 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.

1/7/05 — 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.

1/8/05 — Golden Bough (Celtic

music) at the Freight and Salvage Coffee House, 1111 Addison Street in Berkeley, CA. Tickets are \$18.50 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.

1/9/05 — John McCutcheon will perform at the Freight and Salvage Coffee House, 1111 Addison

Street in Berkeley, CA. Tickets are \$21.50 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.

1/14/2005 — Briarwood will perform from 7 to 10 p.m. at Mission Pizza & Pub, 1572 Washington Blvd., Fremont, CA. For

Blackberry Blossom

Original lead and Chords - Fiddling Arthur Smith - 1928

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Key of G

CBA Calendar of Bluegrass, Old-time and Gospel Events

information, visit <http://www.missionpizza.com>; email: info@missionpizza.com; or call 510-651-6858 or 510-574-1880.

1/21/2005 — No Hiding Place 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.

1/22/05 — Oak, Ash and Thorn will perform at the Freight and Salvage Coffee House, 1111 Addison Street in Berkeley, CA. Tickets are \$17.50 advance and \$18.50 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.

1/27/05 — Cheap Suit Serenaders will perform at the Freight and Salvage Coffee House, 1111 Addison Street in Berkeley, CA. Tickets are \$20.50 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.

2/19/05 — Frank Wakefield & Friends will perform at the Freight and Salvage Coffee House, 1111 Addison Street in Berkeley, CA. Tickets are \$18.50 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 & OTHER EVENTS

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.

12/2/04 — Don Edwards (Cowboy balladeer and western historian) will perform at Palms Playhouse, 8 p.m. show, Winters, CA. Tickets are \$17. For information or tickets, call 530-795-1825.

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

12/3/04 — 12/5/04 — Brookdale Bluegrass Festival at the Brookdale Lodge in Brookdale, CA. Performers include the Earl Brothers Faux Renwah, Abbott Family Jimmey Chicken Pants, Blue Lady Mandolin, John Murphy's Carolina Special, Harmony Grits, Bean Creek and many more. Check out the website at www.Brookdalebluegrass.com

12/3/04 — 12/6/04 — 31st Annual SPBGMA Bluegrass Music Awards and National Convention at the Sheraton Music City Hotel in Nashville, TN. More information in later issues or call 1-660-665-7172.

12/4/04 — Tina Louise Barr and the Bluegrass Compadres (John Gwinner, Frank Solivan and Rick Barnes) at St. Stans Brew-

ery, 821 L Street, (Corner of Ninth and L Streets - across from the Double Tree Hotel) in Modesto, CA. The music starts at 8 p.m. For information, call (209) 524-2337.

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.

12/4/04 — Ian Tyson (formerly of Ian and

Sylvia) will perform at Palms Playhouse, 8 p.m. show, Winters, CA. Tickets are \$27. For information or tickets, call 530-795-1825.

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. Tickets are \$15. 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.

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.

Continued on B-12

Continued on B-12

Steve Kaufman's Acoustic Kamps

June 12-19: Flatpicking, Fingerpicking, Fiddle, Bass, Dobro™

June 19-26: Flatpicking, Mandolin, Bluegrass Banjo, Old Time Banjo

L@@K at Week 1: Flatpicking Rolly Brown, Dan Crary, Roy Curry, Beppe Gambetta, Slavik Hanzlik, August Waters, Steve Kilby; **Fingerpicking** Stephen Bennet, Pat Kirtley, Jim Hurst, Richard Smith; **Bass** Missy Raines, Larry Cohen; **Fiddle** Dennis Caplinger, Bill Gurley, Bruce Molsky; **Dobro™** Curtis Burch, Stacy Phillips;

L@@K at Week 2: Flatpicking John Carlini, Mark Cosgrove, Mike Kaufman, Steve Kaufman, Robin Kessinger, Steve Kilby, Uwe Krüger, Marcy Marxer, Tony McManus; **Mandolin** Carlo Aonzo, Butch Baldassari, Robin Bullock, Don Stienberg, Emory Lester, Sherry Marshall, Roscoe Morgan; **Bluegrass Banjo** Dennis Caplinger, Eddie Collins, Janet Davis, Murphy Henry, Jens Krüger; **Old Time Banjo** Wayne Erbsen, Cathy Fink. Dan Levenson

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CBA Calendar of Bluegrass, Old-time and Gospel Events

Continued from B-11

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.

12/9/04 — Dan Hicks and the Hot Licks CD Release Party at Palms Playhouse, 8 p.m. show, Winters, CA. Tickets are \$25. For information or tickets, call 530-795-1825.

