



**20th Bowers Mansion
The little festival
that could...**



Bluegrass Breakdown
California Bluegrass Association
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Stockton, CA 95269-0730

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About Banjo Bob



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

California Bluegrass Association Membership Application

Last Name	First Name	Spouse: Last Name	First Name
Address _____			
City _____ State _____ Zip _____			
Phone _____ E-mail: _____			
Category Single Membership \$20.00 With Spouse Added \$25.00 Children 12-18 (non-voting) \$1.00 each Children 12-18 (voting) \$10.00 each Band Memberships (3-5 members) Out of State only \$35.00			
Please sign me up for the following: _____ Single - 1 vote for _____ year(s) \$20.00 _____ Couple - 2 votes for _____ year(s) @\$25 _____ Add _____ non-voting children _____ Add _____ voting children Children's names and Birthdates: Volunteer Area _____			
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.

New <input type="checkbox"/>	Renewal <input type="checkbox"/>	Member # _____
Membership Total		\$ _____
Kids on Bluegrass fund		\$ _____
CBA Heritage Fund		\$ _____
Kids Instrument Lending Library		\$ _____
Donation		\$ _____
Total Enclosed \$ _____		

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

Mail to: CBA Membership Vice President
Kathy Kirkpatrick
P.O. Box 690730
Stockton, CA 95269-0730
For information, call 209-473-1616 or
e-mail: calbluegrass@comcast.net

From the President's Desk



Dear Friends:

This will be my final column to you all as President of the CBA. My role in the CBA as with all things must change. While I am a committed member, and am as concerned as I have always been about the welfare and the future direction of our association, I have come to believe that for personal reasons and for the health of the CBA, it is time for me to retire from the board, and as a coordinator of any area of responsibility. I have decided on making this change not because of any failure or hard feeling toward the CBA or any member, nor was it done because I felt that I was no longer an effective board member or coordinator. I have taken the action I have because it is time for other and younger members to take over what I and others have worked to perfect. I am 64 now and am retired from teaching, I have worked for the CBA as a volunteer, an appointed Vice-President, Coordinator, Festival Director, board member and President for over 20 years now. I have seen efforts succeed and fail, and have had the pleasure of seeing our association prosper in a variety of ways over the years. I am proud to

say that some of the success the CBA has been either directly or indirectly due to my effort. It is time for me however, at this stage in my life to turn over the responsibilities I had gladly accepted, to other people. It is my hope that my successors will continue with the programs and goals that I followed, I understand though that it is unreasonable to hope for anyone to do things "just like Don". I do expect all board members, officers, and coordinators to adhere to several principal guidelines that I think are necessary. These guidelines are: continued financial prudence, service to the members, following the purposes set out in the by-laws, and in a sense of humility that comes with the attitude that elected and appointed officers are charged with guiding the CBA in the interest of the members, not one's own self interest.

I have gladly and proudly served this wonderful association, and willingly and prudently pass on my responsibilities and duties

to my successors. Please support them with the same willingness and hard work that you all have supported me with these past 20 years. Please remember that our purpose is to further the music not to gain personal attention, help make it a pleasure a band to work for us not to ingratiate ourselves to them, or agents who book entertainers or any other special interests. We exist as an association to further the music by our membership and support of the CBA. Basically I am saying that if any member, volunteer, or officer is involved with the CBA at any level for reasons that do not promote the music and to serve, they are involved for the wrong reasons. I have often said and still believe that if some one has to become a big shot in the CBA to be Somebody, that person needs to get a real life. I know of no one on the present board or slate of officers who is not dedicated to furthering the music, I hope that this continues indefinitely.

Thanks again to all of you for your support and friendship over the years. I will not be disappearing, and will no doubt volunteer for specific and limited tasks in the future, but rather than being an entertainment coordinator, I will be a stage manager who does one or two shifts, or perhaps I will agree to cover a festival I am attending for the CBA. I will be an involved member as long as I am physically and mentally able to, I will however let others take on the

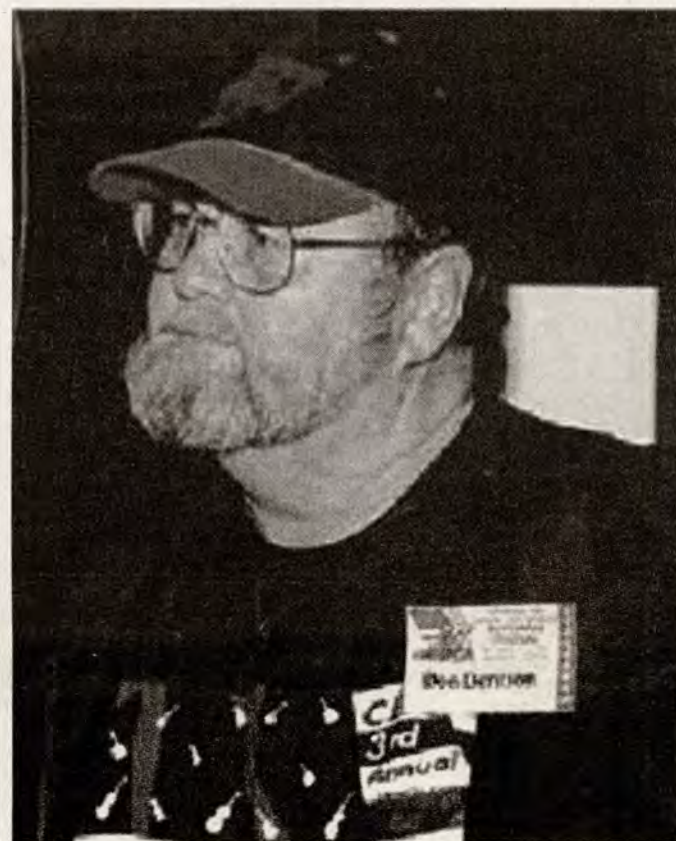
areas of responsibility.

God Bless you all and thanks to everyone who has helped and shown Suzanne and I so much friendship and kindness over the years.

Your Friend

Don

**So long, Don.
You've done
a great job,
your efforts
have been huge,
and your shoes
will be very
hard to fill....**



CBA President Don Denison

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. The views of the authors does not necessarily reflect the views of the CBA or its Board of Directors. 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.

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Members are encouraged to attend all board meetings. Please contact any board member or call the CBA office at 877-258-4777 for information and directions.

Please send all contributions and advertisements to:

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Special rates are in place for festival issues, due to the greater amount of issues printed and copies distributed. This is usually 150% of the regular rate, but the Board of Directors of the CBA reserves the right to change this at their discretion. Please contact the Editor for more details.



Grizzly Peak

Colusa Camp-Out & Pickfest Change in Line-Up

by

Hal Johnson, State Activities VP

This just in...

One of the bands scheduled to play Saturday afternoon at the Colusa Camp-Out and Pickfest, Journey's End, has to withdraw. All around great musician, mandolin player and vocalist Erik Thomas has announced he's moving. He and his wife Barbara are off to Colorado in October, so... Vaya con Dios to the Thomas family.

That put us in scramble mode, so I grabbed the phone and checked in with some of my CBA colleagues who have been involved in band selection and putting on concerts. The Donner Mountain Bluegrass Band got the nod. I called their bass player and manager, Dave Gooding. Dave said they had one opening between now and going to IBMA at the end of October, and it was September 15. So, we got 'em.

Donner Mountain Bluegrass Band

For those of you who have not seen and heard this exciting band, they throw off more energy than a truck load of race horses. Here's their line-up: Tom Kingsley – Mandolin, Annie Staninec – Fiddle, Frankie Nagle – banjo, Tom Davies – Guitar, Joe Schawb – Guitar, and Dave Gooding – Bass.

Coming down from the Sierra Nevada Mountains, the Donner Mountain Bluegrass Band features a mix of fast picking traditional bluegrass and faster picking traditional bluegrass. First place winners of the Emerging Artist Competition at the Bluegrassin' in the Foothills Festival in Plymouth, CA, they began this, their third season, by performing to a sold-out crowd at the San Francisco Bluegrass and Old Time Festival. Up

in Oregon in July, Donner Mountain won the Oregon Bluegrass Association band contest at the Association's annual festival. Currently the band is working on their second release "Indian Summer" which will be available early spring 2006.

If you missed the lineup in last month's Breakdown, here's the other three bands that will also be performing Saturday afternoon, starting at 3:00 p.m., October 15 at the Colusa Fair Grounds:

Grizzly Peak

Patti Garber - Bass, Ted Garber - Dobro, Katy Rexford - Fiddle, Jed Mitchell - Mandolin, Dan Norton - Banjo, Bernie Bishop - Guitar

Emerging on the Bay Area Bluegrass scene in early 2004, Grizzly Peak is a high energy band that is deeply rooted in traditional Bluegrass. The band's vocals are an exciting mix of male and female leads and harmonies that keeps each tune spirited, fresh, and fun. Whether you prefer a heartfelt solo, a traditional duet, a three-part barn burner, or a four-part gospel number, this band can deliver. With four strong singers, there's a lot of action around that center microphone! Hot fiddle and banjo tunes keep toes tapping and heads bobbing. Grizzly Peak has been playing regularly to enthusiastic crowds at local festivals and Bay Area Bluegrass and Americana hot spots.

Stoney Hill

Gene Mason – banjo, Mike Brooks – mandolin, Bobbie Kuhn – bass, Larry Kuhn – guitar, Lou Fonte – fiddle

This band has been putting smiles on the faces of bluegrass fans for the past two years, a fairly



Donner Mountain Bluegrass Band

new band from the Folsom area. They are not only an ensemble of old and dear friends, they are dyed-in-the-wool aficionados of straight-ahead, brass-knuckle, full throttle bluegrass. They have studied the masters and been found true to their heritage. They are on the program for the Plymouth Bluegrass in the Hills Festival and packed and ready for the next great bluegrass experience. Yes, they are on the move. Stoney Hill is locked and loaded to delight bluegrass music fans. Sorry, they have no muzak in their repertoire.

David Thom Band

David Thom – guitar, Andy Shaw – banjo, Jon Mask – mandolin, Mary Shaw – bass, Paul Shelasky – fiddle

The David Thom Band plays hard-driving bluegrass, steeped in the tradition while tempered by contemporary sensibilities. (Which means they can get away with 'most anything they choose, while they maintain the soulful essence of the music.) The band's delight in playing and singing their brand of bluegrass is infectious, and their performances are always Big Fun. A popular, hard working band in the SF Bay area, they bring some of

California's finest bluegrass music to the stage.

The Colusa County Fairgrounds has lots of great camping, and the weather usually is pretty doggone good. It's a great gathering for pickers – and listeners.

On top of that, we have two California Certified Special Chef's in charge of a BBQ Saturday evening. Yes, J.D. Rhynes and Rick Cornish will dazzle us with their culinary skills at the old BBQ. Everybody knows about J.D.'s culinary prowess; we'll all be watchin' Rick for some of his "Jamaican pork tenderloin" moves. Main course and desert will be provided by the CBA – the rest is potluck. So bring your salads and veggies to round out a fantastic dinner with your fellow bluegrass campers. Ya'll come hungry.

Any questions? Give me a call, Hal Johnson, 916-391-3042.

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Stoney Hill



The David Thom Band

CBA's 2005 IBMA Fund-raiser offers five wonderful instruments!

You can win one -- or all 5 (start your own band!)



Gibson Earl Scruggs Standard Banjo

Introduced in 1984, the Earl Scruggs Standard replicates Earl's personal Granada model. Although Earl's instrument originally had gold-plated hardware, the plating has long ago worn off, so the Standard features nickel plated hardware to look just like Earl's.

- Figured maple resonator and neck
- Ebony hearts and flowers fingerboard inlay
- Multiple White/Black/White binding
- Vintage 2-band tuners
- Exact replica amber brown finish
- Shaped Hard-shell case

Donated by the Gibson Company



Gibson F-9 Mandolin

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

- Spruce top, Maple neck, back and sides
- Ebony extended fingerboard
- Gibson Script headstock inlay
- Top bound 8-tack binding
- Nickel Plate hardware
- Satin finish
- Shaped Hard-shell case

Donated by the Gibson Company



Gold Tone "Paul Beard Signature" model resophonic guitar

- High gloss vintage mahogany finish
- Mahogany back, sides and neck
- Bone nut, maple saddle with ebony top
- Rosewood fingerboard with pearloid dot inlay
- USA made Beard spun aluminum cone
- USA made Beard spider
- Dobro style tailpiece
- White celluloid binding on neck and body
- Maple sound well

Donated by John Green of the Sacramento Fifth String Music Store



Martin D-18 Vintage Guitar

Martin has been crafting acoustic guitars right here in the United States since 1833, and in Nazareth, Pennsylvania since 1839. A Martin guitar, because it is crafted with the best raw materials, and made by world-renowned, skilled craftspeople, becomes a magical sensual experience -- to completely satisfy your personal aesthetics.

- Mahogany blocks and dovetail neck joint
- Solid Sitka spruce top
- Old style 18 rosette
- Solid mahogany back, sides and neck
- Black ebony bridge
- Gotoh Nickel open geared tuners with butterbean knobs
- Special neck inlay "California Bluegrass Association 1975 - 2005"

Donated by Martin & Company



Donated by John Green of the Sacramento Fifth String Music Store

Acoustic Bass

Donated by the 5th String Music Store
930 Alhambra Blvd. At J Street
Sacramento, California
916-442-8282
Email:
questions@thefifthstring.com

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

DRAWING TICKET ORDER FORM

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

- ☐ Gibson F-9 Mandolin
☐ Gibson Earl Scruggs Banjo
☐ Gold Tone Resophonic Guitar
☐ Martin D-18 guitar
☐ 5th String Bass

- 1 Ticket \$5
 6 Tickets \$25
 14 Tickets \$50
 30 Tickets \$100

Total \$ _____

Name _____

Address _____

City _____

State _____ Zip _____

Phone _____ Email _____

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

*Drawing to be held at the CBA Board Meeting on Veteran's Day November 2005
 Need not be present to win*



The CBA booth being ably manned by the Kirkpatrick, while taking an unwarranted amount of guff from the Hendricks.

Bowers Mansion Festival after 20 years: The little festival that could...

It's a little known fact that while California has been the hotbed of bluegrass music on the left coast, there has definitely been a very dedicated following in Northern Nevada, filling clubs, delis, and coffee houses on a regular basis for as long as we have had the Fathers Day fests. But the most fondly remembered seems to be the Depression Deli, down in old

town Reno, where quite a few folks cut their acoustic teeth and the area's residents packed into to hear these local bands as well as quite a lot of national touring bands who just happened to be passing through. Most of the stories that I've heard from that period are not publishable in a family magazine, but they all seemed to include the line: "And the music was soooo

hot that night! You really should have been there."

One band that was a staple part of this early scene was Buzzard's Roost, comprised of many folks that you and I have come to know in a variety of other bands and groups, but this is where they got their chops it

seems. One that stands out in my mind is super picker/guitarist Charlie Edsal, who has played with such bands as High Strung and Ron Spears' Within Tradition, and is lately in the F150s (a new group to keep your eyes peeled for, as this writer believes that they will be a force to be reckoned with soon). Then there's South Lake Tahoe's Robert Ulrich, a fiddler whose tone and phrasing are so incredibly sweet, he can make willows weep. Another notable from that period is the unsinkable Joe Craven, who probably holds the longest resume in this collective, having played with the David Grisman Quintet for almost two de-

from Jimmie Rogers to fiddle tunes, each done in a very unique way, or, as one attendant called it; Totally Joe. Their set had more than the usual mixed feelings about it, but they were definitely unforgettable. This writer really enjoyed their show, but I'm sure there were folks from the hard-core old time camp that didn't get it. So, people seemed to either love it or hate it, but few were lukewarm.

Also in the days' festivities were locals Homemade Jam, which I unfortunately missed, but did quite well by all accounts, eliciting an encore. I apologize for not catching you guys.

One group that were regulars from that time period, and favorites of mine as well, is South Loomis Quickstep, a very irreverent group of musicians who always pushed

*text and photos
by
zeke griffin*



The Buzzard's Roost first practice session: 20 minutes before showtime. Now that's confidence!

acades now, and recorded the ground-breaking "Camptown", which treated a collection of fiddle tunes and old timey music to world beats and various Latin themes. His recent CD, "Django Latino," is a compilation of Reinhardt and Grappelli tunes worked over in the Craven Way.

This was a reunion for the band in honor of the 20th Bowers Festival, and they came in from all over the continent. They did put on a very fun show, peppered with some great jokes about their lack of preparation (they got together to rehearse for this reunion show about an hour before taking the stage). The crowd of old Deli regulars absolutely loved them.

Joe also put together a group specifically for this festival, uniquely named Craven's Hardware and His Do It Yourselfers, billed as an extreme makeover of an Old Timey band (also featuring Sid Lewis on banjo and guitar, Sam Bevan on bass and Sean Feder on percussion). And it was that indeed. They played a mixed bag

the edge of what most think of bluegrass and tended to include copious amounts of humor in their sets, and on this front we weren't disappointed. They were billed as a reunion band as well, but Allen Hendricks (who holds the banjo slot) tells me that they have been playing somewhat regularly as of late. So, if you remember them from the early days of Grass Valley, and want to rekindle those memories and not be disappointed, keep your eyes peeled for them and get out and see them.

Grass Valley's own Mountain Laurel played as well, and most of us have seen and enjoyed them over the years. I hadn't seen them in a while, but have always enjoyed their energy and drive, but their set that day surprised me. It seems that taskmaster/choral leader Kathy Barwick has been whipping the boys to hit a new rung on the harmonic ladder, and it has paid off indeed. Their voices joined extremely well, with all parts covered solidly, and gave



Those Nevada County grass pickers, Mountain Laurel

continued on page 22

Clockwise from top:

Buzzard's Roost Reunion, Joe Craven, High Country, Sid Lewis (with the Joe Craven Do-its), the K-Bar dobro workshop.



LoarFest West

It's Happening at SuperGrass in Bakersfield, CA -
February 2-5, 2006

"LoarFest West" will be the focal-opener for SuperGrass 2006. The Loar era F-5 mandolin is considered by many to be the Holy Grail or the Stradivarius of the mandolin world. LoarFest West will provide a forum to discuss in detail, examine many examples of these fine instruments and consider their contribution to bluegrass and other acoustic music styles that followed. Following is a preliminary schedule:

Thursday, February 2, 2006

12:00 - 1:30 A no-host luncheon enables the participants and attendees re-connect, set agendas, visit, catch-up and enjoy mandolin camaraderie.

1:30 - 2:30 Lloyd Loar mandolins on display
Tables will be provided on which Loar mandolin owners will have the opportunity to display their instruments. Folks will circulate, look at, inspect, possibly play if the owner allows, these unique instruments. Additional security will be provided.

2:30 - 4:00 "The Lore of the Loar"

The Loar F-5 has become the "Holy Grail" to many mandolin makers; getting something near the Loar sound has been an ongoing discussion. A panel of historians and Loar specialists will discuss the mystique of the Loar, what is unique about it and its contribution to the growth in popularity of the mandolin. There will be Q. and A. at the end. The panelists are:

Scott Tichenor - Panel Moderator - Founder, Mandolin Cafe, musician - In addition to creating an exciting mandolin-centric high traffic web site, Scott was a founding member of Last Kansas Exit, winner of the 1985 National Bluegrass Band Contest and has toured extensively as a representative of the Kansas Arts Commission and Mid-America Arts Alliance. He is also very visible in the annual MandoFest held in Kansas. Scott always looks forward to sharing his knowledge and enthusiasm for the world's finest and most versatile musical instrument with the mandolin community. He also knows, and consumes, fine wine.

Darryl Wolfe - F-5 Journal, his-

by
Craig Wilson
and
Hal Johnson



Dan Beimborn



Darrell Wolfe

torian, luthier, musician - For over twenty five years, Darryl has collected and assembled a log book on vintage Gibson mandolins in addition to library research, photographing instruments, studying previously published data, and sharing information with other interested people. In the end this study provides significant in-depth in-



formation about the known Gibson F-5 Master Model mandolins and aids in the preservation of these fine American made instruments. He has owned many Gibson mandolins over the years, including four Lloyd Loar signed F-5's.



Scott Tichenor
Bruce Harvie



Charlie Derrington
Roger Siminoff

Roger Siminoff - Historian, luthier, author - Roger is a virtual treasure-trove of Loar memorabilia. Not only has he conducted extensive research, and documented, the development of the Lloyd Loar F-5, through his friendship with Mrs. Loar, was able to acquire several of Mr. Loar's per-

continued on page 22

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Stay tuned! We'll see you in Bakersfield!



John Reischman

By
Craig Wilson & Hal Johnson,
Festival Co-Directors

Big stuff is coming to Bakersfield, CA. "LoarFest West" will kick off the SuperGrass Festival on February 2, 2006. The focus of this first-day event is the contribution the mandolin made famous by Lloyd Allayre Loar. The Loar era F-5 mandolin is considered by many to be the Holy Grail or the Stradivarius of the mandolin world.

Many builders and players agree that these early 1920's period Gibson instruments reached a pinnacle of musical instrument perfection that has yet to be surpassed. His approach to the science of acoustics (to which his patents bear witness), and the acoustical properties of the instruments he created, bear no equal. Roger Siminoff reported that when he un-crated one of Loar's personal instruments 50 years after he packed it for storage, it was still in perfect concert pitch — every note! Incredible.

Loar was employed by Gibson in 1919 essentially as a design consultant. His more obvious contributions to Gibson were the design and development of the "Master Model" instruments, including the F-5 "Master Model" mandolin, made famous by the father of bluegrass, Bill Monroe.

Only a couple hundred of these instruments survive today, produced in the "Loar years" from December 1922 through December, 1924. Right after Loar left Gibson, the mandolins were shunted to the back of the catalog. Subsequently, the Gibson F-5 has gone through many ups and downs since the Loar years, but more recently is enjoying a re-emergence in quality, tone and playability which has driven them back

to premium status. The Gibson Co. is a major sponsor of LoarFest West and has been an invaluable supporter.

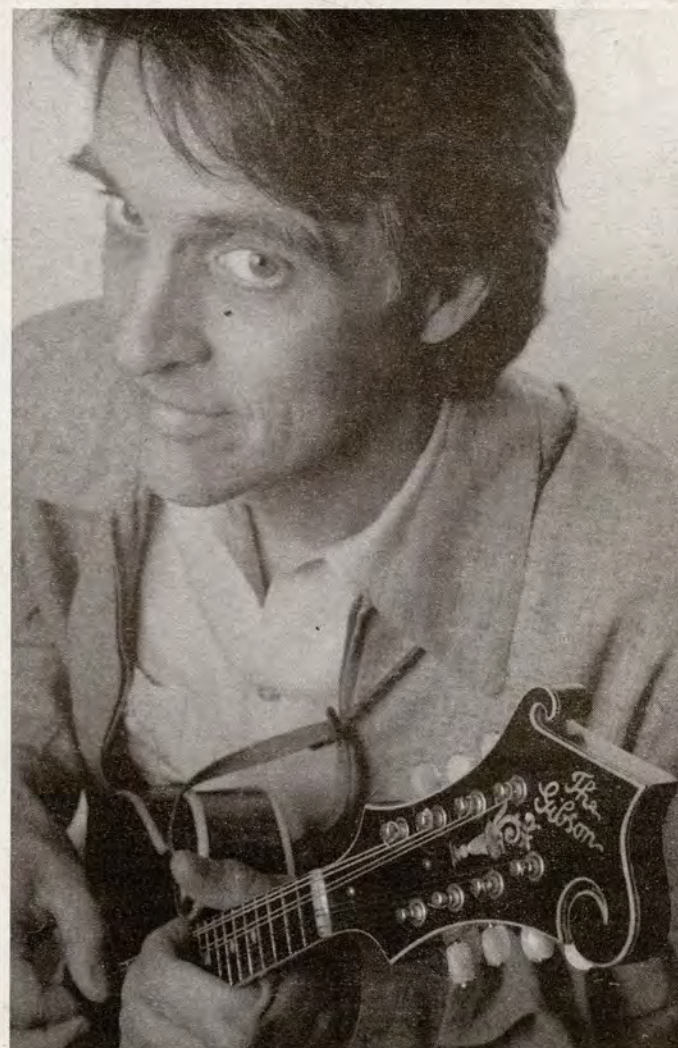
Recognized players of the Loar mandolin will demonstrate some of the characteristics of these great instruments that keep them coming back to their "special axe." Different styles of music will be demonstrated using these remarkable instruments. To accomplish this feat, the Loar Ensemble has emerged. We have a dazzling lineup of top notch mandolinists who have agreed to create the Loar Ensemble. They are (in alphabetical order): Mike Compton, Mike Marshall, John Reischman, Tom Rozum, and Tony Williamson.

