



breakdown

The Cherryholmes Family -- soaring Bluegrass talent

By Yvonne Tatar

After visiting a bluegrass festival back in 1999, a young family band was formed just to jam with one another -- to make some happy memories. As their experiences unfolded over the next few years, they grew into one of the major bluegrass talents on the national scene today. I had the pleasure of interviewing the Cherryholmes family on the day they were chosen IBMA's 2005 "Entertainer of the Year" at the historic Ryman Auditorium in Nashville. It was truly an historic event as they were chosen over such icons as Rhonda Vincent and the Rage, and Doyle Lawson and Quicksilver. The Ryman was rockin' that night. And fans were on their feet. In a relatively short span of time, the Cherryholmes are delivering their trademark sound of "bluegrass with drive and energy" to the music scene across the nation. In addition to being IBMA's 2005 Entertainers of the Year, they have also received a multitude of other industry nominations and awards, including SPBGMA's (Society for the Preservation of Blue Grass Music), "Entertaining Group of the Year, 2005," and "Banjo Player of the Year, 2005" (Cia Leigh). They were also nominees for IBMA's "Emerging Artists of the Year, 2005" and "Female Vocalist of the Year, 2005" (Cia Leigh). Let's take a look at their amazing flight thus far starting as fledgling players in California to becoming a soaring national bluegrass talent today. This remarkable family band is comprised of Mom and Dad and their four children -- Jere (Dad) on the upright bass, Sandy Lee (Mom) on the mandolin, Cia Leigh on the banjo, B.J. on the fiddle, Skip on guitar, and Molly on the fiddle. And they all share the singing and songwriting talents, too.

In April 1999, they attended the Golden West Festival in Norco, CA. "That was the beginning of everything for us," stated Jere. They had just lost their daughter Shelly the month before and were looking for something fun to do as a family when they decided to attend the festival. Mom Sandy remembered coming home after the festival and Jere suggesting that they get some instruments for the kids and teach them to play. "Yes, that was all we really intended at first," recalled Jere. At the Huck Finn Jubilee in June, they had learned nine songs and played around at the jams there. "I remember going to the jams and playing our whole nine songs. People would make a fuss and then we'd excuse ourselves and go to another jam and play our nine songs again. We didn't want the folks to know that those were the only songs we knew," confessed Sandy. Soon after, they were hired to play as a roaming band at Oak Tree Village in Oak Glen, California, during apple picking season. "We were scared to death and had only been playing together three or four months. We thought 13 or 14 songs would do as we'd play to different people at each spot," explained Sandy. But the people followed the band from spot to spot much like the Pied Piper. At the end of the day, they were playing in front of the restaurant when a lady from the audience stuck \$20 into Molly's apron pocket. She remembered the family's surprise. "We never thought about tips! We left thinking, 'Hey, this isn't a bad deal.'" That winter they played in the parking lot at the Colorado River Bluegrass at Blythe. They created quite a stir as large crowds gathered wherever they played. This scene was repeated many times as



Jere Cherryholmes holds the IBMA "2005 Entertainer of the Year" award presented to the Cherryholmes at the IBMA World of Bluegrass Awards show in Nashville as the whole family beams.

Photo by Tami Roth

they played at the many festivals throughout the Southwest. It was another step in their growth and progress. Alan Mills has been very instrumental in helping the Cherryholmes take their flight in bluegrass. Early on, he was the person from back east that believed in what they were doing. Jere mentioned that Alan gave him the best advice he's gotten. "His band, Lost and Found, and us both played at the Bullhead City festival the first year. I talked with him later and mentioned that we were seriously thinking of playing bluegrass full-time and going back east. Alan told me, 'Not yet. Don't go out there until you know that they are going to buy what you have. If you go there now and put your best foot forward, they're going to reject you -- that's it. Out there they know bluegrass. Don't go

out until you're ready.' He was basically telling us we weren't ready." Another year went by, the Cherryholmes stayed in California, and Alan Mills came out west again. "After seeing us perform this time, he came up and said, 'You're ready.'" So the family moved to the Nashville area and Alan helped them get their first job, asking people he knew to give them a break and hire them for some gigs. "I asked him why he did that for us, and he said, 'Thirty five years ago somebody did the same thing for me. I'm just paying it back.' He's just a great guy," summed up Jere. Since moving to Nashville, their dream of being a major talent on the bluegrass band touring circuit is coming to fruition. These days they travel about 300 days a year and tour nationally in their 45-foot Prevost touring bus.

They have appeared on The Grand Ole Opry, at the Ryman Auditorium, Ernest Tubbs' Midnight Jamboree, Nashville Country Music Fan Fare, Branson, Dollywood, the International Bluegrass Music Association Fan Fest along with many radio and TV shows, festivals, and concerts throughout the U.S. Over the years the Cherryholmes have evolved and created their own unique style. Jerry describes it as "powergrass. It's kind of new way to see bluegrass. It's got a lot of push, power, and some creative elements, but it's still traditional." Cia added, "We like the average listener to be able to understand what we're playing. As a guideline, we know that if the fiddles can play twin fiddles to it then we know the music hasn't strayed too far." B.J. explained that, "anything we play is

hard-driving and meant to serve a purpose -- have some power to it." Their newest CD, simply titled Cherryholmes is on Skaggs Records and was produced by Ben Isaacs of the Isaacs Family. Skip aptly describes their music on this effort as "hard-driving traditional bluegrass with fresh sounds intermingled." The fresh sounds are the nine original tunes written by the family members, such as Red Satin Dress, and Shelly in the Heather. B.J. commented on the benefit of writing their own songs. "With our own songs, we're creating our own sound, our own identity." And Cia noted that if the band does an older traditional song, "we usually don't copy anyone else's arrangement. We do that ourselves and give it our sound." Working with major

See Cherryholmes on B-2

Cherryholmes

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artists has given them many new learning experiences such as Cia's recent participation on a recording project with Doyle Lawson, Paul Williams, J.D. Crowe, Ben Issacs, and Ron Stewart. "That was the first time I'd recorded on someone else's project and it helped me build confidence. Doyle was really good at explaining what he wanted me to do." Sandy recapped another extended learning experience came when they first moved to Nashville they were the "beginner band, the nobody band." Pine Mountain Railroad was making a big splash at that time and at this particular festival we were waiting backstage to go on", she said. "PMR was playing Don't Stop Believing and annihilating the audience. We had gotten standing ovations in California but now we were there behind a band that was doing that. We went right to our set list and asked ourselves, 'Is this really what we want to do for these people? We can't start the set with this or that.' We had a lot of those experiences playing behind Rhonda Vincent and bands like that and having the challenge of wondering how many of the audience are going to leave when we get up because the artist before us is gone." "We were trying to gain the audience back. It really pushed us to have to analyze this. We asked ourselves 'Is our show going to be one where they get a snow cone or is it one where they'll wait to buy a CD until we're done?' We started to really understand the difference in how you do your performance." The Cherryholmes like to set a mood onstage. B.J. explained the band's goal when planning their sets. "We like to kick the set off and knock them dead on their feet right away. Then, we want them to relax a little on the next number and then sweep them off their feet again." Skip adds that the type of audience they play to figures into their tune choices. "Our set varies from culture to culture. Sometimes we are playing to a more traditional crowd. They don't like the newer music as much, so we put in more traditional material. Then at another venue, the audience might really like the new stuff, so we can put some of that in our set. So, we can appeal to all audiences." "We're always looking at reactions and asking 'What got this crowd up?' We set our music to get the biggest response we can," explains B.J. Jere sums it up with; "We want to take our audience on a roller coaster ride. Out here in the east you really want to do well. You want to get hired. A big promoter could be out there in

the audience visiting the festival. You want to do your best because he's out there scouting for his festival. For every set you want to make the maximum impact on that audience." All four of their recording projects have helped them expand and stretch their musical muscles. Their first project, like them all, was a growing experience. Jere recalled how their first tape, titled "Still A Little Rough Around the Edges", was recorded at their home. "The mics were in the four corners of the living

can see just how far the band has come. With only two days left of studio time, Steve Day of Skaggs Records brought them a new song and hoped the Cherryholmes would include this on their project. He knew this was a different style than they normally played, but if they thought this would work, Skaggs wanted them to try it. "We took the song home and ran through it", Jere said. Ben (Isaacs) came over late that same night as we brainstormed it until 2 or 3 in the morning.



Members of the Cherryholmes family show surprise after their award.

Photo courtesy of IBMA

room, with Sandy in the center wearing the headset. She played the mandolin part and I was in the bedroom with all these wires going in there to the eight track reel-to-reel. Then we recorded the other parts and we sang the solos into a 4033. I mixed the tape down through the digitizer." "Dressed for Success", their second project was recorded at Eric Uglum's New Wine Studios in Hesperia, CA. "We stayed for the whole weekend and by Sunday night we had a master. We really worked", Jere said. "Bluegrass Vagabonds", their third effort in 2003, was a great success and Jere recalls that experience. "That one was a long process. We had never played under those critical ears before. Nothing was in tune." Molly remembers her learning experience there. "We learned to tune up our ears -- to hear if something is off. Now if something is slightly off key, I can hear it clearly in my head." Keeping their many fans in mind, their goal for their new Cherryholmes CD was to capture the energy from their live performances. Cia explained that, "Our fans want our CD as they heard us on stage. Skaggs Records knew people liked what we do so they just helped us be the best we could be." With this newest effort Jere

We went back into the studio the next day and cut it. And it was done. That showed me the level we are working at now." The song is He Goes to Church and is "one of the most requested songs on the CD and the most requested song on Sirius radio," revealed Sandy. "It's a beautiful song." One of their most ardent supporters is Rhonda Vincent whom they first met her at Branson, Missouri three years ago. Rhonda had come over to watch their show when she saw Molly play Frankie Bell, a fiddle tune Molly wrote. "A few weeks later at IBMA in Louisville, Rhonda asked me if Molly would be interested in playing that song on her new CD." They met her in Nashville soon after and Molly recorded it. "That started an association with Rhonda," recalled Jere. "Whenever we played the same venue, she'd bring Molly up to play with her." Later on, Rhonda invited Molly to be on the televised portion of the Grand Ole Opry and Jere explained that, "We all got on as her guests for the second show, which is for the radio. That was our first time on the radio." Fans love the Cherryholmes wherever they appear. "Pete Goble is one of our greatest fans," Jere noted. After an appearance on the workshop stage at IBMA

a couple of years ago, the family was overcome by fans out in the hallway. "Pete Goble came over in his wheelchair and stuck out his hand and said, 'You're the best thing to happen to bluegrass in 37 years.' That was flattering." Their new CD is also garnering a lot of fans across other genres of music. While it opened at #3 on bluegrass chart, it was also #74 on country chart. "Some country stations are playing it. And, apparently, we've done really well in the Americana genre as well," explained Sandy. Bluegrass, country, Americana, traditional -- so how do the Cherryholmes actually define bluegrass music? B.J. offered some common thoughts on the genre. "Some folks say its Bill Monroe's band in 1946 with Flatt and Scruggs. Some say its Alison Kraus. Others say, 'I don't care what it is. I just like good music.'" Jere defined bluegrass this way. "Bluegrass has some commonalities in the instrumentation, most importantly, the banjo. Without the banjo, it's awfully hard to play bluegrass. But the music also has a certain southern flavor to it." Regional differences can also be seen in how bluegrass is played. Jere has noticed this in the band's travels. "You can see that when you jam across the country. In California, you're reasonably sure you'll hear a melodic banjo. If you go back east, you'll almost never hear a melodic player. In Virginia, it's Earl Scruggs or Ralph Stanley style. Our band sound is more equated with the east." Those fans in the southeast have certainly showed the band how much they liked that Cherryholmes sound. Last summer in July 2005, they performed their most memorable gig at the Ryman Auditorium with Patti Loveless. B.J. recalled that, "We got a standing ovation and an encore, and then we were mobbed at the record table." Sandy retold that at that performance their record table was set up on the second floor and, with that distant location, they were sure no one would come all the way up the stairs to buy their CDs. But, after their show they did come. "There were hundreds of them and they wanted CDs and autographs. Security had to help us out the back door." Cia added, "I was handing CDs over people's

heads. Fans were saying, 'Just take the \$20 bill. We don't even need change. We just want the CD.' That was really exciting." They have also gathered many wonderful memories in their short time living back east. "We spent Christmas Day with Jimmy Martin last year. It was real memorable," Skip recalled. Jere added, "We ate two pecan pies and a gallon of ice cream with him. He told us lots of road stories." Cia also remembered one gig where Bobby Hicks taught her the two-step down at a performance in Mississippi. "And once Molly talked J. D. Crowe into posing with the fiddle. He did this terrible squawking on it. That was so funny. He can't play the fiddle at all. We have a video of it and we're going to put it on our website." (www.cherryholmes.net) Cia also commented on a unique trait among bluegrass musicians. "A lot of other music genres don't offer the closeness or camaraderie that you see between musicians in bluegrass. Bluegrass people are almost always supportive of each other. They are really hospitable and they mean it. It's like an extended family." And that feeling of closeness and accessibility extends to their fans as well. The Cherryholmes have fans all over the country. Jere retold a particularly funny encounter with one of his fans. "We were playing down at WDVX in downtown Knoxville. We were congregating outside before we got to play when all of a sudden this homeless wino-type guy walks up to me and says, 'Jere!' Cia was watching and asked me, 'Dad, how do you know this guy?' Anyway, this guy comes running up and sticks out his hand. 'Wait 'til I tell the guys back there that I met you! Wait 'til I tell my Mama!' He just kept raving about how much he loved our music. I'd never seen this guy before in my life. Then he said, 'I know I'm just a dirty old hobo but I love your music, man. Could you write on a piece of paper that I actually met you?' So, we got a piece of paper and I got his name and wrote 'To so-and-so, It was really nice meeting you. Signed, Jerry Cherryholmes and the Cherryholmes Family.' Then he said, 'Wait till I show my Mama. Oh, man! Well, I'm

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FEBRUARY 2 – 13, 2006

(Partial List. Check our website for the latest information)

2 / thursday

**"Festival Kick-Off Party" with
Julay Brandenburg & The Nightbirds**
Connecticut Yankee, SF

**Doyle Lawson & Quicksilver
Matt Bauer**
Freight & Salvage, Berk

3 / friday

**Crooked Jades
Hunger Mountain Boys**
Freight & Salvage, Berk.

**"Local Legends" with Kletograss (Eric
Thompson, Laurie Lewis, Scott Nygaard,
Paul Shelasky, Tom Rozum, Jody
Stucker)**
High Country
Noe Valley Ministry / SF

4 / saturday

**Peter Rowan
Boulder Acoustic Society**
Noe Valley Ministry, SF

**Shiftless Rounders
Hunger Mountain Boys (Boston)
Flat Mountain Girls (Portland)**
TBA

**Jewgrass Boys
New Good Old Boys
Whiskey Puppy (Portland)**
Atlas Cafe, SF



5 / sunday

**Darol Anger Trio
Old School Freight Train
Bill Evans String Summit**
Make-Out Room, SF

6 / monday

**Cross-Eyed Rosie (Portland)
Mad Cow Stringband (Davis)
Rita & Cousin Jack (Davis)**
TBA

Taco Jam
Baja Taqueria, Oakland

"Bluegrass Journey" documentary
Balboa Theater, SF

7 / tuesday

**Marty Varner Band (kids band)
Grizzly Peak**
Freight & Salvage, Berk

**Jackstraw (Portland)
Earl Brothers**
12 Galaxies, SF

8 / wednesday

**Kenny Hall
Shiftless Rounders**
Plough & Stars, SF

Shut-Ins
The Knockout, SF

9 / thursday

**Ralph Stanley & Clinch Mountain Boys
Laurie Lewis**
Freight & Salvage, Berk

**"Old-Time Show" with
Foghorn Stringband (Portland)
Mercury Dimes
Amy & Karen**
12 Galaxies / SF

**Mighty Crows
Smith Brothers (kids band)**
Atlas Cafe, SF

10 / friday

**Ralph Stanley & Clinch Mountain Boys
Laurie Lewis**
Freight & Salvage, Berk

**"Old-Time Show" with
The Wilders (Kansas City)
Stairwell Sisters
Squirrely Stringband**
Starry Plough, Berk

11 / saturday

**Deadwood Revival (Seattle)
Circle "R" Boys
San Bruno Mountain Boys**
Atlas Cafe, SF

**"Kids Show"
Gayle Schmitt & Toodalo Ramblers**
Randall Museum, SF

**Drew Emmitt of Leftover Salmon
Donner Mountain**
Noe Valley Ministry, SF

**"Old-Time Square Dance" with
Foghorn Stringband**
Swedish American Hall, SF

**"Alt-Bluegrass Show" with
Pine Box Boys
The Cowlicks
Jimbo Trout & The Fishpeople
The Whoreshoes**
Cafe DuNord, SF

12 / sunday

**Dickel Brothers (Portland)
Jeanie & Chuck's Country Roundup**
Make Out Room, SF.

For the latest on the 7th Annual Festival go to

www.sfbbluegrass.org

CBA CALENDAR OF EVENTS

BAND GIGS & CONCERTS



JANUARY

1/2/2006 -- Bean Creek, 7 pm at Phil's Fish Market and Eatery, on Sandholt Road in Moss Landing, CA. Open jam beginning at 8 pm. For information, call 831-375-2975 or visit philfishmarket.com.

1/2/2006 -- Homespun Rowdy, 7:30 - 10:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call (415) 970-8336, email info@homespunrowdy.com, or visit www.homespunrowdy.com.

1/3/2006 -- Bean Creek will perform at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>.

1/4/2006 -- Whiskey Brothers, 9 pm at Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 415-843-2473 or visit www.albatrosspub.com.

1/4/2006 - Coalshack, 9 to 11 pm at Bar On The Y, 670 Fulton Ave., Sacramento, CA. for information, contact Bruce Long at 916-316-6707, email bmlsh@surewest.net, or visit <http://www.coalshack.com>.

1/4/2006 -- Sidesaddle & Company will perform at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>.

1/6/2006 - Mike Marshall & Chris Thile in Concert at John's Presbyterian Church, 2727 College Ave., Berkeley, CA. Presented by the Freight & Salvage Coffee House. For information or tickets, visit www.freightandsalvage.org.

1/6/2006 -- Rick Barnes and Friends, 8 to 11 pm at P. Wexford's Pub, 3313 McHenry Avenue, Modesto, CA. For information, visit <http://pwexfords.com>.

1/7/2006 -- Bill Evans "Banjo In America" concert at the Espresso Garden, 814 S. Bascom Avenue, San Jose, CA. for information or tickets, call 408-294-3353 or visit <http://www.fiddlingcricket.com>.

1/7/2006 - Mike Marshall & Chris Thile in Concert at 8 pm in the UC Santa Cruz Recital Hall, on the campus of UC Santa Cruz, CA. For information or tickets, call the UC Ticket Office at 831-459-2159 or visit tickets@ucsc.edu.

1/7/2006 - A Winter Night's

Yeow! featuring DooDoo Wah, Faux Renwahs, Sourdough Slim and others, 2 pm matinee at the Fallon House Theatre, in Columbia State Historical Park, Columbia, CA. Tickets are \$20 for adults & \$10 for children. For information or tickets, call 209-267-1070, email info@suttercreektheater.com, or visit www.doodoowah.com/yeow.html.

1/7/2006 - A Winter Night's Yeow! featuring DooDoo Wah, Faux Renwahs, Sourdough Slim and others, 8 pm at the Fallon House Theatre, in Columbia State Historical Park, Columbia, CA. Tickets are \$20 per person. For information or tickets, call 209-267-1070, email info@suttercreektheater.com, or visit www.doodoowah.com/yeow.html.

1/7/2006 -- Bill Evans "Banjo in America" at the Espresso Garden, 814 S. Bascom Avenue, San Jose, CA. For information or tickets, call 408-294-3353 or visit <http://www.fiddlingcricket.com>.

1/9/2006 -- Courthouse Ramblers, 7 pm at Phil's Fish Market and Eatery, on Sandholt Road in Moss Landing, CA. Open jam beginning at 8 pm. For information, call 831-375-2975 or visit philfishmarket.com.

1/10/2006 -- Carolina Special will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>.

1/11/2006 -- Diana Donnelly & the Yes Ma'ams will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>.

1/11/2006 - Michael Elven Hunt featuring David Nelson will perform at Iron Springs Pub and Brewery, 765 Center Blvd., Fairfax, CA. For information, call 415-485-1005 or visit www.ironspringspub.com.

1/12/2006 -- Belle Monroe & Her Brewglass Boys, Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, Ca. For information visit www.atlascafe.net.

1/12/06 - Railroad Earth will perform at the Palms in the Winters Opera House; 13 Main Street, Winters, CA. For information or tickets, call 530-795-1825, email palms@yolo.com, or visit <http://palmsplayhouse.com>.

1/12/2006 -- Keith Little & Jim Nunally will perform at the First Street Cafe Upstairs, 440 First St., Benicia, CA. for

information, call 707-745-1400, email firststcafe@pacbell.net, or visit <http://www.firststcafe.com>.

1/13/2006 -- Rick Barnes and Friends, 8 to 11 pm at P. Wexford's Pub, 3313 McHenry Avenue, Modesto, CA. For information, visit <http://pwexfords.com>.

1/14/2006 -- The Spillit Quikkers will perform at 9 and 11 pm at the Fox n' Goose Pub, 1001 R Street (corner of 10th & R), Sacramento, CA. \$3 cover charge. For information, call 916-443-8825, email manager@foxandgoose.com, or visit <http://www.foxandgoose.com>.

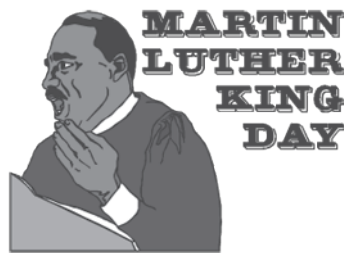
1/14/2006 -- Bill Evans and Jodie Stecher - "The Secret Life of Banjos" at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit <http://www.thefreight.org>.

1/14/2006 -- Carolina Special, Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email murphy@vom.com, or visit www.sonomapub.com.

1/16/2006 -- Crosstown, 6:30 to 8:30 pm at Phil's Fish Market and Eatery, on Sandholt Road in Moss Landing, CA. Open jam beginning at 8 pm. For information, call 831-375-2975 or visit philfishmarket.com.

1/16/2006 -- Homespun Rowdy, 7:30 - 10:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call (415) 970-8336, email info@homespunrowdy.com, or visit www.homespunrowdy.com.

1/17/2006 -- Mr. Banjo and the Lonesome Wailers will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For



information, call 408-297-9151 or visit <http://www.samsbbq.com>.

1/18/2006 -- Whiskey Brothers, 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 415-843-2473 or visit www.albatrosspub.com.

1/18/2006 -- Sidesaddle & Company, will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>.

1/18/2006 -- 3 Fox Drive in concert in the Willow Creek Lounge at the Black Oak Casino, 19400 Tuolumne Road North, Tuolumne, CA. Show is 4 to 7 pm free concert sponsored by the California Bluegrass Association and Black Oak Casino. For information, call 877-747-8777

or visit www.blackoakcasino.com.

1/18/2006 - The David Thom Band will perform at Iron Springs Pub and Brewery, 765 Center Blvd., Fairfax, CA. For information, call 415-485-1005 or visit www.ironspringspub.com.

1/19/2006 -- John McCutcheon 7:30 concert at Bonner Auditorium, 2233 N. First Street, Fresno, CA. Tickets are \$15 advance and \$20 at the door. Sponsored by the Fresno Folklore Society. For information, contact Pat Wolk at 559-431-3653, email patwolk@yahoo.com, or visit www.fresnofolklore.org.

1/19/2006 -- The David Thom Band, 9 to 11 pm at Cafe Amsterdam, 23 Broadway, Fairfax, CA. For information, call 415-256-8020.

1/19/2006 -- 3 Fox Drive 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>.

1/20/2006 -- 3 Fox Drive Concert and workshop in The Great Room, 24500 Miller Hill Road, Los Gatos, CA. For information for reservations, contact Robert Cornelius at 408-353-8347 or email rcornelius@stevenscreekvolkswagen.com.

1/20/2006 -- Earthquake Country, 8 to 10 pm at Blue Rock Shoot in Saratoga, CA. for information, call 408-867 3437.

1/20/2006 -- Rick Barnes and Friends, 8 to 11 pm at P. Wexford's Pub, 3313 McHenry Avenue, Modesto, CA. For information, visit <http://pwexfords.com>.

1/21/06 -- Madcow Stringband and The Stairwell Sisters will perform at the Palms in the Winters Opera House; 13 Main Street, Winters, CA. For information or tickets, call 530-795-1825, email palms@yolo.com, or visit <http://palmsplayhouse.com>.

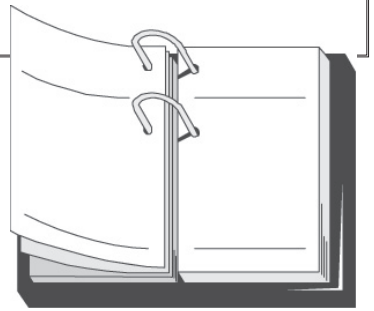
1/21/2006 -- 3 Fox Drive 8 pm concert at the Cascade Theatre, 1735 Market Street, Redding, CA. For tickets, call the Box Office at 530-243-8877 or visit www.cascadetheatre.org.

1/23/2006 - Dry Branch Fire Squad will perform at 8 pm at The Coffee Gallery, 2029 N. Lake, Altadena, CA. Admission is \$20. Advance reservations highly recommended for this intimate venue. Phone 626-398-7917 for additional information or visit www.coffeegallery.com.

1/23/2006 -- Courthouse Ramblers 6:30 to 8:30 pm at Phil's Fish Market and Eatery, on Sandholt Road in Moss Landing, CA. Open jam beginning at 8 pm. For information, call 831-375-2975 or visit philfishmarket.com.

1/24/2006 -- Wild Oats'n Honey will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>.

1/24/2006 -- John Reischman and



the Jaybirds will perform at Little River Inn, On Hwy. 1 across from the Post Office, Little River, CA. For information, call 707-937-5943, email info@littleriverinn.com, or visit www.littleriverinn.com/musicpage.html.

1/25/2006 -- Diana Donnelly & the Yes Ma'ams will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>.