12/10/04 — The Websters (Chris and Cassie Webster and Scott Nygaard) will perform at Palms Playhouse, 8 p.m. show, Winters, CA. Tickets are \$18. For information or tickets, call 530-795-1825.

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 MammaLlama.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.

12/11/04 — A Winter Night's Yeow — with Doodoo Wah, Sourdough Slim, Faux Renwah, Blackwood Tom Schmidt, Masha Goodman,

Julio In Glasses Guerra and Patti Dahlstrom at 8 pm shows all seats \$17 adv/\$20 door at the Woodland Opera House Tickets: (209) 853-2103, or online through www.doodoowah.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.

12/15/04 — Christmas Jug Band (Paul Rogers and other Mill Valley musicians) will perform at Palms Playhouse, 8 p.m. show, Winters, CA. Tickets are \$15. For information or tickets, call 530-795-1825.

12/16/04 — Peter Rowan, Hot Buttered Rum String Band will perform at Palms Playhouse, 8 p.m. show, Winters, CA. Tickets are \$18. For information or tickets, call 530-795-1825.

12/17/04 & 12/18/04 — A Winter Night's Yeow — with Doodoo Wah, Sourdough Slim, Faux Renwah, Blackwood Tom Schmidt, Masha Goodman, Julio In Glasses Guerra and Patti Dahlstrom at 8 pm shows all seats \$17 adv/\$20 door at the Sutter Creek Theatre also Matinee on Dec 18 at 2:00 PM Tickets: (209) 853-2103, or online through www.doodoowah.com.

12/18/04 — A Celtic Christmas at the Sonora Opera Hall at 7:00 PM featuring Nollaig, The Black Irish Band, Jazz at 8, Highland Pipes by Andre Powell and stepdance by Anne Robinson. Tickets are \$12 advance or \$14 at door. Sonora merchants will have vendor tables with gifts, snacks, drinks and Historic



Allison Fisher of True Blue on the Woodland stage.

Photo by Bob Calkins

Sonora Chamber of Commerce will host the wine/brew bar. For info call 586-2178.

JANUARY

1/8/05 — Golden Bough will perform at Palms Playhouse, 8 p.m. show, Winters, CA. For information or tickets, call 530-795-1825.

1/8/05 — A Winter Night's Yeow — with Doodoo Wah, Sourdough Slim, Faux Renwah, Blackwood Tom Schmidt, Masha Goodman, Julio In Glasses Guerra and Patti Dahlstrom at 8 pm shows all seats \$17 adv/\$20 door at the Modesto State Theater Tickets: (209) 853-2103, or online through www.doodoowah.com.

1/11/05 — John McCutcheon will perform at Palms Playhouse, 8 p.m. show, Winters, CA. For information or tickets, call 530-795-1825.

1/13/05 — Jimmy Goodreaux & Orrin Starr will perform at Palms Playhouse, 8 p.m. show, Winters, CA. For information or tickets, call 530-795-1825.

1/14/05 — 1/15/05 — A Winter Night's Yeow — with Doodoo Wah, Sourdough Slim, Faux Renwah, Blackwood Tom Schmidt, Masha Goodman, Julio In Glasses Guerra and

Patti Dahlstrom at 8 pm shows all seats \$17 adv/\$20 door at the Fallon House Theater in Columbia also Matinee on Saturday at 2:00 p.m. Tickets: (209) 853-2103 or online at:

www.doodoowah.com

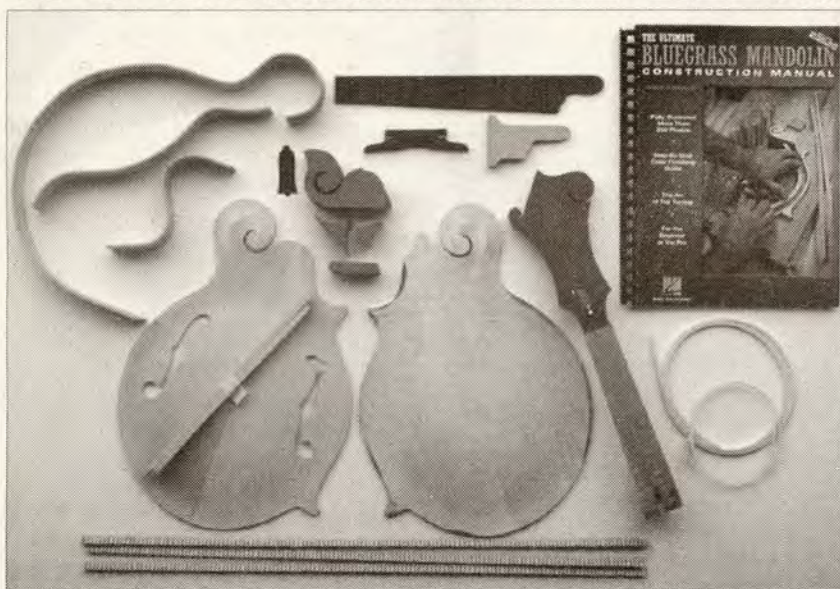
1/14/05–1/16/05

– 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.