Mike Compton knows more about Monroe style mandolin than the Father of Bluegrass himself according to John Hartford. †Mike was born in Jimmie Rodger's hometown of Meridian Mississippi. Mike was exposed to old-time music at an early age and received his first mandolin at the age of 15. He moved to Nashville in 1977 and worked for the next three and a half years with North Carolina legendary banjoist, Hubert Davis and the Season Travelers. In 1985 he joined the Nashville Bluegrass Band, and during Compton's initial stint in the †group, 1985-1988, he appeared on the four albums that first

brought the band to prominence. Mike recently received Grammy Award acknowledgement for playing the mandolin on two award winning projects, "Oh Brother Where Art Thou?", Album of the Year and Best Compilation Soundtrack Album, and "Down From the Mountain", Best Traditional Folk Album.

Mike Marshall is one of the world's most accomplished and versatile acoustic musicians, a master of mandolin, guitar and violin whose playing is as imaginative and adventurous as it is technically thrilling. Able to swing gracefully from jazz to classical to bluegrass to Latin styles, he puts his stamp on everything he plays with an unusually potent blend of intellect and emotion — a combination of musical skill and instinct rare in the world of American vernacular instrumentalists. Mike will be the musical director for the Loar Ensemble as well as providing his usual brand of impossible Mando wizardry.

John Reischman is one of the top-ranked contemporary mandolin players, revered for his exquisite taste, tone, and ability to play genres ranging from bluegrass to jazz to hot swing to Latin and beyond. He toured and recorded for many years with California's eclectic Good Ol' Persons and helped define the groundbreaking "new acoustic" in-



Tom Rozum

continued on page 14

SuperGrass to Feature The Loar Ensemble

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Mike Marshall

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Bandana / 22x22 / Black or Natural, Teal imprint



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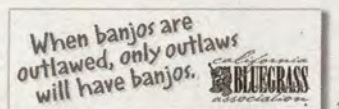
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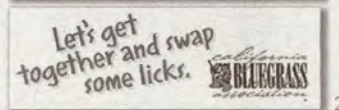
Magnet / Fits most refrigerators



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1

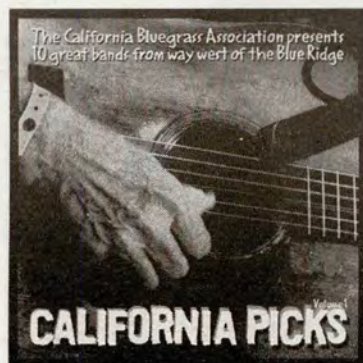


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Ensemble continued

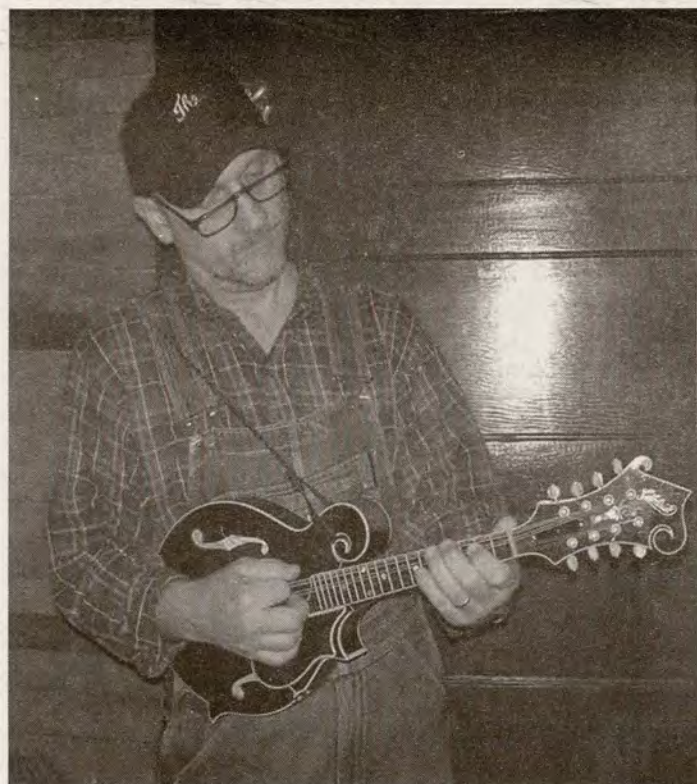
strumental scene as a member of the Tony Rice Unit in the early '80s. He maintains a busy schedule of performing and recording, primarily with his bluegrass band, The Jaybirds, and his duo with guitarist, John Miller. John appeared on the 1996 Grammy Award winner for best bluegrass album, *True Life Blues: The Music of Bill Monroe*. He also played on Kate MacKenzie's 1997 Grammy Award nominated bluegrass album, *The Age of Innocence*, and Susan Crowe's Juno-nominated album *This Far From Home*.

Tom Rozum started playing in a series of swing and bluegrass bands in Arizona and Southern California before moving north in 1984 and eventually joining the band that toured in support of Laurie Lewis's first solo album, *Restless Rambling Heart*. Renowned for his crisp, lyrical mandolin playing (he is also a talented guitarist and fiddle player) and his warm, plaintive vocals, Tom has graced every album Laurie Lewis has recorded since then as well as releases by Kathy Kallick, Si Kahn, Charles Sawtelle, Peter McLaughlin, Marc Simos and others. Tom has also won a legion of fans of the duo's live performances with his irrepressible wit and laconic onstage persona. Tom is a master on the F-5 Master model.

Tony Williamson has performed in many different musical genres and ensembles, including Bluegrass acts like the Bluegrass Alliance in 1976 and



Tony Williamson



Mike Compton

1977 (a band whose alumni† also includes Vince Gill,† Dan Crary, Sam Bush and Tony Rice).† Also during this time, Williamson† performed classical mandolin with Duke University Symphony Orchestra, jazz mandolin with "Champagne Charlie", and as studio musician appeared on record with many different artists and musical styles including John Hartford, Mike

Cross, Bobby Hicks, Ricky Skaggs, Bill Clifton, Mike Seeger, Vassar Clements, Jerry Douglas, Jimmy Murphy, John Duffy and Tom Gray. Tony plays any style, any way you want it, but always impeccably tasteful and engaging. Ask him about playing with Pavarotti.

continued on page 22

Richard Greene
& Bro. Barton

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Kids On Stage Idea Goes National Your Support Is Needed

By Larry Kuhn,
CBA Director

The CBA's "Kids on Stage" program has been gaining recognition and fame throughout the country. Our own Frank Solivan has been its champion mentor, chief promoter, and celebrated manager of the program down through the years, and now it is bigger than ever and still growing. Each year at our Grass Valley Festival, two full performance sets are dedicated to having our CBA kids perform on our world famous venue stage, and the audience roars its approval equal to that for the greatest bluegrass bands in the country.

This year for the first time, the International Bluegrass Music Association (IBMA) is going to feature a similar program at its annual "World of Bluegrass" get-together in Nashville during the week of October 24th. Kim Fox (The Fox Family Band) is heading up the program, and has asked Frank to have a few California kids on hand to perform along with kids from elsewhere all over the country. Frank has many to choose from, but can only select a limited few. This year, he has invited Mark and Christy Anderson of Grass Valley, together with their four kids Paige, 11; Aimee, 9; Ethan, 6; and Daisy, 4; to be a part of the IBMA program. Also Chris and Joyce Smith of San Ramon were asked by Frank to come along with their twin boys Trevor and Calvin, ages 9, and their daughter Chelsea, age 3. Finally, Rodney and Betsy Lee of Tracy were asked by Frank to come to the IBMA event with their daughter AJ Lee, age 7. All of these kids are exceptionally talented youngsters, destined to develop into highly skilled bluegrass musicians in the years to come.

A trip to Nashville will take a big bite out of each of these bluegrass families' budgets. They anticipate total expenses at from \$4,000 to \$2,500 each, but obviously want to do everything they can to give their talented kids this opportunity to perform on the IBMA stage in front of thousands of professional bluegrass people and fans from all over the world.

Your CBA Board of Directors is asking for donations to support this effort. We know that all of us all will be proud and pleased to have these talented California kids, currently active in our own "Kids on Stage" program, perform at this very prestigious national venue. Will

you help out? Nobody expects these families to be fully funded, but whatever funds can be raised will surely reduce the heavy financial burden for them as they travel to Nashville and have their kids experience the larger world of national bluegrass music! Please send a donation to:

"CBA Kids at IBMA"
c/o Larry Kuhn
177 Stoney Hill Drive
Folsom, CA 95630

Questions about this (or any other aspect of the IBMA event) can be directed to Larry Kuhn at 916-983-2275 or at folsomflash@yahoo.com. Your checks should be made out to "CBA", and noted "CBA Kids at IBMA". You may also pass your donation to Frank Solivan or Sharon Elliott at any of our events. Your donation will be credited exclusively to the fund to support these families. Thanks in advance for your kind and thoughtful gift.

Finally, no mention of the CBA's "Kids on Stage" program would be complete without also acknowledging the wonderful work of Pat Calhoun, Sharon Elliott, Dan Baker and others who assist Frank, or fill in for him when he's off fishing and making music somewhere in Alaska. We love ya Frank! You are a treasure to the CBA, and mostly to our aspiring young musician kids!

For many years now, I have had the honor, privilege and thrill of working with many talented and wonderful young people in the California Bluegrass Association Kids on Bluegrass Program. Every year, I have watched children sing and play instruments from the early ages of three or four years old to eighteen years old. I have watched these kids interact and grow together, learning, sharing and experiencing the joy of playing music and performing with each other and I have had the honor of watching these incredible kids grow into maturity both emotionally and musically.

Each year, these kids are brought to my camp by their families because they want to be part of the Kids on Bluegrass Program, and every year I am overwhelmed with gratitude and joy for what these children and their families have entrusted me with. I have tried very hard each year to teach them the many different aspects of performing and working together to make a great show. But in the end, I have found that they, the Kids on Bluegrass children and their families have given me far more in return. Being the Director of the CBA Kids on Bluegrass Program has been one of the most rewarding and wonderful experiences of my life.

In the last couple years, many exciting new things have begun to take place for the Kids on Bluegrass. Each performance is bringing more and people to the audience to experience these wonderful kids.



Frank says:
Thanks for your support for the
Kids On Bluegrass

Last year a new Kids on Bluegrass Fund was started in honor of Ted Irvin. Donations from this fund are to be used for the needs of the Kids on Bluegrass Program and for any promotion for this program. This year, we will be taking some of our Kids on Bluegrass to the I.B.M.A. in Nashville to perform in a special Kids program at

Fan Fest. Some of the money from the Kids on Bluegrass Fund will be used to help get these kids to Nashville. This is an expensive trip for these families, and donations from very generous people will help get them there.

I am very grateful and would like to say Thank You to all of the people that have donated money to both the "Kids on Bluegrass Fund" and the "Kids to I.B.M.A. Fund". Because of your donations and support, the Kids on Bluegrass Program will continue to grow and some of our Kids on Bluegrass will be able to represent the California Bluegrass Association at the I.B.M.A.

I would also like to thank each and every child that has ever come to my camp to work with me and the Kids on Bluegrass. Thank you to the families of these children for bringing them and providing them with the opportunity to play music. Thank you to the audience and everyone in the CBA that has supported the Kids on Bluegrass Program and to all of those special people that have helped me over the years to put on this show. And thank you to the CBA for having the wisdom to know that kids and "Kids on Bluegrass" play a big role in the future of Bluegrass Music.

Frank Solivan, Sr.

More updates will also be available at our website
www.cbaontheweb.org



The Anderson Family

THE LUTHIER'S CORNER #15

By Roger H. Siminoff

Q: Can you tell me the difference between the species of flamed maple, tiger maple, curly maple, and fiddle maple?

A: This is a great question and one I'm often asked. Tiger, curly, and fiddle maple are all names for different figure (patterns) in wood and not a particular species of maple. In fact, these figures occur in other woods, but with less frequency than in maple. Flamed maple is not a naturally occurring figure, but rather named for the technique of producing the figure. Having said that, let me discuss each of these in more detail.

Tiger maple is not really an industry name, but instead a buzz word that some folks give to wood figure that appears to have striped marks that resemble the those of the animal they are names for.

Curly maple and fiddle maple are both words from the wood industry, and while they describe the same phenomenon in wood, they refer to a different grading. Curly maple refers to wood that has striped figure, but fiddle maple specifically refers to wood that has four (4) or more stripes per

inch as one might see on the back of a violin.

Curly figure in trees happens when the tree sags on its own trunk, and one side (usually) of the tree is caused to ripple. It is predominant in maple because of the great sap content (don't forget where maple syrup comes from) and resultant more limber cellular structure when the tree is alive. In maple, the curly figure can occur through an entire trunk, or down one side of the entire trunk dependent on how the tree is leaning. Trees with heavily laden branches, which grow in climates with warm days and cold evenings that are especially exposed to very wet conditions are more prone to curl. Curl occurs in evergreens as well as deciduous trees, but to a lesser extent. And curl occurs in almost all woods in the small area directly below each branch (look carefully at the grain below the knots on any wood). I have worked with some wonderful curly redwood, cherry, walnut, and oak. In fact, I found some incredible curly oak that became a handrail in our home.

Flamed maple is a gun maker's trick

in which the stocks of the early long guns were moved over a candle (Fig. 2). The burnt paraffin would leave a striped marking on the wood that looked very much like curly maple, but was actually just a surface mark. Gun makers preferred to use solid clear maple because it was structurally more stable than curly maple. In this way, they'd have the strength of the regular maple and the curly maple appearance. Another advantage was that they could produce a curly effect in walnut and other hardwoods.

Q: I've seen Titebond II in the stores. Is it better than the regular Titebond you recommend in your book?

A: Franklin's Titebond/E II is a water-proof aliphatic-resin glue that is intended primarily for outdoor use. The glued joints are highly resistant to water and provide an "indestructible" but somewhat pliable joint. While Titebond II is waterproof, and regular Titebond is not, Titebond II actually does not dry as hard (rigid) as regular Titebond. What we want in musical instrument joints and seams is a

very hard connection of the parts as opposed to one that damps vibrations. Also, Titebond II dries quite a bit darker — something you don't want in soundboard and backboard center seams.

Franklin recently announced Titebond III which is waterproof, dries lighter in color, and is harder (less pliable) than Titebond II. Some luthiers argue that they want instruments they can take apart with water or steam, whereas I really prefer instruments that are designed to stay together.

While on the subject, some folks use Titebond sparingly. It is important to understand that the moisture (water) in the adhesive plays an important role in helping to set up the adhesive "film." Since some of the water gets immediately absorbed into the wood, using too little Titebond means that the remaining moisture will evaporate more quickly than if more adhesive is used, and this could result in "chalking" where the adhesive turns white (and the joint, as a result, is poor). To make a long story short (and to make better joints) use a sufficient amount of Titebond!

Q: I'm thinking of having a mandolin made with a 10" radius fretboard. Can I still use a bridge with a 12" radiused saddle? Nobody seems to make a 10" one.

A: There's good news and there's bad news. The good news is that if you are going to have a 10" radius fretboard, you need a bridge saddle radiused to match. Otherwise, you'll end up with the A and D strings having a lower action than the E and G strings. The bad news is that as the radius of the saddle gets more acute (such as going from 12" radius to 10" radius), it becomes increasingly more difficult to strum through the strings when doing backup. But if you've tried 10" radius, and are comfortable with it, then do it. It is not difficult to make a 10" radiused bridge saddle and it is actually something that can be done with careful sanding and filing. The one caution is that you may want to start with a taller saddle blank so that shaping the radius does not result in the saddle being too thin over the adjusting nuts).

Q: I met someone who has about 200 board feet of sassafras wood all 1" thick. I got a couple of pieces and worked them and they are great. The grain is great. What is your feeling on using this wood for back and sides of a



mandolin? I have never seen anyone use this wood.

A: This is really an interesting question because there are dozens of species of woods that make GREAT musical instrument parts. Sassafras (*albidum*) is one of them. It's dimensionally stable, medium pored, interestingly grained, and finishes very well. And, if the wood you found was properly dried, it should be fairly clear and free of dark blemishes. The grain lines are more visible than on maple or cherry, and the color is typically a light coffee-brown (putting it halfway between the color of maple and walnut). Since sassafras is a laurel, it bends well with either heat or steam. As with any wood, as long as it has been properly dried and doesn't show signs of checking, cracking, rotting, or case-hardening, you can use it.

Sassafras, alder, beech, ash, and similar woods are all good for instruments. The problem is that they are usually hard to find in board lumber because the lumber industry doesn't really harvest them for anything but veneers. Not that they are bad - that's just the way it is. This, coupled with the fact that sassafras rarely grows beyond 50' (with some reaching 60') makes it a poor yield. The popular commercial hardwoods are maple, oak, poplar, and on the darker side, walnut. So, to make a long story short, "yes," sassafras can be a very good wood for sides and backs.

See you next month!

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If you have questions you would like answered, please email: siminoff@siminoff.net, 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.



Fig. 1. "Curly" maple and "fiddle" maple are the same phenomenon of growth in wood. The difference is in the number of curls per inch.



Fig. 2. "Flamed" maple is a technique of using a candle to create dark marks on wood that look like curly maple.



In the movie, "Oh Brother, where art thou?" the seductive ballad "Didn't leave nothin' but the baby" sung by the sirens, is a highlight of the movie for most people. The lyric starts out parroting the familiar "Go to sleepy, little baby," but small, almost imperceptible steps take us outside our memories of that sweet lullaby, and increasingly dark inferences contribute to make the ballad become sinister yet universally haunt-

ing. In the context of the movie, that was fitting, to reinforce the myth woven around Homer's Odyssey.

Segue to the simple songs taught to children of bluegrass heritage—frequently involving colorful images, but often mentioning things that raise question marks in the minds of people aware of the power of thought. i.e. What we

think about the most imprints itself upon our consciousness, so why set kids to thinking about death and dying?

Choosing a bluegrass/traditional music basic repertoire sampler for children to learn entails several concerns: are all the themes of traditional music appropriate to teach young children? Is 'a healthy dose of reality' inferior to some sugar-coated platitude which may or may not ever be useful to the child, but at least protects his/her innocence? Does the sanitization process take the life out of the music?

Consider the sweetheart-murder ballads which capture our hearts and our memories for life, —e.g. 'The Banks of the Ohio,' 'Long Black Veil' and even some morbid lyrics of "Will the Circle be Unbroken?" Will a five year old understand enough of such lyrics to be bothered by them? Will unlimited repetition of such subject matter cause a child to have his/her psyche scarred?

I sometimes read of Pollyanna-content lyric building efforts, on the part of people who want to minimize negative images in children's environment. They re-write old songs or write new songs that present pretty images and teach them to children, e.g. 'The Barney song—to the tune of "This Old Man"'. The workers who pen these pae-

MUSIC MATTERS

by Elena Corey

Real or Sugar-Coated Lyrics?

ans to peace, love and harmony appreciate the positive lyrics themselves, but the kids don't seem to get much excited about them beyond the toddler stage. Does giving peace a chance eradicate violent urges?

In the larger world of folk music, the realm of nursery rhymes and children's play songs contains graphic images also, such as:

"Rock a bye-baby, in the tree top. When the wind blows, the cradle will rock.

"When the bough breaks, the cradle will fall & down will come baby, cradle & all."

Beginning games, based on nursery rhyme lyrics, e.g. "London Bridge is Falling Down" and even "Go in and out the window" touch on adult themes of abandonment and desertion. Is there something in our make-up that makes us include such archetypical, primal fears in lore we hand down to the next generation? Or have such nursery rhymes survived merely because the alternatives offered were boring and pallid by comparison and our spirits crave adventure?

If we bring the dark terrors of our minds into the light and analyze them, taking away their power to trouble our spirits, will our psyches merely invent some new faces for our underlying fears and create new dark spaces to hide them from conscious awareness?

Some of the most popular bluegrass jam songs persist in spite of lyrics like:

"There ain't nobody gonna miss me when I'm gone;

"Ain't nobody gonna mourn for me too long.

"Won't you write these words on my headstone,

"Ain't nobody gonna miss me when I'm gone."

When I was a child, I learned traditional bluegrass lyrics as well as folk songs that said things like, "John Brown's body lies a rotting in the grave," and country lyrics like "Born to lose" and other songs that certainly aren't designed to boost a person's self esteem or engender love for humanity.

A few months ago, at Grass Valley festival I jammed with some kids, the oldest of whom was probably eleven years old. Someone suggested "Katie Dailey" and it seemed like a nearly unanimous

shout went up for that choice. While we played it, I wondered if any of those kids had any inkling of what 'mountain dew' was, and I felt queasy about possibly promoting alcoholism in a new generation. But taking things so seriously didn't seem appropriate just then; we were having fun. One thing was sure; they really enjoyed singing the song. They whaled the daylights out of their instruments, their voices rising even stronger to create a strong statement. Do kids, any more than adults, listen to the lyrics they sing? I doubt it.

Even as we ponder such things, we hear the gusto in their voices as they find achingly pure harmonies to sing, "Today has been a lonesome day (three times, then) Tomorrow will be the same old way." And just listen to them wail, "All the good times are past and gone" while they ignore sweet love songs—until, in a few years, they shyly test the waters of love for themselves.

Is our bluegrass rich vein of grisly lyrics similar to the wider-genred "Great big gobs of greasy grimy gopher guts" that delights little kids everywhere? Scholars and pundits have pointed out this phenomenon and dissected, analyzed and worried it to death. Despite umpteen academic theories, they still wonder why a people seemingly dedicated to the pursuit of happiness are so obsessed with death and dying, debauchery and generally depressing topics in beloved song lyrics. What do you think?

As you have thoughts, reactions and responses to Music Matters topics, please contact me at elenacp@charter.net

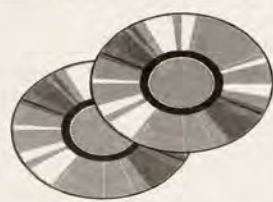
Happy pickin' to you



Katie Nakamura, Aimee Anderson and Allie Clark singing their hearts out (The BB wishes to apologize to Ms Clark for getting her name wrong last month.)

RECORDING REVIEWS

by Brenda "Golden Ear" Hough



3Fox Drive: Listen to the Music
Koch Entertainment
1709 19th Avenue South
Nashville, TN 37212
©2005
www.kochrecords.com

Song list: *Listen to the Music, This Little House of Mine, Slow Me Down, Short Walk to the Moon, Cold at the Bottom of Your Heart, Man Behind the Wall, Here Comes That Feeling Again, An Eye For An Eye, It Always Rains When I'm Lonesome, Between Me and Jolene, Red Rose Bouquet, Some Old Side Road.*

Barb, Kim and Joel Fox grew up playing bluegrass with their parents and starting their own bluegrass festival. During the 90s the three siblings formed the Fox Family band and recorded two CDs on Sierra Records. Follow My Lead and When It Comes to the Blues, that featured many of Kim's fine songs. In 1997 they were nominated by the IBMA for Emerging Artist of the Year. The intervening years found Kim moving to Nashville, Joel and Barbara starting families and Sierra Records closing down.

The group has started again and with the addition of three fine musicians, the name is now 3 Fox Drive. While it may sound like an address, the new name is a salute to the three siblings and the "drive" that powers the band's new sound.

The opening cut, the Doobie Brothers' "Listen to the Music," opens with Joel's sparkling banjo joined by the crisp mandolin playing of Jim Reed and the woody flowing fiddle of Megan Lynch. Kim's guitar and Mike Anglin's bass playing power the rhythm of this happily converted to bluegrass song. Indeed, the call to listen to the music is one to heed: each song, regardless of its original source, is converted to the bluegrass pulse and soul. Kim's songwriting plows the bluegrass furrows and brings vignettes of country farm life, lost loves and the little house left behind. "This Little House of Mine" has the wonderful details of a squeaky stair, the growing chart on the wall and the box full of memories. Randy Kohrs adds some marvelous dobro tracks to the songs and he helps the mood in the bluesy Shelby Lynne song, "Slow Me Down." Kim can caress the lyrics of a love song and she pulls out the sentiment in her "Slow Me Down" and "Cold at the Bottom of Your Heart." The tradi-

mark Fox Family sibling harmonies are top-notch especially on the chorus of "Man Behind the Wall." "An Eye For An Eye" is sure to be a classic story song of misplaced revenge. The Fox Family was once nominated as the IBMA Emerging Artist of the Year and this new band is destined for the same honor—a stunning debut album filled with soaring harmonies, intricate and balanced instrumentals and the unique songs of master writer Kim Fox.