1/25/2006 -- John Reischman and the Jaybirds, Sweetwater, Bluegrass Gold Show, 153 Throckmorton Avenue, Mill Valley, CA. For information, call 415-388-2820 or visit <http://www.sweetwatersaloon.com>.

1/25/2006 - Dry Branch Fire Squad will perform at 7:30 pm at the College of the Sequoias Theater, 915 South Mooney, Visalia, CA. Admission is \$7.50 admission for the general public. For info, phone 559-737-6161.

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.

1/26/06 - Dry Branch Fire Squad will perform at the Palms in the Winters Opera House; 13 Main Street, Winters, CA. For information or tickets, call 530-795-1825, email palms@yolo.com, or visit <http://palmsplayhouse.com>.

1/26/2006 -- John Reischman and the Jaybirds in concert at Hunter Ranch Golf Course; 4041 Highway 46 East, Paso Robles, CA. for informatoin, call 805 237 7444 or visit www.hunteranchgolf.com for info call Craig Kincaid 805 544 0254

1/27/06 - The Bottom Dwellers (alt-country band) with **MacRae Brothers** (Matt Dudman and Jake Quesenberry) opening the show at 9 pm, Fox and Goose, 1001 R Street, Sacramento, CA. For information, call 530-400-3872 or visit www.MacRaeBrothers.com.

1/27/2006 -- Rick Barnes and Friends, 8 to 11 pm at P. Wexford's Pub, 3313 McHenry Avenue, Modesto, CA. For information, visit <http://pwexfords.com>.

1/27/2006 -- Dry Branch Fire Squad 8 pm concert at the Willits Grange Hall, 291 School St., Willits, CA. Movin' On will open the show. For information or tickets, contact Bruce Burton at 707-459-4549

CBA CALENDAR

or email wlltsrwd@sonic.net.

- 1/27/2006 -- John Reischman and the Jaybirds** Acoustic Music San Diego Concert at Normal Heights Methodist Church, 4650 Mansfield St., San Diego, CA. For information or tickets, call (619) 303-8176 or visit www.acousticmusicsandiego.com.
- 1/28/2006 -- Honi Deaton and Dream** concert at Yreka Community Theater, 810 N. Oregon St., Yreka, CA. Tickets are \$8 advance and \$10 at the door. For information or tickets, contact Gene Bach at 530-842-1611, email thebachs@sbcglobal.net, or visit www.sisqbluegrass.com.
- 1/28/2006 -- Dry Branch Fire Squad**, 8 pm concert at First Presbyterian Church, 1667 Miramonte Ave., Mountain View, CA. Presented by Redwood Bluegrass Associates. Tickets are \$15 advance \$18 door for adults; half price for students 13-18 and free for 12 and under with adult admission. For information or tickets, call 650-691-9982 or visit www.rba.org.
- 1/28/2006 -- John Reischman and the Jaybirds** in concert at CTMS-Encino Community Center, 4935 Balboa Blvd., Encino, CA. Sponsored by the Bluegrass Association of Southern California. Tickets are \$20 in advance and \$24 at the door. For information or tickets, contact Harley Tarlitz at 818-906-2121 X 107, email harleytv@wspan.com, or visit <http://www.member.aol.com/intunenews>.
- 1/28/06 - A Winter Night's Yeow!** featuring DooDoo Wah, Faux Renwahs, Sourdough Slim and others, at the Palms in the Winters Opera House; 13 Main Street, Winters, CA. For information or tickets, call 530-795-1825, email palms@yolo.com, or visit <http://palmsplayhouse.com>.
- 1/28/06 -- Past Due & Playable Farewell for Now** concert, Center for the Arts, Grass Valley, CA.
- 1/28/2006 - Dry Branch Fire Squad** concert at the First Presbyterian Church of Mountain View, 1667 Miramonte Ave. (corner of Cuesta Dr.), Mountain View, Ca. Doors open at 7:00 pm, show at 8:00 pm; \$15 advance, \$18 day of show Half-price for students aged 13-18 No admission charge for those 12 and under. No admission charge for bluegrass music students. For information, call 650-691-9982 or visit <http://www.rba.org>
- 1/28/2006 -- Sonia Shell and the Factor of Five** will perform at Big Basin Bistro, 14480 Big Basin Way, Saratoga, CA. For information, call 408-867-1764.
- 1/29/06 - The Austin Lounge Lizards** will perform at the Palms in the Winters Opera House; 13 Main Street, Winters, CA. For information or tickets, call 530-795-1825, email palms@yolo.com, or visit <http://palmsplayhouse.com>.
- 1/29/2006 - Dry Branch Fire**

Squad will perform at 3 pm at the Sausalito Presbyterian Church, 112 Bulkley Ave., Sausalito, Ca. Tickets are \$18 in advance, \$20 at the door. For reservations and additional info, contact Don Koc at 415-383-8716 or d.koc@comcast.net.

1/29/2006 -- Gospel Creek Bluegrass Band concert at the Granada Baptist Church, 945 Concannon Blvd, Livermore, CA. for information, contact Rich Ferguson at 510-568-0887, email rich@gospelcreek.com, or visit www.gospelcreek.com.

1/29/2006 -- John Reischman and the Jaybirds Concert at St. Andrews Episcopal Church, Ojai, CA. For information or tickets, contact Bill Yates at 805-646-5163 or visit www.billyates.com/ojaifolk/.

1/31/2006 -- Extreme Country will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

FEBRUARY

2/1/2006 -- Whiskey Brothers, 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 415-843-2473 or visit www.albatrosspub.com

2/2/2006 -- Doyle Lawson & Quicksilver 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>

2/3/06 - Doyle Lawson and Quicksilver will perform at the Palms in the Winters Opera House; 13 Main Street, Winters, CA. For information or tickets, call 530-795-1825, email palms@yolo.com, or visit <http://palmsplayhouse.com>.

2/3/2006 -- Crooked Jades 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>

2/6/2006 -- Homespun Rowdy 7:30 - 10:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call (415) 970-8336, email info@homespunrowdy.com, or visit www.homespunrowdy.com.

2/6/2006 - Crosstown, 6:30 to 8:30 pm at Phil's Fish Market and Eatery, on Sandholt Road in Moss Landing, CA. Open jam beginning at 8 pm. For information, call 831-375-2975 or visit philfishmarket.com.

2/7/2006 - Bluegrass Buffet with three area bands at the 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>

2/9/2006 -- Laurie Lewis and Tom Rozum, Ralph Stanley & the Clinch Mtn. Boys will

Continued on B-6

TED IRVIN KIDS ON BLUEGRASS FUND

Under the Direction of Frank Solivan, Sr.



To make a donation:
please make check payable to
California Bluegrass Association (CBA)
and put KOB in memo
c/o Kelly Senior-CBA Treasurer
5082 Warnke Road
Paradise, Calif. 95969

All donations are tax deductible



Above: Kids on Bluegrass on stage at the CBA's 2005 Father's Day Festival

Photo by Bob Calkins

Darrell Johnston Kids Instrument Lending Library

Below: Aimee Anderson
with the first Library fiddle



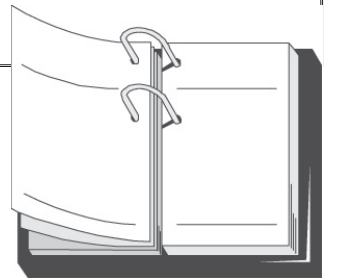
To donate, please make check or
money order payable to:
California Bluegrass Association (CBA)
and put KOB in memo
c/o Kelly Senior-CBA Treasurer
5082 Warnke Road
Paradise, Calif. 95969
All donations are tax deductible



*Curious?
Ask any Board member !*

photos by Bob Calkins

CBA CALENDAR OF EVENTS



blythebluegrass@yahoo.com or visit www.

Continued from B-5
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>
2/10/2006 -- Riders In The Sky 8 pm concert at the Napa Valley Opera House, 1030 Main Street, Napa, CA. Tickets are \$25-\$30. For information or tickets, call 707-226-7372 or visit www.nvoh.org.
2/12/2006 - The Wilders concert at Yreka Community Theater, 810 N. Oregon St., Yreka, CA. Tickets are \$8 advance and \$10 at the door. For information or tickets, contact Gene Bach at 530-842-1611, email thebachs@sbcglobal.net, or visit www.sisqbluegrass.com.

2/13/06 - Ralph Stanley & the Clinch Mountain Boys will perform at the Palms in the Winters Opera House; 13 Main Street, Winters, CA. For information or tickets, call 530-795-1825, email palms@yolo.com, or visit <http://palmsplayhouse.com>.



2/14/2006 -- Ralph Stanley & the Clinch Mountain Boys 8 pm concert at the Napa Valley Opera House, 1030 Main Street, Napa, CA. Tickets are \$30-35 per person. For information or tickets, call 707-226-7372 or visit www.nvoh.org.



2006!
May your year be filled with love, laughter and most of all lots of great Bluegrass music!

2/18/06 - Wake the Dead will perform at the Palms in the Winters Opera House; 13 Main Street, Winters, CA. For information or tickets, call 530-795-1825, email palms@yolo.com, or visit <http://palmsplayhouse.com>.

palmsplayhouse.com.

MARCH

3/25/06 - Bluegrass Etc. will be featured in a CBA concert, 8 p.m. at the Morgan Hill Grange in Morgan Hill, CA. For information or tickets, contact Tim Edes at 408-779-5456 or email t.edes@verizon.net.

FESTIVALS JANUARY

1/20/2006 - 1/22-2006 - 19th Annual Blythe Bluegrass Festival at the Colorado River Fairgrounds in Blythe, CA. Bands include: Bluegrass Patriots, David Parmley & Continental Divide, Dry Branch Fire Squad, Just

N Time, Honi Deaton & Dream, Richard Greene & The Brothers Barton, Perfect Strangers, Lost Highway, New Found Road, plus band showcase with guest performers and a Bluegrass Quilt show. For information, call the Blythe Area Chamber of Commerce at 760-922-8166, email

Folding Down the Sheets

From Steve's Star Of The County Down CD

Arr. by Steve Kaufman

Key of D

Mandolin

Guitar

CBA CALENDAR OF EVENTS

blythechamberofcommerce.com

FEBRUARY

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, The Wilders, and Leroy "Mack" McNees. For information, visit www.cbaontheweb.org.

2/10/2006 - 2/12/2006 - 6th Annual Colorado River Bluegrass Festival in Davis Camp near the Laughlin Bridge, Bullhead City/Laughlin. Bands include Rhonda Vincent & Rage, Doyle Lawson and Quicksilver, Cherryholmes, Gold Wing Express, Rarely Herd, Cedar Hill, James King, Larry Stephenson Band, Lost and Found, Nothing Fancy, Pine Mountain Railroad and the Redliners. For information or tickets, call Randy Gray at 928-768-5819 or 928-201-5819.

2/21/2006 - 2/23/2006 -- The Wintergrass Academy at the Sheraton Hotel in Tacoma, WA. Instructors include John Moore, Dennis Caplinger, Bill Bryson, Byron Berline, Randy Kohrs, Laurie Lewis and Kenny Smith. Musicians can enroll to learn instrumental skills small group settings with the professionals. For more information or registration, call 253-428-8056; write to P.O. BOX 2356, Tacoma, WA 98401; or visit www.wintergrass.com.

2/23/2006 - 2/26/2006 -- 13th Annual Wintergrass Festival at the Sheraton Hotel, Bicentennial Pavilion and the First Baptist Church in Tacoma, WA. Bands include the Del McCoury Band, The Grascals, Mountain Heart, Psychograss, Guy Clark, Bluegrass Etc. (with special guest Byron Berline), Mike Marshall & Hamilton de Holanda, John Cowan Band, Randy Kohrs and the Lites, Laurie Lewis, Tom Rozum and the Guest House Band, Shawn Camp, The Wilders, Uncle Earl, The Duhks, and Joe Miller and Laura Love. Rounding out the lineup are regional bands: Four Chords of Wood, Brother's Keeper, Great Northern Planes, Mollybloom, Naugahyde Ride, Red Brown & the Tune Strangers, Sweet Sunny South, The Canotes, Reedy Buzzards, Prairie Flyer and The Jangles. For information or tickets, call 253-428-8056; write to P.O. BOX 2356, Tacoma, WA 98401; or visit www.wintergrass.com.

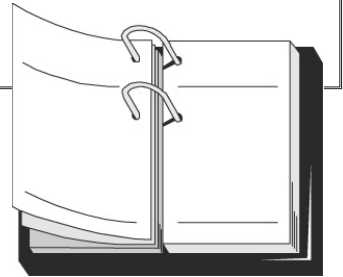
2/28/2006 -- Bluegrass in the Park, Yuma Crossing State Historic Park, US Hwy 8 at 4th Ave. 201 4th Ave., Yuma, AZ. Featuring

Cherryholmes, The Bluegrass Brothers, Bluegrass Etc., Stone Creek, Flinthill Special and Silverado. Other activities to include: arts and crafts show, excellent food, raffles for the 2006 Bluegrass on the River festival tickets and a Gibson Earl Scruggs model Banjo. Bring your chairs for outdoor grass

seating. Tickets are \$12 per person. For credit card orders call 1-866-463-8659, visit www.lanspromotions.com or purchase at Heritage Festivals Office, 180 West First St, Yuma, Az., (928) 782-5712. For additional information, call (209) 480-4693 or e-mail roaddog@caltel.com.

MARCH

3/3/2006 - 3/5/2006 -- 4th Annual "Bluegrass on the River", in La Paz County Park on AZ.Hwy 95 and Golf Course Dr., Parker, AZ. Featuring Marty Raybon, the U.S. Navy Bluegrass Band Country Current, the Bluegrass Brothers, Karl Shifflet & Big Country, Goldwing Express,



Michelle Nixon & Drive, the Donner Mountain Bluegrass

Continued on B-10

Steve Kaufman's Acoustic Kamps

June 11-18: Flatpicking, Fingerpicking, Fiddle, Bass, Dobro™, Old Time Banjo

June 18-25: Flatpicking, Mandolin, Bluegrass Banjo



Week 1: Flatpick-Mark Cosgrove, Adam Grainger, Steve Kilby, Jack Lawrence, Marcy Marxer, John Moore and Chris Newman; **Fingerpick**- Rolly Brown, Mary Flower, Jim Hurst, T. J. Wheeler
Bass- Missy Raines, Larry Cohen; **Fiddle**- Bill Gurley, Bobby Hicks, Bruce Molsky
Dobro™-Curtis Burch, Stacy Phillips; **Old Time Banjo**- Wayne Erbsen, Cathy Fink

Week 2: Flatpick- Rolly Brown, J.P. Cormier, Dan Crary, Beppe Gambetta, Jeff Jenkins, Steve Kaufman, Robin Kessinger, Steve Kilby and Jim Nunally; **Mandolin**- Carlo Aonzo, Butch Baldassari, Alan Bibey, Emory Lester, Sherry Marshall, John Reischman and Roland White; **Bluegrass Banjo**- Janet Davis, Casey Henry, Murphy Henry, Bill Keith and Jens Kruger

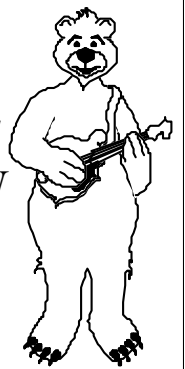
Call 800-FLATPIK - 865-982-3808 to Register



A Musical Event Like None Other ~

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Located On The Campus of Maryville College in Maryville, TN
17 mi. So. of Knoxville, TN.

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Your \$725.00 Paid Registration Entitles You To:

- * Rotating 2 Hour Classes with ALL of the Main Teachers
- * Morning Slow and Afternoon Medium Group Jam Periods
- * Master Classes and Afternoon Focused Panel Sessions
- * Ensemble Work, Open Mike Time, Afternoon and Nightly Jams
- * Afternoon Voice Classes with Cathy Fink (wk 1) and Trisha Gagnon (wk 2)
- * All Meals and Lodging (Companion Packages available)
- * Admission to All The Nightly Concerts
- * Airport Shuttle Service (No Car Rentals Needed)
- * On Grounds "Kamp Doctors" Bryan Kimsey, Jim Grainger and Ken Miller
- * Incredible Door Prizes, Band Scramble Contest and so much more...

Also for Companions and Kamps - Morning Mountain Dulcimer Classes with Mike Clemmer - \$20 Materials Charge

Limited Spaces -Registrations and Kamp Info:

Register On-Line

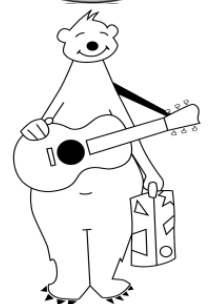
Steve Kaufman's Acoustic Kamp
PO Box 1020, Alcoa, TN 37701

865-982-3808 (Operator's and Tape Machines are Standing By 24 hours)

800 - FLATPIK Steve@flatpik.com www.flatpik.com

Don't Sleep Through This Opportunity!

The 2006 Kamp Series is Sponsored in part by ~ Acoustic Guitar Magazine, CircaGuitars.com, Collings Guitars, Comp-U-Chem, Deering Banjos, D'Addario Strings, DR Strings, Elm Hill Meats, Finecases.com, First Quality Music, Fishman Transducers, Flatpicking Guitar Magazine, Gallery Of Strings, Heritage Instrument Insurance, Homespun Tapes, Huss and Dalton Guitars, Mandolin Magazine, Martin Guitars, Mass Street Music, Mel Bay Publications, PicKing, Pick 'N Grin, Roy's Record Shop, Shubb Capos, Strum-N-Comfort.com, Taylor Guitars, Waverly Tuning Machines, Weber Mandolins and Wood-N-Strings



Register Today



cba mercantile

Why wait 'till Sunday to get all spruced up?! This is what all the best dressed pickers are wearing. And your purchase helps make the CBA, and your bluegrass experience, even better. So wear your heart on your sleeve, or your head, or your fridge... Oh, and little Benny needs school clothes!



Cap / Black high cut or Khaki Gap style Embroidered Logo



Bucket Hat / Navy or Khaki / mbroidered Logo



Official CBA Logo T-shirt
White / Logo on front, Icon on back



Sweatshirt / Hooded / Embroidered
Birch (Light Gray). Similar to pictured.



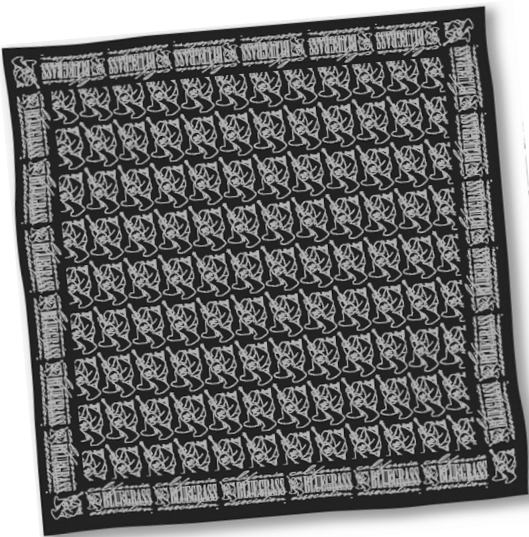
Sweatshirt / 1/4 Zip / Embroidered / Colors: Forest Green and Oxford (Dark Gray). Similar to pictured.



CD Case / Black imprint on Tan



Canvas Tote Bag / Natural and Blue
Full Color Logo



Bandana / 22x22 / Black or Natural, Teal imprint



Double Pocket Tote Bag / Black and Royal Blue



Frisbee / White on Teal



Tumbler / Translucent Frost / 32 oz.



The Jug / 64 ounce / Granite color



Travel Mug / Stainless Steel



T-shirt / 30th Annual Father's Day Festival '05
In assorted colors, styles and sizes.



T-shirt / First Annual Supergrass '06
Inquire about colors, sizes, other styles.



Poster / 30th Annual Father's Day Festival '05
Full color lithograph / 11x17



Magnet / Fits most refrigerators



Tire Cover / Fits most RV's



1

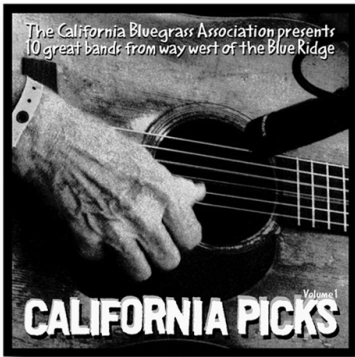


2



3

Bumper Stickers / 9x3



CD / CBA's California Picks / Volume 1
20 songs showcasing 10 California Bands



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

Circle or write the size/color/choice in the margin please. As some apparel items are in assorted sizes and colors, due to inventory, please note your 1st and 2nd preference. Due to changing stock, items may not be exactly as pictured. Your satisfaction is everything to us.

ITEM	NO.	PRICE	TOTAL
Bandana / Black or Natural w/Teal	_____	\$6.00	_____
Ball Cap / Black or Khaki	_____	\$15.00	_____
Bucket Hat / Khaki or Navy	_____	\$15.00	_____
Bumper Stickers (Specify 1_ 2_ 3_)	_____	\$1.00	_____
CBA Logo Decal / Color on clear	_____	\$0.50	_____
CD Case	_____	\$10.00	_____
Frisbee	_____	\$3.00	_____
Koozie	_____	\$4.00	_____
Lapel Pin 2003	_____	\$3.00	_____
License Plate Frame / Chrome	_____	\$10.00	_____
Magnet	_____	\$3.00	_____
Neck Cooler	_____	\$8.00	_____
Poster / Artist Limited Edition	_____	\$18.00	_____
Poster / 30th Father's Day Festival '05	_____	\$2.50	_____
RV Tire Cover (Specify 27" _ 30" _)	_____	\$35.00	_____
Sunblock / day packets	_____	\$2.50	_____
Sweatshirt / Hooded Zip / Birch	_____	\$37.00	_____
Sweatshirt / 1/4 Zip / Forest Green, Oxford	_____	\$34.00	_____
Sweatshirt / Crewneck / Light Blue, White	_____	\$30.00	_____
The Jug / plastic / 64 oz.	_____	\$8.00	_____
Tote Bag / Canvas	_____	\$15.00	_____
Tote Bag / Double Pocket	_____	\$10.00	_____
Travel Mug / Stainless Steel	_____	\$15.00	_____
T-Shirt / Long Sleeve / Black / Embroidered	_____	\$20.00	_____
T-Shirt / CBA Logo/Icon	_____	\$12.00	_____
Ladies scoop neck / White / L XL XX	_____	\$12.00	_____
T-Shirt / 30th Father's Day Festival '05	_____		_____
Assorted sizes and colors	_____	\$15.00	_____
T-Shirt / Supergrass '06	_____		_____
Note: Not in stock, will ship in December.	_____	\$15.00	_____
Tumbler / frosted plastic	_____	\$4.00	_____

Classic Items (with old logo):

CBA Afghan - All Cotton Throw with design woven in beautiful full color	_____	\$45.00	_____
CBA Denim Jackets - embroidered on the back in full color S M L XL XXL	_____	\$85.00	_____
CBA Denim Jacket XXX or XXXX	_____	\$95.00	_____
Your name embroidered on Denim Jacket	_____	\$10.00	_____
Lapel Pin / 25th annual	_____	\$3.00	_____
CBA Sports Bottle / 32 oz.	_____	\$5.00	_____
CBA Thermal Mug / 22 oz.	_____	\$6.00	_____
CBA Thermal Mug / 32 oz.	_____	\$7.00	_____
CBA Visors / Yellow	_____	\$4.00	_____

Audio

CD "California Picks" Vol.1	_____	\$15.00	_____
Woodland 2000 CD	_____	\$15.00	_____
CD case	_____	\$10.00	_____

*Shipping and Handling:	Sub Total	\$ _____
Orders of \$1 to \$10.99, add \$4.00;	Shipping*	\$ _____
\$11 and up, add \$6.00	Total	\$ _____

Make checks payable to: The California Bluegrass Association, or CBA. Mail payment and order blank to:

CBA Mercantile Coordinator
Julie Maple
101 West Locust Street #311
Lodi, CA 95240

For more information, call **209-333-7266**
E-mail: **j.maple@sbcglobal.net** Or visit www.cbaontheweb.org

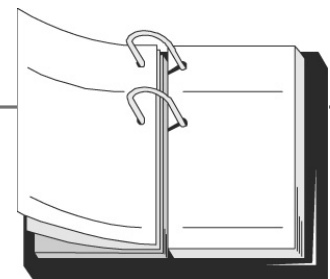
Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Phone: _____ Email: _____

CBA CALENDAR OF EVENTS



Continued from B-7

Band, Son's & Brothers, Flinthill Special, and Jackstraw. Other activities include an arts and crafts show; music, food and beverage vendors; Car Show, RV Show and raffles for a Gibson Earl Scruggs model Banjo, 2007 festival tickets and cash prizes; music workshops and more. Early camping welcome beginning Monday, February 27, 2006. Tickets- 3-day: \$54.00 early bird (before 2/1/06) / \$59.00 at the gate. See our website or call for additional pricing. Camping included in all 3-day tickets (Fri. thru Sunday night). For tickets and information, call (209) 480-4693, email: roaddog@caltel.com or visit www.LandSPromotions.com.

3/11/06 - Sonoma County Folk and Bluegrass Festival 1 to 9 pm at the Analay High School Theater, 6950 High School Road, Sebastopol, CA. Doors open at noon. Featuring: Chris Hillman and Herb Pedersen, Chris Webster and Nina Gerber, Perfect Strangers, Mountain Laurel Bluegrass Band, Walt Koken and the Orpheus Supertones and more. General Admission is \$28 advance and \$30 at the door. CBA or SoCoFoSo members : \$25 advance and \$28 at the door. Co-sponsored by the California Bluegrass Association and the Sonoma County Folk Society. For tickets or information, call Mark Hogan at 707-829-8012 or email hogiemoon@comcast.net. Credit card ticket orders available at www.cbaontheweb.org.

APRIL

4/14/06 - 4/16/06 -- 2006 CBA Spring Campout will be held at the Mother Lode Fairgrounds in downtown Sonoma, CA. More details in future issues. For information, contact CBA Activities VP Hal Johnson at 916-391-3042 or email haljohnson@sbcglobal.net.

4/27/2006 - 4/30/2006 - Merlefest

2006 on the campus of Wilkes Community College, Wilkesboro, NC. The festival features outstanding bands and individual performers on multiple stages, plus workshops, lodging and more. Tickets are now on sale. For more information or to order tickets, write to P.O. Box 120, Wilkesboro, NC 28697-0120; call 1-800-343-7857 or 336-838-6267 or visit www.merlefest.org.