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CBA Calendar of Bluegrass, Old-time and Gospel Events

1/22/05 — Frank Ray & Cedar Hill will be featured at the 6th Annual CBA Gospel Concert at First Baptist Church of Fair Oaks, 4401 San Juan Ave., Fair Oaks CA. This show has attracted the biggest bluegrass concert crowd in Sacramento for the last three years. Show time is 7:30, with doors opening at 7:00 PM. Opening the show will be Gospel Creek. Tickets are available either by mail, on the CBA website, or at either location of the Christian Book Center. For more information, call Bob Thomas at 916-989-0993; email sacbluegrass@comcast.net or visit www.cbaontheweb.org.

1/28/05 — Due West will perform at Palms Playhouse, 8 p.m. show, Winters, CA. For information or tickets, call 530-795-1825.

FEBRUARY

2/5/05 — A Winter Night's Yeow — with Doodoo Wah, Sourdough Slim, Faux Renwah, Blackwood Tom Schmidt, Masha Goodman, Julio In Glasses Guerra and Patti Dahlstrom at 8 pm shows all seats \$17 adv/\$20 door at the Multicultural Center in Merced also matinee at 2:00PM Tickets: (209) 853-2103, or online through www.doodoowah.com.

2/11/05 — Laurie Lewis & Tom Rozum will perform at Palms Playhouse, 8 p.m. show, Winters, CA. For information or tickets, call 530-795-1825.

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.

2/12/05 — Laurie Lewis and Tom Rozum in concert at Mt. Zion Church as part of Winter Gold Series for more info TICKETS \$15 each, available soon at, Tradewinds (downtown Sonora), Mountain Bookshop (east Sonora) and Columbia Candle and Soapworks (in Columbia). For information, call 209 533-2179.

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

2/22/05 — 2/26/05 — Wintergrass 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.

2/25/2005 — Rice Ranch Bluegrass Festival at the south east corner of Highway 95 and I-10 Freeway in Quartzsite, AZ. This new event features a 7-day music/camping package with dry camping, free water fill, free sewer dump, 4 nights, 3 days music. Price for two adults \$88.00. Entertainment will include Lost Highway, Cedar Hill, Bluegrass Redliners, Southwest Ramblers, Flint Hill, Dry Creek, Bluegrass Gospel Express, Bost Family Tradition, Pecos Valley Boys and two guest bands. For information, contact Bill Bogan at 928-632-5639 or 928-925-3344; email bilbo@cybertrails.com or visit www.riceranchbluegrass.com.

MARCH

3/4/05 — 3/6/04 — 3rd Annual "Bluegrass on the River in La Paz County Park on Arizona Hwy 95 and Golf Course Dr., Parker, AZ. Along the shores of the beautiful Colorado River. Featuring: IIIrd Tyme Out, The U.S. Navy Bluegrass Band (Country Current), The Bluegrass Brothers, The James King Band, The Wilders, Doodoo Wah, Blue Moon Rising, The Lampkins Family, The Burnett Family. Other activities to include: Arts & Craft show with music related vendors, excellent food & beverage vendors; Sat Car Show; an RV Show, special raffles, music workshops, lots of great jamming around our pickin' pit and much more. Many local activities available for those who arrive early. Early camping is welcome beginning Monday Feb. 28, 2005. Tickets- 3-day: \$54.00 early bird (before 2/1/05) / \$59.00 at the gate. See our website or call for additional pricing. Camping included in all 3-day tickets Thurs. thru

Sunday night. Additional discounts for Bluegrass Association members. Dry camping \$10 per night per rig. Single day ticket \$13.00 (Friday & Sunday)/ \$15 (Saturday). For Information call L&S Promotions-Larry & Sondra Baker (209) 785-4693; e-mail: roaddog@caltel.com or visit www.LandSPromotions.com.

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.

3/19/2005 — 5th Annual Old Town Temecula Bluegrass Festival in downtown Old Town Temecula, CA. Featuring Byron Berline Band, Sidesaddle & Co., Silverado Bluegrass Band, High Hills, Andy Rau, the Burnette Family and more. Bring your chairs! All concerts are free. Limited camping available. For information, call 951-678-0831 or 951-678-1456; email info@tricolisrecords.com or visit <http://www.temeculacalifornia.com>.