John Lowell & Ben Winship: Occupational Hazards
Snake River Records
PO Box 215
Victor, ID 83455
©2005
www.johnlowell.com
www.benwinship.com

Song list: *Rake and Rambling Blade, Weary Day, Old Black Coat, Road Agent's Lament, Georgia Buck, Callin' Like the Wild Things Do, Billy Taylor, Blackberry Rag, Peg & Awl, East Virginia Blues, Crooked Jack/Tarbolton Reel, Last Hill Before Home, Somewhere Down the Road, Hobo's Lullaby.*

The cover of this new CD release has guys at the top of trees, jumping off cliffs and flying off bulls. Such are occupational hazards, and the songs on the album focuses on the trials and tribulations found in different situations. John and Ben trade mandolin and guitar solos and rhythms and close harmonies that give each song a true-to-life realism and presence that define the musical storyteller's art. Rogues and renegades like Crooked Jack and Georgia Buck rise against the bosses and Billy Taylor's girlfriend dons the sailors garb to join her true love only to find herself betrayed. "Peg and Awl" is the chronological tale of a cobbler's trade taken over by mechanized factories. There are songs of travelers and hobos, and the Road Agent outlaws. John's crystalline guitar playing on his custom Proulx guitar is equally matched by Ben's mandolin arsenal of Heiden and Gibson mandolins and some rumbling Smart and Brock octave mandolins. The fine recording and mastering gives the vocals and instruments an intimate and intense in-your-living room feel. Like a well-worn pair of work boots, the songs feel good and soothe the musical soul (sole?)!

Waylon Grass: A Bluegrass Tribute to Waylon Jennings
Shady Creek Outlaws
Rural Rhythm Records
Box 660040
Arcadia, CA 91066

©2005
www.shadycreekoutlaws.com

Song list: *Theme from the Dukes of Hazard, I'm a Rambling Man, Good Hearted Woman, Just to Satisfy You, Never Could Toe the Mark, The Wurlitzer Prize, Ladies Love Outlaws, Waymore's Blues, Lucille, The Broken Promise Land, Clyde, Are You Sure Hank Done It This Way.*

The Shady Creek Outlaws were formed in 2000 and have developed their own style of bluegrass with a hard-driving rhythm and the upfront attitude of the outlaw country singers like Waylon Jennings. It's fitting that this tribute album is devoted to Waylon's top songs. The band members are J.D Prince, brothers Alan Chastain and Ronnie Chastain, Randy Bryant, Dale Roberts and Wayne Bridge. The band seamlessly blends banjo, dobro, guitar, mandolin and bass to support the top notch vocals that out wail Waylon. Most of Waylon's most famous songs are included and his Good Ol' Boys theme from the Dukes of Hazard is sure to be popular with the release of the new movie.

"Ladies Love Outlaws" is perfect with a banjo backup and the growly "ladies love outlaws like babies love stray dogs" will send tingles down your spine. "Lucille" is propelled with a banjo beat followed by dobro accents. As band member Jody Prince mentions, "we want a heavier rhythm and a ticker sound. We want bluegrass with a Skynyrd attitude." Rural Rhythm has a winner here with the Shady Creek Outlaws and a new series of albums called "Fresh Cut Grass."

Drew Emmitt Band: Across the Bridge
Compass Records
916 19th Avenue South
Nashville, TN 37212
©2005
www.compassrecords.com

Song list: *All Night Ride, Meet Me in the Morning, Cross That Bridge, Big Ice, All the You Dream, This House, Up Where We Are, Listen to the Spirit, Silvanite, Reach Out for Me, Out in the Woods, The Awakening.*

Drew Emmitt started out in a Left Hand String Band then became the lead singer for the jam band Leftover Salmon. His new band has great musical chops, new songs and an album filled with songs of which only one is less than three minutes long. Drew plays mandolin on the album and is joined in the band by Matt Flinner on banjo, mandolin and bouzouki, Ross Martin on guitar and Greg Garri-

son on bass and harmony vocals. There are tasty guitar, mandolin and banjo leads throughout the songs and the musicians get into some great grooves in the two instrumentals, "Big Ice" and "Silvanite." Drew wrote 8 of the songs and "The Awakening" follows the journey of "climbing out of darkness moving towards light" for 7 minutes of intricate musical layering. "This House" and "Up Where We Are" were written with Jim Lauderdale and these two songs have a bluegrass country feel with guest Stuart Duncan's fiddle, and Del McCoury's harmony vocals. Paul Barrere (Little Feat) sings a fine slide guitar tune, "All That You Dream," that he wrote. Fans of Leftover Salmon will be delighted with Drew's strong instrumental leads and vocals and the great instrumental work from Matt, Ross and Greg.

Monroe Crossing: Somebody Like You
Art Blackburn
17625 Argon St NW
Ramsey, MN 55303
www.monroecrossing.com
©2005

Song List: *At Last, When the Cold Winds Blow, The Call and the Answer, Maiden's Prayer, My Girl, My Little Georgia Rose, Rose of My Heart, Oh Lonesome Me, Electric Blanket, Sonny's Dream, Rocky Road Blues, Just Wondering Why, Never on Sunday, Somebody Like You.*

Monroe Crossing is a Minnesota based band with five CDs to their credit. They have won many regional awards and have year-round touring schedule in the Midwest. Their smooth vocals and finely tuned instrumentation follow the "Monroe" tradition, but their talents flow to other genres and styles, and this album is an opportunity for them to showcase some special songs from their concerts. The band consists of Art Blackburn on guitar and vocals, Lisa Fuglie on fiddle and vocals, Matt Thompson on mandolin and vocals, Mark Anderson on bass and Jeff Whitson on banjo.

Lisa Fuglie weaves her vocal talents around a gentle DeDanann tune, "The Call and the Answer" and an Etta James classic jazz tune, "At Last." These two tunes are worth the cost of the whole album, but Lisa also plays fiddle and mandolin and adds fine harmonies to most of the other songs. The selection includes some Bill Monroe classics and "Maiden's Prayer," an instrumental made popular by Bob Wills. Matt Thompson's mandolin playing is featured in a spirited version of the film classic, "Never On Sunday." The group pulls out all the stops with their bluegrass

version of the Temptations' "My Girl" which is popular wedding request. Their recordings were produced at the "Precision Powerhouse," a great business name and an apt description for this band from the North Country.

Lou Reid & Carolina: Time
Lonesome Day Records
143 Deaton Road
Booneville, KY 41314
©2005
www.lonesomedayrecords.com
www.LouReidandCarolina.com

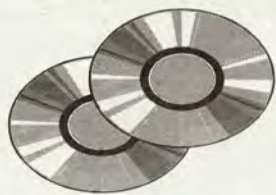
Song list: *My Dying Day, Brighter Shade of Blue, Time, Forever Ain't No Trouble Now, Tennessee Backroads, The Mountain Way, My Whole World, Carolina Mountain Memory, Before Your First Tear Hits the Ground, Ain't No Way of Knowin', Heart of Glass, Mist of Memory, Out of Here.*

Lou Reid's expressive tenor has graced many bands including the Seldom Scene and Quicksilver and his instrumental talents on bass, guitar and mandolin have made him an important member of Vince Gill's and Ricky Skaggs' bands in the past. Lou Reid's Carolina band lets him showcase that fabulous voice in a setting filled with choice songs and superb instrumentation. Carolina is Lou on guitar and mandolin, Christy Reid on vocals, Kevin Richardson on guitar and vocals, Trevor Watson on banjo and vocals and Joe Hannabach on bass.

The songs mine the traditional bluegrass mother lode of themes: soldiers going to war, country folk going to the city and returning and the twists and turns of love. The title cut, "Time," written by John Cadley, has the sentimental wisdom of life: "when I was young I dreamed of how I'd spend my life, now that I'm older I spend my life in dreams." John also wrote the haunting "Mist of Memory," a tale of a Civil War soldier whose ghost returns to his home to watch over his family. "My Whole World in His Hands," is a Daddy's little girl is getting married song that Lou, as a father of two girls, sings with a heartfelt emotion that snags the listener. Kevin's guitar weaves melodic leads throughout the songs, and Lou's mandolin and Trevor's banjo add the pulse and flourishes that propel the songs. Randy Kohrs, Jerry Douglas add dobro and Ron Stewart guests on fiddle. With such a wealth of talent instrumentally, it's a shame that there were no instrumental numbers on the album — these guys can really pick. For bluegrass done with finesse and emotion, this band is tops!

continued on next page

More Reviews & Reviews & Reviews & Reviews & Reviews & Reviews & Reviews



Bluegrass Heritage Volume II
Rural Rhythm Classics
Box 660040
Dept. D
Aracadia, CA 91066
©2005
www.ruralrhythm.com

Song list: *Red Rockin' Chair, Are You Tired of Me My Darling, Two Dollar Bill, If You Don't Like Your Uncle Sammy, Black Mountain Rag, Darlin' Cory, Glad When You're Dead, Ragged But Right, Old Man Joe, Kansas City Railroad Blues, Slewfoot, I'm Getting Ready to Go, Salty Dog Rag, Francis Lee, Flop Eared Mule, Gonna Raise a Ruckus Tonight, Sitting on Top of the World, Hillbilly Preacher, I'm Coming Back But I Don't Know When, Teetottlers Reel, I Never See Maggie Alone, Gold Watch and Chain, Don't Let Your Deal Go Down, Down in the Willow Garden, Old Joe Clark.*

Rural Rhythm has released this second collection of bluegrass classic songs in celebration of their 50th year. The first album was on the Billboard Bluegrass Album chart and this one is sure to repeat the earlier success. The suggested price of \$9.98 and the 25 song collection makes this a great bargain or gift

possibility as well.

Some of the great pioneers of bluegrass are included on this album. Mac Martin, Don Reno, Red Smiley, Hylo Brown, Bill Harrel, Vassar Clements, Jim Eanes, Raymond Fairchild have all been honored as the top banjo, mandolin, fiddle and guitar players and their prowess is shown with the many instrumental breaks on the songs. Many standard songs in the bluegrass jam repertoire are part of the set: Two Dollar Bill, Darlin' Cory, Black Mountain Rag, Flop Eared Mules, Old Joe Clark, Don't Let Your Deal Go Down and Gold Watch and Chain. The wartime "If You Don't Like Your Uncle Sammy" is a great example of an undiscovered classic song and the original version of "Francis Lee" from Mac Martin. Twenty of the songs have never been on any compilation previously and were transferred and mastered from the original recordings produced by Uncle Jim O'Neal many years ago. Rediscover the past masters, learn some new songs, and enjoy a fine collection of "blasts from the past!"

Psychograss: Now Hear This
Adventure Music
60 East 56th Street 7th floor
New York, NY 10022
©2005
www.adventure-music.com

Song list: *High Ham, Look What the Dog Brought Home, Looks Like A Duck, In the Lion's Den, One Foot in the Gutter, Road to Hope, Stroll of the Mudbug, Scary, Little Besses, Not Yet Not.*

As you might expect, "Psychograss" is not your father's bluegrass. In fact, there are those who would find it hard to give this music a category. But regardless of what you might want to call it, the music flows and ebbs, and like a flower-strewn meadow on a summer day; it entices and submerges the senses in the sheer joy of melody and rhythm. The players in the group are all seasoned veterans of other bands, times and places. Violinist Darol Anger has been part of the David Grisman Quintet, Montreux and the Turtle Island String Band. Mandolin player Mike Marshall was also part of the David Grisman Quintet, Montreux, and the Modern Mandolin Quartet. He is also involved with several solo and duo projects with prominent musicians from Brazil. Bassist Todd Phillips has also been with David Grisman, Tony Rice, the Good Ol' Persons, and Montreux. Banjo player Tony Trischka has been with several bluegrass bands including Skyline. David Grier has forged his own flatpicking guitar style and he has produced many solo guitar albums.

Each musician has written two songs for the album, and the fanciful names recall dogs, ducks and mudbugs. The sense of fun is reflected in the bouncy interplay between the mandolin, bass, guitar, banjo, and fiddle. Tony's "Looks Like A Duck" has some marvelous "waddle" rhythms and sequences that might be a duck swimming across a pond. Mike's "In The Lion's Den" has quick mandolin passages that could be cubs playing. David's "Road to Hope" has melodic meanderings that bring to mind a country road in the warm sunshine. A great album for a lazy summer day with a shady hammock, a cool drink and a mind for wandering.

Tim O'Brien: Cornbread Nation
Tim O'Brien: Fiddler's Green
Howdy Skies Records
Sugar Hill Records
www.sugarhillrecords.com
©2005

Song list (Cornbread Nation): *Hold On, Moses, Cornbread Nation, The Foggy Foggy Dew, Let's Go Hunting, Walkin' Boss, House of the Rising Sun, Running Out of Memory, Busted, California Blues, Boat Up The River, When This World Comes To An End.*

Song list (Fiddler's Green): *Pretty Fair Maid in the Garden, Look Down That Lonesome Road, Fiddler's Green, Land's End/Chasin' Talon, Fair Flowers of the Valley, Foreign Lander, Buffalo Skinners, First Snow, Train on the Island, Long Black Veil, A Few More Years, Early Morning Rain.*

Cornbread Nation is a song, a way of life, and a delightful excursion into the magical world of Tim O'Brien. Most of the songs were sung for many years by the "folks" in the hollers and cabins of America. Tim has taken these old-time tunes and infused them with a freshness and vitality that brings the old to a new contemporary sensibility. "House of the Rising Sun" and "The Foggy, Foggy Dew" have resophonic guitar and saxophone

adding some extra mournful tones. Dirk Powell adds a gut banjo drone to Odessa Settles, Darrell Scott, and Todd Suttles' stirring gospel harmonies to Tim's lead vocal on "Moses." The trio also provides the primal power to the gospel hymn, "When This World Comes To An End." "Hold On" and "Boat Up The River" have Kenny Vaughan's guitar and Kenny Malone's percussion blending a bit of blues and rock to the mix. Tim's "Cornbread Nation" is a delightful hodgepodge of Southern culinary specialties sung with an irresistible bounce provided by djembe, mandolin, lap steel and saxophone: "hush puppies, ash cake, corn pone, ham bone, saxophone." Another Tim O'Brien original is "Runnin' Out of Memory," a wonderful lament about the technology age with a frozen server, a blue color screen, memory modules, expansion slots and harmonies from Del McCoury. The album comes complete with a cornbread-colored disc and an inner picture of a good and greasy skillet. Tuck a napkin under your chin and settle down for this feast of good music!

Tim was so full of great songs from the south and his Irish roots

that the songs spilled over into another whole album. This second album has the green tinge of the Irish homeland and Tim takes Pete Goble's title song about the enchanted "Fiddler's Green" and wraps the listener in tales of love. Tim's mandolin, bouzouki and fiddle are joined by John Doyle on guitar, Dirk Powell on banjo, Jerry Douglas on dobro, Casey Driesen on fiddle, Chris Thile on mandolin and Edgar Meyer and Dennis Crouch on bass. "Pretty Fair Maid in the Garden" and "Fair Flowers of the Valley" are traditional Irish songs with lost loves and twisted relationships complete with surprise endings. Tim's warm baritone assumes the role of narrator/troubadour and he is joined by his sister Mollie's harmony vocals and Seamus Egan's low whistle. Tim's "Foreign Lander" is a tale of a wandering soldier of fortune who has fallen in love. Edgar Meyer's arco bass is matched by Tim's fiddle in this song that sounds as if it were written a hundred years ago. "Train on the Island" is another Tim O'Brien original and Chris Thile and Stuart Duncan help provide the pulse on this rollicking song. Gordon Lightfoot's "Early Morning Rain" and Danny Dill's "Long Black Veil" complete this collection of storytelling songs. It's as good as it gets: fine vocals and intricate instrumental voicings highlighting songs worth hearing again. You'd be hard pressed to choose between these two albums, so get both!

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J.D.'s Bluegrass Kitchen

Howdy, Howdy, Howdy!

Well folks, it's a nice cool morn-ing here in my beloved mountains of Calaveras County; the sun is still behind the hills and the sky is starting to "pink up". Watching the sun rise up over "Bluegrass Acres" is a joy unto itself and one of my life's great-est pleasures. My fiddle-playing buddy Bruce Johnson always says the best things about sunrise over Blue-grass Acres are the stacks of pancakes that come next! Bruce loves the but-ter-milk hotcakes that come out of the ol' Bluegrass Kitchen! Believe me when I say that its cheaper to feed the boys than to feed him (he sure can play the fiddle, though).

I'm listening to the bluegrass channel on my dish as I write this month's column, and Terry Herd just got through talking with Terry Eldridge of the "Grascals." They re-ceived three nominations for the doins at I.B.M.A later this month. They sure put on a show at our festival this year. Good luck fellas, you surely deserve any awards you may receive.

Well, the sun is lighting up the tree tops, the coffee's ready, so tie yer ol' nag to the oak tree there by the back door and come on in here where I'm firing up the ol' cook stove and I'll whip you up a big stack of Bruce's favorite and we'll palaver over some vittles.

I'm going to start this months' offerings with a salsa recipe from my good friend Gene Bach (Gene and his beautiful wife Cynthia are two of our wonderful volunteers makes the CBA the great organization that it is). Gene sent this to me a while back and I'm sure he thinks I forgot about it, but not so! Since it's "football season" again, you're always needing a gig bowl of salsa to go with the chips and beer that you and your buddies Rich, Larry, Pat, Holmer, Scooter and Woodrow consume (Rick alone, can eat more salsa at one setting than any other left handed fiddler I know). Gene said he worked on this recipe for about a year before he got it "just right". I'm sure glad you did, Gene, and believe me folks, this one's a keeper!

Gene's Salsa (the dip, not the dance)

4 cans (14 1/2 oz) S&W Mexican Recipe stewed or diced tomatoes
1 can (7 3/4 oz) El Pato brand tomato sauce (Mexican hot style)
1 lg. red onion
1 lg. bell pepper
1 can (7 oz) diced green chilies
1 lg. bunch green onions
1 whole elephant garlic
6 stalks celery
1 bunch cilantro
3 tbs. salt
1 1/2 tbs. black pepper
2 tbs. Tapatio hot sauce
2 tbs. Worcestershire sauce

4 tbs. lemon juice

If you have a food processor, use it to chop up the veggies. If not you'll have to do it the old fashioned way.

1. If using stewed tomatoes, pour the juice into a large mixing bowl and then cut up the tomatoes into small pieces. If using diced tomatoes just pour them into the bowl.
2. Cut up the red onion, bell pepper, green onions, the whole elephant garlic, celery and cilantro and put them into the bowl.
3. Add the El Pato sauce and diced green chilies.
4. Add half the salt, pepper, Tapatio sauce, Worcestershire sauce and lemon juice, stir thoroughly.
5. Let it sit for a couple hours and stir it again.
6. Repeat step 5.
7. Let it sit overnight in order for the flavors to work through every-thing.
8. Get several friends, lots of drinks and a good television.
9. Dish up the salsa, open the drinks, turn on the ballgame and start eating!

This salsa turns out a bit on the spicy side. You can tone it down by deleting the diced green chilies, half the pepper and the Tapatio sauce. This makes a BUNCH of salsa, like 3 1/2 quarts.

Like Gene says, this makes a lot of salsa, so if you're not going to use all of it right away you might consider sterilizing some quart jars canning it for future use. Thanks Gene, and all my football buddies thank you too (mostly Rick).

Fall is upon the mountain again and the nights are getting a chill to them. That's when I like to throw a big chunk of meat in the oven and roast it nice and slow for most of the afternoon. A large beef chuck roast is one of my all time favorites, and when you serve it up with some "smashed taters" and gravy, why son, that's just pure ol' country heaven (don't forget to have a big skillet full of buttermilk biscuits ready to slide into that hot oven when you take the roast out)! Now, to really do it right, you should use homemade beef stock instead of that canned stuff that re-sembles #5 weight motor oil. Making beef stock is as easy as falling off a peeled foot log over ol' Piney Creek! Tell your butcher that you want some good bones for stock and he'll fix you right up. Here's how to make your own beef stock.

Beef Stock

3 1/2 lbs meaty beef bones
3 cups coarsely chopped celery
1 1/2 cups chopped carrots (about 3/4 lb)
2 tbsp tomato paste

3 medium onions, peeled and halved
5 quarts water

Preheat oven to 400 F. Ar-range bones in an even layer in a shallow roasting pan. Bake at 400 F. for 45 minutes or until brown. Transfer bones to an 8 qt. stockpot. Add celery, carrot, to-mato paste and onions to pot, stir well to combine. Pour water over mixture, bring to a simmer. Re-duce heat, and simmer 5 hours, skimming surface occasionally.

Strain stock through a sieve into a large bowl, discard solids. Cool stock to room temp. Cover and chill stock 8-24 hours. Skim solidified fat from surface and discard it. Makes 10 cups.

Now take some of that good rich stock and fix you a chuck roast that your family will rant and rave over!

Slow Roasted Beef

6 cups beef stock
2 cups water
1 lb boneless chuck roast trimmed and cut against the grain into 4 slices
2 tsp chopped fresh thyme
1/4 tsp salt
1/8 tsp black pepper

Preheat oven to 400 F. Com-bine beef stock and water in a sauce-pan; bring to a simmer. Place beef in a 13-by-9-inch baking dish; pour stock mixture over beef. Bake at 400 F. for two hours or until beef is tender.

Remove beef from the cooling liquid; cover and keep warm. Strain cooking liquid through a sieve over a bowl. Place a zip-top bag inside a two cup glass measure. Pour liquid into bag; let stand 10 minutes (fat will rise to the top). Seal bag; care-fully snip off one corner. Drain liq-uid into saucepan, stopping before the fat layer reaches the opening; discard fat. Bring liquid to a boil; reduce to a simmer. Cook 20 min-utes or until reduced to 1 cup. Re-move from heat; stir in 1 tsp thyme, 1/2 tsp salt and 1/8 tsp pepper.

While the roast is in the oven, prepare your spuds and about 30 minutes pull the roast from the oven, you start the potatoes cooking.

Creamy Mashed Potatoes

1 1/2 lbs baking potatoes, peeled and cut into 1/2 inch pieces.
1/2 cup 2 percent reduced fat milk
1 tbsp butter, softened
1/2 tsp salt
1/4 tsp black pepper

Place potatoes in a saucepan, cover with water. Bring to a boil. Reduce heat, and cook 12 minutes or until very tender. Drain. Add milk, but-



J.D. says:
"I'm a' gonna show ya how ta fix it!"

ter, salt and pepper. Mash to desired consistency. Cook for 2 minutes or until thoroughly heated. Serve with sauce over beef; garnish with 1 tsp thyme. Makes 4 servings.

Now if you've followed my suggestions for the biscuits, all you need to complete the perfect meal is a good salad and a nice bottle of Burgundy (from Calaveras County, of course). My favorite supper for a cool, fall evening.

Now, I'd like to tell you folks about one of my favorite Mexican restaurants that serves some of the very finest cuisine of its kind.

I have to visit Sacramento on a regular basis to get my old worn out knees worked on. It was while returning home from my last trip that I spotted the restaurant, "Three Sisters" on Folsom Blvd. The hour was about 1 pm and I was as hungry as an old mama wolf with 10

pups. So, in I went, found a nice place and proceeded to order up a plate of chile rellenos, rice, beans, salad and tortillas.

The rellenos were made with a fresh chili pepper and the rice and beans were absolutely perfect! Some of the best I've ever had and believe me when I tell you that I'm an expert on Mexican rice and beans (my boyhood friend Henry Perez's mom taught me all about Mexi-can food). The service was ex-cel-lent, the prices were well within anyone's budget, but most of all the food was excel-lent. And, three sisters do own and run the place. It was my pleasure to make the acquaint-ance of Norma, one of the sis-ters. (You are one beautiful lady, Norma).

Folks, do yourself a huge favor the next time you have a hankering for some good Mexi-

continued on page 22



TEAMING UP FOR KIDS ON BLUEGRASS

Floyd Strickland, an instrument collector from Caldwell, Idaho, and Frank Daniels, luthier from Meridian, Idaho teamed up to donate three full-sized fiddles and one æ-size fiddle to the Kids on Bluegrass program.