MAY

5/11/2006 - 5/14/2006 - 8th Annual Mother's Day Weekend Bluegrass Festival in Parkfield, CA. Bands include Special Consensus, Lost Highway, Chris Stewart and Backcountry, Ron Spears and Within Tradition (special reunion show), Virtual Strangers, Better Late Than Never, The New Five Cents,

Stay Tuned, Southside and LeRoy McNees and the Gospel Bluegrass Band. For information or tickets, call 805-937-5895, or email pkfieldbluegrass@aol.com.

JUNE

6/1/2006 - 6/3/2006 -- 2nd Annual Golden Old Time Music Festival at the Siskayou County Fairgrounds in Yreka, California. Band include Dirk Powell, Fog Horn, Tom and Patrick Sauber with Mark Graham, the Government Issue Orchestra, the Stairwell Sisters, Kenny Hall and last year's band contest winners, The Mercury Dimes. Additional activities include a band contest, workshops and lots of jamming. For more information, visit www.goldenoldtimemusic.com or call either 530-842-1611 or 707-829-8012.

6/11/2006 -- 6/14/2006 -- CBA Music Camp at the Nevada County Fairgrounds in Grass Valley, CA. Three full days of music instruction with nationally-renowned Bluegrass and Old-Time Musicians. For information, contact Ingrid Noyes, Camp Director at 707-878-9067 or email ingrid@svn.net. Much more information and registration form will be in the next issue of *Bluegrass Breakdown*.

6/15/2006 -- 6/18/2006 -- 31st Annual CBA Father's Day Weekend Bluegrass Festival at the the Nevada County Fairgrounds in Grass Valley, CA. Bands include Lonesome River Band, James King Band, Doyle Lawson & Quicksilver, Larry Sparks Band, King Wilkie, Uncle Earl, Kids on Bluegrass, Teton Divide, Alhambra Valley Band, Homespun Rowdy, Mountain Laurel Bluegrass Band, and David Thom Band. Plus children's program, workshops, luthiers' pavilion and much more. Please see the festival ad and ticket order form on pages A12 & 13 for more information.

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 weelitzo@pacbell.net.

Castro Valley – California Old-time Fiddlers Association Jam session from 1 to 5 pm on the 1st and 3rd Sunday of every month at the United Methodist Church, 19806 Wisteria St., Castro Valley, CA. For information, call 925-455-4970.

Coulterville – Celtic and Old-time Jam on the fourth Sunday of every month at the Magnolia Saloon in the Hotel Jeffrey, 41 Main Street, Coulterville, Ca. Slow Jam from 2 to 3:30 pm and open session from 3:30 to 5 pm. For information, call 209-962-6455; email donmilam@yahoo.com or visit www.hoteljeffreyygold.com.

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 ke6tjbn@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 Benge at 707-824-1960 or email bengreatlarge@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, 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.

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 Naturist 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.carltonemusic.com.

Morgan Hill – Bluegrass Jam session from 6 to 8:30 pm on the 2nd and 4th Thursday of every month at Coffee Kaffe Vin Coffee Shop on the corner of Monterey and Second Street, Morgan Hill, CA. For information, call 408-782-1029 or email onesta@ix.netcom.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 session 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

Continued on B-16

STUDIO INSIDER

By Joe Weed

A Digital World

Happy New Year! I hope you find more time this year to play music, more time to listen to music, and more music to listen to! Music has been gracing the rooms of Highland Studios pretty much non-stop during December, and I'll share with you some of our recent sessions, along with some of the new work flows in audio recording.

That Missouri Waltz

I've been working on an audio/video project exploring the history of a famous early-20th century tune, "The Missouri Waltz." This summer and fall, I traveled around the Midwest, mostly in Iowa and Missouri, conducting interviews, filming, and doing some research. Now that winter has settled in, I'm not particularly interested in driving around in those areas – so now I'm recording and arranging the music that will be part of the piece. Recently, Dobro great Rob Ickes (<http://www.robickes.com>) was in the studio, overdubbing parts for several old tunes, including the Missouri Waltz. Rob's grandfather was a fiddler, and Rob remembers

him playing some of the old tunes I'm working on.

Recording Rob's Dobro

To record Rob's Dobro, I used two condenser mics placed about 12 – 18 inches above the bridge, separated by about 12 inches, and both angled slightly towards the bridge. I have the mics set to a cardioid pattern, which means they focus mostly on the sounds emanating from the instrument and don't pick up much from other directions. When I add these tracks into a mix, I often pan the two mics about 60 to 90 degrees apart, one to the hard left and the other between left-center and center. If the tune is a lyrical piece, and the tempo allows it, I often apply some digital delay to the Dobro. This effect can seemingly lengthen some notes and draw out the sustained part of the instrument's tone. I'll usually use a stereo delay unit (currently we use plug-ins in the studio to accomplish this – no wires, no mess...). I'll use a delay time that's related to the tempo of the tune – perhaps equal to

one beat, or half a beat, or a beat and a half, etc. It's best to audition several choices when making this decision, because this choice of delay time strongly affects how the delayed music is perceived by the listener.

EQing the delay

One important thing to remember when using a delay to enhance an instrument is equalization of the delayed sound. In my case, I want to spread out the sound of the instrument, but not cause the string buzz, slide buzz, or pick noise to rattle around the stereo panorama. So I put some EQ on the delayed signal – I "roll off the top end." By placing a low-pass filter on the delayed audio, all the high frequencies (i.e., buzz, rattles, etc) above the frequency of the filter will be removed. Everything below the frequency of the filter will be passed through (that's what "low-pass" means.) In this situation, I'll often set the low-pass filter at 2.5 K (2500 Kilohertz) or lower. This would be a very drastic setting for the sound of any instrument, removing much of its clarity, definition, and realness, but in the case

of this delayed sound, which I want to only appear in a ghosted sense to help spread out the sound of the Dobro, it does the trick of removing the elements that wouldn't be noticeable in a real-world distant echo.

Stereo or mono (unsaturated) spread

When I'm spreading the sound of an instrument in this way, I often "spread" it in two ways. By using delay, I'm spreading it over time. But I can also spread it across the stereo panorama. I'll employ a stereo delay, giving me two different delayed signals, which I can pan to different locations in the stereo panorama. The main delay, which I usually place across the panorama from the original instrument, will be barely audible, so that it's almost a "ghosted" image. Then I'll place a second delay, even later and quieter than the first, closer to the original instrument's location. But be careful! This type of delay usage only works with certain pieces of music, and this isn't meant to be a guide for every-day mixing of Dobro tracks in a bluegrass setting.



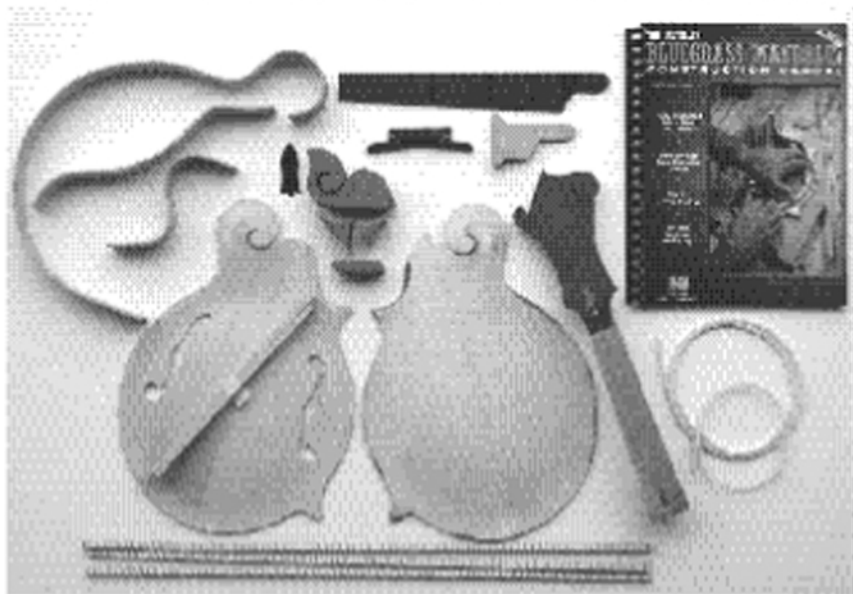
The cyber world at Highland

Another fine musician who came in recently to add tracks to some of my old American songs is John Lee Sanders (<http://www.johnleesanders.com>). John, an old friend, is from Louisiana, and is a superb musician on piano, sax, and vocals. He played some great piano tracks for me and sang the male part of a lovely duet written by Albert Gumble and Alfred Bryan called "On Lake Champlain." Before John left, he handed me an audio CD of a new song he's producing for children's artist Linda Arnold. They wanted me to overdub some fiddle tracks and send them the files.

So, I loaded the audio from that CD into a ProTools document, went into the studio, set the room for live recording, put on the headphones, and got to work. I charted the song (fast and easy when you can pause

Continued on B-12

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RECORDING REVIEWS

Tone Poets David Grisman

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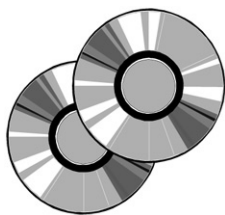
By Brenda Hough

David Grisman's Acoustic Disc recordings have featured many marvelous musicians and great songs, but this new two-CD set is one of the most ambitious collections of mandolin and guitar music. Earlier Tone Poets releases have featured musicians playing a wide variety of mandolins and guitars, but this set has 42 musicians playing 31 different songs on two superb instruments: David's own 1922 Gibson Loar F-5 nicknamed "Crusher" and a 1933 Martin OM-45. Both instruments have been considered a "Holy Grail" of mandolin or guitar and are the modern equivalent of a Stradivarius violin. Each instrument is capable of wondrous sounds and in the hands of the stellar group presented herein, the 2 hours of music covering all times and places.

The first disc has solo presentations. Carol Aonzo's

"Bluebells of Scotland" features flurries of crisply played notes in the duo style that has higher pitched melody notes counterbalanced with alternating bass lines all played on one instrument. Mike Compton, one of the masters of the Bill Monroe bluegrass style, plays his "Jimmy Fell Off The Wagon" with a strong rhythmic chop that highlights the strength of sound in the Loar mandolin. Mike Marshall, master of worldwide rhythms and forms, plays the lyrical "Corrente in D Minor." Jerry Douglas plays the Martin guitar with a nut riser to achieve that slide guitar swirls that make "Down in the Willow Garden" such an impressive presentation. Jim Hurst plays the bluegrass song, "Reuben's Train" in a finger style version that transcends genres. Other noteworthy solo tunes are Evan Marshall's "Joyful Variations" based on Beethoven's "Ode to Joy" and Beppe Gambetta's "Ave Maria" which he describes as "praying without words."

While the first disc is spectacular, the second is beyond compare. Guitar and mandolin duets have their own magic and each song weaves a tapestry of interwoven melodies that need to be heard over and over to catch the nuances of tone, rhythm and expression. Ronnie and Del McCoury play "Glen Rock," and Tim O'Brien and Bryan Sutton join together on the bluegrass classic, "You Are My Flower." There's a wonderful jazz feel to Don Stiernberg and John Carlini's "Moonlight in Vermont" and Don's mandolin tremolos add great punctuation. "Hattie and Jenelle" give tribute to Rob Ickes' and Joe Craven's daughters and there is plenty of spice and pounce in their song. Other contributors include John Reischman and Jim Nunally on the Bill Monroe tribute tune, "The North Shore," Chris Thile and Mike Marshall playing "Waltz For the Underworld" and Jacob Henry Joliff and Ian Fleming playing the classic "Old Dangerfield." The album closes with the pairing that started the Tone Poets collection: David Grisman and Tony Rice playing "Blues For Vassar."



Run Old School Freight Train

Acoustic Disc
PO Box 4145
San Rafael, CA 94913
www.acousticdisc.com
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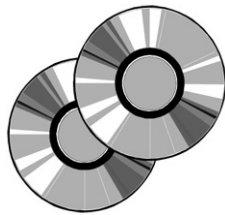
Song list: *Run, Lookee Here, Drama Queen, Superstition, Tango Chutney, Broken Pieces, Mr. Parshif's Jig, Louisiana 1927, Trick Dog,*

Henry Brown, Euridice, Dance.

By Brenda Hough

Old School Freight Train is based in Charlottesville, Virginia, but their music roams the world. Banjoist Ben Krakauer met mandolinist Pete Frostic and their magical synergy attracted guitarist and lead vocalist Jesse Harper. Darrell Muller anchors the bass beat in the group and Nate Leath adds backup vocals and sizzling fiddle to the musical mix.

The band has won awards at the Rockygrass and Telluride Festivals and their playing so impressed David Grisman that he signed them to his Acoustic Disc label. This exciting collection of 12 tunes is the band's debut release on Acoustic Disc. With ten original tunes written by band members and two fascinating cover songs, the album has appealing moments for any acoustic music fan. Stevie Wonder's "Superstition" is given a rendering with a percussive jazz beat and a smoky vocal from Jesse Harper. Randy Newman's "Louisiana 1927" is a song about the past that bears meaning for the present in light of the many hurricanes this past year. Jesse also wrote "Drama Queen" with its tale of a teen dressing up for an entrance to the real world and "Broken Pieces," a powerful indictment of the disconnections in the world. His compelling mandolin leads and the band's backup rhythms give the song a strong presence that pulls the listener into the stage play. Ben Krakauer's "Tango Chutney" is a banjo and mandolin romp. Neal Leath's epic "Euridice" is a sensuous journey through bossa nova rhythms that may bring back memories of Black Orpheus and sandy beaches. Pete Frostic's "Mr. Parshif's Jig" is all the bounce and joyous melody found in the Celtic tradition. With fine musicianship, enchanting melodies and straight to the jugular lyrics, the band has created a juggernaut ready to conquer the acoustic music frontier.



Mossy Creek

www.mossycreek.org
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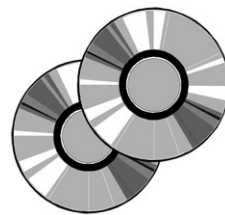
Song list: *Catfish John, Where The Rubber Meets The Road, Mossy Creek, Sleep With One Eye Open, Someday Soon, Blackberry Blossom, Cold Memory, Louisiana Moonlight, Train Train/Orange Blossom Special, You Were On My Mind, Fishers Of Men.*

By Brenda Hough

Mossy Creek has been only been a band since July 2003, but they've already won first place in

the Emerging Artists Competition at the Bluegrassin' in the Foothills Festival in Plymouth, California. Such musical talent doesn't come overnight, and the band members have been involved with music for most of their lives. Pat Haley and Dean Mott have been in a rock and roll band in Chico for years, but the acquisition of a banjo and resonator guitar started the pair thinking about starting a bluegrass band. Their buddy Kim Gimbal had started learning mandolin, and with half the band assembled, they started looking more musicians. Pat didn't have to search very hard. His daughter Erin has one of those voices that can grab a song and shake it, and her voice training and theatrical work have made her the star show-stopper in the group. Bassist Lancer Hardy adds the rhythmic foundation to the group and former state fiddle champion Christine Hogan adds the icing to this very special dessert of a band.

The album ends with a song that showcases the group's marvelous harmonies: "Fishers of Men." Erin, Kim, Pat and Dean blend in a sound that would shake the wooden rafters of any country church. It's too bad this is the only gospel song on the album since their sound is so top-notch. But these balladeers have cast their nets far and wide for some great songs. They revive two Ian and Sylvia songs (Someday Soon and You Were On My Mind) with Erin singing lead and the band puts a strong bluegrass twist to the tunes with some blended fiddle, banjo and dobro leads. Christine's fiddle sets a fast pace with "Orange Blossom Special" and "Blackberry Blossom." "Mossy Creek" must be at the base of "Rocky Top" – the song is a bright, bouncy travel ad for the pleasures of a country homeland in Tennessee. With a win in the band competition and a showcase spot at the IBMA, this band is set to "go places!"



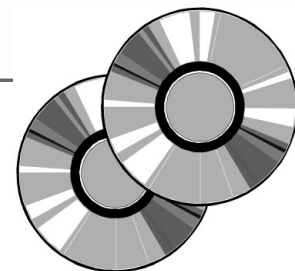
Cherryholmes

Skaggs Family Records
PO Box 2478
Hendersonville, TN 37077
www.skaggsfamilyrecords.com
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Song list: *How Long?, Workin' Man, Will I Be The Winner?, Tallahassee, Heart As Cold As Stone, Red Satin Dress, Makin' Time, Brand New Heartache, Shelly in the Heather/Linda's Reel, He Goes To Church, Workin' Girl Blues, Don't Fall in Love, Coastline, No One To Sing For Me.*

By Brenda Hough

The Cherryholmes Family band



won the IBMA "Entertainer of the Year" award in 2005, and its no surprise after listening to the band's great instrumental and vocal harmonies. Father Jere is the bandleader, and his solid bass playing and rough around the edges country voice help give the band its unique sound. Jere takes the lead vocal on the band's classic murder ballad, "Red Satin Dress." Mom Sandy Lee adds a crisp mandolin sound and a voice that can coax all the emotion and heartache out of a song lyric. Her "Will I Be The Winner" is true-to-life in its faded memories of an old love that can't be let go, and she brings a bluesy tone to Hazel Dickens' "Working Girl Blues."

The four Cherryholmes children have also grown into polished musicians, singers and songwriters. Cia Cherryholmes has already won the award for SPBGMA Banjo Player of the Year in 2005 and her banjo playing is now eclipsed by her vocal talents and songwriting skills. Her "How Long" has a driving banjo rhythm and her voice has that tinge of regret and resolve that flavor many a country or bluegrass song. Five of the songs on the album are written by Cia and one can only hope that her personal life isn't full of the heartaches and lost loves that her songs contain. B.J. Cherryholmes played with Rhonda Vincent on the "Ragin' Live" CD and his fiddling power and finesse adds an exclamation point to most of the songs on the album. He has also grown into his voice, and he sings the Jimmie Fadden song, "Working Man (Nowhere To Go)" with a yearning and sadness of someone much older.

Sandy and B.J. wrote the marvelous flowing and melodic "Shelly in the Hearth/Linda's Reel" that salutes their Scottish heritage complete with tin whistle, accordion and duo fiddles. Skip Cherryholmes' rhythm and lead guitar playing was featured in a recent Flatpicking Guitar Magazine article. Molly Kate started playing fiddle at 6 and now she is playing with Rhonda Vincent and writing songs with sister Cia at age 12. With a full schedule of shows scheduled for 2006, the Cherryholmes Family is bound to be one of the most popular bluegrass bands in the coming year. Be sure to see them – they have a wonderful blend of traditional song stylings, instrumentals that pulse with bluegrass drive and voices that can sound like angels or rogues.

You have a great opportunity to see Cherryholmes perform at the CBAs SuperGrass Festival (February 2-5, 2006) in Bakersfield, CA. For information or tickets, visit www.supergrass.com.

Studio Insider

Continued from B-11

anywhere and see the wave forms) and got to work sketching out a fiddle part. After a few takes (no one-take wonder here!) I had enough fiddle stuff to edit into a keeper track. Then, back into the control room, where I did the edits. Next, I exported my solo fiddle track as a complete WAV file and then made a mix of the song with my fiddle included, finally making an MP3 of that mix. John uses an Internet data storage facility, so I logged into it from the studio computer with the name and password he'd provided me, and uploaded my fiddle part and the MP3 sample mix. The next morning I received an email thank-you from John, and a notice from PayPal that he'd paid me via PayPal. That was it. No CD's to burn, no packages to mail, no address labels to print, no "check in the mail," no driving around. What a great way to work! But I'm really glad that I got to spend a day with John in the studio, working on parts and catching up with stories about our adventures, old friends, and our projects. So far, there's no cyber sub for that personal contact.

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 Appleseed Recordings, is "Spain in My Heart." You can reach Joe by calling (408) 353-3353, or by email, at joe@highlandpublishing.com.

RECORDING REVIEWS

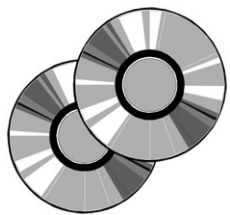
Red Letter Day The Gibson Brothers

Sugar Hill Records
PO Box 55300
Durham, NC 27717
www.sugarhillrecords.com
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Song list: *Lonesome Number One, Walking With Joanna, One Raindrop, Red Letter Day, The Barn Song, I Got A Woman, We Won't Dance Again, Sam Smith, What A Ways We've Come, As Long As There's You, The Prisoner's Song, If I Were You, One More Try, Twenty One Years, It's All Over Now.*

By Brenda Hough

Red Letter Day is the Gibson Brothers' third album in the last three years, and their skills at pulling meaning and musicality out of songs continue. While Mike Barber still anchors the rhythm with the bass, there have been changes in the band. This album has Ronnie McCoury, Jason Carter, Josh Williams and Andrea Zonn adding their considerable talents to the mix. "I Got A Woman" is a cruising journey through Ray Charles country with Jason Carter's fiddle, Ronnie's mandolin and Eric's banjo leading the way. Eric's pulsating banjo and vocal power a rousing version of the Rolling Stones' "It's All Over Now." Leigh's songs search out the past and celebrate the story of Sam Smith, the Civil War hermit and the destruction of the old family barn. Eric's, in contrast, have a touch of sadness, of lost love and hope. "Walking With Joanna" and "We Won't Dance Again" are enhanced by Eric's earnest vocals. With fifteen songs of love and life, there's certain to be a favorite to be discovered by every listener.



three crow town Houston Jones

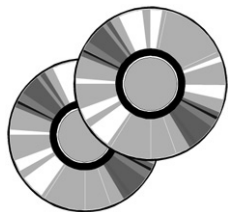
Summerhill Records
PO Box 20093
Castro Valley, CA 94546
©2005
www.houstonjones.com

Song list: *Bedlam Road, There She Goes, All I Want Is You, Behind These Walls, Toccata in Swing, Things Unseen, Daley's Reel, Three Crow Town, Gypsy Hornpipe and March, I'm Not Getting Better At Goodbye, Can't Keep A Good Man Down, Jump Up Little Children, Jig Etude, Keeper of the Flame, Carried Away, Vanna's Waltz.*

By Brenda Hough

One reviewer called this band "high octane" and the drums, percussion and guitar in this band help propel Houston Jones into

the fast lane of up and coming Americana acoustic bands. Glenn "Houston" Pomianek's guitar embellishes the corners of every song and Travis Jones' warm vocals entice the listener into a mélange of musical tones and stories. Chris Kee's bass and Peter Tucker's drums and percussion help to morph the high-speed guitar work from Travis and Glenn into an appropriately named "Bedlam Road." Flowing in and out of the songs is the mandolin and fiddle work of Waybacks alumni Choji Jacques. Each song is a carefully crafted gem and it's hard to pick out one to love. "Things Unseen" and "Three Crow Town" were written by Chris Kee and are joyous celebrations of life and love in simpler times. Chris' marvelous simile – "the sky's as blue as a Dutchman's britches" – has to win the prize for most picturesque on the whole album. "All I Want Is You" was written by Travis Jones and it flows through a bass, guitar and piano jazz lounge song with the dividing of the George Foreman grill and three speed fan wedding gifts. Glenn's "Jig Etude" and "Gypsy Hornpipe and March" are whirling dervishes of sound peppered with Choji's fiddle. So, it's not bluegrass, jazz or country, but an appealing blend of music that catches the ear and makes you want to hear more!



The Stelling Banjo Anthology Various Artists

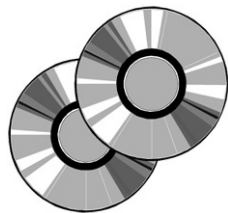
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Song list: *Emergency Pulloff, Cotton Patch Rag, Another Time, Another Place, Ticket to Alvarado, Roadrunner, Shuckin' the Corn, Nedscape Navigator, Powder Creek, Little Juniata, In Late September, Bury Me Beneath the Willow, Boatman Stomp, Home Sweet Home, Riding the Stelling, Apple Blossom, John Hardy, Trousdale Ferry Rag, Red Mary Jones, Home of the Red Fox, Shenandoah Breakdown, Banjo Special.*

By Brenda Hough

Geoff Stelling has been building banjos since 1974 and his banjos have found their way into the hands of some of the top players. Geoff's innovative construction and top grade materials have given his banjos a sparkling and definitive sound and in this collection of 21 songs, the different models of Stelling banjos are given their place in the sun. The 9 players have different model Stelling banjos and play several

tunes each. Ned Luberecki has his own "Nedski" model and his innovative playing and catchy song titles have a pulsating bluegrass sound. "Emergency Pulloff," and the melodic "Nedscape Navigator" are Ned's two tunes. Alan Munde performs "Cotton Patch Rag," Clarence and Roland White's "Powder Creek," and "Apple Blossom" on his Crusader model. Bill Emerson has his own Red Fox model and Murphy Henry has a custom Murphyflower model. Keith Arneson has a Staghorn and his melodic, softly flowing banjo is featured on "Another Time and Place" and "In Late September," and he speeds thing up in a rousing "Shenandoah Breakdown." Geoff is featured on "Home Sweet Home" and his own composition "Riding The Stelling." Also in the stellar banjo lineup are Chris Warner, Alvin Breeden, Casey and Murphy Henry.



Bluegrass Hits Various Artists

Rounder Records
Once Camp Street
Cambridge, MA 02140
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www.rounder.com

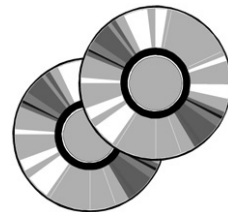
Song list: *Heartbreak Number Nine, My First Mistake, High Lonesome, If Wishes Were Horses, Me and John and Paul, Still Climbing Mountains, Drivin' Nails in My Coffin, I Know The Way to You By Heart, Tom Dooley, Hard Times, I Don't Know Why, I Dreamed of An Old Love Affair, I've Waited As Long As I Can, You'll Get No More of Me, Back to the Barrooms, Lonely Moon, Little Maggie, Everybody's Reaching Out For Someone, Sounds of the Mountains, Dreams of A Miner's Child.*

By Brenda Hough

Rounder Records has been one of the top recording companies for bluegrass music and their "vaults of hit records" are overflowing. This compilation is an excellent sampling of their catalog and bluegrass music as well. All of these songs placed in the top ten of Bluegrass Unlimited magazine's surveys and include the classic hard-driving sound as well as the more contemplative contemporary sound. There are many examples of excellent lead and harmony singing and virtuoso instrumental leads of banjo, guitar, mandolin and Dobro.