6/16/05 — 6/20/05 — 30th Annual CBA Father's Day Weekend Bluegrass Festival at the Nevada County Fairgrounds in Grass Valley, CA. Outstanding lineup includes: Rhonda Vincent & Rage, Del

Continued on B-14

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.



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DRAWING TICKET ORDER FORM

Please send me the following tickets for the CBA Fund-raiser drawing:

___ 1 ticket \$5 ___ 6 tickets \$25 ___ 14 tickets \$50
 ___ 30 tickets \$100 Total \$ _____

Name _____

Address _____

City _____ State _____ ZIP _____

Phone _____ E-mail _____

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.

CBA Calendar of Bluegrass, Old-time and Gospel Events

Continued from B-13

McCoury Band, U.S. Navy Band Country Current, IIIrd Tyme Out, Dry Branch Fire Squad, The Grascals (CBA's Emerging Artist Band), Lost Highway, True Blue, High Country, Sidesaddle 7 Co., Countyham, The Done Gone Band Reunion, The Barbary Coast Cloggers and Kids on Bluegrass. Early Bird Discount tickets are now on sale. There is a ticket order form on page A-13 for mail orders, or order on line with your credit card at www.cbaontheweb.org.

Jam Sessions

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 Zeke Griffin at 877-BLUGRASS (877-258-4777) or email: breakdown@gbis.com

MONDAY

- Alameda — every Monday day night acoustic music jam beginning at 6 p.m. at McGrath's Irish Pub or the corner of Lincoln and Stanton, Alameda, CA. For more information, call 510-521-6952 or Darby Brandli at 510-533-2792 or email darby@campspam.net.
- Mountain View — Regular weekly Jam session, 7:30 p.m. at Red Rock Cafe, 201 Castro Street, Mountain View. For more information, call 650-967-4473.
- Oakland — every Monday night bluegrass jam beginning at 8 pm at Baja Taqueria, 4070 Piedmont Ave. (near 41st Street), Oakland, CA. For information, contact Joe Howton at 510-547-2252, or email TRman2323@aol.com.
- 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: juggslyk@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 — Intermediate to Advance Players Jam from 7-9 p.m. every Wednesday at Bean Scene Coffeehouse & Gallery, 1387 E. 8th Street, Chico, CA. For information, call 530-898-9474 or 530-342-7998; or email novakd42@aol.com.
- Palo Alto — Bluegrass pickers of all ages and abilities are invited to come jam at Fandango Pizza, 3407 Alma Street (Near East Meadow Drive in the Alma Plaza Shopping Center) Palo Alto, CA. For information, contact Annie Zacanti at 650 494-2928 or email azacanti@pacbell.net. There are always enough pickers for multiple jams. Say you don't pick? Then just drop by to eat & enjoy the music 'cuz there's plenty of room for everyone.
- San Francisco — Bluegrass Country Jam hosted by Jeanie and Chuck Poling on the first Wednesday of every month from 8:30 to 10:30-ish at Plough and

Stars, 116 Clement St. (between 2nd & 3rd Ave.), San Francisco, CA. Jammers with acoustic instruments welcome, 21 and over, no cover charge. For information, call 415-751-1122, email: polingsf@earthlink.net or visit <http://pweb.jps.net/~jgilder/plough.html>.

- Sonoma — Bluegrass Jam session at 7:30 pm on the first and third Wednesday of every month at Murphy's Irish Pub, 464 First Street (on the east side of the downtown square) in Sonoma, CA. For information, call 707-935-0660.
- Ventura — Bluegrass Jam session from 6 to 9:30 p.m. the second and fourth Wednesday of every month at Pipo's Mexican Restaurant, 1117 N. Ventura Ave., Ventura, CA. For information, call 805-658-8311, email: gene@generubinaudio.com, or visit <http://www.generubinaudio.com>.

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 darbyandbruno@comcast.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 Solyo 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 Cafe 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.

SATURDAY

- 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.
- Marysville — Bluegrass Jam & Open Mic hosted by local band Da Geezers, 4-7:30 .pm. on the first Saturday of every month at The Brick Coffeehouse Cafe, 316 D Street, Marysville, Ca. For information, call Tina Miller at 530-589-4533 or email premie51@hotmail.com.
- Newark — Jam session the first and third Saturday at Mission Pizza Central, 5454 Central, Newark, CA. For information, call (510-574-1880)
- Sebastopol — Bluegrass or old-time jam every Saturday from 2-5 p.m. at Catz Roastery, 6761 Sebastopol Avenue in Sebastopol, CA. For information, call 707-829-6600.