After seeing the Kids on Bluegrass perform at the 2004 "Bluegrassin' in the Foothills" festival in Plymouth, California, Frank made a commitment to Frank Solivan to find, repair and donate some used fiddles for young players who can't afford instruments.

Frank Daniels contacted his good friend, Floyd Strickland, to see if he would have some old fiddles in need of repair that could be donated to the Kids on Bluegrass program. Because of his desire to promote the playing of musical instruments, Floyd was willing to donate instruments that needed strings, pegs, bridges and various other repairs. Frank was able to repair these instruments

and provided cases and bows for each one.

Floyd, who was born in Hartford, Arkansas in 1921, started playing the harmonica when he was eight years old and later played guitar and mandolin at family dances. He moved to California in 1934 and lived in Antioch and later Jackson before moving to Idaho. Floyd's brother gave him a broken fiddle in 1936 that he fixed and still has. He says it is one of his better instruments. Since he was a teenager, Floyd has encouraged young people as well as older people to play music of some kind. Floyd is a member of the Idaho Old Time Fiddlers and thinks playing music is one of the best hobbies you can have.

Frank Daniels began making fiddles in 1996 and has made 121 instruments including 14 five-string instruments and five left-handed instruments. Frank operates Frank's Fiddles in Meridian, Idaho and travels

around to bluegrass festivals vending his instruments. Frank loves his work, and he is truly grateful for the acceptance and appreciation of his instruments by the bluegrass community.



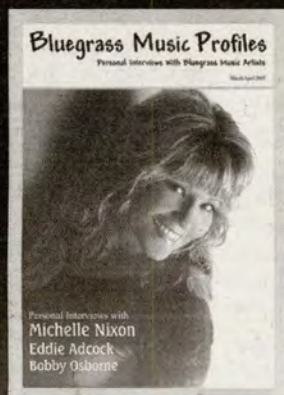
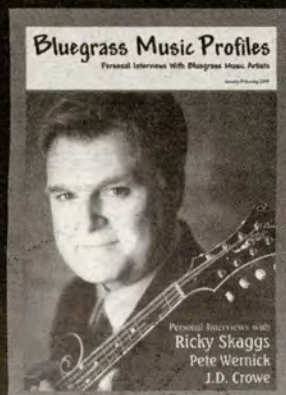
Frank & Floyd getting one ready

photo & text by
Frank Daniels

Editor's note: We're so grateful for this effort, and we're sure that the instruments will really inspire some young pickers.

Would you like to do the same? You can contact Sharon Elliot, CBA Kids on Bluegrass coordinator, Frank Solivan, the director, or any Board Member to find out how easy it is

Where do you find Ricky, Michelle, Rhonda, Doyle and Special Consensus?



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August is coming to a close and October is just around the corner as I work at getting this issue in the can for you all, and it's been a trial to say the least. You might remember how last month I had some "challenges" putting the issue to bed last month, and the gremlins in the machine have returned to rear their ugly little heads once again. And they brought along their cousins to join in on the fun. About a week ago the footprints of their little dance party brought the old CBA computer right to its knees defeat, and in frustration I had to shut her down (after many attempts to burn the many files of this issue to disk, of course. Didn't want to lose the work already in and done, naturally. On the ninth try, she finally got copied), and take her to the Mac doctor. So this whole issue is being assembled on my laptop, which I am so grateful to have. It would have been disastrous in the main if my spousal unit hadn't bought this for me last Christmas. But it brought about a whole new set of learning curves and its own trials and tribulations to be handled. I am happy to report that the huge editorial staff here at the vast Breakdown offices apparently were up to the task, and if you are holding this in your hands (as opposed to ready it from our website), then success was ours. It did look bleak for a moment, though; we took a few to the chin and it appeared as if we were all on the

Life in the Grass Lane

by Zeke Griffin

ropes for a bit, but we rallied in the last round and came back swinging (OK, I'm done with the boxing metaphors now).

On other points of sail, I had a real blast at the "Emerging Artists Festival" up at Clair Tappaan Lodge a couple of weeks ago. You might remember that this was the benefit concert for the high Sierra lodge that is a rustic retreat for so many folks that choose to trade luxury for a more simple, activity-oriented vacation. The crowd was small, partly due to the snow over eight thousand feet the night before. But those that did make it were treated to some very high-energy music, and the bands all were on the top of their game. Some groups, like Dark Hollow and Donner Mountain, had previous gigs prior to and/or following the event, yet drove up to perform in between. Quite a feat of dedication to a cause, especially for these Bay Area groups. But all the bands were great, and were a treat indeed. One of the special moments for me were with those "wunderkids" Marty Varner and Angelica Grimm. First they sat in

the front row while our band was playing, cheering us on, but then we had the chance to jam for a few hours that eve. What a hoot these two are! I was trying to make an early night of it, but with their "Just one more, Zeke", I ended up staying up far too late (old geezers such as myself should never attempt to match energy levels with youngsters like these. Futile, but great fun, nonetheless). Another pleasant surprise was how good an MC Don Evans really is; he kept the audience entertained throughout the day, and laughing a good part of the time. Great job, my friend.

Most of the other things to report are already in the paper elsewhere, so I won't belabor those points too much. Hal gives the updates on Colusa and reveals plans for SuperGrass and Loar Fest West; Larry Kuhn and Frank Solivan talk a little about the upcoming IBMA trip with the Kids Program; Larry Carlin tells us about Bay Area doings; as well as our usual suspects with their columns, so I'm running a bit thin by this point.

There is one poignant point

here, and that's this issue has the final "President's Desk" penned by Don Denison. While I realize that all things must change, and that certainly no one has earned a right to retirement more than Don (except possibly his seemingly tireless wife, Suzanne), it still is a sad moment for me; and one of which I share with many of you, I'm sure. Not many can claim the vast amount of legacy that these two leave behind them in the CBA, as you all must realize, and I know I'm not alone in wishing them the very best that life can offer, which they both so richly deserve. Go with God, my friends, and enjoy it all.

I'm getting excited about the upcoming IBMA trip, the showcases organized by our own Larry Kuhn and his team, and the chance to meet so many folks who I've shared mail with or heard about.



"This is a Nougat? Does it have a creamy center or nuts?"

I'm also looking forward to seeing you all in Colusa and eating the good BBQ whipped up by J.D. Rhynes and Rick Cornish, not to mention jamming with as many of you as possible as well. This will be a great event, by all accounts, so I hope as many of you can come, do.

And that reminds me that this is our annual election to be had at the campout, and to say once again, if you haven't yet, please vote.

See you all in Colusa, God willing.

Loar Fest continued from page 8

sonal instruments. Roger's web site is a *tour de force* of Loar history as well as Orville Gibson. Roger has been prolific in his documentation and writing on acoustic music history and technology. In the mid '70s he published *Pickin'* magazine and was the founding editor of *Frets* magazine launched in 1979. Of particular importance, Roger validates Loar's approach to "tuning" the various wood components of the Loar instruments.

Dan Beinborn—Mandolin Archives, musician, archivist—Dan is the designer and operator of the Mandolin Archive, a repository of details on thousands of vintage mandolins. Lloyd Loar signed instruments were the first focus of this project, and continue to be one of the centerpieces of the web site. Dan works closely with Darryl Wolfe and several instrument dealers and collectors to expand the number of documented mandolins that appear in the F-5 Journal and in the Mandolin Archive. Dan is an active Celtic musician, currently completing his second CD.

Bruce Harvie—Owner, Orcas Island Tone Woods—Bruce is a musician, recording studio operator, luthier and tone-wood specialist. His interest in the Loar focuses more on the tone producing woods found in various Loar mandolins, what role the various tonewoods had in shap-

ing the "Loar tone", and why a specific piece of wood may have been chosen for a particular instrument. Bruce's vast tone-wood experiences have taken him into the upper echelons of fine violins as well.

Charlie Derrington—Gibson representative, musician, production master, master luthier. Charlie has been the name behind the brand at Gibson for the better part of 30 years. His remarkable restoration of Bill Monroe's mandolin after it was vandalized in 1985 is one of the most famous repair stories in modern luthiery. Some of the best Gibson instruments produced since Lloyd Loar left the building in 1925 bear his signature, and many of the finest players of today play instruments that were produced on his watch.

Charlie was recently promoted to General Manager of Gibson Original Acoustic Instruments.

4:00 – 5:30 The Loar Ensemble—Recognized players of the Loar mandolin will demonstrate some of the characteristics of these great instruments that keep them coming back to their "special axe." Different styles of music will be demonstrated using these remarkable instruments. We have received agreement from a dazzling line-up of top notch mandolinists who have agreed to create the **Loar Ensemble**. They are: Mike Compton, Mike Marshall, John Reischman, Tom Rozum, and Tony Williamson. The Loar Ensemble will also be the closing act at the

Thursday evening concert (9:00 pm). More information will follow as this great act "comes together."

Bowers continued from page 6

them a whole new lease on professionalism. Well done, guys (and gal), you were great.

Last but certainly not least, are California veterans and all time favorites High Country. What can I say about these guys that hasn't been said before or sound like cheap hyperbole? The Waller Brothers simply rock? They came, they saw, they conquered? Always good, they didn't disappoint? All true, but I find myself at a loss here. These guys are definitely the real deal, and they were at the top of their game yet again. 'Nuff said, I guess.

I've been to quite a few of these events over the years, and this year they definitely pulled out all the stops. The last three, though, my band has been playing there, and I've done the mandolin workshop AND had a booth for my instruments, so it was a real joy to just be an attendee. It gave me the chance to wander around and chat with folks, see the Kirkpatricks doing their usual excellent job manning the CBA booth, experience the wonderfully laid back workshop settings, eat too much, and generally have the time of my life. What a treat it was, let me tell you.

This was a prestigious year for the Bowers Festival, celebrating 20 successful years of bringing great

music to Northern Nevada, through the hard work of the NNBA (Northern Nevada Bluegrass Association) volunteers and the leadership of President Don Timmer. Not many events can claim that kind of lineage. This year they booked the neighboring Davis Creek campground, so that RVs and campers could come early and stay late, and the jams were great the night before as well as the socializing. Don tells me that they really want to expand the shows to a couple days, and it looks like they're well on their way with the park facility in hand.

OK, so it's not a big time event or a California venue, but it's very close and I bet next year a good time is to be had by all at the little festival that could...

J.D.'s Kitchen

continued

can food: fire the ol' truck up and head on over to 5100 Folsom Blvd in Sacramento and enjoy the very finest Mexican cuisine in Northern California. It's the bright orange building right on the southeast corner of Folsom and 51st St. Tell'em ol' J.D. sent you. I'll probably see you there.

May you keep our service men and women in your prayers and may God grant us all peace and health.

Yer friend
J.D. Rhynes

Ensemble from page 14

Well, there you have it. The doggonest line-up of mandolin players you'll ever see. And they all will be playing some of the finest Loar mandolins in captivity. The Loar Ensemble will be conducting a workshop from 4:00 - 5:30 Thursday afternoon (Feb. 2) and will be the closing act at the Thursday evening concert (9:00 pm).

This amazing feat is followed by three days (Feb. 3-5) of spectacular bluegrass performances by the likes of Doyle Lawson & Quicksilver, Blue Highway, Nashville Bluegrass Band, Marty Raybon, Cherryholmes Family, Lost & Found, The Wilders, Sawtooth Mountain Boys, Richard Green w/ Bros. Barton and Due West. Man oh man, a musical extravaganza not to be missed.



Bluegrass
& Old-Time Music

STUDIO INSIDER #94

By Joe Weed

Downloading Woes

You may have read recently that in early September, a federal court in Australia held the company that owns music file-sharing system Kazaa liable for damages, determining that they were violating Australia's copyright law. The court gave the company two months to change the way it functions, and told it to stop facilitating illegal copying of copyrighted intellectual property. The court also froze over \$30 million in assets held by company leaders. Many analysts predict that this ruling will be upheld (the defendants are appealing) and will bring about the end of Kazaa as it exists today – i.e., a system set up and operated to facilitate illegal file copying and sharing on a grand world-wide scale. In a similar move, a US federal judge in 2000 enjoined Napster from its illegal activities, starting the legal dominoes that resulted in Napster's eventual disappearance from the illegal file sharing scene. So what does this mean for musicians, for record companies, and for consumers of recorded music?

First, the Big Picture

Attempts by entrepreneurs to make a buck from other people's intellectual property (especially if that property is music) have long been the norm, and will probably continue. In fact, the

music industry has repeatedly had to fight back the cash grab from people employing new technologies ever since the early days of the American popular music industry. Well before audio recording was developed in the late nineteenth century, successful song writers were continually denied proper compensation for their works by unscrupulous publishers. Stephen Foster wrote "Oh Susanna" in 1847; within a few years, at least 23 publishers had released versions of the song, and none of them paid Foster a cent in royalties. I have a version of "Oh Susanna" published in 1849 that doesn't even mention Foster's name.

The loud clamoring from this latest round of thieves that "regulation (i.e., paying royalties) stifles creativity" is a smoke screen, and music consumers should see it for the self-serving and disingenuous lie that it is. Virtually every advance in delivery technology has seen the same fight by copyright owners against those determined to exploit their property while denying the relevance of copyright law. Record companies (even those manufacturing 78's), radio, movie studios, and the television industry have all fought hard and bitterly to exempt themselves from paying royalties to the owners of intellectual property (music) that is the lifeblood of their business. And many of them are now fighting just as hard against the new cyber thieves who are essentially trying to do what they tried to do in their early days

For Musicians

In many ways, the burgeoning legal internet music stores, such as Apple's iTunes, CD Baby, and Amazon.com, among many others, are at the forefront of the democratization of the music delivery process. This delivery process was the last remaining barrier between independent musicians and the market place. Over the last thirty years there has been a steady democratization of the recording production process, enabling musicians working at home and in small, independent studios to develop, produce and record wonderful original music with a high degree of sophistication. Many thousands of musicians took advantage of the new technological advances, and the distributors of independent music

found themselves inundated with product. Buying, shipping, cataloguing, and storing all this inventory was a major expense for distributors and retailers alike, and most of the national and regional independent distributors from the 1990's are now history.

With the advent of digital delivery over the internet, many of the major difficulties facing independent music distributors have been removed. This can only help the independent (i.e., non-major label) music makers, who can continue to produce high quality music and have low-cost access to a worldwide market.

For Record Companies

As the internet develops and becomes a better and more efficient way of distributing and promoting music, record companies benefit both from the economics of efficiency and from the growth of their market. Packaging costs will decline as many consumers elect to receive their products without the physical packaging that requires manufacture, shipping and storage. I can well remember those ridiculous "CD long-boxes" that we were forced to use for CD packaging in the early days of compact disks. I had to pay my artist to design the artwork for another piece of paper that was going to be quickly trashed by the end user; I had to pay for the film and pay the printer to use paper and chemicals to create the beasts; and I had to store and ship them. It was a major relief when Tower and other retailers began to accept CD's in jewel cases. As demand for plastic boxes and plastic CD's decreases with the availability of cyber delivery, record companies will continue to rejoice at the accompanying reduction in expenses. And our environment will benefit, too!

For Consumers

Consumers have benefited in many ways from the recent rapid advances in music delivery technology. Many musicians and groups maintain web sites that offer either direct purchase of their music over the internet, or at least access to low resolution (MP-3) samples of their product. Apple's iTunes offers individual songs for sale

at 99 cents each, so consumers don't have to purchase an entire album if they only want one song. Consumers can shop for music without leaving the home or office, and in many cases, can purchase and take delivery of that music rapidly over the internet. And all this without spending a dime for gasoline!

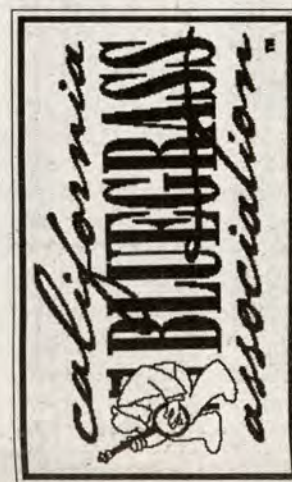
For the Carter Family and Me

It usually takes the intervention of courts and/or legislation, but in the long run, in a country whose constitution establishes and guarantees copyright protection, the good guys will probably win. And the Carter family will continue to receive \$80 from me each time I run off another 1,000 copies of "Swanee - the Music of Stephen Foster." (AP Carter copyrighted "When the Springtime Comes Again," which is based on Stephen Foster's 1856 "Gentle Annie.")

Joe Weed records acoustic music at his Highland Studio near 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 Applesseed Recordings, is "Spain in My Heart." You can reach Joe by calling (408)353-3353, or by email, at joe@highlandpublishing.com.



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Rattle of the Chains

WILDFIRE



Wildfire ~ If you don't know these guys by now, you need to get to know them. We think "Rattle of the Chains" is enough to get your attention, and shows how these talented musicians can light up a song.

... a relatively new group in the Bluegrass world, although each member has been around the music for quite a while. In fact four of the Wildfire members were a part of the New South for a few years. They're a great bunch of pickers with a lot of talent. "Go get 'em guys!"

J.D. Crowe

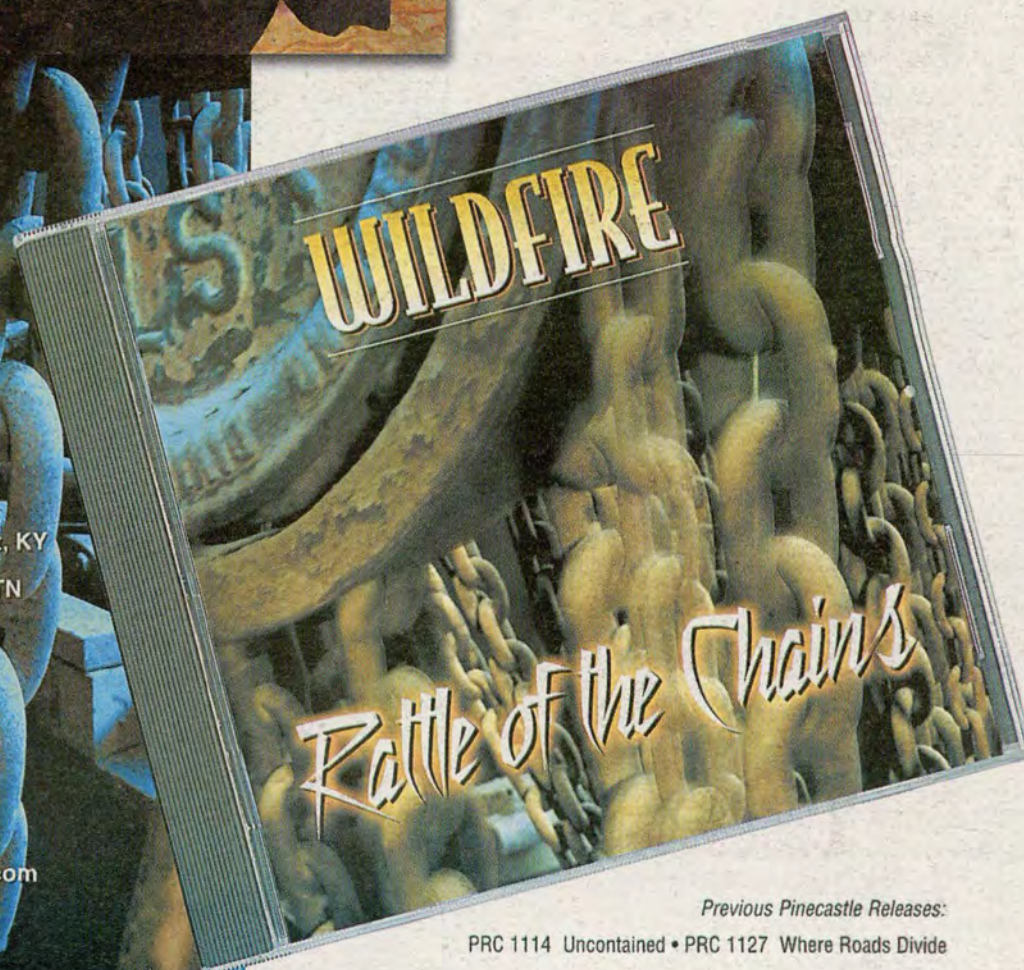
Phil Leadbetter ~ resonator guitar / vocals
Barry Crabtree ~ banjo
Robert Hale ~ guitar / vocals
Darrell Webb ~ mandolin / vocals
Curt Chapman ~ upright bass

See Wildfire Live!

8/11-12/2005 Fox Family BG Fest - Old Forge, NY
8/13/2005 Bourbon and Bluegrass Fest - Frankfort, KY
8/26/2005 Bluegrass in the Smokies - Sevierville, TN
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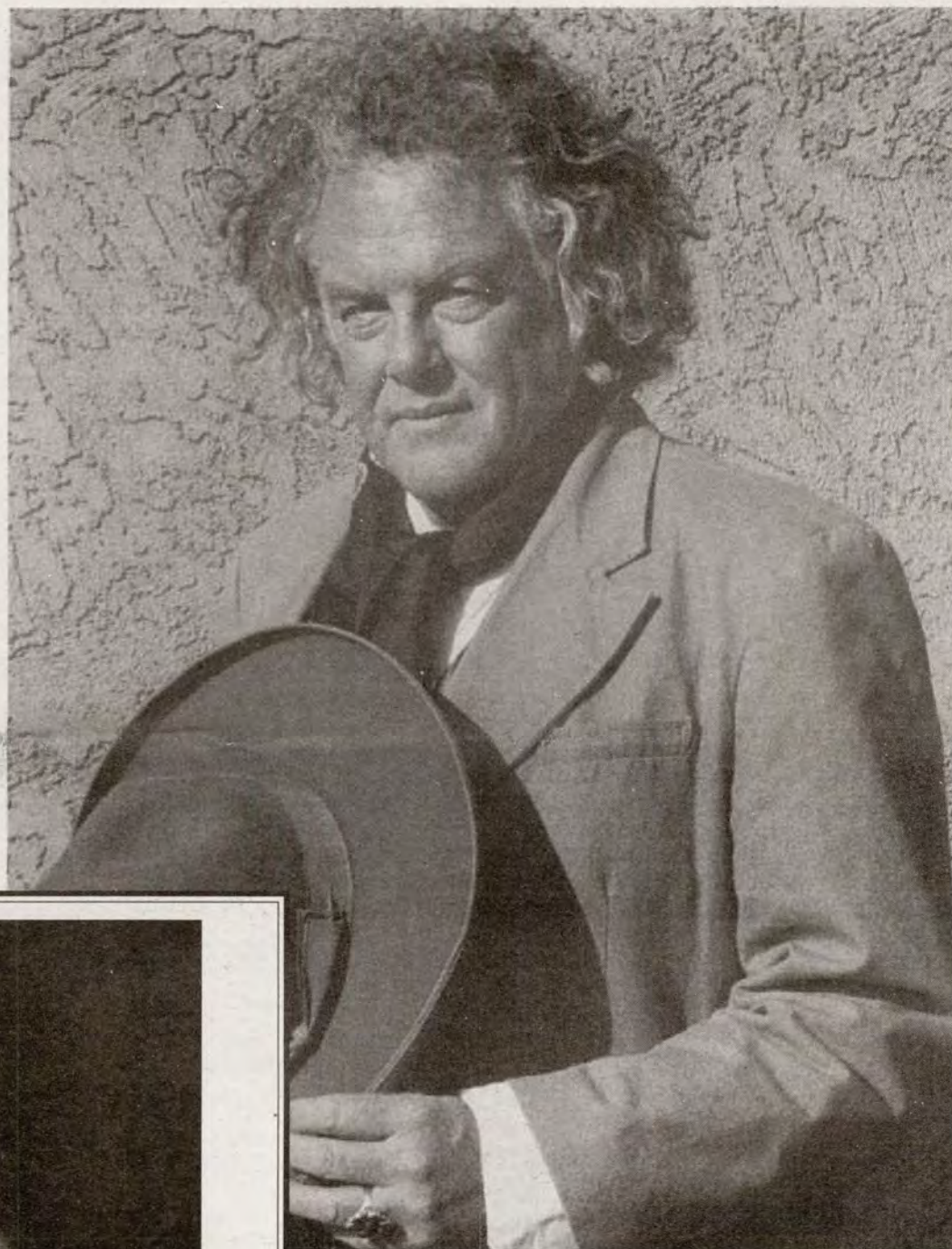
breakdown

THREE BLUEGRASS SHOWS IN MILL VALLEY

It will be one exciting month for bluegrass in Mill Valley in October. There will be two editions of the *Bluegrass Gold* series at Sweetwater, and another show at the 142 Throckmorton Theatre, a new venue across the street from the club. The shows at Sweetwater are produced by Larry Carlin and Carltone Music, and co-sponsored by the Northern California Bluegrass Society. Carltone produces the show at the theatre in conjunction with the 142. On Wednesday the 5th Peter Rowan & Tony Rice will perform at the theatre; on Wednesday the 12th Eric Thompson & Kleptograss will headline at Sweetwater; and then on Tuesday the 18th at the club it will be Chris Hillman & Herb Pedersen headlining with special guest Sally Van Meter on dobro.