"Dreams of A Miner's Child" is one of the Johnson Mountain Boys' releases and it is in the traditional mode like Ricky Skaggs' "Little Maggie." Newer groups such as

Blue Highway, Open Road and the Grascals are also represented and there is a strong contingent of female vocalists with their own bands: Rhonda Vincent, Claire Lynch and Lynn Morris. If you ever need a bluegrass album to give to a friend or play in your Walkman, this one will fit the bill.



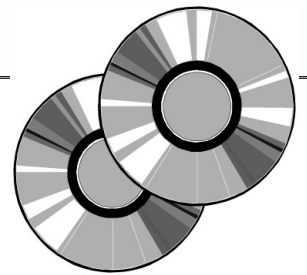
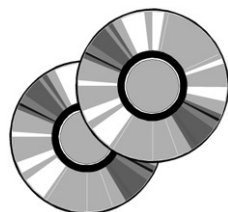
When The Morning Comes Paul Williams and the Victory Trio

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

Song List: *I'm A Little Closer to My Lord, I Know I Know, I Call It Home, I Could Sing About Heaven, Do Something For Jesus Today, He's Answered Each Prayer, That Healing Fountain, Are You Washed in the Blood, As Soon As I Touch Calvary, Keep On Believing and Keep On Loving, In Heaven She'll Live On and On, When The Morning Comes, When I Get Home, When They Ring Those Golden Bells.*

By Brenda Hough

Paul Williams and Billy Proffitt have a perfect blending of voices in their latest gospel collection. "I Know, I Know" highlights the close harmonies and the instrumental prowess of David Johnson as he adds guitar, banjo, fiddle and banjo to the songs. The duets expand to trios with the addition of Mike Grove on the baritone vocals and the three deliver powerful versions of "Are You Washed in the Blood" and "I Could Sing About Heaven." Karen Benton becomes the fourth voice in a quartet as she adds a high baritone part in "Do Something for Jesus Today" and "In Heaven She'll Live On and On." Whether in solo or combination, Paul Williams has the voice and vision to deliver the best in gospel songs.



Those Were The Days Dolly Parton

Sugarhill Records
PO Box 55300
Durham, NC 27717
www.sugarhillrecords.com
©2005

Song list: *Those Were The Days, Blowin' in the Wind, Where Have All The Flowers Gone, Twelfth of Never, Where Do The Children Play, Me and Bobby McGee, Crimson and Clover, The Cruel War, Turn Turn Turn, If I Were A Carpenter, Both Sides Now, Imagine.*

By Brenda Hough

Dolly Parton likes to do things in a big way so when she decided to produce an album of "hits" from the 60s and 70s, she assembled a cast of original artists and Opry stars to add to the festivities. "Those Were The Days" was recorded with some of the Grand Old Opry singers and the Moscow Circus added a bit of circus excitement. It's an effective setting and the whole album becomes a magical mystery tour with familiar songs presented with just a bit more oom-pah and kaleidoscope color than the originals. "Blowing in the Wind" is played with Nickel Creek and Norah Jones and Lee

Continued on B-14

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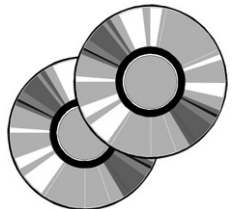
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RECORDING REVIEWS

Continued from B-13

Ann Womack join Dolly in "Where Have All The Flowers Gone?" Sadly both of these protest songs lose their impact with all the extras. More effective are Dolly's duets with Kris Kristofferson in "Me and Bobby McGee" and Tommy James in "Crimson and Clover." Joe Nichols does a fine duet with Dolly in my personal favorite, "If I Were A Carpenter." It's a fun album to enjoy and great for a nostalgic sing-a-long – where were those days?



Bluegrass Gospel 2005 Jeremy and Glen Garrett

www.garrettgrass.com
©2005

Song list: *Goin' Up, After A While, This World Is Rocking, If Jesus Comes Tomorrow, One More Bridge, Satisfied, Were You There, Precious Lord Take My Hand, Visions of Mother, Whosoever Will, Gonna Lay My Heavy Burdens Down, I Will Arise and Go To Jesus.*

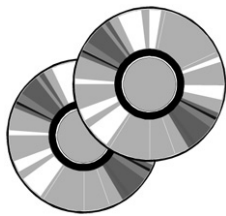
By Brenda Hough

Jeremy and Glen Garrett were the driving force behind the Grasshoppers band and this father and son team has now moved to Nashville. With the help of a fine cast of musicians and singers, they have produced a stirring and wondrous testament of faith with a selection of gospel songs spanning the range of pulsating bluegrass to fine Southern gospel harmonies.

The participants include Jesse Brock and Jesse Cobb on mandolin, Wyatt Rice and Jim Hurst on guitar, Andy Hall on resonophonic guitar and Alecia Nugent, Cia Cherryholmes, Ronnie and Garnet Bowman on supporting vocals. Vern Gosdin's "Goin' Up" leads off the album with a strong four part harmony and the driving sound of the banjo and mandolin underlying Jeremy's fine fiddle playing. "After A While" is a stirring gospel quartet with Glen's bass lead anchoring the song. There are a number of female vocalists leading the gospel quartets, and that is an exciting departure from the all-male gospel quartet sound.

Cia Cherryholmes' lilting voice leads "This World Is Rocking" while Alecia Nugent sings a heartfelt lead in the quartet "I Will Arise and Go to Jesus." Garnet Bowman sings the lead in "Satisfied," while Brittany Bailey does the honors in the ever-popular "Were You There." Jeremy puts a contemporary country flavor to his lead in "If Jesus Comes Tomorrow," and then adds a high

lonesome tenor to Glen's lead in "Visions of Mother." Vocally and instrumentally, the "congregation" sings with spirit and harmony and if you can't get to church on a Sunday morning, this album will give you a celebration to share.



Telluride to Tennessee The Woodys

Everett Family Records
PO Box 1445
St. Laurent, Quebec, Canada
www.woodysmusic.com
©2005

Song list: *Greener Pastures, My Train of Thought, Hillbilly at Heart, Sin City, Kick Up The Dust, Telluride to Tennessee, Long Time Gone, Fork in the Road, He's Back and I'm Blue (Grass), I Couldn't Love You Anymore, Lonesome City Pop. 1, Bop Shebang, That's The Way Love Goes.*

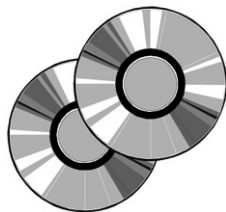
By Brenda Hough

With a name like Woody, it's not too hard to understand why a Ford "woodie" car is on the album cover. But the car, the sepia toned photograph and the rhinestone Nashville shirts and jackets all beckon to the golden age of country duets: the Everlys, the Louvins, Emmylou and Gram. Dyann and Michael Woody have that wonderful harmonic blend that is a siren-call to fans of country duets. The pair had been solo singer-songwriters in Nashville when they met and married and the resulting blend of voices and heartfelt songs by Michael and Dyann will cascade into your heart and soul and perform its magic.

Michael's songs are wondrously worded with little hooks and twists and turns on a cliché that make sense. His "Fork in The Road" with its story of finding the promised land has Ronnie McCoury, Pat Flynn and Al Perkins adding a great instrumental setting. "Sin City," the classic Gram Parsons and Emmylou Harris tune, has Herb Pederson and Chris Hillman joining the Woodys. "My Train of Thought" has a great lyric: "I've tried to put your memory behind me, but it follows me like an old caboose, my mind just can't seem to find peace, 'cause my train of thought keeps rollin' back to you." The title cut, "Telluride to Tennessee" is a clever tale of a couple who split at the Great Divide, with one going west to Telluride and a "rocky mountain high" and the other returning to Tennessee and "rocky top." Michael even does a rock and roll epiphany song complete with the "bop bop shebang" chorus.

So there it is – the whole package – great songs, great voices framed with

some wonderful instrumental work by some of Nashville's top musicians.



This Weary Way Wayne Scott

Full Light Records
PO Box 40100
Nashville, TN 37204
www.waynescottmusic.com
www.darrellscott.com
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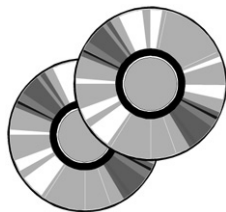
Song list: *It's The Whiskey That Eases The Pain, Sunday With My Son, The Writer, Sinner, This Weary War, I Wouldn't Live in Harlan County, When It's Raining After Midnight, In The Mountains, My Last Bottle of Wine, Crash on the Highway, Since Jesus Came Into My Heart, What I Really Need Is You, Folsom Prison Blues.*

By Brenda Hough

Wayne Scott has spent his lifetime loving his family and his music. He spent his working life supporting his family and music was always a hobby. While he spent some years performing with a band in the little roadhouses in California, he never performed any of his own songs. When his musician son Darrell received a collection of his Dad's songs for Christmas, he decided to record his Dad singing his own songs with the backing of some of Nashville's superb musicians.

Wayne Scott's voice has some of that salt of the earth quality of Johnny Cash, and his lyrics touch the roots of country music with spiritual love of Jesus, family and the battles to make the best of life. "It's The Whiskey That Eases The Pain" is a duet with Guy Clark and Darrell plays pedal steel and mandolin and Dirk Powell adds accordion. The sentimental "Sunday With My Son" is matched by the gospel "Since Jesus Came Into My Heart" with Tim O'Brien on mandolin and vocals.

"In The Mountains" is reminiscent of "Okie from Muskogee" with its affirmation of a mountain code of life and the "Writer" monologue reflects on the role of the country singer/songwriter in giving meaning to life. Lonely rooms and wrong turns in life are marked in "Raining After Midnight" and "My Last Bottle of Wine." Darrell has given his Dad a musical gift and the world can join in the celebration of Wayne Scott's songwriting skills.



Tradition The Doc Watson Family

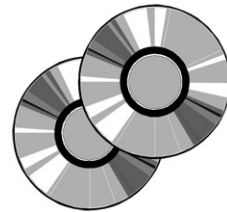
Rounder Records
One Camp Street
Cambridge, MA 02140
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www.rounder.com

Song list: *Georgie, Fish in the Millpond, Julie Jenkins, Hushabye, Baa Nanny Black Sheep, Sheepy and the Goat, I Heard My Mother Weeping, Reuben's Train, Biscuits, Tucker's Barn, Give the Fiddler a Dram, And Am I Born To Die?, Marthy Won't You Have Some Good Old Cider?, A Rovin' On A Winter's Night, Arnold's Tune, Pretty Saro, Early Early in the Spring, Little Maggie, Bill Banks, Rambling Hobo, One Morning in May, The Faithful Soldier, Omie Wise, Jimmy Sutton.*

By Brenda Hough

In 1964 Ralph Rinzler recorded Doc Watson and three generations of his family singing and playing the songs that they had learned in the North Carolina hills. While Doc Watson went on to greater acclaim as a singer and guitarist in the years that followed, his musical skills were honed in family get-togethers with songs that were handed down from player to player.

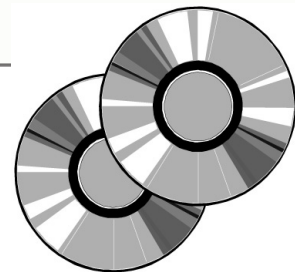
Gaither Carlton, Doc's father-in-law, was a master fiddler with a vast collection of songs. Songs such as Tucker's Barn, Marthy Won't You Have Some Good Old Cider and Rambling Hobo are seldom found from other sources. Gaither taught Doc the old English ballad Georgie and the traditional Little Maggie and Pretty Saro. Dolly Greer, a cousin in the family, sings a group of children's songs and the old English ballads Omie Wise and A-Roving on a Winter's Night. Another cousin, Tina Greer, sings One Morning in May. Arnold Watson, Doc's brother, joins Doc on banjo and Gaither on fiddle in rousing versions of Reuben's Train and Biscuits. Two hymns, Born To Die and Faithful Soldier, are found in hymnals published in the 1800s.



Old Time Mountain Banjo Various Artists

County Records
PO Box 7405
Charlottesville, VA 22906
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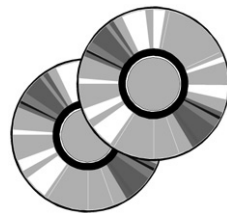
Song list: *Leather Britches, Baptist Shout, Oh Holly Dear, Don't Let Your Deal Go Down, Far in the Mountain, Don't Get Weary Children, Coo Coo Bird, Shuffle Feet Shuffle,*



Charming Betsy, Coal Creek March, Going Back to Jericho, Pretty Polly, Home Sweet Home, Orphan Girl, American and Spanish Fandango, Little Birdie, Banjo Picking Girl.

By Brenda Hough

The banjo and fiddle were the two most popular instruments in rural America and each town had its prized player. The 16 players on this album were first recorded for a County Records LP released in 1968 but their styles reflect the playing found in the 1920s and 1930s. Frank Jenkins played the banjo with a three-finger style that was later popularized by Don Reno and Earl Scruggs. His "Baptist Shout" is a variation of "Spanish Fandango." Clarence Ashley had a long career in music including popularity in the folk music revival of the 60s playing with Doc Watson. His song, "Coo Coo Bird," played here with his distinctive rhythm and voice is one of his best known pieces. Uncle Dave Macon is another musician whose long career included becoming the banjo star of the Grand Ole Opry. Charlie Poole performs the "Don't Let Your Deal Go Down March" in the classical ragtime style while Marion Underwood's "Coal Creek March" is an example of mountain finger-style playing. Several selections include banjo duos or bands. The Red Headed Fiddlers play duo banjos on "Far in the Mountain" and Sidney James Allgood and R.B. Smith play finger style on "American & Spanish Fandango" which was recorded in 1925. The album ends with Lilly Mae Ledford's banjo leading the Coon Creek Girls on "Banjo Picking Girl," the theme song for the group. Banjo players of today would be delighted to hear the old styles and challenged to reproduce them in their own playing.



Three Fiddlers From the Show-Me State Lyman Enloe, Casey Jones, Cyril Stinnett

County Records
PO Box 7405
Charlottesville, VA 22906
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Song list: *Lyman Enloe – Sunflower Hornpipe, Sleepy-Eyed Joe, Coming Through The Rye, Schaffer's Lumber Wagon, Fiddler's Dream, Birdie, Tom and Jerry. Casey Jones – Durham's*

RECORDING REVIEWS

Bull, Dubuque's Reel, Melinda, Jubalo, Belle Waltz, Tennessee Wagoner, Jones's Waltz. Cyril Stinnett – St. Anne's Reel, Lantern in the Ditch, Countryman's Reel, Pacific Slope, Dubuque's Hornpipe, Hooker's Hornpipe, Marmaduke's Reel.

By Brenda Hough

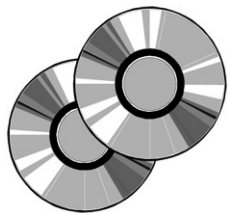
The fiddle is the official instrument of the state of Missouri, and in true “show-me” fashion, these three fiddlers prove that fiddlers wield some strong bows in Missouri. These field recordings were made in the late 60s and early 70s by Charlie Faurot and Cavern Custom. Each of the three fiddlers plays seven tunes with banjo or guitar accompaniment. Most of the tunes are dance tunes and the romping rhythm that would set country feet dancing is evident in the preponderance of reels, hornpipes and waltzes in the titles.

Lyman Enloe started on guitar and often played backup in contests with his fiddle player father. He didn't start playing fiddle until his father died, but he moved to Kansas City and started winning contests. He later joined the Bluegrass Association that made numerous appearances at local bluegrass festivals in the 1970s. Lyman was awarded a NEA National Heritage Fellowship in 1995.

Casey Jones grew up in a family of musicians and his sister Lena often played her banjo with him in fiddle contests. Casey played in a Henry Field Seed Company fiddle contest and promptly won a job on the radio program when he was 18. He enjoyed many years as a radio and contest fiddler. Casey's recordings were made in 1979 at his Iowa home.

Cyril Stinnett started playing fiddle at age eight and won his first fiddle contest at a church ice cream social. An accident to his right hand caused a switch to left handed fiddle playing which gave Cyril his distinctive emphasis on the bass strings and unisons on the A string.

This is an excellent introduction to the Missouri Fiddling style and more information can be found on Charlie Walden's web site www.missourifiddling.com



Down To The Cider Mill Stay All Night Oscar Jenkins, Fred Cockerham, Tommy Jarrell

County Records 2734 and 2735
PO Box 7405
Charlottesville, VA 22906
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Song list (*Cider Mill*): Suzanna Gal, Cumberland Gap, Reuben,

John Brown's Dream, Boll Weevil, Let Me Fall, Little Satchel, Sally Ann, Fall On My Knees, Jack of Diamonds, Rockingham Cindy, John Hardy, Arkansas Traveler, Old Joe Clark, Cider Mill.

(*Stay All Night*): Sally Ann, Old 97, Ground Hog, Texas Girl, Frankie Baker, Old Bunch of Keys, Honeysuckle Blues, Policeman, Breakin' Up Christmas, When Sorrows Encompass Me Around, Roving Cowboy, Black Eyed Susie, Sugar Hill, Bile 'Em Cabbage Down, June Apple, Stay All Night.

By Brenda Hough

The music of northwestern North Carolina, like so many early mountain regions, had its own distinctive style and artists. When these three musicians were recorded in the late 1960s and early 1970s, they represented a link to the music of an even earlier time, when music was homemade and entertainment was a community affair with dancing to the tunes made popular by fiddle and banjo players. County Records has made these fine musicians accessible to all lovers of old time music and they are excellent sources for fiddlers and banjo players wishing to learn the old styles.

Tommy Jarrell's fiddle features predominately on these songs and his vocals bring the old stories to life as he tells of characters like the Jack of Diamonds, Frankier Baker, Sally Ann and Suzanna Gal. His fiddle and voice sing of the hard life in When Sorrows Encompass Me Around. Tommy also used fiddle tunings in higher registers to give his songs extra intensity and this is very apparent in his use of three string playing. Tommy was a talented musician on other instruments as well. Other County Records albums feature his banjo playing. His father Ben Jarrell was a member of many bands as was Oscar Jenkins' dad, Frank Jenkins.

Oscar Jenkins is on several of the songs with Tommy. The two grew up together as their Dads were in the same band. Oscar plays four strings of his 5-string banjo tuned to DGBD. He also developed his own style with using just his thumb and forefinger to play with his right hand. He switches to fiddle to play a bluesy “Honeysuckle Blues” on the Stay All Night Album.

Fred Cockerham is also a multi-instrumentalist. He played fiddle on many radio station programs in North Carolina and his quick bowing technique is featured on “Arkansas Traveler.” He plays a fretless banjo with a unique clawhammer style and his notes follow in tandem with Tommy's fiddle playing on several songs including “Old Bunch of Keys,” and “John Hardy.” He also does a solo banjo and vocal on “Reuben” and “Little Satchel.”

Civil War Tribute The Cumberlands

Rural Rhythm Records
Box 660040
Arcadia, CA
www.ruralrhythm.com
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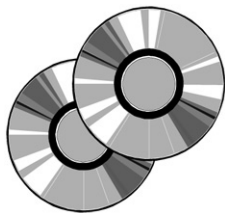
Song list: *Dixie, Bonnie Blue Flag, Rebel Soldier, Soldier's Joy, The Vacant Chair, When Johnny Comes Marching Home, Cumberland Gap, Lorena, Goober Peas, Aura Lee, Yellow Rose of Texas, Maryland My Maryland, Battle Hymn of the Republic, Somebody's Darling, Run Boy Run.*

By Brenda Hough

The Cumberlands started out as a folk trio in the 60s and Harold Thom and Jim Smoak have continued to play and popularize American songs of the past for present audiences. They are joined on this album of Civil War songs by the very talented fiddle and mandolin player, Michael Cleveland.

Jim and Harold wanted to present the songs as if they were sung around a campground by weary soldiers. They used acoustic guitar, banjo, mandolin, fiddle and bass with a vacuum tube recording system. They've succeeded in giving the songs an intimate feeling with the sensitivity of the lyrics framed by excellent instrumentation.

Harold Thom has one of those magical voices that cut across time and location. He has the emotional depth and warm baritone that is reminiscent of Charlie Waller and he easily draws the listener into the story of a dying soldier in “Somebody's Darling.” “The Vacant Chair” is the classic song of the soldier who was never destined to return to his seat at the family Thanksgiving table. Jim Smoak's banjo playing melodically supports the vocals and then jumps into high gear for a spirited “Soldier's Joy” and a claw hammer version of “Cumberland Gap.” Award-winning fiddler Michael Cleveland adds fine fiddle phrases and flourishes and then injects crisp mandolin phrases with double stops and quickly played staccato notes. The liner notes add information about the songs' origins and authors. This album provides the musical backdrop for this important period in American history.



The Magic Hour, Rick Jamison

By George Ireton

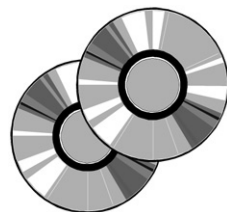
Every once in a while, there comes a time when you just need to rare back and soak it all in. Rick Jamison's latest release, “The Magic Hour” is one of those projects that fairly draws one into the totally

smooth experience that flows from uninterrupted listening to the entire CD. I mean, sure there are a few favorite cuts like “Crunch Time” or “In From the Cold” that make you blurt “Dang that's hot stuff!”, but to truly get a feel for what Rick Jamison is all about, you should really try to experience the entire “Magic Hour” at once.

Having had the privilege of spending many splendid hours in front of this man's camper, swapping life stories and stretching the bounds of musical endeavor, I want to let you in on a little secret about Rick. He is an absolute “Hoss” on guitar! Okay, not such a big secret eh? What you may not be aware of is this... The guy is without guile. He puts his true feelings right out there on his sleeve for all to see. That is the secret ingredient that shines through with this project. He writes about what he knows, as well as what he dreams about. It really isn't magic at all you see. It's just Rick pickin' his guts out to please his friends and family!

When I think about how to describe Rick Jamison's approach to music, I am reminded of his dog named Cedar, a full sized poodle who only loves to jump and play. Rick even chose Cedar as the icon mascot for his music label “Circus Dog Records”. Cedar never met a human he didn't like. Kind of like his master.

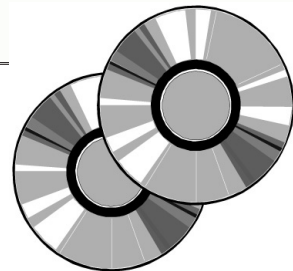
As a fellow songwriter, I know it can be very satisfying to hear one of your songs performed by a talented recording artist. There is a ton of great music on “The Magic Hour”. If you are an artist looking for just the right song for your next project, I suggest you invest an hour with this one. If you are a fan who loves cool tunes and hot licks, then just throw your Frisbee and let the Circus Dog out! You can buy the CD online at www.rjamison.com.



Bell Witch: The Movie (Soundtrack from the motion picture)

Penny Jar Records
No number
EMAIL bellbuckle@cafes.net
or
Penni@HopeRiverEntertainment.com
Playing Time - 63:05

Songs: *Fly, Ole John Bell (the Witches Curse), The Dreams We Dream, Dead and Gone, 5. Mountain Way of Life, Foundation, Shady Grove, I Remember, Jacob Spence, Leave Well Enough, Alone, Blind Beggar, Will the Circle Be Unbroken, Make New Choices, Wade in the Water, Wayfaring Stranger, The Sentence, Want You Gonna Do, Talk About Suffering, Amazing Grace*



By Joe Ross

Over the years, some phenomenal bluegrass marketing and growth has been directly correlated with the music being used in movie and television soundtracks. Bell Witch premiered as a movie on September 24, 2005 at the Ryman Auditorium in Nashville. On BGRASS-L, musician Kraig Smith posted a humorous account of twelve people cramming into a limo which comfortably seated 10 for the movie's premier. The soundtrack showcases music from Jimbo Whaley, Valerie Smith and Liberty Pike, Jeannette Williams Band, Jeff and Vida Band, Wells Family, and Becky Buller. Interestingly, the movie's premiere broadcast via satellite in full-bandwidth high definition video to over 80 theaters throughout the U.S. That's a first for bluegrass music.

In a story that documents a terrifying, supernatural event in the 1800s, the Bell Witch (“Kate”) haunted a pioneer family, murdered patriarch John Bell, and inflicted a reign of terror throughout the Tennessee countryside. The bluegrass soundtrack draws heavily from artists on the Bell Buckle record label (in Bell Buckle, Tennessee.) that has built a reputation for being able to tap into an authentic mountain consciousness with their original synthesis of old-time and bluegrass sounds. The CD doesn't feature any instrumentals. Instead, it emphasizes songs that bring plenty of apparitions to musical life. I wish that at least 6 panels of the fold-out 18-panel CD insert would have included a majority of the original song lyrics written by the artists.

I particularly take to Becky Buller's five compositions on the project and have always felt that she shows great potential for being a regular contributor to the bluegrass canon in the generation ahead. “Blind Beggar” and “Leave Well Enough Alone” were favorites, largely as a result of their juxtaposition of old-time instrumental work with very pleasing contemporary and bluesy vocal stylings. “Ole John Bell” documents the witch's curse, and Valerie Smith and Becky Buller do a nice job presenting Kate's theme song in rawboned fashion with only vocals and fiddle as the ghost comes to curse, claim and torment Bell's “worthless soul.” Smith's “Jacob Spence” is a lonesome murder ballad that masterfully captures the cold, dank feeling of a 20-year prison sentence.

Debi Wells' “Make New Choices” is given an a capella treatment. Jimbo Whaley also plays a big role as songsmith, leader of the band Greenbrier, and even in the movie itself. Whaley's originals

Continued on B-16

Calendar of Events

Continued from B-10

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

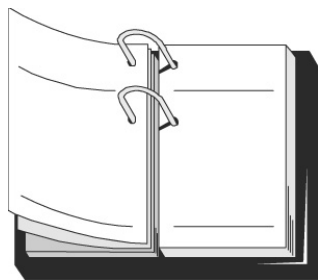
Fremont – Bluegrass Jam Session on the 1st and 3rd Saturday of every month at Mission Pizza and Pub, 1572 Washington Blvd., Fremont, CA. For information, call 510-651-6858 or visit www.missionpizza.com

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 www.KRBLUE.NET.