SUNDAY

- Alameda — Regular jam sessions from 6-9 p.m. at Alameda School of Music, 1307 High St, Alameda, CA. Bluegrass jams the first and third Sunday; Swing/Jazz jams the second and fourth Sunday of every month. Separate rooms are available for different skill levels, and a professional player will always be on hand to facilitate. †All skill levels welcome. For information, contact Barry Solomon at 510-501-2876 or email barry6661@earthlink.net.
- Berkeley — Regular jam session beginning at 7 p.m. every Sunday at Jupiter Brewpub, 2181 Shattuck Ave. (between Allston and Center Streets) Berkeley, CA. For information, call 510-649-0456 or email weelitzo@pacbell.net.
- Crescent City — Jam



Carolina Special getting close to the microphone for perfect trio harmony.

Photo by Bob Calkins

MORE JAM SESSIONS

- session from 6 to 8 p.m. every Sunday at United Methodist Church, 7th & H Streets, Crescent City, CA. Everyone welcome especially newer players. For information, call George Layton at 707-464-8151 or email ke6tkn@juno.com.
- Napa – Bluegrass jam session on the first Sunday of the month from 2-5 p.m. at The General Store, in the Hatt Building at Main and 4th Streets, Napa, CA.
 - Palo Alto – Bluegrass Jam session on the second and fourth Sunday of every month at Fandango Pizza, 3407 Alma Street (Near East Meadow Drive), Palo Alto, CA. For information, contact Annie Zacanti at 650-494-2928, or email azacanti@pacbell.net.
 - San Francisco – Jam session from 3 to 6 p.m. on the second and fourth Sunday of every month at Progressive Grounds Coffee Shop, 400 Courtland Ave., San Francisco, Ca. For information, email larrythe241@yahoo.com.
 - Sutter Creek – Old-time and Irish Jam from 1-5 p.m. on the first and third Sunday every month at Belotti's Bar, on Main St (Hwy 49), Sutter Creek, CA.
 - 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.



Meet the Donner Mountain Bluegrass Band -- they made their first appearance at the CBA Veteran's Day Festival in Woodland this year and were a huge hit with the crowd both on stage and off.

Photo by Bob Calkins

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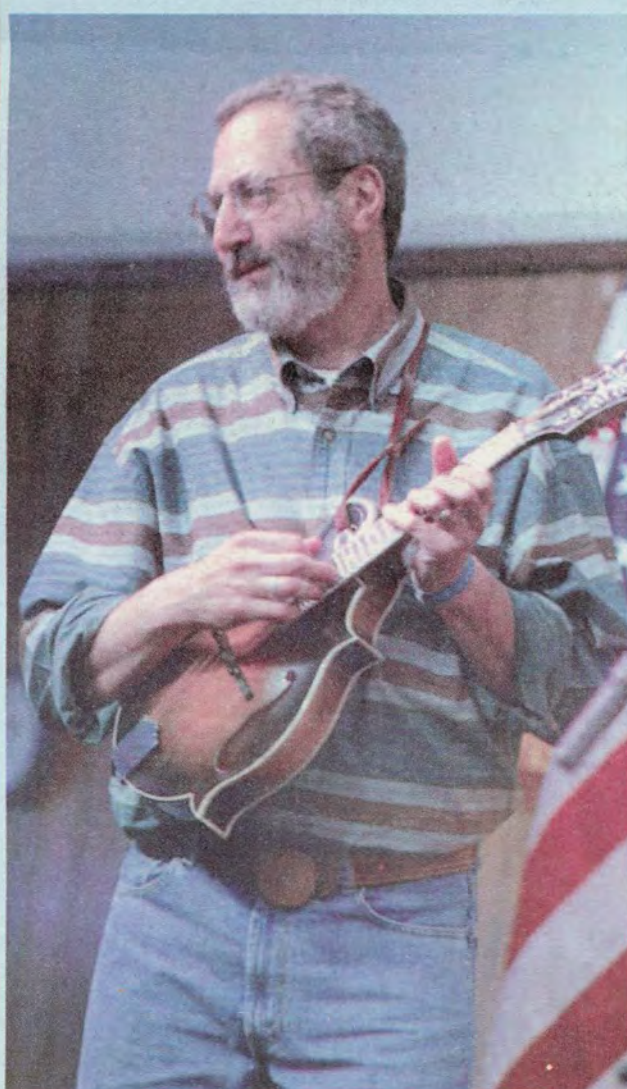
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Fun, Fun, Fun 'till Daddy
Took The Festival Away



All photos by
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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