The 142 Throckmorton Theatre has been opened for two years, but this will be the first bluegrass show at the venue. And what a way to start at 8 PM on the 5th! 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. In the past few years he released a solo project called *Reggae-billy*; *Old and In the Gray* with David Grisman, Vassar Clements, Herb Pedersen, and Bryn Bright; *Crazy People* with his two brothers; and the Grammy Award nominated *High Lonesome Cowboy* with Don Edwards. Arguably the finest flat-picking guitarist of all time, Tony Rice is revered as perhaps the single most important bluegrass guitarist alive. In his early years



Peter Rowan



Tony Rice

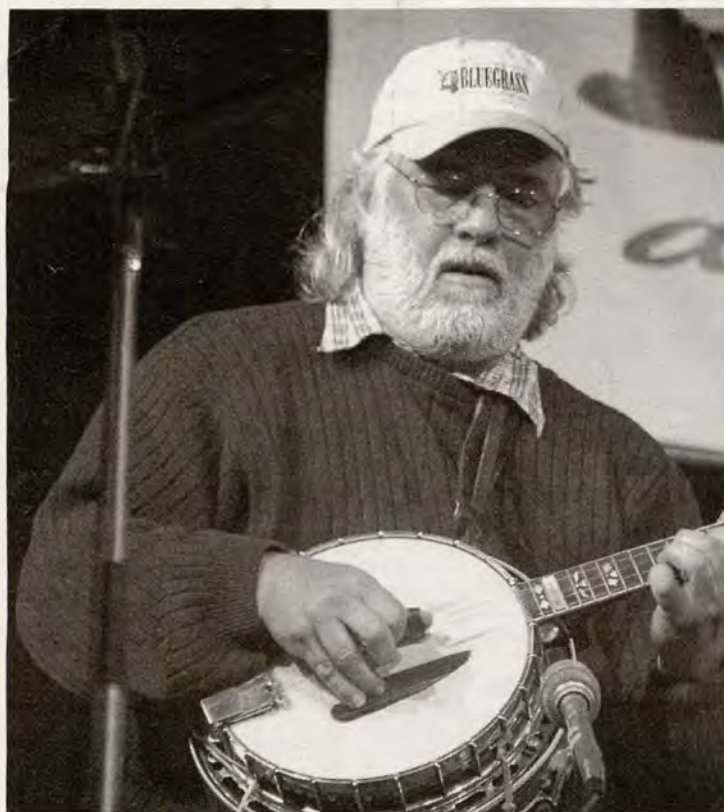
he played with J. D. Crowe and The New South, which was one of the best, most progressive and commercially successful bluegrass bands of the time. He left to join the David Grisman Quintet, working on original material that blended jazz, bluegrass and classical styles. He then embarked on a highly respected and successful solo career. With his signature subtle touch, beautiful tone, amazing speed and imaginative phrasing, Rice has inspired guitarists far and wide for decades, as both a peerless lead player and the quintessential rhythm player. Rowan and Rice's most re-

cent recording out on Rounder Records is called *You Were There For Me*.

On the 12th at Sweetwater at 8:30 PM don't miss the all-star ensemble Kleptograss, headed up by East Bay guitar virtuoso Eric Thompson, who has assembled some of the Bay Area's finest traditional musicians for a special evening of musical fireworks. One of the most versatile figures in the local traditional music scene, Eric has spent the past four decades picking bluegrass, old-time, Irish, Cajun, and blues. He has

continued on page 7

continued from first page



Mark Hogan on stage at Father's Day '05 with the Done Gone Band Reunion

Once again it is time for me to make my case to the membership of the California Bluegrass Association as to why they should allow me to return as a member of the board of directors.

I should say that it was tough and go these past few months as to whether I would be able to serve. I recently lost my job, which put CBA service in doubt. However with that picture clearing up I can say that I am able and ready to serve another term.

For those folks that may be relative new comers, I have been a member of the CBA for close to thirty years.† I've served at just about every level from taking out the garbage to Festival Director, musician and eventually served two stints on the board 1988-90 and 2002 to the present.

I have in the past and presently have been an advocate for what have been sometimes minority positions. Old Time and Gospel music come to mind along with preserving the tent camping area. Despite the jokes about my buying an RV for example, I was responsible for defining the tent camping area and have defended it with vigor ever since.

My current concerns for the future are this: while it is necessary to consider the bottom line financially at all times whenever we act as a board I think that we need to pause and think about our non-profit side. The state of California confers non-profit status† on organizations so that they will go where the private sector will not go. That was the way it was for Bluegrass thirty years ago. A non-profit was in needed in order to augment the emerging Bluegrass scene in the 1970's. I worry that the current "Butts in the seats" attitude that

seems to be the current trend in terms of band selection needs to be tempered. We need to pay more attention to Gospel, Old Time and our Bluegrass history.

For example: If we hadn't failed (yes failed) in our mission as regards Old Time Music it would not have been necessary for Carl Pagter, the late Darrell Johnston, Gene Bach and myself to create the Golden Old Time Music Festival. Here is a case of the private sector going where the non-profit wouldn't. Hello taxpayer, what's with that? I'd hate to think where gospel music, the third leg in the three legged stool would be without Bob Thomas. Gospel music isn't just for Sunday. If the band is good enough it should be on the main program. It's all part of our mission.

One argument against this train of thought is that the CBA Fathers Day Festival pays for all of the other activities that we sponsor in a fiscal year. Well here is a reason to vote for me. The Presidents Day Festival in Sebastopol, now known as the Sonoma County Bluegrass and Folk Festival has under my management finished in the black every year. Though the CBA is the ultimate guarantor of the festival financially, we have never been a drain on the general funds of the organization. In fact we are slowly accumulating a small surplus to see that we don't have to rely on general funds. Seeking out sponsors has been a big help. Without throwing stones, this can't be said about the Woodland festival this past couple of years.

My friend Cloud Moss who runs the Kate Wolf festival in Laytonville, California, the weekend after Grass Valley, does so in a remote location. Therefore they

must rely on several generators to power the entire event. Power comes exclusively from bio-diesel. I'd like to suggest that we do the same when we provide power for me and my RV and every body else out by the lake. It may be more expensive but I think it is the right thing to do. I'll personally do the legwork to make it happen.

Well after setting what I believe was the record for shortest election statement last year, let me leave you with this. I was 17 when I got into Bluegrass in 1969 and my passion hasn't diminished. I look forward to serving at the memberships pleasure. I'd like to thank my friend Tim Edes for his encouragement and to Bob Thomas for being my moral compass when it comes to "doing the right thing."

Sincerely,

Mark R. Hogan

My name is Tim Edes and with your approval, I would like to serve the California Bluegrass Association for another year. I would like to serve again for one reason: you. There is no other group of people that I would like to be with and call my friends than bluegrass folks. In my relative short 10 year involvement with bluegrass, I have met, jammed and camped with the finest people one could hope to be associated with. The bluegrass community has many good virtues, sincerity being one of the biggest! When bluegrass people say "how are ya doin'"...they actually want to know! When they say, "stop by for dinner at my camp tonight"...they mean it, and if you don't, they come looking for you.

What amazes me is the amount



Tim Edes jamming at Veteran's Day fest in Woodland

of volunteers this organization has recruited, willing to work to further our mission. Without all these volunteers, the new ideas and changing concepts that the board of directors is faced with would NOT happen. Volunteerism is the absolute key to the success of this organization. That is how I ended up so involved, I just said "ok, I'll do it" when asked to be a coordinator. Actually, up until the last four years, I had never been involved with any non-profit organization. Now, I have served three years on the board of directors!

I would like to tell you that I have been in the organization thirty plus years and list all the accomplishments I have accumulated, but I cannot. However, I have spearheaded the "electric only" program at the Father's Day festival, which has proven to be successful. I have been involved with the IBMA team for the past few years, listening to and selecting our emerging artist, as well as listening to and critiquing many, many bands for consideration for our west coast events. I have started an annual concert in Morgan Hill, trying to bring blue-

grass to the South Bay. I have been invited to be co-entertainment coordinator for Super Grass this coming February and if successful, I will be promoted to entertainment coordinator et al in 2007.

In closing, I ask for your vote. However, more so that you do vote. In addition, I pledge to continue my present endeavors, as well as embarking on some new ones. One in particular is supporting Mark Hogan's proposal for a generator using bio-diesel fuel. Another issue is how to find an equitable approach to place chairs at the Father's Day Festival. The system in place now does not address the fact that some of our elder or handicap customers are not capable of a 100 yard sprint to the audience area.

And one last thought, if you think that maybe you might be able to help the CBA in some way and that we might need you, well, you can and we do !!!

Your friend,
Tim Edes

Lisa Burns – CBA Board Candidate Statement

I am excited about the opportunity to serve for a fourth year on the CBA Board of Directors. This past year has been fantastic and we continue to grow in many areas. We completed our third year of industry sponsorship for our organization from luthiers, record companies and music stores, raising over \$23,000 for the organization (a 64% increase over 2004). We have expanded attendance at the CBA Music Camp and are continuing the new children's program to the Festival aimed at young children with no instrument experience. We continue our collaboration efforts with other bluegrass organizations with concert co-sponsorships and publicity assistance.

Perhaps most exciting, we have added a brand new festival to our lineup, Supergrass, which will premiere in February of 2006. It will include kids on bluegrass and other educational programs and will involve bluegrass organizations from Nevada, Arizona, San Diego,

Southern California and the SF Bay Area.

This past year was again the best ever for the organization – we have increased our membership to record levels. We are doing more and more important work for Bluegrass in California and we are conducting

formal and informal surveys with you, our membership to make sure you think we are moving in the right directions. I look forward to continue these important efforts – I hope you will elect me for a fourth term.

**Lisa Burns
holding down
her other job as
bass player for
Sidesaddle & Co.**



Hi Folks,

My name is Hal Johnson and I'm a candidate for the Board of Directors of the CBA. This has been an active year for me in CBA activities, culminating in an appointment to the Board in June to fill the vacancy created by the passing of our beloved bluegrass brother, Darryl Johnston. Here's some of the activities in which I have been involved as I have worked to advance our bluegrass music:

* Last October I went to IBMA and worked with the CBA team to observe and help with our hospitality suite and talent selection process. I'm returning this October as a member of the team.

* In January I was appointed by the Board to the position of State Activities VP, with primary responsibility for our two campouts, as well as concert coordination throughout the state.

* In February I was appointed as a co-director to launch a new mid-winter festival in February of 2006 - *SuperGrass*. This is one of the most exciting projects I've been privileged to work on.

* I have been a volunteer at four festivals so far this year.

* I'm an active band member in the Golden Gate Boys, a gospel oriented bluegrass band. We usually perform a couple of times per month, mostly in church concerts.

Hopefully this demonstrates my passion and commitment to our music. I'm not an observer; I want to be involved in creating results. I have had a rich career in business serving as CEO in eight different businesses. I now coach

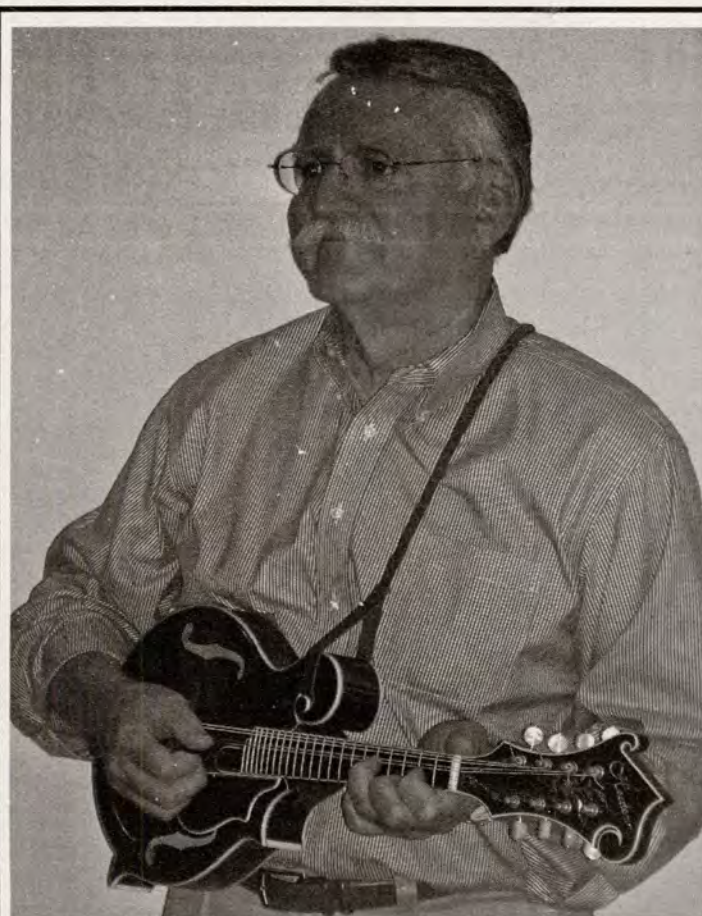
CEO's part time. In addition I have served on several boards of directors, so helping organizations achieve their mission is a familiar role for me.

Bluegrass became a passion for me just after graduating from college in the '60's. My wife and I got to see the original Kentucky Colonels and I was hooked. I started playing banjo and guitar but ended up playing mandolin upon joining a band that had guitar and banjo already covered. My career has kept me on the move so I have played in 6-7 bands over the past 30+ years, including a couple while living in England.

In addition to perpetuating bluegrass, the CBA has demonstrated excellence in producing family oriented events. The CBA is the largest and most successful bluegrass association in the world! That takes leadership. I have had the privilege of getting to know many of the CBA volunteers as well as our leadership on the Board of Directors. As a CBA member, I have enjoyed and admired the results of this dedication and focused effort. We have a great organization. With both my love of the music and my business experience, I believe I can make a contribution to the continued excellence of our CBA activities.

I would be honored to be your representative to continue as a part of the CBA team. I am asking for your vote to allow me to remain on the Board in working hard for continuing excellence in all that we do. Thank you.

Hal Johnson



Hal Johnson showing off his new moustache and one of his many fine mandolins from his extensive collection.

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Rich Evans Candidate Statement for CBA Board Election 2005

Hello everyone. My name is Rich Evans, and although I may not be well known to all of you, I have affected most of your lives in a small way. I am one of the guys that invented the system for putting labels on all of your fruits and vegetables. That's right, all of those apples, peaches, tomatoes, avocados, etc., etc., etc.

I have been involved in bluegrass for the last ten years. I was on the NCBS Board of Directors for four years, and the

President of that organization for two of those years. I have been the co-director of the Good Old Fashioned Festival for the last four years. I have also been involved in the CBA Fathers day festival for the past five years as a volunteer, and last year as the Transportation and Communications Director. This past year I implemented an idea that was presented by the late Darrell Johnston, and built and ran the people shuttle system introduced at this past Grass Valley festival.

My interests are trying to keep the CBA festivals the best experience Bluegrass fans can find

John Duncan

My name is John Duncan, and I am a candidate for reelection to the Board of Directors of the California Bluegrass Association (CBA). Many of you know me, since I have been active in CBA activities for a number of years, and have served on the CBA Board for the past year.

I've maintained an interest in CBA Board activities for quite sometime. I've made it a point to attend most meetings in recent years prior to my serving on the board, and provided input where I could. It has been my privilege and pleasure to represent the CBA membership this term. I believe it has been a good year so far. CBA sponsored events such as concerts, festivals, and fund raising campaigns have been very successful. And, we are looking forward with excitement to a new event in February—Super

Grass—in Bakersfield. While we will always strive to do better, there is reason to be proud of our 2004-2005 accomplishments.

Having grown up listening to bluegrass music (and deriving a great deal of pleasure from it) and being associated with others who also enjoy the music, I am very interested in seeing it continue to grow and survive. The CBA has been a major influence in promoting and bringing bluegrass to California in large doses. I'm proud to be a part of it. I support the effort to create an influential presence at the national level and the CBA's association with IBMA. Most importantly, I believe in CBA's goal to get youth more involved in bluegrass.

The fact is, I'm a huge fan of bluegrass music, and I support efforts to bring music to the area whenever I can. I attend most of the concerts and shows in the Sacramento area, as well as others within traveling distance. I have sponsored house concerts and hosted picking parties in my home. I am a devoted festival attendee, not only throughout Northern California, but in other states as well. For several years, I have served as the CBA's goodwill ambassador. I'm also a picker, and have played bass for various area bands since the early 1990s.

I continue to believe that the CBA belongs to its members, and that the board's responsibility is to act in the best interests of its members.

Ideas from the membership should be sought out and considered. If re-elected, I pledge to lend an easy ear to member concerns and ideas. I would appreciate your vote.

anywhere, and in some small way add to the quality of the CBA Board of Directors. I hope you all will not hold my fruit labeling experience against me, and promise to give each of you that vote for me all the fruit labels you can eat. Please exercise your right to vote, and if you happen to vote for me, all the better.

Thank You,

Rich Evans



Mr. Rich Evans

TED IRVIN KIDS ON BLUEGRASS FUND

Under the Direction of Frank Solivan, Sr.

To Donate Please make check or money
order payable to:

CBA

and put **KOB** in memo
c/o Kelly Senior-CBA Treasurer
5082 Warnke Road
Paradise, Calif. 95969

All donations are tax deductible



Above: The Kids on Bluegrass
at the CBA '05
Father's Day Festival

Below: Aimee Anderson with
the first Library fiddle



Darrell Johnston Kids Instrument Lending Library

To donate, please make check or
money order payable to:

CBA

and put **Instrument Library** in memo
c/o Kelly Senior-CBA Treasurer
5082 Warnke Road
Paradise, Calif. 95969



Curious?
Ask any Board member!

photos by Bob Calkins



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Hi there — and thanks for reading this far! After a year in CBA "government" I truly appreciate folks who take the time to read about the Board in the Breakdown!

My first year has been eye-opening to say the least. I've learned a lot about how this association accomplishes so much, about the passion for this music that unleashes such a tremendous effort from so many volunteers, and how we touch so many people of all ages. I've been helping mostly in the marketing and publicity areas, taking the bluegrass story to the media and working with some key volunteers such as George Martin and Deirdre Donovan to generate more awareness of our events. I'm up to my ears in SuperGrass, arranging promotions, publicity, news e-mails and helping other California bluegrass associations get involved. I took a turn as an MC at Grass Valley, and enjoyed a heartwarming sense of pride at what a wonderful festival we put on, how dedicated the fans are, how talented and gracious the performers are.

So with that, I've decided to go for another year, to work harder and try to help out more. I hope you'll let me know what issues are important to you, and I hope you'll vote for me this fall.

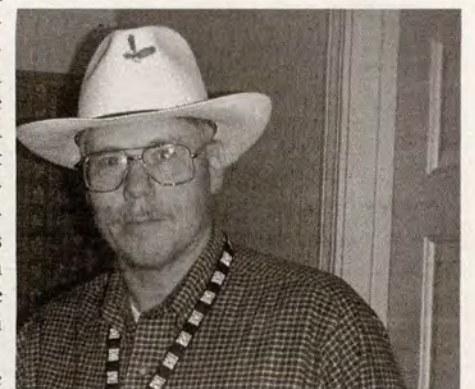
Many thanks,

Suzanne

Hello, I am Montie Elston and I am running for reelection to the Board of Directors of the California Bluegrass Association. I have been involved in the CBA since 1998. I volunteered at the 1999 Father's Day Festival, I served as Gate Coordinator at the 2000 Father's Day Festival, and have been the Festival Director at the Father's Day Festival in Grass Valley since 2001.

If you were to ask me why I've chosen to be so involved with the CBA I might just tell you it's a way to give back to others so that in some way, hopefully, I can help insure that the music will continue on into the future so that my grandchildren's grandchildren can enjoy it as much as I do.

I believe that the CBA



Montie Elston

needs to continue on the road of perpetuating bluegrass, old-time, and gospel music by continuing several programs we already have started.

1. We need to keep involving our members in all our activities by using volunteers whenever and wherever possible.

Montie continued next page

Official Candidate's Statement for Larry Kuhn, CBA Member No. 3412

Greetings to you, my fellow CBA members:

I am running for a fifth term as a Director of the CBA. In past campaigns, I have usually presented a list of activities and accomplishments that I have done in behalf of and in support of bluegrass music and our wonderful organization. I've had a lot of CBA jobs with high profile titles, and have spent a lot of time and energy at various CBA endeavors. But this year, I'm just going to tell you what I've been up to recently. If you value my contributions, then perhaps you'll re-elect me to another term.

Most of my work these days has to do with producing and presenting the CBA's presence at the International Bluegrass Music Association's (IBMA) annual "World of Bluegrass" convention and "FanFest" bluegrass music celebration in Louisville. For the first time, it will be held this year in Nashville, October 24-30. This is the fourth consecutive year that I have managed our affairs at this, one of the largest and most unique of bluegrass music events in the nation. I produce a budget, account for all expenditures, and publish a final report for the Board of Directors. To give you an understanding of what I do, the following information describes this important aspect of CBA activities.

The CBA hosts a Hospitality Suite at the convention each year.

It is open to and well attended by CBA members and friends of the CBA, of which there are many from all elements of bluegrass music. We serve refreshments, listen to up to 90 different closely scheduled band performances, meet and develop critically important relationships with artists, promoters, agents, label executives, and many others involved in the bluegrass music business. These relationships serve to unite us all, and are very helpful to the artists and to the CBA as we discuss business with many performers, and generally support the national bluegrass music community.

Additionally, the CBA co-sponsors a luncheon during which time a California bluegrass band is presented to and entertains several thousand assembled bluegrass folks from all over the world and from all aspects of the business of bluegrass. In recent years, the IBMA has presented Due West, True Blue, and this year The Earl Brothers. Many other California based bands and performers have also been featured as IBMA showcase bands. (It was at this luncheon last year that the CBA was announced as the winner of the IBMA's prestigious "Bluegrass Event of the Year" award for our Grass Valley festival in 2003. The audience response was simply overwhelming and all of us from the CBA were simultaneously joyous and humbled.)

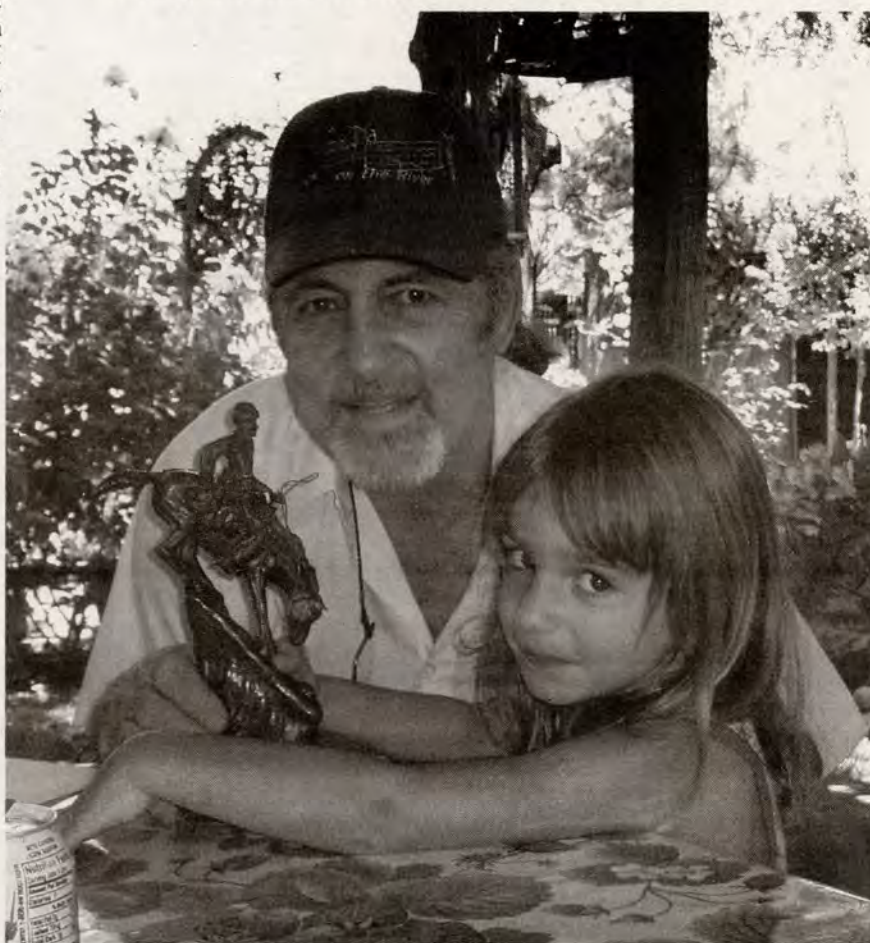
Closely related to this project is my management of our annual high-end musical instrument raffle that the CBA holds each year. The revenues raised from the raffle are a significant offset to our expenses at the IBMA event. Please refer to the

ongoing article in the Bluegrass Breakdown for more information on this raffle offering. (I encourage you to take a chance on one or more of those wonderful instruments. Your odds of winning one are far greater than winning in the California Lottery or most any other office raffle.) This effort requires a close professional relationship with appropriate donor representatives at Gibson, Martin, other instrument manufacturers, and retailers of acoustic instruments. It also requires marketing and administration skills to promote the raffle, get the tickets printed, keep track of the monies, and issue reports to the CBA Board of Directors.