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

Bellwitch movie soundtrack review

Continued from B-15

"Fly," "The Foundation," "The Sentence," and "The Dreams We Dream" are standouts. With the instrumentalists being challenged, "Fly" captures a boy's flight through a neighbor's cornfields. The latter is a sensitive song subtitled as the Bell Witch love song that alludes to the many joys of sweet and tender togetherness. Mandolinist Jeff Burke and guitarist Vida Wakeman (of the Jeff and Vida Band) harmonize well together and offer up some nice renditions of "Dead and Gone" and "Shady Grove." "Dead and Gone" asks for certain compassion and consideration when one's time comes to go. Johnny Williams' uptempo "What You Gonna Do?" gets the toes tapping. As far as vocals on the soundtrack, Jeanette Williams is a standout on "I Remember." Some of the other vocalists sing with raw or gritty character and sentiments.

Kraig Smith speculated that the movie premier was somewhat like "a duck on a pond, cruising serenely on the surface, but paddling like heck underwater." The Bell Witch movie soundtrack is a big coup for these artists. It may not have the same impact as "O Brother, Where Art Thou," but it certainly shows that bluegrass music belongs in the movies on a much more regular basis.



Are you a member of the CBA?

If you aren't ... here are several reasons why we'd like to have you join us:

- Membership includes 12 issues (one full year) of Bluegrass Breakdown filled with lots of news, calendar of events, recording reviews, columns, feature articles and more.
- CBA members receive discount ticket prices for all of our concerts and festivals.
- We produce three festivals a year -- February - SuperGrass in Bakersfield; March -- Sonoma Bluegrass and Folk Festival in Sebastopol; and June -- Father's Day Weekend Bluegrass Festival in Grass Valley; plus two campouts and several concerts throughout California.

The cost is only \$20 per year per person and \$25 for a couple (or two person) membership. Voting children and non-voting children can be added for only \$1 each or \$10 respectively.

Join the California Bluegrass Association today!
There is a membership blank on page A-2 of this issue -- or join on the web at:
www.cbaontheweb.org



www.cbaontheweb.org

Come see this great band on January 18 from 4-7 pm in the Willow Creek Lounge.
Free Admission.

*The California Bluegrass Association
in partnership with
Black Oak Casino proudly present:*



3 Fox Drive direct from Nashville! Band members left to right are Joel Fox, Megan Lynch, Kim Fox, Jim Reed, Barb Fox and Mike Anglin.



www.blackoakcasino.com

WILLOW CREEK
LOUNGE



Cherryholmes

An interview with the family band that was named IBMA Entertainer of the Year 2005. **Page B-1**



Festival Program

complete information about the CBA's new festival -- complete with band photos and information, entertainment schedule, workshops, hotel and fairgrounds maps and much more!

Loar Fest

A treat for mandolin enthusiasts and musicians - story and photos of the Loar Ensemble performers. **Page A-16**



We'll see you in Bakersfield!

CBA's inaugural SuperGrass Festival is happening February 2-5

Bakersfield is known for Buck Owens, oil fields, and agriculture, and now for Bluegrass! The CBA will launch our SuperGrass Festival on February 2 through 5, 2006 at the Bakersfield Holiday Inn and Convention Center. What better way to beat the winter fog and cold than some hot bluegrass indoors in this beautiful facility.

On Thursday, mandolin players, collectors and fans will be treated to a full afternoon and evening of LoarFest. In addition to the opportunity to see these vintage instruments, there will be workshops, discussions and demonstrations by an array of luthiers and nationally-known mandolinists.

The co-producers of SuperGrass, Craig Wilson and Hal Johnson have booked an outstanding lineup, including Doyle Lawson and Quicksilver, the Nashville Bluegrass Band, Blue Highway, Marty Raybon, Lost and Found, the Sawtooth Mountain Boys, Cherryholmes, DueWest,

The Wilders, Richard Green and the Brothers Barton.

Two emerging groups will round out the program with single performances, a repeat of the Brothers Barton and their hot new Bluegrass band and Northern California's Donner Mountain. From the musicianship and excitement these bands will generate all will see that Bluegrass is alive and has a future here out west. Both bands will also be performing in the Sierra Nevada Lounge after the stage shows are over on Friday and Saturday nights.

And here's a bonus, just slightly outside the bluegrass vein, but definitely at the roots of our music. The Loar Ensemble, some of most recognizable Loar mandolin owner/players in bluegrass and acoustic music, will treat attendees to a musical performance. They will demonstrate some of the characteristics of their instruments and share their thoughts about why a Loar is their instrument of choice. This ensemble will



Doyle Lawson & Quicksilver will be appearing Saturday and Sunday at SuperGrass
Photo by Tami Roth

also perform in the Thursday evening concert. The Loar Ensemble members are (in alphabetical order): Mike Compton, Mike Marshall, John Reischman, Tom Rozum, and Tony Williamson.

This will be the California Bluegrass Association's biggest winter event -- and a first for the CBA -- an indoor festival. If you haven't been to one, they are a real hoot. Musicians will be jamming all over the hotel and convention center. It's a non-stop musical happening. Lots of booths, vendors, luthiers and on-going entertainment.

The Holiday Inn and

Convention Center is located in the heart of downtown Bakersfield at 801 Truxtun Avenue. For hotel reservations, call 661-323-1900 or visit www.holidayinnbakersfield.com. There are several other hotels in the immediate area if the host hotel is fully booked.

If you would like to bring your RV to the festival, there is camping available at the Kern County Fairgrounds, 1142 South P Street (about 1.9 miles from the Holiday Inn). Camping is \$15 per night per unit and is payable to the fairgrounds host at gate number 26. There are a lim-

ited number of spaces with full hook-ups and 300 with water and electricity. All camping spaces are on a first-come, first-served basis. If you would like more information about camping, call Jerry Maxwell at 661-872-5666 or email jmaxwell@lightspeed.net.

For more information about SuperGrass including band photos and biographies, festival rules, hotel and fairgrounds maps and a stage performance schedule, please see the Festival Program included in this issue of Bluegrass Breakdown.

We hope to see you there!

Sonoma Bluegrass and Old Time Festival March 11 in Sebastopol

For those folks expecting to come back to the 6th annual Presidents Day Festival, the smallest of the CBA Festivals held in beautiful Sebastopol, California, there have been some changes. Due to the creation of our new winter festival, SuperGrass, in Bakersfield, the name and date of this event have been changed to the Sonoma County Bluegrass and Folk Festival. It will be held on Saturday March 11, 2006 at the Analy High School Theater, 6950 Analy Ave. in Sebastopol, CA. Doors will open at noon and the music will start at 1 pm and continue until 9 pm.

Patrons can expect the same excellent line up and can also be assured that quality workshops and food vendors will be present as always.

As in previous years, featured performers include an array of styles including traditional Bluegrass, singer songwriter, old time, and eclectic forms of acoustic music.

This year we are proud to present Chris Hillman and Herb Pedersen, Perfect Strangers, Walt Koken and the Orpheus Supertones, Mountain Laurel, Chris Webster and Nina Gerber, and the Compost Mountain Boys.

Advance tickets are now available on the web at www.cbaontheweb.com. The will be available in the Sebastopol area at Peoples Music in Sebastopol, The Last



Herb Pedersen and Chris Hillman

Record Store in Santa Rosa, and Backdoor Disc and Tape in Cotati. Mail order tickets are available as well. Please see the ad in this issue for a ticket order form and more information.

Ticket Prices are \$28 in advance and \$30 at the door. Members of the California Bluegrass Association, Sonoma Folk Society and Northern California Blue-

grass Society are entitled to discount tickets at \$25 in advance and \$28 at the door.


We will be featuring a Cowboy Music workshop among others. Patrons are encouraged to bring their instruments, as there will be plenty of opportunity and space to jam!

For information, call 707-829-8012 or email hogiemoon@comcast.net.

Bluegrass Breakdown
California Bluegrass Association
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California Bluegrass Association Membership Application

Last Name

First Name

Spouse:

Last Name

First Name

Address

Chil(ren)

City

State

Zip

Year of Birth

Phone

Email:

Membership Categories:

Single Membership

\$20.00

With Spouse/other added

\$25.00

Children 12-18 (non-voting)

\$1.00 each

Children 12-18 (voting)

\$10.00 each

Band Memberships

Out of State Only

(3-5 Members)

\$35.00

Membersip includes 12 issues of the Bluegrass Breakdown, and discount prices for all CBA sponsored festivals and concerts. Band memberships available for out-of-state bands. Each member is entitled to one copy of the publication. Please write names and addresses on a seperate sheet of paper.

New

Renewal of 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 95969-0730

For information, call 209-473-1616

or email calbluegrass@comcast.net

Please sign me up for the following:

Single - 1 vote for

year(s)

@\$20

Couple - 2 votes for

year(s)

@\$25

Add

non-voting Children

@\$1 each

Add

voting Children

@\$10 each

Children’s names and birthdates:

If Senior Citizens (65 and over), please list birth years:

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 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.

Editor's Corner

Happy New Year to all of you! May 2006 be filled with love, laughter and lots of Bluegrass music for you and your loved ones.

It is cold up here on Blue Mountain as I struggle to publish this issue of Bluegrass Breakdown. I hope you'll find it chock full of interesting articles, reviews, columns, music, and lots of places to go and music to listen to.

There's frost on the ground every morning and we have the wood stove glowing most of the day as well. The past couple of weeks we've had temperatures around 28° in the mornings and highs of 45° or lower. We had a little bit of snow before the late November rain storms, but nothing since then. When our road ices up, we stay home. We live on a narrow, paved, logging road that is on a 10% grade down to the middle fork of the Mokelumne River – not a trip you choose to make unless it is absolutely necessary!

I said I was struggling to produce this issue of our publication – and that's because the CBA board purchased a new Mac G5 dual processor computer and lots of new software for Zeke in November. Even if you aren't a computer geek, you'll realize that I have a huge learning curve. It has a new system and a much more complex way of processing files plus

instead of good old PageMaker 7, I'm trying to learn a whole new package of InDesign software.

Thank goodness for Apple Computers' guru Roger Siminoff! He volunteered to serve as my HELP! person via phone and email this month, and to meet with me for a hands-on crash course in the near future. With his expertise and generous help I should be able to produce an acceptable product. However, if you find a few glitches this month – I apologize in advance and hope to get up to speed by the next issue.

In case you haven't noticed, there is an extra section in this issue of Bluegrass Breakdown. It is the souvenir program for the CBA's new SuperGrass Festival to be held February 2-5, 2006 at the Bakersfield Holiday Inn Select and Convention Center. We hope you'll be intrigued enough by the great talent, workshops, a special LoarFest and location to come and enjoy the festival. Tickets are still available by mail and with a credit card at www.cbaontheweb through January 19 and will be for sale at the door.

SuperGrass Co-producers Hal Johnson and Craig Wilson have done a great job in selecting an exciting line-up of bands. Tim Edes has made a jillion phone calls and emails

in the past few months to assemble an outstanding lineup of workshops for the lunch and dinner breaks. Barry Hazle is in charge of the Sierra Nevada Lounge late-night band sets; Elena Corey and a host of teachers will be presenting a music-oriented children's program; Tom and Pat Bockover will be our security coordinators; Mike McGar and his crew will handle gate tickets; Dan and Carol Bernstein and Montie Elston are in charge of stage management and hospitality – and there are a host of other people who have stepped up to help make this festival possible. Thanks to all of them for their hard work.

By the way, you don't have to remember to bring your program to the festival. We'll have plenty more copies at the door – and those will have a special Bakersfield insert with local shopping, restaurants and much more to make your stay enjoyable when you aren't listening to (or playing) music.

Retirement was nice while it lasted, but when the board asked me to come back as Editor of this publication, I agreed, but only for the term of one year. There will be a search committee formed in the near future to select a permanent editor and I'll happily go back into retirement. Monthly deadlines sure do put a crimp in travel and festival plans!

Don is no longer on the CBA Board of Directors, and is working as the SuperGrass Entertainment Coordinator this year. Tim Edes has volunteered to assume this big job for 2007 and beyond and we are truly grateful. Russell Loop is now the Entertainment coordinator for the CBA's Father's Day Weekend

Bluegrass Festival and will be working with his close friend and assistant, Steve Hogle. I'm looking forward to a Grass Valley Festival where Don can be in camp jamming instead of backstage 12 hours a day! I'm sure these folks will do an outstanding job and it is time for Don to retire.

We received some good news in early December. Our son, Steve, called to tell us that his unit was packing up and heading back to Georgia in mid-January. He's been on his third tour in Bagdad since last January, and we'll be so glad to



get him home safely.

Please keep all of our service men and women in your thoughts and prayers, and God Bless America.

Bluegrass Signal program themes

Peter Thompson is the host and producer of "Bluegrass Signal", a two-and-a-half hour program that airs every Saturday from 6:30 to 8 pm on KALW, 91.7 FM and on the web at <http://www.kalw.org>. If you would like to contact Peter with your questions, comments or requests, you can phone him on air at 415-841-4134 or email bgsignal@comcast.net.

The first half-hour of each week's program is re-broadcast 5 times per week on an all-bluegrass internet station. Go to <http://www.BlueGrassCountry.org> for the complete schedule and more information.

Upcoming program features are:

1/7/06 -- Jody Stecher & Bill Evans live in the KALW studio to get you ready for their presentation of "The Secret Life Of Banjos" the next weekend.

1/14/06 -- Across The Tracks: new releases and reissues.

1/21/06 -- Musical Previews of the San Francisco Bluegrass & Old Time Festival, the Dry Branch Fire Squad's mini-tour, and more.

1/28/06 -- The 'T' In IBMA: recent releases from international bluegrass bands and highlights from the 2005 European World Of Bluegrass festival.

2/4/06 -- Travelin' The Highway Home: interviews with and music featuring two of Dr. Ralph's Clinch Mt. Boys - Jack Cooke and James Alan Shelton - just in time for their annual visit to the Bay Area.

2/11/06 -- Matters Of The Heart: songs to get you ready for a bluegrass Valentine's Day.

2/18/06 -- Happy Birthdays to Dudley Connell And Don Rigsby with some of their music together and with others.

2/25/06 -- Musical Previews of two more noteworthy events: the return of Dan Paisley & the Southern Grass and the Sonoma County Bluegrass & Folk Festival.

3/4/06 -- Todd Picks 'Em & Plays 'Em; co-host Mr. Gracyk reveals some of his favorite music from the 1960s.

3/11/06 -- Round & Around: new releases and reissues.

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.

Band memberships are available for \$35 for the out of state bands only. Subscription to the *Bluegrass Breakdown* without membership is available only to foreign locations. Third class postage is paid at Stockton, California. *Bluegrass Breakdown* (USPS 315-350). Postmaster please send address changes to: *Bluegrass Breakdown*, P.O. Box 690730 Stockton, CA 95269-0730. Copy and advertising deadline is the 1st of the month, one month prior to publication (i.e. February deadline is January 1st, etc).

Members are encouraged to attend all board meetings. Please contact any board member or call the CBA office at 209-293-1220 for information and directions.

Please send all contributions and advertisements to:

Suzanne Denison, editor

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Visit our Web Site at: www.cbaontheweb.org

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Business Card - 2 columns wide (3 7/8") X 2" tall \$25.00

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

Other sizes of advertising are available at \$3.80 per column inch based on a 5 column tabloid size. Please call 209-293-1220 or email: bgsbreakdown@volcano.net for further information.

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

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

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

Special rates are in place for festival issues, due to the greater amount of issues printed and copies distributed. This is usually 200% of the regular rate, but the Board of Directors of the CBA reserves the right to change the policy at their discretion. Please contact the Editor for more details.

Classified Advertising

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

All advertising must be paid for in advance unless prior arrangements have been made for billing. A 12% late fee will be charged if advertising invoices are not paid within 60 days of billing.

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

Suzanne Denison, Editor *Bluegrass Breakdown*

P.O. Box 9, Wilseyville, CA 95257

Phone 209-293-1220 or email bgsbreakdown@volcano.net

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

From The President's Desk

Last month I talked about how we have to reach out to the younger generation and this month I can announce we have a new CBA position, Teen Ambassador. The Teen Ambassador position was created by the Board to represent and reach out to teenagers and Angelica Grim was selected by the Board to inaugurate this position (and yes, she has her own tiara and can be referred to as "her highness.")

Angelica was the first and only choice of the Board. She is the per-

fect first Teen Ambassador. Angelica was practically raised on the Nevada County Fairgrounds, she counts 13 festivals under her belt and she is only 16! Angelica participates in the Kids on Bluegrass program, has volunteered at the main gate, survived Mud Fest and has become an articulate and insightful young woman.

Angelica was born in Ceres, California in 1989 ("in our bathroom seeing as my mom didn't make it to the hospital") and has lived in

this small central valley town her entire life. Angelica's father used to play in a country band and taught her all the old country songs as soon as she could talk. Angelica and her sister Christine started taking violin lessons when they were about five years old and found a fiddle teacher when they started going to the Ceres Old Time Fiddler Club with their parents and their uncle, Jack Hyland.

Uncle Jack won tickets to the Father's Day Festival when Angelica was 3 years old. The family went to their first festival that year and have not missed a year since. I remember Angelica as a tiny, cute little thing following her older sister and brother around. They camped across the road from us for years and her brother Robert and my son Kurt were great friends.

Angelica started participating in Frank Solivan's program when she was about six and sang "The Tennessee Waltz" on stage that year. I remember that year because we always camp across the road from Frank's camp and I heard "The Tennessee Waltz" so many times that week that I could not listen to it for years. Angelica was hooked on bluegrass after that stage performance (she was absolutely fearless and sang right on key) and about three years ago started playing guitar and has now picked up the bass as well. Angelica has turned into quite a singer and performer and so astounded Rhonda Vincent last year when she was on stage with Kids on Bluegrass that Rhonda invited Angelica to sing with her during her main stage set. The sky is the limit for this talented young CBA officer.

I asked Angelica to tell me her three favorite memories of the

Father's Day Festival and she immediately listed one that is against all the festival rules and involved a contest with others (my son included) that included running and jumping and a water ditch and ended up with a trip to the Emergency Room in Grass Valley for her sister which, I reminded her, is why there are rules against the activity. We have to remember how young she was then. Her other two memories are telling: one is about attending the "awesome old time jams that Corbin Pagter always has at his camp" and the other is "sitting in the rain by the stage wondering if I should do something about the fact that I couldn't feel my toes but not caring because being cold is a small price to pay to see Del McCoury." Angelica is hooked on bluegrass.

Angelica's current favorite bands are also interesting: the Stairwell Sisters, Uncle Earl, Lynn Morris, Michelle Nixon and Rhonda Vincent (all extremely talented women and definite role models for this young singer) and, of course, Del McCoury.



Darby Brandli

I wanted to dedicate my entire column this month to this remarkable accomplishment for the CBA Board, selecting Angelica Grim as the first Teen Ambassador. Angelica presented some of her ideas to the Board at our December meeting on how to reach out to her age segment. Angelica is already involved with the wonderful Elena Corey and our new program of bluegrass to the schools. Of course, Angelica and I agree that since we both now have tiaras we next want a golf cart and I will drive.

Rick Jamison announces the release of "The Magic Hour"

Singer/songwriter/guitarist extraordinaire Rick Jamison recently released a new CD entitled "The Magic Hour". Jamison, formerly the leader of the Tuolumne County-based band Copper Canyon, recently relocated to Marin County.

The new CD presents 16 of Rick's newest original songs performed by him (guitar and vocals), Cindy Browne (bass), Rob Ickes (Dobro), Megan Lynch (fiddle and vocals), Dave Richardson (banjo and vocals) and Erik Thomas (Mandolin and vocals).

The title of the new CD has two meanings: 1) "the Magic Hour" has

exactly 60 minutes of playing time and 2) the title track celebrates the magic hour we all know from our wonderful experiences at bluegrass festivals when the day transitions into night.

The new CD can be purchased online at www.CDBaby.com. Two minute samples of all 16 tracks are also available at <http://cdbaby.com/cd/rickj3>. There is a review of the new CD written by George Ireton in this issue and posted on the CBA website at www.cbaontheweb.org.

For more information, visit Rick Jamison's website at <http://www.rjamison.com/>.

Friends and family hold memorial celebration for Allison Fisher

Avram Siegel hosted a memorial celebration on December 10 for his beloved late wife Allison Fisher with the help of family and friends. Allison fought a long, arduous battle with cancer. The event was held at the Freight and Salvage Coffee House in Berkeley.

In his invitation to the bluegrass community, Avram stated, "We will gather to share memories and honor the life and spirit of Allison Fisher with a brief service followed by a celebration of friends, family, food, and music".

Allison will be remembered by all of us who knew her as a beautiful, talented musician and a warm and wonderful person. We will miss her and offer our condolences to Avram and all of her friends and family.

If you would like to make a memorial contribution, the family asks that you make donations to: The Leukemia & Lymphoma Society,

Donor Services, P.O. Box 4072, Pittsfield, MA 01202, http://www.leukemia-lymphoma.org/hm_lls or The Berkeley-East Bay Humane Society, 2700 Ninth Street, Berkeley, CA 94710, <http://www.berkeleyhumane.org>.



Angelica Grim

Photo by Tami Roth

New Bluegrass Ensemble Class to launch on January 16

Barry Solomon will be teaching an eight week Bluegrass Ensemble Class on Monday evenings from 8 to 9:15 pm at the Alameda School of Music, 1307 High Street in Alameda, California. The first class is on January 16, 2006.

"The class will show intermediate Bluegrass players how to play their favorite songs and fiddle tunes together as a band," Solomon said. "Open to guitar, banjo, mandolin and fiddle players, this class takes you from just being able to play a simple solo, to integrating that solo with the other bluegrass instruments," he continued.

Each week a classic vocal song and fiddle tune will be presented in tablature for each instrument. Both lead and rhythm parts will be taught, and the following week the class will learn how to play the entire songs, with their lead and rhythm parts included. Various keys and meters will be explored, and vocal parts will

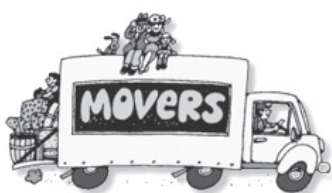
be discussed and taught, depending on the classes' interest.

Prerequisite for class enrollment is a working knowledge of basic chords and familiarity with picks. Experience with tablature is helpful. Fee for the eight-

week class is \$195 per person to be paid in full by the first session. Participants need to bring their instrument, pen, and capo. A folding music stand and cassette recorder would be helpful, but are optional.

Barry Solomon, has thirty years of experience teaching and performing Bluegrass music. He has performed with the Richard Greene Band, Pat Cloud and Bob Applebaum, has recorded a solo album for Ridgerunner Records, and is included on two flatpicking anthologies, sharing the bill with Doc Watson and Dan Crary.

For more information or registration, email Barry Solomon at barry6661@earthlink.net.



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FESTIVAL FOCUS



19th Annual Blythe Bluegrass Festival slated for Jan. 20-22

If you're among the Snowbirds that flock to sunny Southern California during the foggy season you should plan to attend the 19th Annual Blythe Bluegrass Festival, January 20-22 at the Colorado River Fairgrounds in Blythe, California.

The festival offers music on Saturday and Sunday from 9 a.m. to 5 p.m. on two stages. Bands include Illrd Tyme Out, David Parmley and Continental Divide, Dry Branch Fire Squad, Honi Deaton and Dream, New Found Road, the Bluegrass

Patriots, Lost Highway, Perfect Strangers, Just N' Time, and Richard Greene and the Brothers Barton.

In addition, there will be band showcase guest performers, food and other vendors and lots of room for jamming. Camping is available on site and early camping is available for \$12 per day per unit.

For information or tickets, call 760-922-8166, email blythebluegrass@yahoo.com, or visit www.blytheareachamberofcommerce.com.

6th Annual Colorado River Bluegrass Festival set for Feb. 10-12

Blue Ridge Productions and the American Heroes Foundation will present the 6th Annual Bullhead/Laughlin Colorado River Bluegrass Festival on February 10-12, 2006. The festival will be held at Davis camp, near the Laughlin Bridge) between Bullhead City, Arizona and Laughlin, Nevada.

Bands include Rhonda Vincent & Rage, Doyle Lawson and Quicksilver, Cherryholmes, Gold Wing Express, Rarely Herd, Cedar Hill, James King, Larry Stephenson Band, Lost and Found, Nothing

Fancy, Pine Mountain Railroad and the Redliners.

Gates will open for camping on February 8 and continue through February 12 for a fee of \$5 per night per unit. There will be a free shuttle to the Ramada Express hotel.

Admission is \$13 for adults; \$5 for ages 7-17; and children 6 and under are free with a paid adult admission.

For information or tickets, call Randy Gray at 928-768-5819 or 928-201-5819.

Cherryholmes to be featured at Bluegrass in the Park Jan. 28

L & S Promotions is bringing another great winter festival to the warm southwest desert. Bluegrass In The Park is scheduled for January 28, 2006 at the Yuma Crossing State Historic Park, in Yuma, Arizona.

This one-day event will feature The 2005 IBMA "Entertainer of the Year" Cherryholmes (Tennessee) for a special one-hour set, as well as a mini-set with the wonderful Bluegrass Brothers (Virginia).

Cherryholmes has hit the bluegrass world with a vengeance from coast to coast. The category and competition for this IBMA award showcased a dynamic array of outstanding talent of bands including: Rhonda Vincent & Rage, Allison Krauss & Union Station, Doyle Lawson & Quicksilver & The Del McCoury Band. To win this award over these bands is something special as you will see during their performance. Having just seen them perform in Nashville in October, you won't believe the change and vast improvement they made in just one year. The kids are maturing quickly both personally as well as musically. Mom and Dad continue to improve thus rounding out this incredible band. The band's confidence levels bring us a fine show that you feel a part of their performance and will be on the edge of your seats. This special one-hour performance (12:15 pm-1:15 pm) will be a great part of the festival.

Joining these two powerful bands we also have the ever talented and superb Bluegrass ETC. (CO)

featuring three of the finest musicians around with Dennis Caplinger, John Moore & Bill Bryson, Arizona's own Flinthill Special & Stone Creek and rounding the first years line-up will be from Southern California Silverado.