I have also been pro-active in the past three years in bringing nominations for "Honorary Life Membership" to the Board of Directors, and am pleased with the success of my efforts.

Finally, let me add that I support a controlled and enforced policy to allow the presence of pets at our Grass Valley Fathers Day Festival. I hold a minority view on this, but I am nonetheless vocal on the subject. And I am pleased that after many years of abolition, one can finally

Larry Kuhn and his granddaughter Shelby



ride a bicycle there.

After service in the U.S. Navy and time spent in college, I enjoyed a successful 37-year career in the telecommunications industry, much of it devoted to the initial design, ongoing management, and subsequent upgrading of land-line and wireless 9-1-1 emergency re-

sponse networks and systems throughout all of California. I began to play bluegrass music on the guitar and mandolin about 15+ years ago, and have been a CBA member since those days.

Thanks for reading my statement. Sorry, it wasn't as short as I wanted it to be.

Montie continued...

Volunteering is the heart of an organization like the CBA. Almost every job that needs done, has to be done by a volunteer. Without volunteers, the CBA can not go on! We absolutely, positively, without fail must have some new folks doing jobs that others have been doing for years. Volunteer now!

2. Continue publication of the Bluegrass Breakdown. This is our primary communications media. Along with this, we need to continue our website, as the media will only continue to grow. Both have the goal of letting not only members, but everyone, know what's going on in bluegrass in California.

3. I believe we need to continue the California Showcase slots at the Father's Day Festival. This allows us to show off some of the many high-quality bands that are in California.

4. Continue to promote bluegrass, gospel, and old-time music through our festivals and concerts.

5. Continue our annual Music Camp. This camp is becoming one of the best in the United States and is one way the CBA can help perpetuate our music. Continue our children's Mini-camp. Let's teach the next generation as they

grow.

6. Continue our involvement with and support of the International Bluegrass Music Association. The IBMA helps to focus the perpetuation of bluegrass all over the world.

I would also strongly advocate that each member be involved in the CBA. Be involved by voicing your opinion about the leadership and the future of the CBA by voting. Vote for me, vote for someone else, but vote. You are responsible for the success of the CBA. Commit yourself. However you vote or don't vote, is how the CBA will be run.

Continue your involvement by talking to the directors. Let them know what is on your mind. The directors represent you. So let them know what you want. It is your organization.

Well, enough said, I believe. Just let me finish by saying that for me, bluegrass music speaks of life, living, and the heart. I believe it is not only part of our heritage, but is also part of what we are today. It is good for the individual, the family, the musician, the listener, the heart. We need to do our best to preserve and promote it while we also enjoy it.

It is because wonderful people like you people that I have met and seen at festivals and campouts, people enjoying music and life, folks that have fed me, hugged me, and mentored me that I am running for the board of directors. I will work

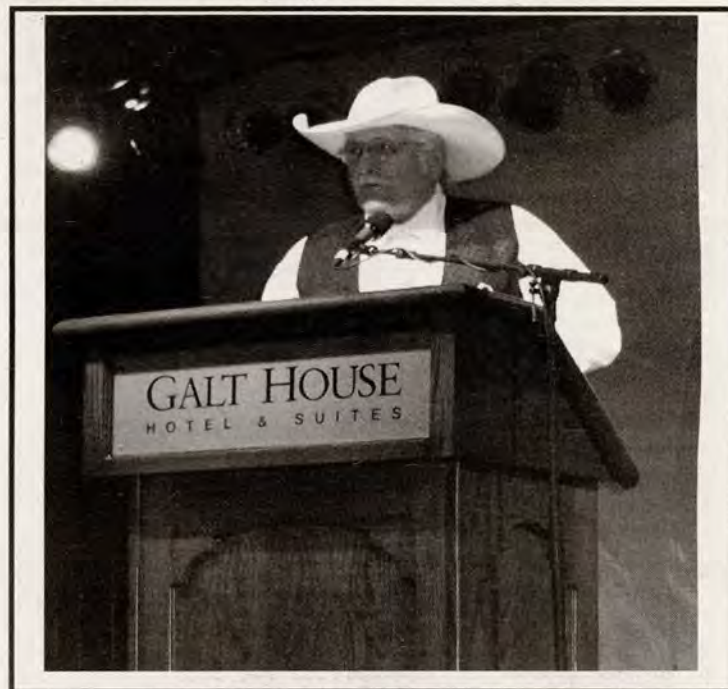
hard to serve your best interests and the interests of bluegrass music and the California Bluegrass Association. Thank you.

J.D. Rhynes

Howdy Folks.

I've been on the Board of Directors since 1991. During the following fourteen years, the way our association does business has changed dramatically! We have, probably, the best website in the bluegrass music industry. Our monthly newspaper, "The Breakdown," was judged Best Association Newspaper in the nation two years ago. We were awarded the "Event of the Year" award for our 2003 Father's Day Festival at I.B.M.A.Q. last year. Our membership is rising at a steady rate, no doubt due to the fact you can join or renew your membership on line. We are getting over 3,000 "hits" on our website every day now! So, where is this all heading? Here's where!

I've been involved with the C.B.A. since its inception. Some of my responsibilities with the C.B.A. are as follows.
#1. Starting this month will be the 20th year that I have written



the column, "J.D.'s Bluegrass Kitchen." for the Breakdown.
#2. Served as the Entertainment Coordinator from 1991 to 1996.
#3. Served as Backstage Manager for the last five years.
#4. Instituted the "Heritage Fund" with an initial donation of \$5,000.00 to the C.B.A.
#5. Established a dress code for our emcees.
#6. Served as stage construction/tear-down coordinator.
#7. Served as a Director for the

last 14 years.

Folks, it's been a great ride and I'm proud to have been a small part of everything during this time period. I ask for your continued support, and please, if you want to see your association become bigger, better, and stronger, become involved. The rewards are awesome! Thank you.
Yer Friend

J.D. Rhynes

continued on next page



**CBA Chairman of the Board
Rick Cornish**

Hard to believe this is my sixth candidate's statement...or is it my seventh? In any event, I still feel like the new kid on the block. Still lots to learn, and I still feel humbled by the task. And humbled even more by the chance to lead the CBA board of directors as its chair (Boy, talk about a learning experience.)

We've got an interesting year coming up. A major new event in February, a totally different dynamic back at the IBMA now that it's moved to Nashville, a couple of exciting new kids programs and some new opportunities presented to us by our website, cbaontheweb.org.

I helped jump start some of these initiatives (or at least was around when others did) and I'd like to see them through. Please consider casting one of your eleven votes for me.



Pickin' & fishin'

**McNEES'
ON THE ROAD -AGAIN!
September 2005**

Hello again, it's the happy wanderers reporting, we are loving life and this update of our travels cannot even start to contain all the happy times and adventures we are having. Daily we think or pray for our family and friends at home, nothing can compare with the comfort of knowing that loved ones and friends are thinking of us too. So† keep those phone calls and e mails coming. We need to warn you, this letter is 3 pages long as it has been six weeks since we last wrote, sorry.

**JULY 26 - 29 2005 Ontario
Canada**

Our original plan was to travel straight across Canada from Alberta to Quebec and then drop down into New Brunswick and Nova Scotia. We have heard it said "If you want to make God laugh, tell him your plans." Well, God must be laughing, our brand new Motor



Further tales of On The Road With the McNees

& Grinnin'



home has given us continued problems with the refrigerator. Three times after dry camping the defrost control panel burnt out, causing the fridge to heat up. Each time we were with out full use of the unit until the repair people came, ordered the part to be shipped, then came to install it. Usually we were 7 - 14 day without refrigeration.† LeRoy contacted Monaco Coach head honchos, they agreed some other coaches were experiencing the same problem. The cause was the inverter which was not sufficient and needed changing to a Pure Sine Wave.† Monaco told us they would ship this new converter to their dealer in Amsterdam, New York, and install it for us at their expense. Hence our change of plans.

Every turn in the road is an adventure, so we headed south, back across the border to New York. Along the way we stopped at the FRIENDLIEST CAMP GROUND

we have ever come across. We were traveling late and the only campground we could find was tiny, 12 camp spots. 10 spaces were filled with a group of friends who came every year. When we pulled in they greeted us like old friends, piled gifts of fresh fish and wild, just picked blueberries on us, sat with us as we ate dinner turned out to wave good bye the next morning, begging us to stay longer. We found friendly people like this all over Canada.

**JULY 30 - AUGUST 3 2005
Still in Ontario Canada**

The change in plans gave us an opportunity to visit NIAGARA FALLS, CANADA again. We did all the great tourist things, we rode the "Maid of the Mist" boat which goes to the foot of the falls, every one looked like blue penguins in the free ponchos we had been handed, we would have been soaked if we had not donned them. It was great fun and an amazing experience to feel and sense the power of nature. Next we donned yellow canary like ponchos and took the "Journey Behind the Falls" tour, which gave us

Bluegrass n' Stuff

by Kyle Abbott

Hi everybody! As you might recall, last month Bill Wilhelm wrote a great article on festival experts Lloyd and Doris Butler. I thought I'd follow up on the article with some great stories that will give you the Lloyd experience. First of all, I'm sure all of you recognize Lloyd by his picture in the last Breakdown or the *Damn I'm Good* button on his hat. Now that we know what he looks like, I'll get to the good stuff.

I'll start off by telling you why he is a festival expert. The first reason is, he knows how to drive an RV (even though he usually pulls a trailer). I know what you might be thinking: "Oh, he can drive an RV? Big deal." Well, not only can he drive it, he has that special vehicle-driver connection that only people 60 and up can have. He has seen plenty of young people trying to park RVs in campgrounds. They will pull in and back out repeatedly for hours to avoid crashing into cars, only to crash into the Johnny-on-the-Spot in the corner. Only a real RV driver would know that you should pull into a festival a day or two early, and a leave a day late, so you can drive in and out without worry of crashing into cars. Then you can just relax and watch the other people try to park. (Of course, at Grass Valley, you have to worry about trees, but if you crash into a tree, it's your own fault and you won't get sued. Unless you have a multiple personality disorder, in which case one of your personalities might sue the other. That might not hold up in court very well and then you'd be in a little mess.)

Lloyd has seen some parking sights in his day. He recalls seeing his friend Wayne park his RV. Wayne had trouble understanding signals his wife Betty was giving

him: waving her hands above her head in circles. Apparently, men and women have different signals for guiding a car. (Since I'm not a woman, I have a hard time trying to understand Betty's signaling but I'm sure some of you will get it.)

Lloyd also recalls a young couple trying to park an RV at a festival. The young man was backing his vehicle into the spot and his wife was guiding him and making very clear signals. The only problem was that she was standing directly behind the RV completely out of her husband's field of view. A similar problem happened at Grass Valley this year when a guy tried to back up his diesel truck and trailer with the help of his wife. She started yelling, "Stop! Stop!" but he couldn't hear his wife over the rumble of his diesel engine. To quote Lloyd: "... and, ha! He pulled that sucker right into the god-d@mn (I gotta keep my article kid friendly remember) tree!"

Here are a few stories about Lloyd's younger days. One day he took his son to dinner for his birthday (this may not seem like a long time ago, but Lloyd has great-grandchildren so that puts some perspective into this mix). At the restaurant, a man named Ernie Ford (this was before he was famous) was going to sing *Sixteen Tons* for one of the first times. So they were there eating and waiting for the show to start when all of the sudden, a spotlight shone into the audience. There was Ernie Ford in the crowd, right next to Lloyd! Again, let's let Lloyd finish: "... and Ernie was right there next to my table! I was so d@mn close, I could've hit that sucker [makes smacking/punching gestures] from my seat!" See, Lloyd thinks of all these great ways to annoy people. But the thing is

that he actually puts his ideas into practice.

Let me give you an example. One day he was backpacking in the Sierra wilderness. He had set up camp and was enjoying the tranquility of the great outdoors... when this guy camping next to him started blasting his radio like those *BoOm, ChiKa, bOoM BoOm!!!* punks who pull up next to you at a stoplight. Lloyd asked the guy to turn it down but he refused, and said some nasty stuff, so Lloyd got his gun and shot the guy's radio. Really. I believe the camper moved his tent quite a few trees away from Lloyd's camp.

Oh, by the way, my advice for dealing with those 'BoomBoom' punks is to roll down your windows, pop in some Dan Paisley (somebody who cuts it loose) and crank up the volume. Give 'em a taste of their own medicine. (If you ever decide to actually do that, let me know the results by emailing me at fiddlefella@hotmail.com!)

At this year's GOF Bluegrass Festival, Lloyd formed a collaborative band called the Swagrimbottlersons. Band members included Angelica Grim, Ron Swensong, Lloyd Butler and yours truly (or as Lloyd calls me, "Little \$%#!"). The Swagrimbottlersons made a stellar performance on the 'Tween stage (they would've been on the main stage but that darn Abbott Family Band wouldn't give up their spot). When Lloyd 'fired it up' with a G-run and a "Cut it loose!", he didn't just start a legend, he started a song. The rest is history.

As you may not know, Lloyd is the president of the learning method known as Playing By Beer. He has made an ingenious clip to keep his guitar strap from slipping off. The invention is the breadbag holder-



Big K reflecting on all things bluegrass

thingy. You know, the colored tab that closes a bag of bread. I've used them for years. They are very reliable until they break, at which point they're very replaceable. If you like bluegrass and you like bread, you are in luck.

Lloyd is an avid yard sale shopper who semi-frequently combs the yard sales for deals. One day, he found a Martin guitar in very good condition selling for only a hundred smackers. Turns out the guitar is really worth thousands! Lloyd quickly bought it, ran to his truck as fast as he could, and never went back to the neighborhood again. He strung a sock-monkey over the Martin logo to disguise it. Recently, he got an antique fiddle at a sale for 50 bucks... and he doesn't even play fiddle! ... yet.

OK, I've saved the best story for last. Here goes! One night at Grass Valley 2005, Lloyd was at a jam circle with a bunch of people when suddenly, this banjo player stands right in front of Lloyd and starts playing his banjo obnoxiously loud. Now let me explain that earlier that night, somebody had given

him a pint of white lightning. He had downed the whole thing, and was pretty loose. So, being even more uninhibited than usual, Lloyd said, "Excuse me, but I don't care for looking at your butt. Get back in the circle like everybody else." The banjo player just ignored him, so Lloyd said, "Buddy, I'm not gonna warn you again. You better move outta the way or else." The guy still didn't move, so Lloyd took action. Lloyd started sliding down in his camp chair. Everybody knew what Lloyd was doing: getting distance. He brought his leg up and kicked his foot right straight into the banjo player's keister. The guy was launched six feet ahead. Lloyd actually kicked him out of the jam; literally! Boy, I would've paid a pretty penny to see that!

Well, this is only scratching the surface of the wake of the ocean of juicy gossip that follows Lloyd Butler's jet ski. I hope you've enjoyed some of the stories. (And they're true! I'm around his camp a lot so I pick up little tid-bits hear and there)

Oh, one last thing I forgot to mention: he's *ababe magnet*!

Bay Area Shows continued from pg B1

played in The Blue Flame Stringband, California Cajun Orchestra, Bluegrass Intentions, and Thompson's String Ticklers. The rest of the band is fiddler Paul Shelasky, guitarist Scott Nygaard, Laurie Lewis on bass, and Tom Rozum on mandolin. These folks will be taking bluegrass to places it has never been before.

On the 18th at 8:30 PM it will be an evening featuring country and bluegrass legends Chris Hillman and Herb Pedersen. These two have covered a lot of ground over the past 35 years. Hillman was an original member of the Byrds, the Flying Burrito Brothers (with Gram Parsons), Manassas, Souther-Hillman-Fury,

McGuinn-Clark-Hillman and the Desert Rose Band. He was a pioneer on the California country rock scene, and is a great singer and a musician's musician. Herb Pedersen is the finest harmony singer around. His crystal clear tenor has graced the works of artists such as Vince Gill, Johnny Rivers, and Linda Ronstadt, and he played in the Dillards, with Vern & Ray, the Desert Rose Band, and still has his own band the Laurel Canyon Ramblers. He also plays banjo in Old and In the Gray. Chris and Herb's recent recording is titled "Way Out West," their first album for Back Porch Records. Former Good Ol' Person Sally Van Meter will be sittin' in on dobro.

Info about the 142 Throckmorton Theatre can be found at www.142throckmorton.com, or you can call (415) 383-9600. Sweetwater is Marin County's premier nightclub. For more information call the club at (415) 388-2820, or go to www.sweetwatersaloon.com.



The author and his subject displaying true bluegrass behavior.

Dry Branch Fire Squad

L-R:
Brian Aldridge
Tom Boyd
Dan Russell
Ron Thomason



Dear Editor,

RE: a letter from BJ and Pat Farnung, the relevant part of which read: "On the flip side, we were surprised and appalled at the derogatory comments made by Ron Thomason during the first appearance of the Dry Branch Fire Squad when referring to Pat Robertson as 'spewing hate' and President Bush in such a derogatory manner. Such comments, in our opinion, were inappropriate especially for this venue as is any rationalization that these were merely humorous. We elected to avoid subsequent appearances of Dry Branch Fire Squad at this festival".

I have received so many emails and heard so much controversy about this that I would like to respond.

Of course, this is not the first time that my highly conservative and very dear religious beliefs have gotten me into trouble. I have never made my conservatism, religion, or politics a secret. I believe that to do so would constitute being untrue to the music I play. Bluegrass music (and its predecessor, now called Old-Time Music) has always been political. Hazel Dickens has said it best: "Just playing Bluegrass Music is a political act."

And so it is from this perspective that I compliment the Farnung's on making a political statement. I am only thankful to live in a country and a culture where one is free to do so; I believe it is an obligation that more folks should assume.

I also would like to compliment the CBA not only for printing the letter but even more for the fact that at no time has the CBA ever asked me to curtail, edit, regulate, or "downplay" comments which I might find appropriate for our show, or which I might "think" to be appropriate satire or commentary to introduce songs. CBA is certainly not to blame for anything I may have said or for any offence I may have committed. And in the event that I have actually offended an audience member, I do sincerely apologize; that was never my intent. I do try to give folks (myself included) some things to think about, and I try to do that with satire; and I'm certain that I fail as often as I miss licks on the mandolin. That doesn't mean that I don't try hard, and I wish I were better at it.

I have listened to the tapes that the station which was broadcasting the festival gave us of our shows, (XM Satellite Radio),

and I would like to mention a couple of things which they showed. I did make a satirical comment about Pat Robertson and his adherents. They are difficult folks for me to understand, and I would always be interested in finding what they find redeeming about the man, because those points are not apparent to me. To wit: Just four days after *The Reverend* Robertson called for the assassination of the head of state of Venezuela (the first country, by the way, to offer the U.S. more oil and "other such aid as we can supply" after the Gulf Coast tragedy), he did a broadcast with his right hand on the *Bible* in which he prayed for "something to happen to open another vacancy on the Supreme Court." This was just six days before Justice William Rehnquist died. I suppose to some this would mean that Robertson has a direct tie to God. To me it just shows that God answers the prayers of the devil as well as the righteous, just as the *Bible* says. As a conservative I find Robertson's rantings embarrassing to Christians and to our country. People might ask: What is the difference between Robertson and the mullahs of Islam who pray for the death of our leaders. The answer is clear to me: the mullahs don't lie about it and deny it later.

Unfortunately if I said anything about President Bush at the CBA concert, no one else can recall it, and it is not on the tapes. I do know that I did a song for my son who signed up for the military on 9/12 (2001), and who after basic training and before being deployed "in harm's way" asked me if I would do that particular song "for all the service people until they could return home safely", and I will continue to do that honorable request even though my son has now returned from service, mercifully safe. It's not that I wouldn't feel OK making a humorous comment about any leader, especially if it had a point that I thought was cogent. That, I believe, is the prerogative and even the responsibility of good citizens, like the Farnungs. I suppose they missed the song for our troops: it was on a later set.

In closing let me say that I have found it the habit of most folks who attend bluegrass festivals to "avoid" many of the sets. I know that I myself avoid many of the sets even at the festivals which I help produce. I just like some bands better than others, but often I could not tell you why. I guess I should feel good about giving at least one couple an actual, specific reason for not liking DBFS. But I don't. The Farnungs are just the kind of folks that I most wished liked us. They are the ones with enough gumption to have an opinion, stand by it, and express it for everyone to see. Kinda like me.

Very truly yours,

Ron Thomason
Cotopaxi, CO

Editorial Letters

Editor:

I was saddened to read the letter in the August Breakdown about the couple who boycotted Ron Thomason's shows after hearing his political satire directed at our President and a prominent televangelist. Everyone's entitled to their viewpoints, of course, but there does seem to be less and less tolerance these days, for viewpoints that differ. Whether or not I share the ideacacology of the performers playing my favorite music doesn't affect my enjoyment one bit. It's pretty much an established rule in American life that when you are in power you are the object of satire. This has been true since the Golden Age of Athens. I know there are other performers who share Ron's viewpoints; I wonder if this couple would have even attended the festival if everyone were as outspoken as Ron was?

One thing to keep in mind here is that, at the end of the day, it's all personal opinion (for what it's worth), the expression of which is guaranteed by the constitution of this great country of ours. A boycott, in the purest sense, is not only an act of protest but can also be an act of coercion. Thankfully, in this country at least, it won't make people shut up! And if they can't take a joke... That couple missed two shows that were both hilarious and full of top-notch musicianship. I hope Dry Branch Fire Squad comes back very soon.

Despite illness, schedule conflicts and rain, I still had a grand time and I thank the Board for such a fine collection of bands, especially the one Good Ol' Persons Reunion show I got to see; that was very special.

Terry Allaway

Hiouchi, JE (or, as others insist, CA)

Subject: re letter concerning Ron Thomason's remarks
To the CBA board,

I have attended many Dry Branch performances and have found Ron Thomason to be intelligent and truthful, while using humor to educate people. The truth is that Pat Robertson does make hateful statements about feminists, gays, "pagans", the ACLU, etc. This has been most obvious this week when he called for the assassination of the democratically elected president of Venezuela, Hugo Chavez. I love bluegrass, and I love the truth and hope that Ron Thomason continues to perform his kind of music his way for many years to come.

Sincerely, Judy Clement

Attention California Bands!