The interest is growing everyday with early indications pointing to a nice sizable crowd for a wonderful day of great bluegrass music in the warm southwest desert. This is one for the books as we enter the 2006 festival season. This one-day event promises to have a little something for everyone including arts and crafts vendors, excellent food and beverages, and great great raffles with prizes such as tickets to our Parker 2006 and Yuma 2007 festivals.

A shuttle service will be available for those who may need help from the parking lot adjacent to the music event grounds. Sound will be provided by a southwest favorite and Colorado's own Old Blue Sound Company. Bring your lawn chairs and blankets for grass seating and most important have FUN! This will be one you don't want to miss.

One-day tickets are only \$12 per person and can be purchased on-line via our web site: www.landspromotions.com. For credit card orders call 1-866-463-8659.

For additional festival information call L&S Promotions-Larry & Sondra Baker (209) 480-4693 we can be e-mailed at: roaddog@caltel.com. Get your tickets today! See you there!

Bluegrass on the River to feature the great sounds of Marty Raybon" & Full Circle March 3-5 in Parker, AZ

By Larry Baker

If you haven't had the opportunity to attend Bluegrass on the River in Parker, Arizona, this year could be the time. The desert in the winter will give you not only great bluegrass music but sights and experiences you will not soon forget, such as beautiful sunsets against the rocky terrain of the desert mountains to the smooth sights and sound of the great

Colorado River with wonderful sounds of guitars, mandolins, bass, banjos and more in the background. Parker and the surrounding area has a great deal to offer from sightseeing in the beautiful desert, golfing at one of Arizona's best courses, to fishing, to taking in the

grass in the Foothills in Plymouth this past September, our audience voted for the Bluegrass Brothers from Virginia to come back to Parker. Rounding out our superb and powerful line-up is: Karl Shiflet & Big Country (TX), Goldwing Express (MO), Michelle Nixon & Drive (VA), Jackstraw (OR), Son's & Brothers (CO), the 2004 "Bluegras-



The Bluegrass Brothers



U.S. Navy Band -- Country Current on stage at the 2005 Plymouth Festival

Photo by Tom Tworek

sights in Lake Havasu City 33 miles north including the popular London Bridge. It's time to schedule your winter vacation to enjoy the southwest while taking in the "Bluegrass on the River" March 3-5, 2006 held at the scenic La Paz County Park, Parker, Arizona. New this year the Park and L&S Promotions have added phase-one of a three-phase sunshade project.

Hitting Parker's main stage will be the outstanding sound of Marty Raybon (formally of Shenandoah) & Full Circle. Marty brings with him a long list of great accomplishments including the great hit The Church on Cumberland Road. Returning for a record 4th consecutive year will be the wonderful and very talented United States Navy Bluegrass Band Country Current. This band has brought many fans to their feet with excitement and quality with their professional approach to their work. It's a "don't miss" performance as this will be their only performance in the southwest in 2006 as they play on the shores of the beautiful Colorado River.

After a great reception at Blue-

grass in the Foothills" emerging artist winner Donner Mountain Bluegrass Band (No Ca.), and Arizona's own Flinthill Special. For the 4th consecutive year the popular Old Blue Sound Company will provide sound re-enforcement.

For those of you who have attended in the past, and for those who will be first timers we welcome you with open arms and big smiles as early camping opens Monday February 27, 2006. We are mindful of your continued support, suggestions & thoughts as we make every effort to bring you premier festivals, because without all of you we could not bring you these two exciting events in addition to Bluegrass in the Foothills held annually in Sept. Plymouth, California. You are the heart and soul of our festivals. Our festivals are shaping up to be "don't miss" Festivals. The weather in March is generally in the upper 70's to low 80's so be sure to pack your sunscreen. La Paz County Park has great facilities with wide-open campsites, nice showers, clean restrooms, lots of room to roam and the beauty of the Colorado River.



Marty Raybon



Dump station & water on-site and yes, even in the desert there is green grass and trees for our audience area and the park is easily accessible from the main Hwy. 95.

In addition to the wonderful music, we will again feature great band workshops. We are planning a classic car show (Sat), an RV show, our superior arts & crafts vendors are returning for a dynamite show along with the tasty food vendors. The Parker Rotary Club will man the beer concessions. Ice will be available for purchase. A honey wagon & water truck will be available to pump RV holding tanks. Our new Shuttle Service within the festival grounds proved to be a valuable addition to the festival and will return in 2006.

We will be holding raffles again this year with great prizes including 2007 festival tickets, cash prizes & more. The jamming in 2005 blossomed to major levels and expects to be even greater in 06. The jamming around our PICKN' PIT continues to be a great meeting place to visit and jam with old friends while making new ones.

Tickets can be purchased on-line via our web site: www.landspromotions.com. For credit card orders call 1-866-463-8659.

The interest and fan support in the festival has been wonderful as we look to return for our fourth year. Music starts at 10:00 am March 3, 2006. Bring your lawn chairs and blankets for grass seating and most important have FUN!

For additional festival information call L&S Promotions-Larry & Sondra Baker (209) 480-4693 we can be e-mailed at: roaddog@caltel.com. Get your Early-Bird tickets today! See you there!

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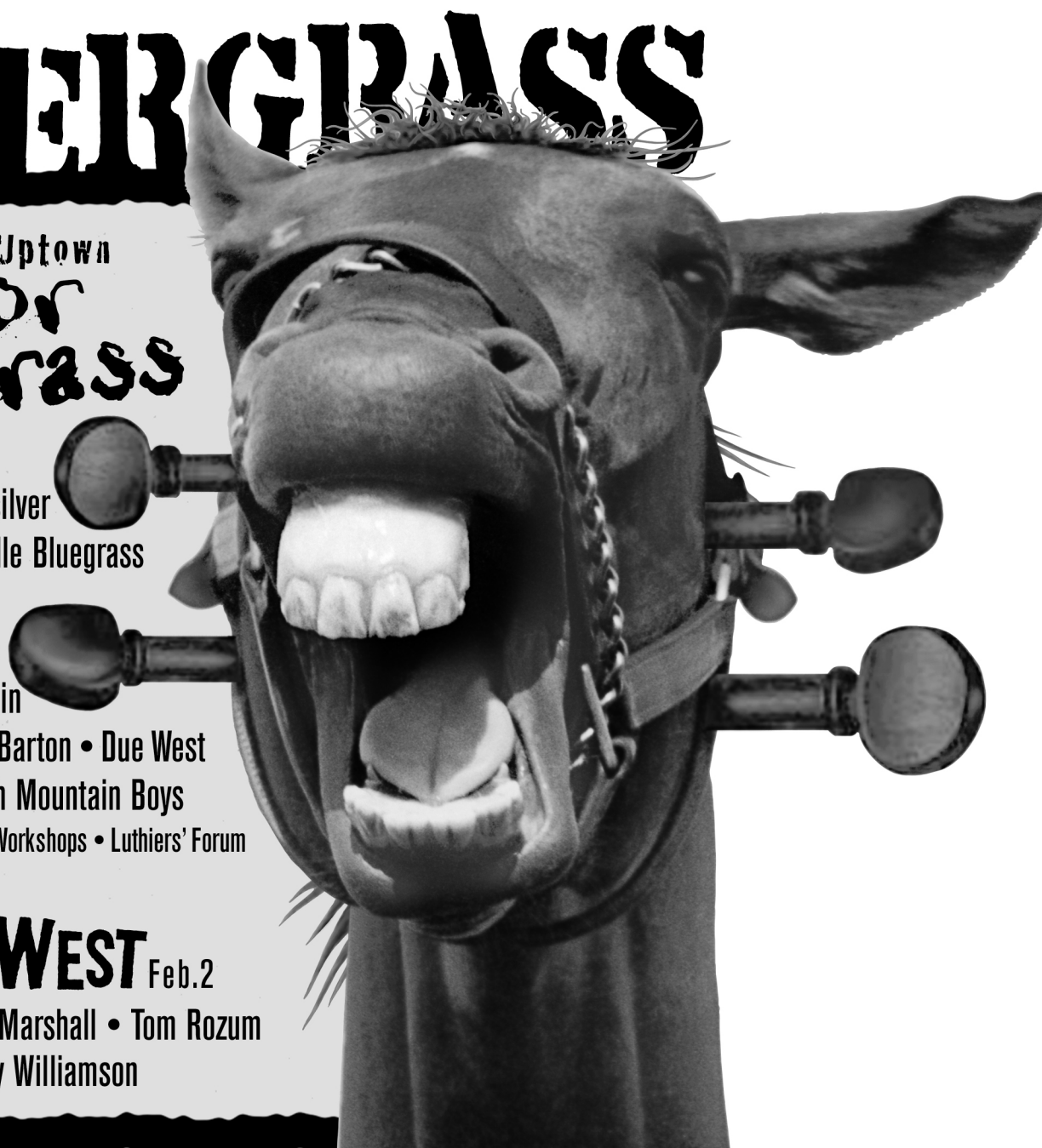
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February 2-5, 2006 • Bakersfield Holiday Inn Select

Bakersfield Holiday Inn Select, Convention Center. Concerts in the beautiful 3,000 seat Civic Auditorium. Jams everywhere all the time. Big uptown fun all the way through Sunday, when LeRoy McNees leads the chapel service with Journey's End. Information, ticket order forms, band performance schedule and more available at www.supergrasscalifornia.org. Hotel, camping, ticket info: Craig Wilson (661) 589-8249, Hal Johnson (916) 391-3042

SUPERGRASS 2006 TICKET ORDER FORM

Please send me the following tickets for SuperGrass Bakersfield, February 2 - 5, 2006:

____ Adult Full Festival Pass @\$90 or \$80 CBA Member
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____ Teen (13-18) 2-Day Pass @\$30 or \$25 CBA Member*
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FESTIVAL FOCUS



13th Annual Wintergrass Festival set for Feb. 23-26 in Tacoma, WA

If you're looking for a great winter festival, check out the 13th Annual Wintergrass at the Sheraton Hotel, Bicentennial Pavilion and the First Baptist Church in Tacoma, Washington February 23-26, 2006. Named the 2005 "IBMA Bluegrass Event of the Year", it features outstanding Bluegrass and Old-time talent on multiple stages.

Bands slated to perform include nationally-touring acts: the Del McCoury Band, The Grascals, Mountain Heart, Psychograss, Guy Clark, Bluegrass Etc. (with special guest Byron Berline), Mike Marshall & Hamilton de Holanda, John Cowan Band, Randy Kohrs and the Lites, Laurie Lewis, Tom Rozum and the Guest House Band, Shawn Camp, The Wilders, Uncle Earl, The Duhks, and Joe Miller and Laura Love.

Rounding out the line-up are regional bands: Four Chords of Wood, Brother's Keeper, Great Northern Planes, Mollybloom,

Naugahyde Ride, Red Brown & the Tune Stranglers, Sweet Sunny South, The Canotes, Reedy Buzzards, Prairie Flyer and The Jangles.

In addition to the performances, the festival offers The Wintergrass Academy on February 21-23 with instructors such as John Moore, Dennis Caplinger, Bill Bryson, Byron Berline, Randy Kohrs, Laurie Lewis and Kenny Smith. Musicians can enroll to learn instrumental skills small group settings with the professionals. On February 23 and 24, the Wintergrass D'Addario Kids Academy will feature Joe Craven, Beth Fortune and other instructors for children who are in grades four to eight.

For more information about the festival or the academies or tickets, please call 253-428-8056; write to P.O. BOX 2356, Tacoma, WA 98401; or visit www.wintergrass.com.

Bluegrass Etc. to headline Old Town Temecula's 6th Annual Bluegrass Festival

OLD TOWN TEMECULA, CA - Bluegrass fans and musicians will fill Old Town Temecula, March 18 and 19, 2006 for the 6th annual Bluegrass Festival.

This year's line up includes Bluegrass Etc. featuring Dennis Caplinger, The Silverado Bluegrass Band, The Witcher Brothers, Roadside Café, Donner Mountain Bluegrass Band, the Lampkin Family Bluegrass Band, The Mill Creek Boys and 117 West.

Bluegrass Etc. is a nationally known band that performs a hard-hitting show of instrumental expertise; vocal precision and stage personality will highlight the weekend with two performances each day. The group tours more than eighteen countries per year, and performs more than 200 shows annually at festivals and in concert. Bluegrass Etc. consists of John Moore (mandolin, guitar, vocals), Dennis Caplinger (banjo,

fiddle, vocals), and Bill Bryson (bass, vocals).

Caplinger is a multi-talented musician who has toured and recorded with a variety of top artists including Eric Clapton, Vince Gill, Byron Berline, Dan Crary, Chris Thile, Sean Watkins, Kevin Welch, Ray Price, and Rita Coolidge. He has worked on countless jingles, commercials, cartoons (Pinky and the Brain) and movie soundtracks. Bryson played with the Desert Rose Band.

Pickers can find a place to jam anywhere along the rustic streets of Old Town Temecula. Scheduled workshops on the mandolin, fiddle, guitar and banjo are held each day and are also free. Organized jam sessions with host bands are also part of the event.

To visit Old Town Temecula take the 15 Freeway to Rancho California Road or Highway 79 south and follow the signs leading to Old

Town Front Street. Public parking is free. RV parking is available in town for \$30 for the weekend. Reservations are recommended at (951) 678-0831. For more information call (951) 694-6412 or visit www.temeculacalifornia.com.



Mother's Day Weekend --

Bluegrass Music lives on in Parkfield, California on May 11-14

By Joe Quealy

Thursday, May 11th to Sunday, May 14th, 2006 will mark the 8th bluegrass festival in Parkfield. The lineup of bands for this festival will bring hours of great music and wonderful memories for all that attend. The headliner bands have toured all over the world and have been playing together for decades. The bands and their music are the main ingredient of every festival. With Parkfield having so much more to offer as a festival site, it is a real experience.

Parkfield - an out of the way paradise located in the coastal range north of Highway 46 is surrounded by rolling hills covered with oak trees. This breath taking natural beauty is the ultimate location for a bluegrass festival.

For seven years a growing number of bluegrass festival fans have savored the natural beauty and peaceful atmosphere. Mother's Day Weekend would find this sleepy little paradise transformed into a true bluegrass dream. The sounds of Mother Nature and all her amazing sights are combined with the haunting, soulful, high lonesome sound of bluegrass music. It's an experience that almost defies description. Live bands on a small cozy stage in a backyard type setting that makes you want it to never end.

The Yokut Indians discovered this place centuries ago and named the valley "Cholame" which means "the beautiful one". In the mid 1800's settlers discovered this val-

ley and mined quicksilver and coal there. But the land proved to be not enough to support the estimated 900 homesteaders who eventually moved on. Today only a handful of ranchers and farmers remain to enjoy the beautiful tranquil valley and the bountiful wildlife. The road sign reads "population 18". For more information go to www.parkfield.com.

Mother's Day Weekend, May 11th through 14th, 2006 will find Parkfield once again transformed into that awesome bluegrass dream. The Parkfield Bluegrass Festival will be four days long, Thursday, Friday, Saturday and Sunday.

Over the years, many improvements have been made in order to accommodate the campers who come to enjoy the music, and tranquility of this incredible place. This year will be no exception. The same great facilities will be available and, as in the past, improvements continue. Food vendors will be on site this year with extended hours of operation for the early risers and the late night folks too.

Pets are welcome and you and your neighbors are too. Parkfield is a friendly town. Campfires are OK and late night jams are a regular occurrence at this festival. The tree studded lawn area north of the hotel makes for excellent tent camping and its only 75 feet to the stage. The RV camping area south of the Parkfield Café is so close to

the stage that many folks can sit in their camp and enjoy the live bands on the stage. Yet there is still plenty of other campsites that offer a more quiet and secluded environment. As in the past, electrical hookups are available on a first come first served basis. No reserved spots are held, however an area for handicapped campers is available for those with special needs. Campers that require such accommodations should notify the campground host so that a spot can be prepared for them when they arrive. That information should also be included when tickets are purchased in advance.

The entertainment for this year's festival includes Special Consensus from Chicago, Lost Highway and Chris Stewart and Backcountry. Ron Spears and Within Tradition will present a special reunion show at the festival. Virtual Strangers, Better Late Than Never, The New Five Cents, Stay Tuned, Southside and LeRoy McNeas and the Gospel Bluegrass Band will make up the weekend of great music for the whole family.

Every festival relies on volunteer staff to operate. Individuals wishing to volunteer to help on the Parkfield Bluegrass Festival staff should Email a request along with their personal information to pkfieldbluegrass@aol.com or call (805) 937-5895.

Inquiries on advance tickets, vendor inquiries, band bookings and any other questions can be directed

to pkfieldbluegrass@aol.com or by calling (805) 937-5895. Other information can also be obtained on line at www.parkfieldbluegrass.com. Send us your Email address and you

will receive informative updates on the festival.

Utilizing American Roots Music -- Bluegrass, In The Classroom

The Mid-Winter Bluegrass Festival and the Colorado Bluegrass Music Society, in conjunction with the International Bluegrass Music Association (IBMA) will be hosting a special Bluegrass in the Schools workshop for teachers on February 18, 2006 from 1-5:20 p.m. at the Northglenn Ramada Plaza & Convention Center in Denver, Colorado.

In a press release received from Nancy Cardwell, IBMA Special Projects Director, the event was described as: "A workshop for elementary or secondary level classroom or music teachers, administrators, curriculum specialists, home schoolers and college students majoring in education."

Class size will be limited to the first fifty registrants. Cardwell continued "Certificates of attendance for professional development credit will be issued upon completion of the course, and registered attendees will receive a complimentary one-day festival ticket for Friday or Sunday (your choice)".

There is no fee for the class and attendees will receive free handouts including an IBMA Bluegrass in the Schools

Implementation Manual, list of bluegrass bands in Colorado who present educational programs (compiled by Bluegrass Unlimited magazine), IBMA Bluegrass in the Schools Mini-Grant info, bluegrass lesson plans from presenters & from IBMA files

An additional resource available for purchase is IBMA's new Discover Bluegrass: Exploring American Roots Music DVD (six units, with downloadable lesson plans for each unit), educator's price: \$3

To register for the workshop, contact: Nancy Cardwell 888-438-4262, (615) 256-3222 or email nancyc@ibma.org.



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Bluegrass Folks -- Craig Wilson

By Bill Wilhelm

Everything seemed to be aligned just right for me recently when I was attending the big IBMA (International Bluegrass Music Association) bluegrass spectacular annual event in Nashville. I depend largely on bluegrass events to get my interviews for these stories. Well, right there in one of the two CBA hospitality suites was Craig Wilson, who along with Hal Johnson is hosting the first SuperGrass Festival that's comin' right up (Feb. 2-5, 2006) in Bakersfield, California. It was a busy time for each of us, but I didn't want to miss this one. Luckily, I did get this interview with Craig. To my regret, time ran out and I never did get one with Hal.

The IBMA is a "who's who in bluegrass music." There are lots of people attending and a lot going on. In this din there were people I had to see and things I had to do. Then, just as it is each time, a couple of days after it was all over, I was asking myself, "Did all that really happen, or was it just a dream?" So, not only is this month's story a SuperGrass reminder, but it'll help you identify Craig and realize he is not just another pretty face in the crowd!

Craig is a native son of Bakersfield. Most of his life has been spent there as he grew up on a farm nearby. Throughout the years like most

boys, his adventures have led him to various other places. However, he never found a good reason to live permanently anywhere else and returned to Bakersfield each time.

Considering some country music greats who have emerged from this area and the ever-present radio shows, dances, and live entertainment, Craig just naturally was never at a loss for country music as well as bluegrass. Outstanding in his mind was Bill Monroe's "Footprints in the Snow," which he enjoyed. Then, he and some school friends teamed up to make some music of their own. They formed a rock and roll band and played for a while.

Reminiscing back to his childhood, Craig remembers, "One day I was driving across town, in the pickup truck to get some tractor parts for my dad. I just happened to hear Don Reno and Red Smiley playing 'Eight More Miles to Louisville.' I will never forget that. I was hooked! That was it! I never played or listened to rock and roll again. I went and bought a new Gibson acoustic guitar and got serious about this bluegrass music. That was actually an important turning point in my life.

"I lived in San Francisco for a while when I was a young man. It was a time when bluegrass music was really in its infancy. I had the opportunity to get to know and play

with some of the 'pioneers and pillars' of it who were coming into being the musicians and stars they are today. There was even a time when I met Bill Monroe. At a break during his concert, I told him of an old mandolin I had and Bill wanted to see it. (That's another story that Craig can tell you.) Then Bill played my mandolin on his next song and that's something I'll always remember.

Early on, the year was 1969 I was in North Carolina and got to attend one of the very first bluegrass festivals ever. Most of all the bluegrass musicians there were from that area which is a known 'hot bed' of this music, anyhow.

"I've had the good fortune to play in some good bluegrass bands throughout the years including several years with Leroy Mac and the 'Born Again Bluegrass Band.'

"My career was that I was a Kern County Deputy Probation Officer for 31 years. I've been 'retired' for six years. I don't really consider myself retired, though, as I have more on my plate now than I ever did when I was working. I have become the First Regional Activities Vice President for the Bakersfield Area of the California Bluegrass Association. Along with others, I work on bringing bluegrass talent into Bakersfield. We have brought 12 to 15 bluegrass concerts to the



Craig Wilson photographed during the recent IBMA World of Bluegrass in Nashville, Tennessee.

Photo by Bill Wilhelm

area. We also produced Bluegrass Day at the Kern County Fair one year including hiring six bluegrass bands from all around the state.

"This idea of having a big bluegrass festival at Bakersfield has been rolling around in my head for a long time. It's been sort of a vision thing. One of the problems is that we have

no wooded areas. Then there's the weather. In the summer it is so hot that it would have to be indoors. The spring and fall dates are all taken up by others. This location is perfect for us. It is a hotel built over a convention center in the comfort of heating and air conditioning.

"I presented this idea at a CBA business meeting and they all really went for it. We have two overload hotels nearby and there is space for RV's a mile and a half away at the Kern County Fairgrounds with full hookups. To put a festival here is to put it in the population center of California. It is generally a good centralized draw from all the large population areas. We have several major highways coming through Bakersfield from each of those areas. To get into a winter event, I don't believe you could ask for a more ideal place.

"When people see the facility we have for putting this on, I think they'll be convinced it really is a neat place. The host hotel is already pretty much sold out."

Well, I think Craig has a real winner here. We'll look forward to being there and attending a long needed winter bluegrass festival.

So, better mark the new 2006 calendar for this one!

Editor's note: Please see the ad and ticket order form in this issue and the SuperGrass Festival program insert for more information on the performance line-up, special LoarFest activities, workshops and band profiles. We hope to see you in Bakersfield next month! -- Suzanne

Dan Paisley & The Southern Grass announce Northern California tour March 1-6



Dan Paisley and Southern Grass -- left to right are Michael Paisley, T.J. Lundy, Dan Paisley, Bob Lundy and Don Eldreth, Jr.

Tour dates include:

- March 1 -- The Sweetwater, 153 Throckmorton, Mill Valley (415-388-2820, <http://www.carlton.com/bluegrass-gold.html>)
- March 2 -- Black Oak Casino, 19400 Tuolumne Rd. North, Tuolumne (877-747-8777, <http://www.blackoakcasino.com>)

com)

- March 3 -- The Plough & Stars, 116 Clement St., San Francisco (415-751-1122, <http://pweb.jps.net/~jgilder/plough.html>)
- March 4 -- First Presbyterian Church, 1667 Miramonte Ave., Mountain View (650-691-9982, <http://www.rba.org>)

- March 5 -- Freight & Salvage, 1111 Addison St., Berkeley (510-548-1761, <http://www.freightandsalvage.org>)
- March 6 -- Don Quixote's Music Hall, 6275 Highway 9, Felton (831-335-2800, <http://www.donquixotes-music.com>)

IBMA Bluegrass in the Schools announces new web link

Nancy Cardwell, the Special Projects Director for the International Bluegrass Music Association, recently announced that the web link for the Associations' Bluegrass in the Schools Implementation Manual has been updated. The program offers assistance to teachers, school administrators, associations and musicians to integrate Bluegrass music into school curriculum.

Nancy wrote: "If you are affiliated with a band, a school, an association or an event that is interested in starting up a bluegrass program for local students, be sure to take a look at this useful tool. Even if you're not, go to the end of the manual in the Resources section and check out the list of 'Bands and Organizations with Program Materials' and prepare to be inspired! It's very exciting to see the wide variety of interesting programs for youth these folks are quietly implementing in numerous places, with (I'm convinced) life-changing results for our next generation of bluegrass musicians and fans. If you know of any additional programs that should be added to the list, email me at nancyc@ibma.org.

If you would like to see the Bluegrass in the Schools Implementation Manual, visit <http://www.ibma.org/events/programs/schools/manual/index.asp>.

Fifty Miles of Elbow Room – a history of the song

By Elena Corey

The song "Fifty miles of elbow room," recorded back in the 1970s by Doc Watson, has recently been re-recorded by another bluegrass artist with a few variations in the lyric, and so questions regarding its words and history have arisen. I found a few answers in a book entitled "Songs that are different." That is a collection of songs written primarily by F.M. Lehman. The book was published by an extinct publishing house, the Lillenas Publishing Company of Kansas City, Missouri, printed in 1942.

F.M. Lehman wrote both words and music to the song and copyrighted it in 1917. He explained his thinking in writing the song this way:

"One day I did a little calculating. I had heard some people testify that if they could get into Heaven by a tight squeeze, they would be satisfied. I wanted an 'abundant entrance in.' I found that the four-square city measures twelve-hundred miles long, twelve-hundred miles wide, and twelve-hundred miles high. This being true, to make the gates measure architecturally correct, they would have to be at least one hundred miles wide. This set me to shouting—to think that when I pass through the gates to the city, I will have on the right hand and on the left hand, fifty miles of elbow room to spare."

In an increasingly crowded world, many of us can appreciate that sentiment. The copyright to Fifty Miles of Elbow Room has been renewed and assigned to the Nazarine Publishing House. Here is the song's original lyric:

*This will be a hundred miles in length
and a hundred miles in width
with fifty miles of elbow room
on either side to spare.
The gates of jasper shine,
not made with human hands.*

*One hundred miles its gates are wide,
abundant entrance there,*

*With fifty miles of elbow room
on either side to spare.*

CHORUS: *When the gates swing*

*wide on the other side, just beyond
the sunset sea.*

*There'll be room to spare as we
enter there; room for you & room for
me.*

*For the gates are wide on the other
side where the flowers ever bloom.*

*On the right hand, on the left
hand, fifty miles of elbow room.*

A sinner saved by grace may leave

*his haunts of sin and shame,
And proudly pass through yonder gates
by faith in Jesus' name.*

*Abundant will his entrance be
into that city fair,*

*With fifty miles of elbow room
on either side to spare.*

*That four-square city I shall see
when done with toil and time.*

Some times it seems I almost hear

the bells of glory chime.

*T'will not be long 'til I shall pass
through yonder gates so fair.*

*With fifty miles of elbow room
on either side to spare.*

*Sometimes I'm cramped and
crowded here and long for elbow
room.*

*I long to reach for altitude where
fairest flowers bloom.*



Sonoma County Folk and Bluegrass Festival

Saturday, March 11, 2006 -- 1 - 9 pm

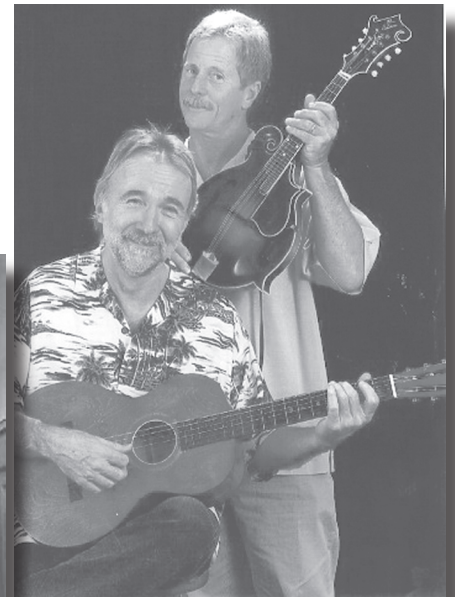
Analy High School Theater

6950 High School Road -- Sebastopol, California

Featuring great Bluegrass and Folk music by:

- Chris Webster & Nina Gerber
- Walt Koken and the Orpheus Supertones
- and more TBA

Doors open
at 12 pm
Lots of room for
jamming indoors
and out!



Chris Hillman and Herb Pedersen

Perfect Strangers

General Admission: \$28 Advance/\$30 Door
CBA or SCFS Members*: \$28 Advance/\$28 Door
(With current membership card)



Mountain Laurel Bluegrass Band

Please send me the following tickets for the Sonoma County Folk & Bluegrass Festival:

___ General Admission @\$28 each
___ CBA/SCFS Admission @\$25 each
CBA or SCFS Member No. _____
(circle association)

Total Enclosed \$ _____

For information, call 707-829-8012 or
email: hogiemoon@comcast.net

Name _____
Address _____
City _____ State _____ Zip _____
Phone _____ Email _____

Mail order blank, payment and self-addressed stamped envelope to:
Sonoma County Festival c/o Mark Hogan
3980 Monika Ct., Sebastopol, CA 95472

Tickets are also available online at www.cbaontheweb.org with a major credit card.

Sonoma County Ticket Outlets include:

- People's Music - Sebastopol
- Last Record Store -- Santa Rosa
- Backdoor Disc & Tape -- Cotati

Weekly podcast now available from The Bluegrass Blog

John Lawless of AcuTab let us know that The GrassCast, a weekly podcast from The Bluegrass Blog is up and running. Each podcast is between 10-15 minutes in length and you can either subscribe via Apple's iTunes and have each episode downloaded as soon as it is released, or download individual episodes as your inclination dictates at <http://www.thegrasscast.com>.

"Our three part series of audio interviews concerning the debut IBMA week in Nashville concludes with the release of this week's podcast, featuring a discussion with Dan Hays" Lawless said. "Previous episodes include reactions and feedback from about two dozen artists and industry pros, and while most are positive about the move, there are some pointed critiques as well," he continued.

For more information on The GrassCast, The Bluegrass Blog or AcuTab products, you contact John Lawless at 540-776-6822; email john@thebluegrassblog.com; or visit <http://www.thebluegrassblog.com>.



31st Annual Father's Day Weekend BLUEGRASS FESTIVAL

June 15, 16, 17 & 18, 2006
at the Nevada County Fairgrounds in Grass Valley, California

Featuring:



Doyle Lawson & Quicksilver
(Saturday and Sunday)



The Larry Sparks Show
(Thursday and Friday)



The Larry Stephenson Band
(Friday and Saturday)



James King Band
(Saturday and Sunday)



Audie Blaylock and Redline
(Friday and Saturday)



Uncle Earl
(Thursday and Friday)



King Wilkie
(Thursday and Friday)



Lonesome River Band
(Saturday and Sunday)



Biscuit Burners
(Thursday and Friday)



The Stringdusters
(Thursday and Friday)



Teton Divide

- Plus --
- Kids on Bluegrass
 - Clogging Group TBA
 - Workshops
 - Luthiers Pavilion
 - Children's Program and More!

California Showcase Bands



Alhambra Valley Band



Homespun Rowdy



Mountain Laurel



The Stairwell Sisters



The David Thom Band

January 25th Bluegrass Gold to feature John Reischman and the Jaybirds

By Larry Carlin

There will be just one edition of the Bluegrass Gold series at Sweetwater in Mill Valley in January. The show is produced by Carltone Music and co-sponsored by the Northern California Bluegrass Society. On Wednesday the 25th at 8:30 p.m. John Reischman & The Jaybirds will headline and opening will be Julia and Cliff Landis.

Five years of touring across North America and Europe, three critically-acclaimed albums and a Canadian Juno nomination have established John Reischman & The Jaybirds as one of the top-flight bands in bluegrass music. With a unique traditional sound, the mandolin master and his band are

known for powerful original songs and instrumentals, soaring vocals and refreshing interpretations of songs from the old-time repertoire presented with their own bluegrass twist. The third album, *The Road West*, was released in January of 2005, and features more of the fresh and dynamic Jaybirds music currently being performed live in concert. Critical praise abounds for the Jaybirds under the leadership of John (now based in Vancouver, British Columbia) who is well known to acoustic music fans for his brilliant mandolin work with the Tony Rice Unit, the Good Ol' Persons, and on two outstanding solo instrumental albums. The other Jaybirds are Nick

Hornbuckle on banjo, Trisha Gagnon on bass, Greg Spatz on fiddle and Jim Nunally on guitar.

Cliff and Julia Landis of Mill Valley draw from the repertoire of early country music, including love and modal songs, and the close harmony styles of both brother duets and early bluegrass. Cliff grew up singing four-part a capella in a southern style in church and has played in old-time, bluegrass and square dance bands in Ohio, Chicago and Alaska through his adult life. Cliff and Julia have been performing as a duo for several years including multiple stints at the Alaska Folk Festival and the Alaska State Fair as well as in Ashland, OR, Santa Barbara and at many house parties locally.

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



The Jaybirds -- left to right are John Reischman, Trish Gagnon, Nick Hornbuckle, Greg Spatz and (seated) Jim Nunally.



Julia and Cliff Landis

MUSIC MATTERS

By Elena Corey

Happy New Year! My wish for you this year is that you will experience life more fully, adding life to your year, starting now. Let's begin by remembering stories from the lives of Fyodor Dostoyevsky and R. Buckminster Fuller, and see if their thumbnail biographical sketches give us an extra boost in aliveness.

Dostoyevsky, a 19th century Russian novelist, grew up in a middle-class home but often felt listless and restless. Bored, he joined a group of socialistic folk who determined to overthrow the government. Their coup failed and the czar imprisoned the group, but held them each in isolation. Sadistically, Dostoyevsky's guards would sometimes amuse themselves by putting on a mock execution—only the prisoner selected for the day's agenda never knew whether the termination ceremony was for real or not.

Dostoyevsky says that when they came for him and told him he was to be executed the next day, he determined to get the very most from every single moment of life that he had left. At what he assumed would be his last meal, he savored every bite, lingering over tasty morsels. When he was marched out to the courtyard where soldiers stood with long rifles ready to shoot when told, he made himself look around at the beautiful sky, the trees—all things he had seen before but never appreciated as much as when he thought those would be the very last things he saw. He was living in the face of death. We all know the story, the soldiers shot blanks and he lived, going on eventually to use his experience to write stories which bring to life many mundane details that often go unnoticed. His passion for living shines through his writings.

R. Buckminster Fuller had a different sort of experience which yielded the same lesson. In the midst of a seemingly normal childhood, he suddenly lost his eyesight.



Despite medical consultations and much effort and time spent, nothing helped. Then, several years later, just as suddenly, without any medical intervention, he regained his sight. When he woke up able to see again, he resolved to really see things—not to merely look in their direction and take in the basics as background.

He later stated that he believed that with the overload of sensory data, society encourages children to view the world as wallpaper. His experience taught him to see not only what was evident but what might be possible. He went on to give the world many creative gifts and innovations. His special kind of 'aliveness' engaged the world at his fingertips, rather than taking it for granted, and as a result, he not only added years to his life—he added life to his years.

In the bluegrass family, it can be easy to be lulled into semi-consciousness, grasping the main points of our music, but not savoring it so much that we really live the musical inheritance that is ours for the receiving and savoring. However, with just a little conscious attention, we can feel the life-blood of the music coursing through us.

May your picking be truly heart-felt.

Elena

Grammy nominations announced

By Larry Carlin

The Grammy nominations are out, and here is who is listed for Best Bluegrass Album -- Marbletown by Blue Highway, Cherryholmes by Cherryholmes, *The Grascals* by The Grascals, *The Company We Keep* by The Del McCoury Band, and *Ragin' Live* by Rhonda Vincent And The Rage. Alison Krauss somehow got kicked up (or down?) into the "Country" category, and she received multiple nominations.

On a local note, congratulations to Mill Valley diva Maria Muldaur for being nominated in the Best Traditional Blues Album category for her *Sweet Lovin' Ol' Soul* recording; to West Marin singer/songwriter Joe New for having his song "She Can't Burn Me Now" on Del McCoury's nominated album; and to Mill Valley's Bonnie Raitt, nominated for Female Pop Vocal Performance.

Editor's note: For more news, performance information and lots of cool stuff, visit www.carltonemusic.com.

-- Suzanne



Musical New Year's Resolutions?

By Brenda Hough

If Santa brought you a new guitar, mandolin or banjo, you may want to check last month's "Stocking Stuffers" article for some exciting DVD video or books for learning how to play. Here are some more materials from Homespun Tapes and Mel Bay for your instructional enlightenment.

Jesse McReynolds: Classic Bluegrass Mandolin (DVD)

Homespun Tapes
PO Box 340
Woodstock, NY 12498
©1989, 2005
1-800-33-TAPES
www.homespuntapes.com

Songs taught: *Ridge Runner*, *Banks of the Ohio*, *Dill Pickle Rag*, *Farewell Blues*, *Snowbird*.

Jesse McReynolds is the acknowledged inventor of the crosspicking mandolin style and his mandolin playing influenced many of the following generations of players during the last 40 years. The original video was filmed in 1989 and the careful explanations and close-up video sequences still make this a premier introduction to techniques developed by Jesse.

Jesse begins his lessons with a rendition of his own tune, "Ridge Runner." The tune begins in the key of A and then modulates to the C position and moves further up the mandolin neck. In his discussion of the tune, Jesse demonstrates the crosspicking roll slowly and elaborates on the ease of using the key of A to play with the sound of ringing, open strings. Crosspicking is a

continuous pattern of notes played over the third, first and second strings of the mandolin very similar to the banjo roll.

"Banks of the Ohio" is an easier tune for the beginner to learn and Jesse stresses keeping the melody line going with the roll remaining a constant pattern. "Dill Pickle Rag" is used as a tune to teach the roll patterns with the key of G and "Farewell Blues" introduces 3 string crosspicking with a bluesy melody line. "Snowbird" has split string techniques where only one string of the pair is played or fretted to give a more complex sound.

Sam Bush also interviews Jesse and the two discuss Jesse's work with Hoke Jenkins and Hoke's banjo playing influence on Jesse's style. Sam and Jesse also discuss mandolin set-up, resting fingers on the pick guard and some beginner playing tips. Jesse also displays his custom Stiver mandolin with its rosewood back and sides. This is a carefully developed lesson with an opportunity to learn from Jesse and Sam Bush.

Wayne Erbsen: South Mountain Classics (CD) and Southern Mountain Mandolin (book)

Mel Bay Publications
#3 Industrial Drive
Pacific, MO 63069
©1995

Songs included: *Soldier's Joy*, *Cluck Old Hen*, *Little Rosewood Casket*, *Arkansas Traveler*, *Shady Grove*, *Leather Britches*, *When You and I Were Young*

See Musical Resolutions on A-15

CBA host team member's experiences during the IBMA World of Bluegrass

By Steve West

I'm a little late in writing this article about our trip to Nashville, but better later than never! Thanks to Larry Kuhn, we were invited to be a part of the Hosting Team representing the California Bluegrass Association at the IBMA's "World of Bluegrass" Convention. It was held at the Renaissance Hotel and Convention Center in the heart of downtown Nashville, within a block of the Ryman Auditorium.

We really didn't know exactly what was in store for us. Larry told all of the volunteers, "It is a real job with real responsibilities!" and it would be a lot of work, but also a lot of fun! We didn't have the freedom to come and go as we would of liked, but we did find several sights and things to do within walking distance of the hotel with the time restraints we were under.

I'll give you an idea what our day was like... We started with a meeting at 10:00 am (which was soon changed to 11:00 because of lack of sleep) and talked about what had happened the night before, what bands we liked at the show case area (which was held in the Convention Center) and other things we could improve in the coming nights. One morning we had to be in the Grand Ball Room around 9:00 a.m. (after going to bed around 3:30 a.m.) to place CBA membership applications and SuperGrass flyers on about 100 tables (for the CBA sponsored Brunch Band Showcase). Most of the time our work day really didn't start until 2:00-3:00 p.m.

Montie Elston's (the guy never stopped working...ever!!) day started shortly after the meeting was over. He was off to the store to buy food and

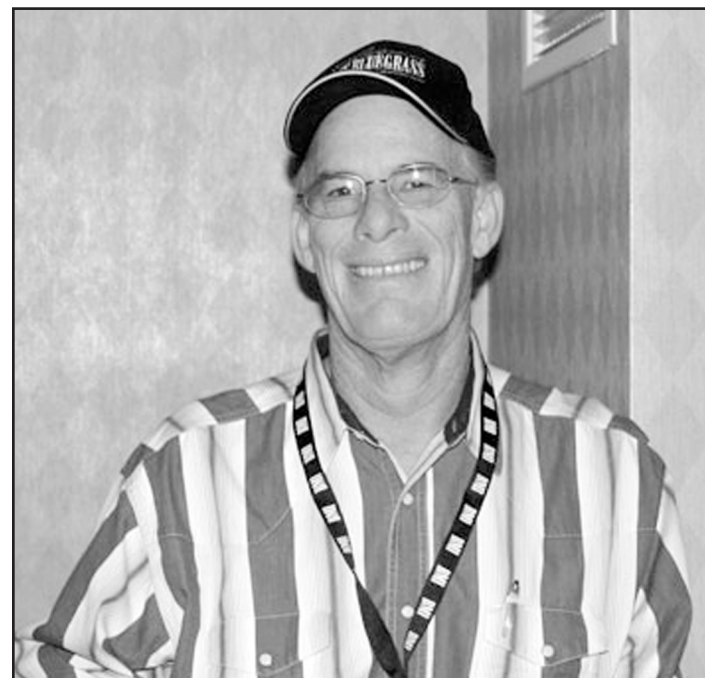
drink for our hospitality suits every day, come back and arrange for ice to be brought up to the suites and get stuff iced down for the night among many other chores and odd jobs. After the meeting, most of us had some free time to do some sightseeing or go back to bed to catch some extra winks. Around 2:00-3:00 p.m., my wife Kathy and Sharon Elliot would prepare the veggie trays, chips and dip. Steve Elliot and I would help the wives with the trays and get the suites ready for the nights activities. We would take a little rest when we could, for some it was never. Around 5:00-6:00, Kathy and I would eat dinner. The duties for some of us started at 7:00 p.m. to open suites for "business" which went to 3:00 a.m. There was a pair of us in each suite to bartend, keep things picked up and keep the food trays full. We got to meet some really fine people from all over the country and the world! These suites had some great jams going on most all of the time. After we would close the suites, the jams would continue in the hallways until 4-5:00 a.m. (awh....music to sleep by).

Another event which started every evening from 11 p.m. until 2 a.m. was the Showcase Rooms, (2 large conference rooms) which Larry Kuhn arranged for some sixty bands to play, 12 band a night for 5 nights. These rooms had portable stages (no amplification) and folding chairs. There would be a two person team at each showcase room, one would announce the band the other would be a spotter, looking for the next band and showing them the green room to get ready for their very timely performance, exactly 30 minutes.

These performances were MC'd by the one and only Frank Solivan and Steve Elliot. I was able to be a spotter for a few nights, it was pretty intense with the precise timing of the bands going on and off the stages, yet alone finding the next band and getting them ready to go onstage on cue. Most all of the bands showed on time and were professional on stage. I received many compliments from band members to the CBA for running a timely schedule of their performances because of other schedule commitments. After the showcase gigs were over, we would go back up to our hospitality and jam suites and help out until they closed. We would clean up those rooms and proceed directly to bed (most of us).

Team members and their jobs... One of the first nights we needed to make signage to direct folks to all our activities, thanks to the multi-talented Zeke Griffin, (that art school thing paid off). Larry Kuhn is another guy that worked all the time, non-stop. Larry did some of everything from conducting our morning meetings, helping with the daily runs to the store, to making sure he heard every band that was showcased and then lining up the after hours bands and special guests he invited to play in our hotel hospitality and jam suites. I really don't know when Larry went to bed!

Between the Elliots, and Kathy and me, we worked CBA hotel hospitality and jam suites and/or the Showcase Band area in the convention center every night from 7 p.m. to 3:30 a.m. We had some additional help doing our nightly shift for all the duties above and our thanks go to Ed Baker who would do anything any



Steve West -- wearing his IBMA name tag and the classic "sleep-deprived" look of a CBA team volunteer.

time. I missed his MC job at our showcase the one night he had the duty); Mark Hogan who helped out in our hospitality bar (among other things I'm not aware of); Ken Foster, a CBA member from Kentucky help in the bar duties several times; and Joyce Bowcock of Sacramento who helped out in the Hospitality bar. The other CBA board members Hal Johnson and Craig Wilson were helping with the showcase "spotting" and scouting out new bands for the 2007 SuperGrass Festival. Rick Cornish was an award presenter at the Thursday luncheon and just seemed to have a great time being there!!

Frank Solivan, who seemed to know everyone there, was our liaison for the CBA. He emceed every night at one of the Showcase stages, and of course was very instrumental in the performance of "Kids On Bluegrass" performance Friday evening. What A Show!! I believe almost all of us were able to see the kids perform.

The California kids, Aimee and Paige Anderson and AJ Lee were a big hit. I think both families had a pleasurable trip and an experience of a lifetime. Thank you Frank Solivan and Sharon Elliot (and many others) who devote so much of their time to these kids, the future of the music we love so much... "Bluegrass".

Also, I don't want to leave out our very own California bands. "The Donner Mountain Band" and the "Earl Brothers" who played for the showcases and leaving a sample of California talent in Nashville.

The CBA has earned a very good reputation among the IBMA people in the world of Bluegrass. I realized that after spending a week working with these people. I'm not so sure if a lot of CBA members understand why the board allows a lot of membership money to be spent on this event. The CBA has a powerful presence at this event and most anyone would love

See IBMA Experiences on A-16

Musical Resolutions

Continued from A-14

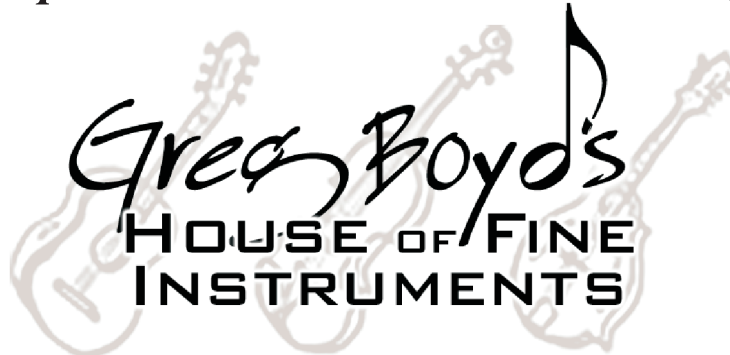
Maggie, John Henry, Mississippi Sawyer, The State of Arkansas, Fisher's Hornpipe, Chicken Reel, The Old Spinning Wheel, Hogeye, Red Rocking Chair, Uncle Joe.

Wayne Erbsen has produced many banjo instructional books and CDs and Southern Mountain Mandolin focuses on playing 16 classic tunes on the mandolin. The series also includes the companion books, Southern Mountain Banjo, Fiddle, Guitar and Dulcimer that also teach the same songs. With a group of friends, you can learn all the same songs and soon start your very own band. Joining Wayne on the CD are Dirk Powell on fiddle, John Herrmann on rhythm guitar, Meredith McIntosh on bass, Don Pedi on dulcimer and Phil Jamison on clogging and rhythm guitar. The tunes were recorded live and the resulting sound has the spontaneous joy and bounce that happens when musicians get together for a jam and play for the enjoyment and camaraderie.

The 94-page book has complete mandolin notation and tablature that make it easier for the mandolinist to play the melodies. Each of the 16 songs also has a history, chord structure pattern and a beginner and intermediate version of the tune. Wayne also provides information on Southern Mountain music style and instruments and vintage photographs of country folk and early bluegrass musicians are reproduced throughout the book. There is even a page of classic Arkansas Traveler jokes. Like all of Wayne's books, this is an introduction to a musical way of life and not just a book of tunes written down.

SuperGrass Feb. 2nd-5th

Wintergrass Feb. 23rd-26th



We're proud to be THE store at SuperGrass & Wintergrass. Come visit our booth and find out why!

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SuperGrass to Feature The Loar Ensemble Feb. 2

A celebration of the Lloyd Loar Gibson F-5 Mandolin

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 line-up 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.

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 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.

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 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,

See Loar Ensemble on A-17

IBMA Experiences

Continued from A-15

a chance to perform for the CBA. This event also helps promote new memberships and new associations that cannot be had anywhere else in the world. As team members, Kathy and I were part of a voting process to choose the Emerging Artists of the Year for 2006 Fathers Day Festival and also able to view the bands that will be chosen to perform at this event, wow... so much talent, that will be a tough decision! This is a process that has to continue for the success of the CBA and its reputation. I think its money well spent!!

A final note, I believe all of us

brought our instruments but very few of had time to jam with the exception of Zeke and Rick. All in all, it was a wonderful experience for my wife and I and would consider going back if invited again. One last comment about the venue, we did not attend any of the previous IBMA conventions, but heard the venue was quite different than this years location. I believe with some details to be worked out and some changes, this will be a great location and accommodate a larger crowd for the coming years.



Mike Compton knows more about Monroe style mandolin than the Father of Bluegrass himself according to John Hartford. Mike was born in Jimmie Rodgers'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,



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" instrumental 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



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Dry Branch Fire Squad celebrates 30 years of music with January California tour

In 1976, a central Ohio (but southwest Virginia born) mandolin playing high school teacher who had spent six months playing with Ralph Stanley's Clinch Mountain Boys founded a band with a myste-

Loar Ensemble

Continued from A-16

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.

Well, there you have it. The dog-gonest 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.

rious name and pledged an artistic allegiance to the most traditional vocal and instrumental aspects of bluegrass and old-time music. While audiences were taken by the stark and lonesome sound of the band, it was soon apparent that the sometimes hilarious but more often touching and poignant stories and commentary of the band's leader was just as much a reason to drive across three states or more to catch this band at an East Coast bluegrass festival.

The band, of course, is Dry Branch Fire Squad and the band's leader is Ron Thomason. Dry Branch Fire Squad is now the longest running act on the esteemed Rounder Records label and the group has a rabid and loyal following all over North America, including a very strong fan base here in California, thanks to the continued support of the California Bluegrass Association. Ron and the band were the subject of cover stories in both *Bluegrass Unlimited* and *Bluegrass Now* magazines in the last four months and now that 2006 is here, Dry Branch kicks off its 30th anniversary season in style with a California tour that includes the band's debut at the Blythe Bluegrass Festival as well as performances in central California, the San Francisco Bay Area and the Davis/Sacramento area.

Today's version of Dry Branch Fire Squad is perhaps the most co-

hesive group ever assembled by Ron Thomason. Band members include Brian Aldridge on guitar, mandolin and harmony vocals; Tom Boyd, who performed with Larry Sparks in the 1970's, on banjo, dobro and harmony vocals and Dan Russell on bass and harmony vocals, in addition to Ron on mandolin, guitar and lead vocals. The band's latest Rounder release is a two CD set titled *Live At The Newburyport Firehouse*.

The biography of Ron Thomason that is found on the band's web-page at www.drybranchfiresquad.com illuminates just some of the qualities that make Dry Branch Fire Squad – and Ron Thomason – such unique performers in today's bluegrass music scene:

Ron started out as a child and never got over it. His early years above the Clinch River in Russell County, VA, were tied with all the succeeding ones for being the most enjoyable of his life. He has been able to make his living doing things he loves. He has taught both math and English at almost every secondary level, including college; farmed, trained and competed with horses, and been instrumental in the production of bluegrass music festivals and horse expositions; including the two great festivals, Grey Fox and High Mountain Hay Fever both of which DBFS proudly host. His professional music career



Dry Branch Fire Squad members left to right are Brian Aldridge, Tom Boyd, Dan Russell and Ron Thomason.

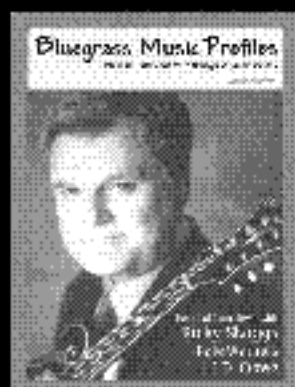
started at the age of 13, and since then he has played and/or recorded with, The Clinch Mountain Boys, The Wilson Brothers, Joe Isaacs, Ricky Skaggs and Keith Whitley, and a host of others. Nowadays he enjoys such activities as horseback riding, mountain climbing, skiing, conservation advocacy, cowboying, and seeking out adventures in the wilderness. He writes occasional articles and helps with civic functions. Ron still hopes to get some kind of book written about his experiences in bluegrass music and

the many unique people he has met as a result. He started DBFS in 1976 and is known to enjoy music-making more now than ever.