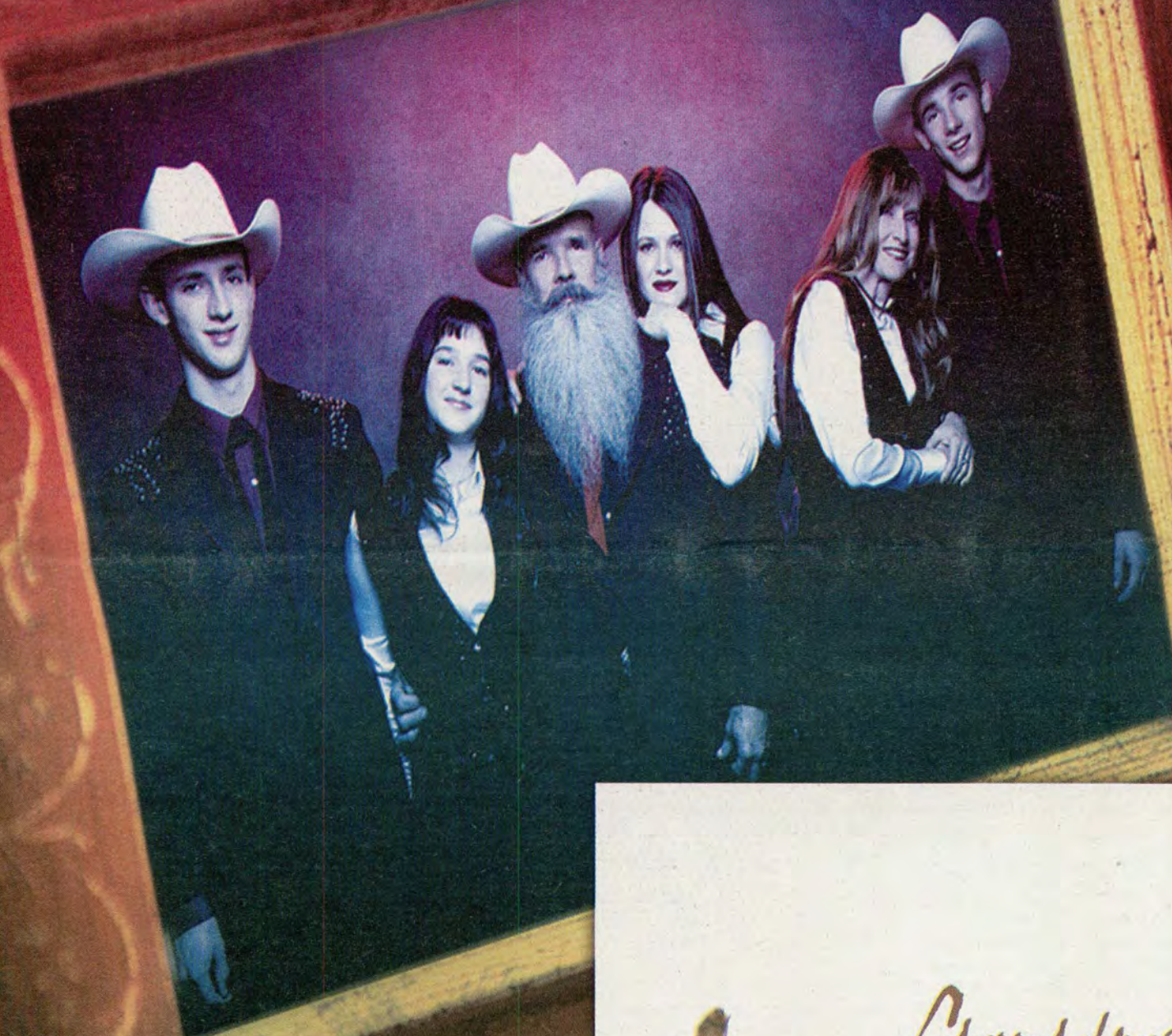
The California Bluegrass Association is now taking applications for the Father's Day Festival in '06. Just submit a CD or tape with 3 or more demo pieces (if there's more than 3, please specify which three you feel are the most representative and want to be considered). It will be blind selected by about 12 CBA members at large who will rate each band, and the totals will be tallied to place you in the lineup. Submissions must be postmarked by November 3, 2005. Bands that performed at the '05 Festival are not eligible.

Please send all band submissions to:
Father's Day Band Submissions
c/o Larry Kuhn
177 Stoney Hill Drive
Folsom, CA
95630



Hope to hear you there!

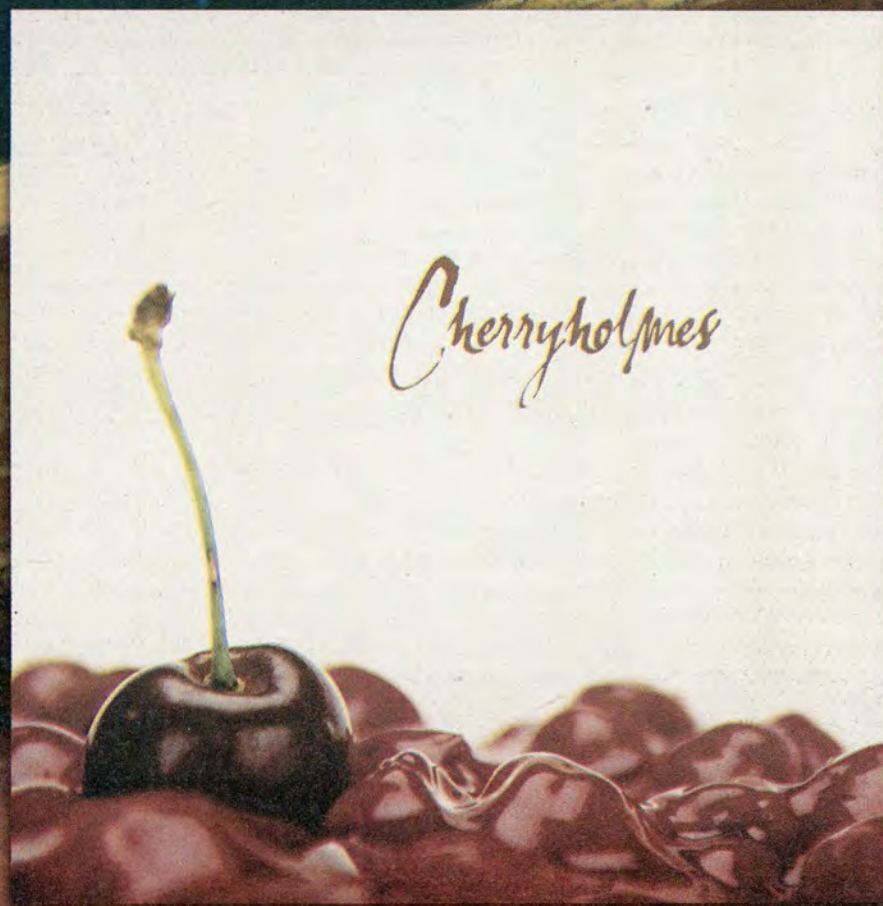
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CBA Calendar of Bluegrass, Old-time and Gospel Events

Band Gigs & Concerts

- 10/1/2005 — Larry Hosford Band** will perform at 8 pm at the West Side Theatre, 1331 Main Street, Newman, CA. For information or tickets, call 209-862-4490, email info@westsidetheatre.org, or visit <http://www.westsidetheatre.org>.
- 10/1/2005 — David Grisman Bluegrass Experience, Mike Marshall ... Darol Anger** and others will perform at the Humboldt Hills Hoedown at Benbow Lake State Recreation Area, two miles south of Garberville on Hwy 101, Garberville, CA. For information, call 707-923-3368 or visit www.mateel.org.
- 10/1/2005 — Western Lights** will perform from 4 to 6:30 pm at the Burke Junction Shopping Center, 3300 Coach Lane, Cameron Park, CA.
- 10/2/2005 — Del McCoury Band** will perform at 4 pm, BBQ on the Lawn, on the Town Square; Nicasio, CA. Doors open at 3 pm. For information, call 415-662-2219 or visit www.ranchonicasio.com.
- 10/2/05 — Poor Man's Whiskey** will perform at 5 pm at the Americana Farmer's Market, Ferry Building on Embarcadero at Market Street (outside at the BBQ ten), San Francisco, CA. For information, call Shelby at 415-665-0408, email theearms@hotmail.com, or visit www.shelbyashpresents.com.
- 10/3/2005 — Bean Creek** will perform at 7 pm at Phil's Fish Market and Eatery, on Sandholt Road, Moss Landing, CA. Other musicians are welcome to join in for a bluegrass picking party for the second set starting about 8 pm. For information, call 831-375-2975 or visit www.philsfishmarket.com.
- 10/3/2005 — Druha Trava** (A Newgrass band from the Czech Republic) will perform at 8 pm at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road in Felton, CA. Tickets are \$10 advance and \$12 at the door. For information or reservations, call Tom Miller at 831-603-2294, or visit <http://www.donquixotesmusic.com/>.
- 10/5/2005 — Whiskey Brothers** will perform at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call Craig Fletcher 510-654-3486, email www.whiskeybrothers.net, or visit www.albatrosspub.com.
- 10/5/2005 — Peter Rowan ... Tony Rice** will perform at the Throckmorton Theatre, 142 Throckmorton, Mill Valley, CA. For information, call 415-383-9600 or visit www.142throckmortontheatre.com.
- 10/6/2005 — Jody Stecher and Bill Evans House Concert** "The Secret Life of Banjos" in Mountain View, Ca. For information or reservations, call 650-947-9669 or email Daniel@InstantHarmony.com.
- 10/6/05 — Tony Rice & Peter Rowan** will perform at the Palms in the Winters Opera House, 13 Main Street in Winters, CA. For information or tickets, call 530-795-1825, email palms@yolo.com, or visit <http://palmsplayhouse.com>.
- 10/6/2005 — Belle Monroe & Her Brewglass Boys** will perform at Atlas Cafe, 3049 20th Street at Alabama, San Francisco, CA. For information, contact Ted Silverman at brewglassboys@aol.com or visit <http://www.atlascave.net>.
- 10/6/2005 — Ed Neff & Friends** will perform from 6:30 to 9:30 pm at Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 10/6/2005 — Peter Rowan & Tony Rice** will perform at the Palms at the Winters Opera House, 13 Main Street in Winters, CA. For information or tickets, call 530-795-1825, email palms@yolo.com, or visit <http://palmsplayhouse.com>.
- 10/7/2005 — Sourdough Slim** will perform at the Palms at the Winters Opera House, 13 Main Street in Winters, CA. For information or tickets, call 530-795-1825, email palms@yolo.com, or visit <http://palmsplayhouse.com>.
- 10/7/2005 — Kleptograss** (Eric Thompson, Laurie Lewis, Tom Rozum, Scott Nygaard and Paul Shelasky) will perform at Espresso Garden, 814 S. Bascom Avenue, San Jose, CA. For information or tickets, call 408-294-3353 or visit <http://www.fiddlingcricket.com>.
- 10/7/2005 — Sonoma Mountain Band** will perform at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, contact Larry Murphy at 707-935-0660, email murphy@vom.com, or visit www.sonomapub.com.
- 10/7/2005 — The Waybacks** (Newgrass/Swing/JugBand/Jazz/Folk/Fiddle and fun) will perform at 7 pm at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road, Felton, CA. For information or tickets, contact Tom Miller at 831-603-2294 or visit <http://www.donquixotesmusic.com/>.
- 10/8/2005 — Kleptograss** (Eric Thompson, Laurie Lewis, Tom Rozum, Scott Nygaard and Paul Shelasky) will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit <http://www.thefreight.org>.
- 10/8/2005 — Mountain Laurel** will perform from 4 to 6:30 pm at the Burke Junction Shopping Center, 3300 Coach Lane, Cameron Park, CA.
- 10/8/2005 — Special Hootenanny Folk and Acoustic Concert** from 7 to 10:30 pm at Cafe International, 508 Haight St., San Francisco, CA. Join the Hootenanny folks for an evening of true loves playing and singing bluegrass, old-time, country and folk music. Free admission, all ages welcome. A jam open to all follows the performances. Part of the monthly hootenanny series sponsored by the San Francisco Folk Music Club. For more information, call 415-552-7390 or visit <http://www.donquixotesmusic.com/>.
- 10/16/2005 — Due West CBA** concert from 4 to 7 pm at the Black Oak Casino, 19400 Tuolumne Road North, Tuolumne, Ca. For information, call 877-747-8777 or visit www.blackoakcasino.com.
- 10/17/2005 — Bean Creek** will perform at 7 pm at Phil's Fish Market and Eatery on Sandholt Road in Moss Landing, CA. Other musicians are welcome to join in for a bluegrass picking party for the second set starting about 8 pm. For information, call 831-375-2975 or visit philsfishmarket.com.
- 10/19/2005 — Whiskey Brothers** will perform at 9 pm at the Albatross Pub, 1822 San Pablo Avenue, Berkeley, CA. For information, call 510-843-2473 or visit www.albatrosspub.com.
- 10/19/2005 — Lighthouse** will perform at the Golden Goose Coffee House, 10001 Maine Avenue, Lakeside, CA. For information, call 619/390-1990 or visit www.waynerice.com/lhgigs.htm.
- 10/20/2005 — Ed Neff & Friends** will perform from 6:30 to 9:30 pm at Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 10/20/2005 — Perfect Strangers** will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit <http://www.thefreight.org>.
- 10/15/2005 — Perfect Strangers** concert at the First Presbyterian Church, 1667 Miramonte Ave., Mountain View, CA. For information contact Redwood Bluegrass Associates at 650-691-9982 or visit www.rba.org.
- 10/15/2005 — The Earl Brothers** will perform at the Westside Theatre, 1331 Main Street, Newman, CA. For information or tickets, call 209-862-4490, email info@westsidetheatre.org, or visit www.westsidetheatre.org.
- 10/15/2005 — Piney Creek Weasels** will perform from 4 to 6:30 pm at the Burke Junction Shopping Center, 3300 Coach Lane, Cameron Park, CA.
- 10/15/2005 — Mountain Laurel** concert at 7:30 pm at The 5th String Music Store, 930 Alhambra Blvd. at J Street in Sacramento, CA. Tickets are \$12 at the door. For information, call John Green at 916-442-8282, email questions@thefifthstring.com, or visit www.thefifthstring.com.
- 10/16/2005 — Perfect Strangers** (Bluegrass and Roots Music) will perform at 7 pm at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road, Felton, CA. Tickets are \$10 advance and \$12 at the door. For information or reservations, call Tom Miller at 831-603-2294, or visit <http://www.donquixotesmusic.com/>.
- 10/23/2005 — Marley's Ghost** will perform at 8 pm at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road in Felton, CA. Tickets are \$10 advance and \$12 at the door. For information or reservations, call Tom Miller at 831-603-2294, or visit <http://www.donquixotesmusic.com/>.
- 10/23/2005 — The Mill Creek Boys** will perform at noon at the Live Oak Canyon Pumpkin Patch, 32335 Live Oak Canyon Road, Redlands, CA. Admission and parking are free. For information, call 909-795-8733, email themandolin@themillcreekboys.com, or visit <http://www.liveoakcanyon.com>.
- 10/24/2005 — Courthouse Ramblers** will perform at 7 pm at Phil's Fish Market and Eatery, on Sandholt Road, Moss Landing, CA. Other musicians are welcome to join in for a bluegrass picking party for the second set starting about 8 pm. For information, call 831-375-2975 or visit www.philsfishmarket.com.
- 10/24/2005 — Laura Love/Jo Miller Bluegrass Thang** will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit <http://www.thefreight.org>.
- 10/27/2005 — Ed Neff & Friends** will perform from 6:30 to 9:30 pm at Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 10/29/2005 — the Barefoot Nellies** will perform from 10 am until noon at the Noe Valley Farmers' Market located in the Noe Valley Ministry's new parking lot on 24th Street between Sanchez and Vicksburg, San Francisco, CA. For information, email polingsf@earthlink.net or visit www.noevalleyfarmersmarket.com.
- 10/29/2005 — Mighty Crows** will perform at the Plough and Stars, 116 Clement St. at 2nd Ave., San Francisco, CA.
- 10/29/2005 — Western Lights** will perform from 4 to 6:30 pm at the Burke Junction Shopping Center, 3300 Coach Lane, Cameron Park, CA.
- 11/2/2005 — Whiskey Brothers** will perform at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call Craig Fletcher 510-654-3486, email www.whiskeybrothers.net, or visit www.albatrosspub.com.
- 11/2/2005 — The Limelites** will perform at 7 pm at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road, Felton, CA. For information or tickets, contact Tom Miller at 831-603-2294 or visit <http://www.donquixotesmusic.com/>.
- 11/2/2005 — Special Hootenanny Folk and Acoustic Concert** from 7 to 10:30 pm at Cafe International, 508 Haight St., San Francisco, CA. Join the Hootenanny folks for an evening of true loves playing and singing bluegrass, old-time, country and folk music. Free admission, all ages welcome. A jam open to all follows the performances. Part of the monthly hootenanny series sponsored by the San Francisco Folk Music Club. For more information, call 415-552-7390 or visit <http://www.donquixotesmusic.com/>.

CBA Calendar of Bluegrass, Old-time and Gospel Events

www.cafeinternational.com.

11/3/2005 — Ed Neff ... Friends will perform from 6:30 to 9:30 pm at Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

11/3/2005 — Grizzly Peak Will perform at the Prince of Wales Pub, 106 E. 25th Avenue, San Mateo, CA. For information, call 650-574-9723, email ted@tgarber.com, or visit <http://www.grizzlypeakbluegrass.com>.

11/5/2005 — Chris Stuart ... Backcountry concert at the Siskiyou County Fairgrounds, Yreka, CA. For information, contact Gene Bach at 530-842-1611, email info@goldenoldtime music.com, or visit <http://www.goldenoldtimemusic.com>.

11/9/2005 — Bluegrass Intentions, Jody Strecher ... Kate Brislin, Kathy Kallick and others will perform a fundraiser concert for the Halleck Creek Riding Club for the Disabled at the Freight ... Salvage Coffee House, 1111 Addison Street, Berkeley, Ca. For information or tickets, call 510-548-1761 or visit <http://www.thefreight.org>.

11/11/2005 — Richard Greene and the Brothers Barton will perform at 7 pm at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road, Felton, CA. For information or tickets, contact Tom Miller at 831-603-2294 or visit <http://www.donquixotesmusic.com/>.

11/12/2005 — Richard Greene and the Brothers Barton will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit <http://www.thefreight.org>.

11/13/2005 — Copper Canyon CBA concert from 4 to 7 pm at the Black Oak Casino, 19400 Tuolumne Road North, Tuolumne, Ca. For information, call 877-747-8777 or visit www.blackoakcasino.com.

11/14/2005 — Mighty Crows will be appearing live on "Monday Night Bluegrass" hosted by Mike Russell from 6-9 pm, on KKUP Radio-91.5FM Cupertino, CA. For information, call 408-260-2999 or visit <http://www.kkup.org>.

11/19/2005 — Laurie Lewis and Tom Rozum will perform at 8 pm at the West Side Theatre, 1331 Main Street Newman, CA. Tickets are \$14 General Admission / \$16 Reserved. For information or tickets, call 209-862-4490, email info@westside theatre.org, or visit <http://www.westsidetheatre.org>.

1/25/06 — Cherryholmes in Concert, sponsored by the South West Bluegrass Association at the Bethel Church in Ontario, CA. Ticket prices are \$18 advance and \$20 at the door. For information, call 714-970-6652.

Festivals

10/1/2005– 11/2/2005 **Hardly Strictly Bluegrass Festival**, 11 a.m. till 7 p.m. both days in Speedway Meadows of Golden Gate Park, San Francisco, CA. Five stages this year featuring performers such as Emmylou Harris, Dolly Parton, Steve Earle ... The Bluegrass Dukes, Gillian Welch, Robert Earl Keen, Earl Scruggs, Doc Watson, Tim O'Brien, Rhonda Vincent, Todd Snider, Kelly Joe Phelps, Laurie Lewis, South Austin Jug Band, Bill Evans String Summit, Ricky Skaggs ... Kentucky Thunder, The Del McCoury Band, Jimmie Dale Gilmore, The Knitters, Dry Branch Fire Squad, Hazel Dickens, Rodney Crowell, Eliza Gilkyson, Austin Lounge Lizards, Dale Ann Bradley ... Coon Creek, Perfect Strangers, Hot Rize, J.D. Crow ... The New South, Alison Brown, Chip Taylor ... Carrie Rodriguez, Wake The Dead, Dr. Ralph Stanley ... His Clinch Mountain Boys, Split Lip Rayfield, Laura Cantrell, Druha Trava, Peter Rowan ... Tony Rice Quartet and Dolly Parton. Admission is free. For more information and schedule, visit www.strictlybluegrass.com.

10/1/05 – 23rd Annual Columbia Fiddle & Banjo Contest will be held at the gazebo in the Columbia State Park, Columbia, Ca. Contest features competitions in fiddle, banjo, guitar, mandolin, vocal, & miscellaneous categories; \$7 entry fee per category with prizes of \$50, \$25, \$20 for 1st, 2nd, & 3rd place, respectively, in each category. Grand prize is 1/4 ounce of gold. Signups start at 9 am; contest starts at 1030 sharp. The event is free to the listening / viewing public.

10/8/2005– 3rd Annual International Jug Band Festival, in Minnie Provis Park, Sutter Creek, CA. Free Music in the park with jamming area, kids workshops and performances. For information, contact Wayne Hagen at 530-400-8882, email whagen@dcn.org, or visit <http://www.jugfest.org>.

10/14/05 – 10/16/05 – CBA Fall Campout, Election and Jammer's Festival at the Colusa County Fairgrounds, 1303 10th Street (Hwy. 20) in Colusa, CA. Come early and stay late at this beautiful facility! On Saturday, Oct. 15, we invite you to a concert featuring Grizzley Peak, Journey's End, Stoney Hill Bluegrass Band† and The David Thom Band; and a barbecue and potluck dinner. CBA master chefs Rick Cornish and J.D. Rhynes will be manning the barbecues.††Members are asked to bring salads and side dishes to share. Dessert will be provided by the CBA, as well as plastic ware and coffee. There is plenty of camping space for RVs and tents with water and electric hookups and an RV dump facility on site. There are permanent bathrooms and showers on the grounds as well. Cost for camping is \$18 per night per unit. Your ballots are due by 1 pm on Saturday (Oct. 15) and election

results will be announced after dinner. Please vote! For more information, call Hal Johnson at 916-391-3042 or email haljohnson@scglobal.net.

10/14/05 – 10/16/05 – 14th Annual Logandale Bluegrass Festival at the Clark County Fairgrounds in Logandale, NV. Bands include The Lampkins Family, Mac Puckett & the Good Company Band, Digger Davis & Tombstone, Bluegrass Redliners, Silverado, Ridin' The Fault Line and the Roe Family Band. Emcee will be Marty Warburton and sound would be provided by Old Blue. Presented by the Southern Nevada Bluegrass Music Society and co-sponsored by the Moapa Valley Chamber of Commerce. Tickets are: adults \$37 advance/ \$42 gate; seniors \$34 advance/ \$40 gate; juniors (12-16) \$12.50 advance and \$15 gate. Daily tickets are available at the gate. For information, call 702-564-3320 or 702-564-5455; or visit www.snvbluegrass.com.

10/15/2005 — Ridgefield Bluegrass and Old-time Music Festival in Ridgefield, WA. This event is designed to mix bluegrass and old-time music together. There will be both indoor and outdoor venues for performances and jamming. Bands performing include Athena ... The River City Boys, Bill Martin ... Uncle Wiggly-Barn Dance, Chick Rose (Kids Bluegrass Workshop), Cross-Eye Rosie, Dickel Brothers, Far West Harlan, Fred ... Josh, Greg Clarke, Jane Keefer, Josh Cole Band, Sasquatch Revival, Mama's, Mitch Luckett, Meryle Korn, Puddletown Ramblers, Red Rose Girls, Roy Thorp, Whiskey Puppy and Wright Family Band. Admission is \$5 per person and children 12 and under are free. Other events include workshops, children's activities and a barn dance. All the proceeds go to the Friends of the Ridgefield Wildlife Refuge. For information call (360) 887-7260 or email beardvc@pacifier.com.

10/24/05 – 10/30/05 – IBMA World of Bluegrass will be held in Nashville, TN. This event features a trade show, band showcases, seminars, workshops, and much more. For information, visit www.ibma.org.

10/29/05 & 10/30/05 – 6th Annual Tucson Bluegrass Festival at the Desert Diamond Casino at I19 and Pima Road, 7 miles south of Tucson, AZ. Sponsored by the Desert Bluegrass Association. Bands include the Kathy Kallick Band, Special Consensus, Blue Moon Rising and Dogboys. Admission is \$18 daily or \$30 for the weekend. There is free dry camping available. For information, call 520-296-1231 or visit www.desertbluegrass.org.

11/11/05 – 11/13/05 – 26th Annual Four Corner States Bluegrass Festival & Fiddle Championship in Wickenburg, AZ.

Bands include High Plains Tradition, James King Band and Dry Creek Band. For information, tickets or registration, contact Julie Brooks at 928-684-5479 or visit www.wickenburgchamber.com.

2/2/06 – 2/5/06 – Supergrass Festival sponsored by the California Bluegrass Association at the Civic Auditorium & Convention Center, Bakersfield, CA. Bands include Doyle Lawson & Quicksilver, Blue Highway, Nashville Bluegrass Band, Marty Raybon, Cherryholmes, Lost & Found, Sawtooth Mountain Boys, Richard Greene & Brothers Barton, Due West, The Wilders, and Journey's End w/ Leroy "Mack" McNees. For information, visit www.cbaontheweb.org.

Jam Sessions Sunday

Alameda – Bluegrass jam session from 6 to 9 pm on the 1st and 3rd Sunday of every month at Alameda School of Music, 1307 High St. (on the corner of Encinal Ave.) in Alameda, CA. 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 – Bluegrass Jam every Sunday at 7 pm at Jupiter Brewpub, 2181 Shattuck Ave. (between Allston and Center Streets) in Berkeley, CA. For information, contact Kurt Caudle at 510-649-0456 or email weelito@pacbell.net.

Castro Valley – California Old-time Fiddlers Association Jam from 1:30 to 5 pm on the 4th Sunday of every month at the United Methodist Church, 19806 Wisteria St., Castro Valley, CA. For information, call 925-455-4970.

Crescent City – Bluegrass Jam every Sunday from 6 to 8 pm at the United Methodist Church, 7th & H Streets, Crescent City, CA. Everyone welcome especially newer players. For information, contact George Layton at 707-464-8151 or email ke6tkn@juno.com.

Napa – Bluegrass Jam from 2-5 pm the 1st Sunday of every month at The General Store in the Hatt Building at Main and 4th Streets, Napa CA.

Orangevale – California Old-Time Fiddlers' Association Jam Session on the 2nd Sunday of every month from 1 to 4:30 pm, Orangevale Grange Hall, 5805 Walnut, Orangevale, CA. For information, call 916-966-9067.

Palo Alto – Bluegrass Jam session the 2nd and 4th Sunday of every month at Fandango Pizza in the Alma Plaza Shopping Center, 3407 Alma Street in Palo Alto, CA. For information, contact Annie Zacanti at 650 494-2928 or email azacanti@pacbell.net.

San Francisco – Bluegrass Jam at 6 pm on the 2nd and 4th Sunday of every month at Progressive Grounds Coffee Shop, 400

Courtland Ave., San Francisco, CA. For information, email larrythe241@yahoo.com.

San Jose – Santa Clara Valley Fiddlers Association Jam from 1 to 5 pm on the 1st Sunday of every month at Hoover Middle School, Naglee & Park Streets, San Jose, CA. For information, call 408-730-1034 or visit www.scvfa.org.

San Luis Obispo – Bread and Jam Session from 5:30 to 8:30 pm the 3rd Sunday of every month at Utopia Bakery, 2900 Broad Street, San Luis Obispo, CA. For information, contact Roger Siminoff at 805-544-8867 or email siminoff@apple.com.

Sebastopol – Gospel, Bluegrass and Old-time Jam from 2 to 5 pm on the 4th Sunday of every month at the Sebastopol Christian Church, 7433 Bodega Avenue, Sebastopol, CA. Bring acoustic instruments and your favorite Gospel songs to sing. For information, contact Jack or Laura Bengt at 707-824-1960 or email bengeatlarge@sbcglobal.net.

Sutter Creek – Old-time and Irish Jam session from 1 to 5 pm on the 1st and 3rd Sunday of every month at Belotti's Bar on Main St (Hwy 49) in Sutter Creek, CA. For information, contact Masha Goodman at 209-296-7706; email masha@banjodancer.com; or visit www.banjodancer.com.

Thermalito – Bluegrass Jam on the 4th Sunday of every month from 1-4 pm at the Thermalito Grange, Thermalito, CA. For information, call 530-589-4844.

Monday

Alameda – Bluegrass Jam every Monday at McGrath's Irish Pub on the corner of Lincoln and Stanton in Alameda, CA. For information, contact Darby Brandli at 510-533-2792 or email darbyandbruno@comcast.net.

Oakland – Bluegrass Jam at 8 pm every Monday beginning at 6 pm at the Baja Taqueria, 4070 Piedmont Ave. (near 41st Street), Oakland, CA. For information, call Joe Howton at 510-547-2252 or email TRman2323@aol.com.

Mountain View – Bluegrass Jam every Monday at 7:30 pm at Red Rock Cafe, Mountain View, CA.

San Diego – Open Mic and Jam from 6 to 9 pm on the 4th Monday of every month at Godfather's Pizza, 5583 Claremont Mesa Blvd, San Diego, CA. For information, email Mike Tatar at staghorn2@cox.net.

Tuesday

Brookdale – Bluegrass jam session every Tuesday at 8 pm at Brookdale Lodge on Highway 9 in Brookdale, CA. For information,

continued on page 12

CBA Calendar of Bluegrass, Old-time and Gospel Events

Continued from page 11

tion, call Eric Burman at 831-338-6433.

Dublin — Bluegrass Jam on the 2nd and 4th Tuesday of every month at Dublin Heritage Center, 6600 Donlon Way, Dublin, CA. For information, call 925-803-4128.

Escondido — Bluegrass Jam every Tuesday from 7 to 10 pm at the Round Table Pizza, Ash and Washington Streets, Escondido, CA.

Gilroy — Bluegrass Jam at 6:30 pm on the last Tuesday of every month at Happy Dog Pizza, 55 Fifth Street (across from the Gilroy Guitar Shop), Gilroy, CA. For information, contact Jack Stone at 408-847-7575 or email onesta@ix.netcom.com.

Granada Hills — Band performance and Bluegrass Jam from 7 to 10 pm on the 3rd Tuesday of every month at Baker's Square, 17921 Chatsworth Street (at Zelzah) in Granada Hills, CA. Sponsored by the Bluegrass Association of Southern California (BASC). For information, call 818-700-8288 or 818-366-7258.

Los Gatos — Bluegrass Slow Jam at 8 pm on the 2nd and 4th Tuesday of every month at Lupin Nativist Resort, Los Gatos, CA. For information, contact Buck Bouker via email at buck@lupin.com.

Millbrae — Bluegrass Jam on the 4th Tuesday of every month at Sixteen Mile House, 448 Broadway, Millbrae, CA. For information, call 650-692-4087.

San Diego — Bluegrass Jam, bands and open mike from 6 to 9 pm on the 3rd Tuesday of every month at Godfather's Pizza, 5583 Claremont Mesa Blvd, San Diego, CA. Come hungry, as we get a donation from each item sold there; just tell them you're with the San Diego Bluegrass Society. For information, contact Mike Tatar via email at staghorn2@cox.net.

Truckee — Bluegrass slow jam on the 1st Tuesday of every month, 6 pm at Between the Notes Music Store, Truckee, CA. For information, call Matt Milan, 916-276-1899.

Wednesday

Palo Alto — Bluegrass Jam from 7-10 pm every Wednesday from 7 to 10 pm at Fandango Pizza, in the Alma Plaza Shopping Center, 3407 Alma Street in Palo Alto, CA. For information, call 650-494-2928 or visit www.TheBluegrass.com.

Placerville — Bluegrass Jam on

the 2nd Wednesday of every month from 7-10 pm at Hidden Passage Books, 352 Main St, Placerville, CA. For information, call 530-622-4540 or 530-626-8751.

San Francisco — Bluegrass and Country Jam on the 1st Wednesday of every month at the Plough and Stars, 116 Clement St. (between 2nd & 3rd Ave.), San Francisco, CA. For information, contact Jeanie or Chuck Poling at 415-751-1122.

Thursday

Berkeley — Bluegrass Jam every Thursday at the Fifth String Music Store, 3051 Adeline St., Berkeley, CA. For information, call 510-548-8282.

Corte Madera — Marin Bluegrass Jam on the 1st and 3rd Thursday of every month from 7:30 to 10 pm at the Marin Lutheran Church, 649 Meadowsweet, Corte Madera, CA. For information, visit www.carltonmusic.com

Napa — Bluegrass and Fiddle Jam session every Thursday night from 7:30 to 10:30 pm in Napa. For information and location, call 707-226-3084.

Sacramento — Bluegrass jam ses-

sion every Thursday from 7 to 10 pm at The Fifth String Music Store, Alhambra & Streets, Sacramento, CA. For information, call 916-442-8282.

Ventura — Bluegrass Jam from 6 to 9:30 pm on the 2nd and 4th Thursday of every month at Zoey's Cafe, 451 E. Main Street in Ventura, CA. All skills welcome. For information, contact Gene Rubin at 805-658-8311 or email gene@generubinaudio.com.

Friday

Jamestown — Bluegrass Jam from 7 to 9:30 pm on the 2nd and 4th Friday of every month at Smoke Cafe, on Main Street in downtown Jamestown, CA. For information, email mandobil@bigvalley.net.

Saturday

Fremont — Bluegrass Jam Session on the 1st and 3rd Saturday of every month at Mission Pizza and Pub, 1572 Washington Blvd., Fremont, CA. For information, call 510-651-6858 or visit www.missionpizza.com.

Fresno — Bluegrass Jam session at Temperance - Kutner School, Olive Ave & N. Armstrong Ave, Fresno, CA. For information,

contact Gerald L. (Jerry) Johnston at 559-225-6016; email tophawker@yahoo.com or visit http://www.KRBLUE.NET.

Gilroy — Bluegrass Jam session on the 4th Saturday of every month at Happy Dog Pizza Company, 55 Fifth Street, Gilroy, CA (across the street from Gilroy Guitar Gallery). For information, contact Kelly or Jac Stone at 408-779-0951 or email onesta@ix.netcom.com.

Marysville — Regular jam session from 4-7 pm on the 1st Saturday of every month at the Brick Coffee House Cafe, Marysville, CA. For information, call 530-743-0413 or 530-701-5090.

Sebastopol — CBA Jam Session every Saturday from 2 to 5 pm at Catz Roastery, 6761 Sebastopol Avenue in Sebastopol, CA. For information, call 707-829-6600.

Attention bands, promoters, venues - if you would like to have your performances, concerts, festivals or jam sessions listed in Bluegrass Breakdown and on the CBA website, please send your information to CBA Calendar Editor Suzanne Denison at bgsbreakdown@volcano.net.

Rob for Dobro Player of the Year
Tim Stafford for Guitar Player of the Year
Tim's Album "Endless Line" for Instrumental Album of the Year

Wow!!! What a great year for Blue Highway!!!!

Indeed.

And you'll have a huge rooting section in the audience cheering you on this month at Nashville. We love it when a local fellow makes good...

But it begs a couple questions: when Rob first won the "Dobro Player of the Year" award, both his folks wore t-shirts with his picture and the award on it. They wore them all weekend throughout the "Shasta Serenade" festival; it was their prime attire. What would this kind of sweep inspire them to do to crow about it? Inquiring minds need to know...

That oh-so-proud CBA member and a mother who has a couple of great pickers for sons (Rob & Pat, who plays banjo with the up and coming Copper Canyon), Elida Ickes, sent this to us a while back, and I couldn't resist putting a notice to all of you who live under rocks and might not have heard about it. It seems that son Rob Ickes (along with the band he plays with, Blue Highway), have gotten the big nod from the nomination committee at IBMA, and we couldn't be happier for them. These guys are great, if you haven't heard them yet. If you have, you know that the folks at IBMA have good taste. So, to quote Ms Elida here....

"Blue Highway, either individually or together, has been nominated for SEVEN IBMA AWARDS!!!!"

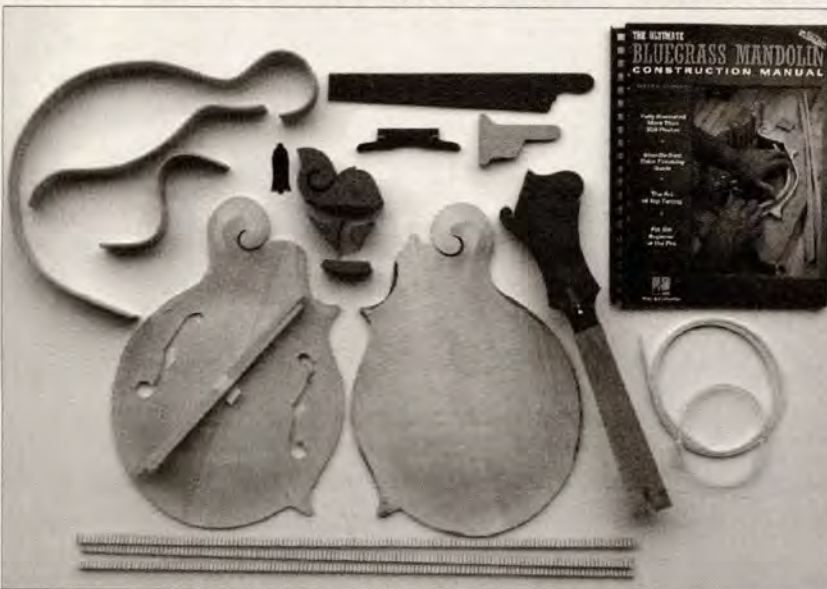
Vocal Group of the Year
Instrumental Group of the Year
Album of the Year (MARBLETOWN)
Recorded Event of the Year (for their participation in Larry Sparks'"40")

A
Proud
Mom
Says...

Blue Highway



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Photo: Irene Young



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Dave DeBoer

Dave DeBoer is a pleasure to be around. Life has not always been fair to him, but he takes it all in stride and never complains. Though he now spends this part of his life in an assisted living home, he is always happy, making the very best of a situation he can do nothing about.

This abode is at Grass Valley, California. About four miles away is the location of the fairgrounds where the CBA Bluegrass Festivals are held annually. He has not missed one of them in years. Sometimes he goes there by bus, but if he can't connect with it, he'll get there with his walker. In fact, he has wandered farther away than that several times. Since he has no schedule, the only thing that limits his jaunts is getting back in time to not miss his dinner.

Back when the country he loves was under attack in the World War II era, he didn't hesitate, but volunteered for the US Marine Corps right out of high school. He did his share of time and rigorous effort in the defense of our country on the islands of the South Pacific.

Throughout the years Dave had somehow learned the sign language of the blind. Still in the Marine Corps, but back in the US, his outfit was at a location for rest, recreation and rehabilitation. The famous Helen Keller was giving "talks" and demonstrations regarding the blind. She came there to "entertain" the marines. When she was told that Dave could

"speak" the sign language, she called him up to the stage. Not only did he have a nice "conversation" with her, but music was played and he danced with her. He says when they finished dancing, she told him he had two left feet! Returning to his farm home in Michigan, he stayed there a while with his parents. There wasn't much work in the area and he wanted to get started paddling his own canoe. He bid them farewell and was off to the Golden Gate. In San Francisco he became a certified welder and found employment. He eventually moved to the gold country of Grass Valley where he made his living at that trade and where he remains to this day.

Back in Michigan, one day his father was cranking the tractor without realizing it was in gear. He was immediately knocked down and run over by it. There was a disc attached and it ran over him too. Dave flew back there for the funeral. To add to his tragedies, one time his wife had driven down to Mariposa and didn't return as planned. Highway 49 is a dangerous mountain road. He became worried about her and called the California Highway Patrol. They found her where her Volkswagen had left the road and rolled down the mountain. Very sadly, Dave attended another funeral.

On a happier note, Dave recalls days of his childhood in his very early life when he taught himself

to play the fiddle. He recalls playing music with his mother as she pumped the pedals on the old organ in the front living room. Continuing to play his music, he played with friends through the years, whenever and wherever they would get together for a jam session. Due to a physical condition now he can no longer play. On a weekly basis, however, he regularly goes to listen to a local band playing publicly. He also looks forward to each time there is live music at the retirement home where he lives as well as another one nearby.

Dave's "confinement" is due to what is known as "Essential Tremor" and is a partial lack of control over the hands. Several years ago when it first came about, he was operated on for it at a hospital in San Francisco. The operation was not successful, so he accepts it as something over which he has no control. With his great attitude, he is a pleasure to be with. If you see this friendly guy around with his walker and the Marine Corps insignia he earned and wears proudly, give him a big howdy. It will not only brighten his day, but he'll brighten yours as well.



Bluegrass Folks

by Bill Wilhelm



Dave DeBoer



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McNees Road Trip Continued

our days here and in the surrounding area.

AUGUST 3 - 7 2005 New York, USA

Back in the USA, crossing over into New York, nothing free about the freeways here, we paid a total of \$95.00 in road tolls, we are not even mentioning what diesel is costing us. In Amsterdam New York, we had the refrigerator fixed again and the next day turned our Motor home over to the Monaco dealer to replace the inverter. Our friends Jo and Michelle Avignone own a summer home close to here at Schroom Lake in the ADIRONDACK MOUNTAINS. We had just missed there stay here by a week, but being the great people they are we were invited to use their home for as long as we needed. This gave us a chance to explore the Adirondacks, our favorite time was the full day spent at the Adirondack Museum, 22 buildings dedicated to preserving the history of the area.

We did get a good chuckle when we followed Michelle's advice to spend a peaceful, relaxing Sunday afternoon sitting on the beach. We had no sooner got ourselves settled than a loud rock band started playing in the area in front of us, we had not know this was the annual Boat Regatta, with boat parades and bands. We stayed and enjoyed the afternoon, although LeRoy did stick Kleenex in his ears to stop from going deaf.

When we picked up our motor home a few days later, the new inverter had been installed, but to Janice's horror, they had not plugged the coach in to electricity, according to our instructions. The weather had been 95 and humid, all the food in the fridge and freezer was spoiled. Yes, the company did admit to the error and reimburse us for the spoiled food.† Also the new inverter does now work, no more fridge problems.

**AUGUST 8 -12 2005
New York State**

We said it before that "every bend in the road is an adventure," this was no different. Upon leaving the Monaco dealer with a fridge full of rotting food, and Janice limp from heat and humidity, we headed for the nearest campground that had full hook-ups. This turned out to be in Austerlitz N.Y, we laughingly ended up calling it the "Nazi Campground," and we will let you guess what we re named the town. This was the strictest camp we had ever stayed at, any time there was an infringement of their long list of rules the offender was called to task over the loudspeaker.† After Janice had emptied all the rotting food into large trash bags, she found out that trash had to be sorted, all bottles and jars emptied and washed, so Janice once again had to sort the rotting food.

This bend in the road reunited us with long lost, California best friends of 40 years ago Martha and Warren Fairfield. We remembered they were originally from this area, and we

looked in the telephone book to see if they had "returned to their roots." Indeed they had. Even though the "Nazi Campground" had a 10PM† curfew on visits and made us pay for each visitor, what a great reunion we had as we met† up once again with these friends.

**AUGUST 12 - 30 Maine USA
New Brunswick , Prince Edward
Island CANADA.**

Time to travel again and play BLUEGRASS MUSIC. Our Canadian Friends were to be playing at a Perkinstock Festival in Maine, what fun it would be to surprise them.

We traveled hard and arrived just as Ray Legere (fiddle) and Acoustic Horizon played there last number. What a reunion we had, hugging and laughing just like we had left yesterday, but it had been 8 years since we had seen them. Frank Doody (banjo), Lee Alwood (Bass) and his wife Lois had befriended us

the first time we had visited the Canadian Maritimes in 1994, and that friendship had stayed strong through all the years.

LeRoy jumped right in with the Dobro, and had a great time playing not only at this festival with them but at Rogersville Homecoming, N.B and back in Maine at

continued on back page

Cut Below This Line

California Bluegrass Association Election of the 2005/2006 Board of Directors OFFICIAL BALLOT

DIRECTIONS: There are two (2) ballots on this page. If you have a single vote membership you should complete one (1) ballot. A membership plus spouse entitles both people to cast a ballot — please use the second ballot. Those with band memberships are entitled to one (1) vote per band. You may vote for up to eleven candidates, but may vote for less than eleven. The candidates with the most votes are elected to serve as the Board of Directors. Space has been provided on this ballot for write-in candidates, however, signed and valid petitions [signators must be current CBA members in good standing] must be received for each such candidate to be eligible for election to the CBA Board of Directors. The address of the principal office of the California Bluegrass Association is P.O. Box 937, Truckee, CA 96160.

Please complete your ballot(s), fold so that the address is outside, tape or staple, and mail to have the postage paid by the CBA. You can also put your ballot in an envelope and mail to: Election Committee, CBA Business Office, P.O. Box 937, CA 96160. Ballots must be postmarked by October 10, 2005 to be valid. Ballots may also be cast in person on October 14 or 15 at the Fall Campout to be held at the Colusa County Fairgrounds in Colusa, CA. Election will close at 1:00 p.m. on Saturday, October 15, 2005.

Ballot #1 (principal member)

Membership # _____

Name _____

Ballot will be verified and cut here before counting.

- ☐ Lisa Burns
- ☐ Rick Cornish
- ☐ John Duncan
- ☐ Tim Edes
- ☐ Montie Elston
- ☐ Mark Hogan
- ☐ Hal Johnson
- ☐ Rich Evans
- ☐ Larry Kuhn
- ☐ J.D. Rhynes
- ☐ Suzanne Suwanda
- ☐
- ☐ Other _____

Vote for up to eleven (11) candidates

Ballot #2 (spouse or other)

Membership # _____

Name _____

Ballot will be verified and cut here before counting.

- ☐ Lisa Burns
- ☐ Rick Cornish
- ☐ John Duncan
- ☐ Tim Edes
- ☐ Montie Elston
- ☐ Mark Hogan
- ☐ Hal Johnson
- ☐ Rich Evans
- ☐ Larry Kuhn
- ☐ J.D. Rhynes
- ☐ Suzanne Suwanda
- ☐
- ☐ Other _____

Vote for up to eleven (11) candidates

**Come join in the fun -- October 14, 15 & 16, 2005 for the
CBA's Fall Campout, Election, Annual Meeting & Jammer's weekend at the Colusa County
Fairgrounds, 1303 10th Street in Colusa, California!**

On the back of this page is a Postage-Paid address for your ballot to be mailed to the C.B.A. Fold the ballot in thirds with the return address on the outside, staple or tape the edge, and drop in the mail.
Mailed ballots must be postmarked by October 10, 2005 to be valid.



McNees continued...

Thomas Point Beach Bluegrass Festival.

The next 3 weeks were filled with music, friendship and laughter.† The Doodys and Alwards made sure that Janice got her fill of Lobster, which they knew she loved, and LeRoy got his highs playing as a special guest with great Canadian groups Canadian Grass Unit, Ray Legere & Acoustic Horizon and Blue River.

On Prince Edward Island we attended Red Clay Festival, here we camped next to 35 crazy and wild Lobster/Oyster Fishermen and their wives. While not fishing they filled their life with music and partying.† These fishermen know how to have fun and they included us in all they did. Every night they had a huge Pot Luck, usually they BBQ'd fish they had caught that† morning. We were not permitted to contribute a thing.† Yes, Janice did get to eat more Lobster, 6 small ones fresh off the boat, which one of them cooked for us.† We ate all 6 at one sitting. Yummy!!!! No room to tell you of the bizarre mock wedding with two of the fishermen dressed in brides outfits, and the rest of the men dressed as bridesmaids. Too Funny.

We did take time while on the Island to do some sight seeing and purchase Anne of Green Gables gifts for our grandchildren, whom we miss so much. Janice fills her need to see the kids by filling and mailing Priority Mail envelopes with goodies representing the different areas we are travel in. This Island is clean, green and beautiful, I wish you could all visit here. Our camp spot was facing the ocean, where the sun sets each night.† God's land for sure.

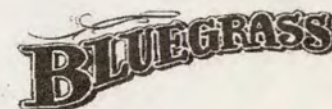
AUGUST 30- SEPTEMBER 15TH
Maine, West Virginia USA.

Thomas Point Beach Bluegrass Festival is the last one of this season that we will spend with our Canadian friends. We all camp together one last time, play music together one last time and Janice had her lobster one last time. The farewells were hard and every one said, "Don't make it eight years before you return." Lord willing we will be back much sooner.

We headed the motor home toward W. VA and Summersville, where we are at this time and plan to be for six weeks.† LeRoy will be playing each weekend with Joey and Janie Lester and Vision 5. We are camped now in a Corp of Engineers campground parallel to Summersville Lake.† The weather has been gorgeous and Janice is so happy to be in one spot for this length of time, she already has purchased a huge mum, which is hanging outside and put up her bird feeder. LeRoy connected with a local man and has been fly fishing for the last three days. We had great BBQ trout for dinner last night.

This is the longest† news letter we have ever written, and we will do much better next time. If you are still reading thank you for caring about us, I am sure lots of friends hit the "delete" button long ago. We are including in a different format some photos.

With all our love
and
happy trails,
LeRoy and Janice



Cut Below This Line



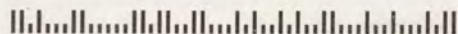
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