Dry Branch Fire Squad 30th Anniversary California Tour Dates

• January 20--22: Blythe, CA: Blythe Area Chamber of Commerce 19th Annual Bluegrass Festival; Palo Verde Valley Fairgrounds, contact 760-922-8166 or visit *See Dry Branch Tour on A-18*

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J.D.'s Bluegrass Kitchen

Howdy, Howdy, Howdy!

Old man winter has definitely arrived here on Bluegrass Acres today! Today is the 29th of November as I write January's column.

I woke up to a very cold and snowy morning yesterday. It snowed hard for about two hours and then turned to rain and melted the first white mantle on the forest. (I love rain. You don't have to tell shovel it!) It rained on the mountain until dark yesterday, then my pard Don Evans showed up with some HUGE Rib Steaks—at least two inches thick. Just in time for Monday night football!

Of course, we scorched two of those for supper! I served 'em up with some creamed corn and spinach seasoned with rice vinegar and a shot of soy sauce. Wow! I topped it off with a big slice of my homemade Brandied Fruit Cake, along with a snifter of good Korbel Brandy for dessert! (I made two fruit cakes in November of 2004; sealed 'em in foil

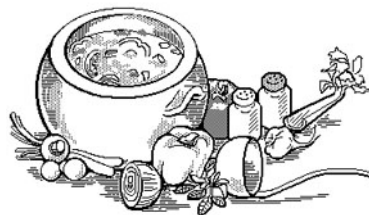
and melted was; then let 'em age for at least 12 months. Manna from heaven!)

Needless to say, I barely remember burrowing under my heavy down comforter last night. Outside the open window, the rain falling, along with the wind moaning through the tall pines lulls one to sleep so sweetly here on Bluegrass Acres. Life here on the mountain is good!

After a nice breakfast of Chicken Fried Steak with the trimmings, Don headed back over the hill to Silver springs, Nevada, so I've got time to sit here and visit with you folks again for a spell.

I've got my big ol' speckled coffee pot full of Cowboy Coffee, so come on in here out of the cold and storm. Shuck yer hat and coat, pour yerself a cup, and let's palaver over some good winter time vittles!

It's been raining pitchforks and hammer handles for the last two days here on the mountain. When the weather gets wet like this, what's better than a big pot of homemade soup? Here's a recipe for Mexican Chorizo Soup that will warm you up on the coldest of days. This soup has a flavor you won't believe. It's very rich and robust and really yummy! Just the thing for a winter day!



Chorizo Soup

1 lb. Chorizo sausage
1 large onion, chopped
1/2 cup Masa Harina or cornmeal
7-oz. Can chopped green Chiles
7 cups Chicken Broth
3/4 cup shredded Monterey Jack Cheese
1/2 cup fresh Cilantro, minced

Remove sausage from casing. Heat some oil in a heavy skillet; crumble sausage and onion into hot skillet and cook until browned and well done. While the sausage cooks, heat about three cups Chicken Stock (home made or canned) and bring to a boil. Add the cheese to the stock, turn off the heat and let it cool until the meat is done. When the meat and onions are cooked, stir in the Masa and cook for 5 minutes. Stir in the chilies, strain the cheese and broth mixture into a pot and discard the cheese solids. Add the rest of the broth; bring to a boil; add the sausage mixture and simmer for 20 minutes. Skim the fat before serving. Serve and garnish with Cilantro. This is soup to write home about!

Next to a good pot of home-made soup, you just can't beat a big pot of homemade Beef Stew -- especially if it's a pot of Mexican-style Beef Stew! If you've never had this dish, you're in for a treat! Talk

about chasing away the chill of a winter's day! A big bowl of this stew and pard, you're good to go!

I got this recipe off of a can of Las Palmas Red Chile Sauce and come the first cold and rainy day of winter I whip up a pot of this wonderful stew for supper. Here's how to fix some of the best stew you'll ever get on the outside of:

Beef Stew ala Mexicana

2 TBSP oil
1 1/2 lbs. Beef chuck, boned, cut into 1-inch cubes
1/4-cup flour
1 cup chopped onions
2 cloves garlic, minced
2 – 14 1/2 oz. Cans Las Palmas Red Chile Sauce
1 – 4 1/2-oz. Can, chopped green Chiles
2 cups, peeled, diced potatoes
Heat oil in a Dutch Oven over medium high heat. Add beef and chook until browned. Add flour, stirring to coat beef. Add onions and garlic and cook for three minutes. Add the remaining ingredients; bring to a boil; reduce heat and simmer, uncovered, for one to one-and-one-half hour or until veggies and beef are tender. (Serves 10, or 2 you know what.)

How easy can building a pot of stew be? This one's easy as falling off a peeled foot log over ol' Piney Creek! For you folks who love good Mexican food, you'll love this dish – I promise! (Dot, whip up a pot of this dish for one of your Church Potluck suppers and watch those Baptist's faces light up!)

Now you folks that are regular readers of this column have heard me say this probably hundreds of times over these last 19 years—there's nothing that goes better with some homemade soup or stew than some good, hot bread. (The mountain code of justice here in Calaveras County states: "Serve stew or soup with cold bread and you go to prison!")

With this next recipe, there's absolutely no excuse not to serve some hot biscuits! This is the shortest recipe for Biscuits you'll ever see or read, and honey, the biscuits that it turns out are light as an Angel's Kiss!



Sour Cream Biscuits

2 cups self-rising flour
1/2-pint sour cream
2 sticks of butter, melted
Melt the butter and cool down awhile. Mix with sour cream and



J.D. Rhynes

Photo by Tami Roth

flour. Turn out onto floured surface and knead lightly. Cut 1/2" thick and place in a greased skillet. Bake at 400° for 10-12 minutes or until nicely browned. Heavenly!

How's that for fast and easy? I got this recipe from one of the cooking shows on TV. Makes you wonder why you never thought of this one – it's so easy. This is now one of my staple recipes!

Here's a fast and easy little recipe for some simple muffins called Popcakes. I like these for breakfast with butter and honey.

Popcakes

1-cup flour
1/4 tsp. Salt
1/2 tsp. Baking soda
1 egg
2 TBSP. Melted butter, cooled
1 cup Buttermilk

Beat egg well (for at least one minute). Add buttermilk and butter and beat well. Add the rest of the ingredients and beat until good and smooth. Grease a 6 muffin pan. Pour cups half-full and bake at 425° for 12-15 minutes or until golden brown.

Butter these up, slather with honey, or syrup or homemade jam and serve for breakfast or use for a fast dessert. These are excellent with scrambled eggs and hash browns for breakfast. Just writing this has thrown a case of the "slobbers" on me! (You know what's for breakfast here on the mountain come daylight!)

Well folks, here we are embarking on the year 2006. I look forward to seeing you all at SuperGrass in Bakersfield next month. I plan on riding Amtrak to the shindig. Why drive in the fog when you don't have to?

Before I leave you this month, I'd like to tell you about one of the bet places in the West to enjoy some of the very finest Prime Rib that you'll ever sit down to! The place is the Liberty Belle restaurant, 4250 S. Virginia Street in Reno, Nevada. My traveling partner, Don Evans, and I flew to and from Nashville and IBMA out of Reno this year.

Upon arriving from Nashville we both agreed that a big hunk of real Prime Rib was the only thing that would satisfy our longing for a

Cowboy-sized meal! So, we jumped in my car, and headed for the best of Reno's landmarks of pure gastronomical delight!

The menu at the Liberty Belle features steaks, Prime Rib of Beef, Pork, Lamb Cops, Chicken, several varieties of Fish, Lobster, Prawns, Scallops, King Crab, and several other seafood choices. Entrees include a salad or soup (excellent), baked potato or rice, baked beans or French fries, hot bread (yummy) and sherbet for dessert. The food is excellent, the prices are very affordable and the service is of the highest quality to be found anywhere!

May this coming year be a healthy and prosperous one for all of our Bluegrass Family. Meet me here next month by the ol' cook stove and we'll share a big pot of Cowboy Coffee and "make medicine" over some vittle fixin's.

Please pray for the safe return of all of our wonderful service men and women who are in harm's way. Until then may God grant us all peace and health. God Bless America!

Yer friend,

J.D. Rhynes



If you are planning to come to SuperGrass in Bakersfield February 2-5 and would like to volunteer we still have a few jobs open. Please contact Sandy Worley 661-587-6888 rsworley@bak.rr.com

Scientists Echo, "Playing music is good for you"

By Elena Corey

Once again, medical research has confirmed what many of us knew intuitively or from personal experience. The February 2005 issue of the Medical Science Monitor published the report of a study conducted by a number of medical experts, concluding that recreational music making modulates the human stress response. This study was groundbreaking because it took music therapy's long-time claim that 'making music is good for you' and refined and confirmed it in areas of neurology, respiration, blood circulation, digestion and strengthening the immune system.

This was a 'blind' study in that participants hadn't any idea what was being studied, some subjects were placed in control groups and a number of excluding factors were in place—for instance anyone who had prior experience playing a musical instrument was automatically ineligible to participate.

The strategy chosen to reduce stress was recreational music making, with a focus on aspects of music, which were enjoyable and accessible, rather than on mastery of an instrument. The musical activities involved social aspects and ignored variables such as age, economic/social/ethnic background, skill and experience. The group focused on expressive aspects and group support (Remind you of a jam?), and the participants had all previously rated themselves as not particularly musical.

In previous studies, these and additional teams of researchers had focused on other potential sources of stress reduction, e.g. exercise, humor/laughter, and diet. Although these had been somewhat helpful, the researchers sought to reduce stress even lower, so they designed a new study. Using group-music making, they sought to demonstrate, on systematic levels, assorted reductions in stress-activated gene expressions. The categories of signaling devices, cytokines and chemokines selected for this study were based on their 1) integral roles in influencing the immune system and the inflammatory processes and 2) other specific differentiated cell functions.

This is what the researchers did in four separate sessions:

- 1) Tested participants' blood initially, employing a number of sub-tests but specifically including mRNA expression analysis in order to reveal a 'snapshot in time' of participants' molecular genomic states.
- 2) Subjected participants to stress-inducing mental experiences, primarily very difficult puzzles.

- 3) Re-tested participants' blood to note changes due to stress.

- 4) Involved participants in group music making, in several different activities such as clavinova and drum 'jam' sessions.

- 5) Re-tested participants' blood to note changes due to stress-reduction activity.

Results: On 19 out of 45 'markers' for stress, participants' stress levels of participants declined

significantly, contrasting with no additional stress-reduction shown in the blood of control subjects. Results, discussion and conclusions were typically understated and the researchers urged caution in applying the insights from the study elsewhere. Of course, additional research was recommended. A full text (PDF) of this study may be seen/downloaded at http://www.MedSciMonit.com/pub/vol_11/no_2/6567

no_2/6567

Professional researchers have to act restrained and sedate when talking about their findings. But isn't this fantastic, miraculous and wonderful beyond our ability to shout it—Once again, it has been shown that playing music in a group, recreationally, reduces stress levels, builds the immune system and modulates other body processes for good. YEA! Let's keep on playing!

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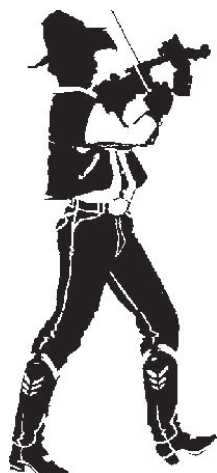
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THE LUTHIER'S CORNER

By Roger H. Siminoff

Q: In your last column [Dec '05], you said there were some problems with hexagonal strings. Can you clarify what you mean?

A: Yes, and sorry I didn't do it last month (I ran out of room). And, just to clarify, I was talking about the hexagonal "core wire" – the wire that is inside the wound strings. For those who missed the December issue of the *Breakdown*, here is a brief recap. To facilitate the winding of the wrap wire onto the core wire of "wound" musical strings, the wire industry manufactures a wire that is somewhat hexagonal in shape (Fig. 1). The wrap wire bends around the points of the hexagonal wire and this helps to draw the wrap wire onto the core as well as provide a reasonably secure lock of the wrap wire to the core wire.

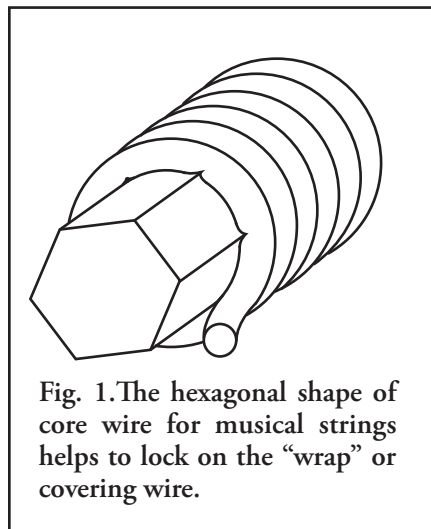


Fig. 1. The hexagonal shape of core wire for musical strings helps to lock on the "wrap" or covering wire.

Unfortunately, this wire isn't perfectly hexagonal as shown in Fig. 1. To create the seemingly hex shape, the core wire is drawn through a die that gives it a somewhat-hexagonal shape. In reality some of the six sides of the hex wire are flatter or wider than other sides resulting in the wire being somewhat irregular in shape and not really hexagonal, at all.

Subtle as this shape difference is, it does have an effect on the tonal quality of these strings. This is especially true on amplified instruments that use electromagnetic pickups. In the 1980s, I was performing some tests for a string manufacturer

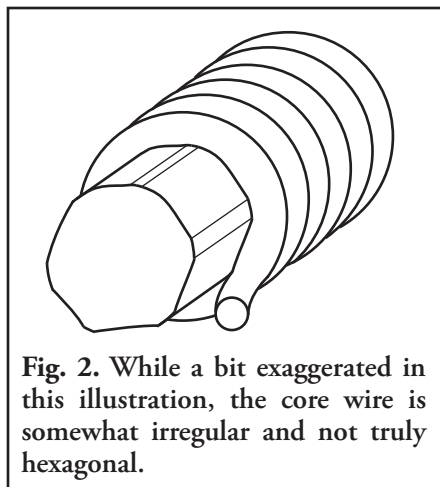


Fig. 2. While a bit exaggerated in this illustration, the core wire is somewhat irregular and not truly hexagonal.

to determine why certain wound strings sounded differently when taken from the same manufacturing batch and installed on the identical electric guitar. After much testing, we determined that the irregularity of the core wire produced lateral (side to side) vibrations in the string that tended to favor the flatter side(s) of the string. Think of an 8' length of 2" x 4" lumber. If two people were to each hold an end, and someone hit the center of the board, it would flex back and forth in favor of the 4" face since that axis through the wood is more flexible than the axis through the 2" face. Well, the same thing happens with core wire that's irregular. If the wire is installed over the pickup so that its flattest side faces the pickup, then the lateral motion of the string is to-and-from the pickup. If the wire is turned just a bit differ-

ently and installed over the pickup so the thickest side faces the pickup, the lateral motion is sideways over the pickup. Each of these motions has a different effect on the pickup's field resulting in different amplitude, sustain, and tone color.

Hexagonal wire has three distinct orbits, one through each of the flattened sides. By contrast, round plain strings are somewhat universal in their lateral orbits, with the orbits changing (generally speaking) through a 360° arc around the center of the string.

An early string maker, the National Musical String Company of New Brunswick, NJ (makers of the original Black Diamond strings) steered away from using hex core wire for this very reason, claiming that their round core wire had a more pure tone (and they were right). Unfortunately, they were overpowered by the marketing giants like GHS, D'Addario, Fender, and Gibson who all use hex core wire.

So, to make a seemingly long (but interesting) story short, the irregularity of the hexagonal shape of the core wire can absolutely have an

effect on acoustical characteristics of the instrument. Unfortunately, it's something out of our control, but clearly something to be aware of and understand just a bit better.

To determine the precise shape of the wire during manufacturing, a special wire micrometer is used (Fig. 3), and the wire is rotated in the jaws to determine how out-of-round the wire is.



Fig. 3. A dial micrometer is used for measuring the concentricity of wire. By rolling the wire between the micrometer's jaws, the +/- deviation in thousandths of an inch is shown on the dial indicator.

Q: I was wondering if you had any thoughts on where the high point of a domed soundboard on a classical guitar should be located? Most of the stuff I've read puts the high point at the saddle.

A: The first question is "should there be a dome in classical guitar soundboards?" This is a question that has been debated by classical guitar luthiers for some time. I believe the soundboard on a classical guitar should be flat. However, putting the argument of flat vs domed aside, and assuming you plan to dome your soundboard, you can: 1) dome the entire soundboard so that the peak of the dome is just below the soundhole; or 2) place the dome so that the peak is directly under the bridge. In either case, the bridge's saddle be placed on the soundboard at the correct intonation point for the intended string scale. As pointed out in some of my previous columns in the *Breakdown*, soundboards on fixed-bridge instruments are driven by the bridge rocking back and forth on an axis through the center of the bridge. A dome or convex shape in the soundboard gives it structural stability but diminishes its ability to flex, which is something you DO want a soundboard to do.

Q: I've read some of your work on tap tuning. Can that be done to a finished mandolin?

A: Yes, but it usually requires pulling the backboard so that the tone bars can be shaped and tuned. This also allows graduation of the soundboard and backboard from within so that the mandolin's finish is not altered. Fig. 4 is a photo of a mandolin with the backboard removed. Notice the shape of the massive original tone bars on this instrument. These bars were also symmetrically positioned. Fig. 5 shows new smaller tone bars being installed after the soundboard was re-graduated. Also, it is fairly

evident in Fig. 5 that the new location of the bars is asymmetrical with the bass bar closer to the bass f-hole and the treble bar closer to the center of the soundboard. Because of the original construction of this mandolin and the materials used, it didn't turn out to be a "killer" mandolin but there was a definite improvement in tone. Tap tuning really works.



Fig. 4. The back of this A-style mandolin was removed to re-tune the tone bars.



Fig. 5. The soundboard was regraduated from within and new tone bars were installed and then shaved to the correct tuning.



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 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.

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January Bill Evans Bay Area concerts and Bluegrass banjo workshops

Albany banjo player Bill Evans kicks off 2006 with a rare San Jose performance of his solo "Banjo in America" concert, a Berkeley duet performance with Jody Stecher and two bluegrass banjo workshops designed for all levels of players at Gryphon Stringed Instruments in Palo Alto in January.

In "The Banjo in America," Bill as a solo performer presents over 250 years of American music on a variety of vintage and reproduction banjos. In the process, he traces the history and development of the banjo from its African roots, through 19th century minstrelsy and ragtime to 20th and 21st century folk and bluegrass styles, in a presentation spiced with historical quotes and anecdotes that provide the context for understanding the music. Bill has performed "The Banjo in America" all over the world, including a national tour of Japan and at such festivals as Wintergrass and the Gettysburg Bluegrass Festival.

Bill's recent duet performances with acoustic music legend Jody

Stecher have garnered rave reviews. Calling their duet performances "The Secret Life of Banjos," Bill and Jody perform a wide variety of music on twelve different banjos, including clawhammer and three-finger duets, 19th century classic era tunes, Dock Boggs old-time classics and many original pieces.

In addition, Bill is one of the most sought after bluegrass banjo instructors in the country. The two January Gryphon workshops provide an opportunity to learn in a small group setting focusing on the specific topics of banjo backup and how to create great solos. For more information on Bill Evans, visit www.nativenandfine.com and for more information on Jody Stecher and Bill Evans' "The Secret Life of Banjos," visit www.sueduffyassociates.com/banjos.html

•**January 7:** San Jose, CA: Bill Evans presents "The Banjo in America," Espresso Garden and Cafe, 814 South Bascom Ave., Fiddling Cricket Concert Series, 8 p.m., \$15 admission, reserva-

tions recommended. Additional info at 831-475-4938. www.fiddlingcricket.com

•**January 14:** Berkeley, CA: Jody Stecher and Bill Evans present "The Secret Life of Banjos," Freight and Salvage Coffeehouse, 1111 Addison St., show time is 8 p.m., doors open at 7:30 p.m. Concert showline is 510-548-1761, www.freightandsalvage.org. Advance tickets recommended as Bill and Jody's last show was almost a complete sell out.

•**January 21:** Palo Alto, CA: **Two** Bill Evans Banjo Workshops at Gryphon Stringed Instruments for high beginner to advanced students. "Playing Backup in a Bluegrass Band" from 11 a.m. to 1:30 p.m. and "Creating Great Bluegrass Banjo Solos" from 2 to 4 p.m.. 211 Lambert Avenue, 94306. Each session is \$35 or \$65 for both. Reservations recommended by phoning Gryphon at 650-493-2131 or 888-493-2131, www.gryphonstrings.com



Bill Evans

On the trail of the Missouri Waltz — — — — —

By Suzanne Denison

Joe Weed is a man of many talents. In addition to operating Highland Studios and Records, he writes a monthly column (Studio Insider) for this publication, is a talented musician and songwriter, and in his "spare time" delves into the history of traditional music. He has recorded a number of CDs and has worked with PBS producer Ken Burns on several historical projects.

This past summer Joe and his wife, Marti Kendall, bicycled across the states of Iowa and Missouri and in search of the history of the state song, "Missouri Waltz". The following is an excerpt from Highland Records' latest newsletter.

"The Missouri Waltz has long been a fiddler's favorite. The piece was written in the early 1900's, and that's when the mystery begins.

"This summer, Joe donned his detective hat and investigated the legends that abound regarding the Missouri Waltz. Exploring the Iowa and Missouri towns associated with its origins, he interviewed historians, sought out plaques and monuments, and shared notes with prominent folklorists. Seemingly simple questions like 'Who wrote the melody?' 'Who wrote the lyrics?' and 'When was it first published?' became more intriguing and enigmatic as Joe sifted through fact, fiction and educated guesses.

"In the early part of the twentieth century, a well-documented series of events brought the tune to a prominent mid-western publisher, and in 1949



Joe Weed filming and biking in Missouri.

it was adopted as the Missouri state song.

"Watch for a video by Joe about the fascinating history that emerges from vague memories and lost stories about the beginning of this tune, a beautiful example of our folk heritage.

"In June, Joe and his wife, Marti Kendall spent a week cycling across Missouri, riding the route of the Missouri-Kentucky-Texas Railroad (nicknamed the MKT or KATY), now the country's longest Rails-to-Trails conversion. Much of it follows the Lewis and Clark trail along the Missouri River.

"Joe and Marti shared the trail with snapping turtles, copperhead snakes and colorful indigo buntings and cardinals, and stopped in small towns for meals and lodging. Musicians Kathy Barton and Dave Para hosted Joe and Marti in historic Booneville and also showed them New Franklin, home of Lee Edgar

Settle — one of the possible writers of the original 'Missouri Waltz'."

For more information about Highland Studios, Highland Records or Joe's recording and videotapes, write to P.O. Box 554, Los Gatos, Ca 95031-0554; call 408-353-3353; email Joe at joe@highlandpublishing.com.


Carlton Corner Year in Review

By Larry Carlin

At this time of year every hack has his/her "Best Of" lists. For all the years that Carlton's Corner has been in publication (we're coming up on our five-year anniversary next month), there has never been any year-end best or worst anything. Until now. Here are some of the staff's purely subjective highlights of 2005, in no particular order or ranking:

- **Festivals** - Hardly Strictly Bluegrass in SF, CBA Father's Day in Grass Valley, and Wintergrass in Tacoma, WA
- **Shows** - Rowan & Rice at the 142 in Mill Valley, Hot Buttered Rum & Rowan at the Great American Music Hall in San Francisco, The Bluebirds (Linda Ronstadt, Maria Muldaur and Laurie Lewis) at Wintergrass
- **Radio news** - KPIG hits the airwaves in San Francisco -- The Pig - from the Santa Cruz area began simulcasting in the Bay Area this past summer at 1510-AM.
- **New music venues** - The Larkspur Cafe Theatre, Iron Springs Brewery in Fairfax
- **Recordings** - Rick Jamison's The Magic Hour, Janet Beazley's 5 South

- **Music writers** - Matt Kramer of The Pacific Sun, Paul Liberatore of The Marin Independent Journal
- **Film and TV** - Walk The Line Johnny Cash movie; No Direction Home Dylan documentary on PBS
- **Miscellaneous** - Maria Muldaur's Grammy nomination; Joe New's song on the McCoury CD; the Bluegrass Gold series celebrated 100 shows in May, and then logged 10,000 people in December



If you haven't ordered your tickets for the CBA's SuperGrass Festival in Bakersfield, CA (Feb. 205, 2006) -- Now is the time!
There is a ticket order form on page A-7 or you can order with a credit card at:
www.cbaontheweb.org



Historic buildings in Okaloosa.

John Reischman and the Jaybirds to tour California this month



John Reischman & the Jaybirds left to right are John Reischman, Trish Gagnon, Nick Hornbuckle, Greg Spatz and (seated) Jim Nunally.

Start the New Year off right with John Reischman and the Jaybirds! Join them while they're on tour in California in late January.

The band's third album, *The Road West*, has received rave reviews, and was chosen as one of 2005's best CDs by *Bluegrass Now Magazine*.

"their third excellent recording... instantly engaging... by looking back, the Jaybirds are looking forward... adding an oldtime flavor modernizes and freshens the bluegrass form while retaining the tradition and excitement of both. I think even a purist would like that—and this CD."

—BLUEGRASS UNLIMITED

"an excellent recording which draws from the tradition as well as advances it." -- SING OUT

John and the Jaybirds carry a strong California connection, with the world-class mandolinist hailing from Ukiah and coming to prominence in the early '80s with the original Tony Rice Unit and Good Ol' Persons. Ace guitarist/vocalist Jim Nunally hails from Crockett,

while powerhouse fiddler Greg Spatz, now a Spokane, WA resident, worked for many years in California with High Country and Due West. Rounding out the band are Seattle banjoist Nick Hornbuckle, a man with a strong tone on the 5-string, and powerful singer/bassist Trisha Gagnon of Chilliwack, B.C., who lives just down the road from John's Vancouver, B.C. home.

Please drop by to any of the shows listed below and catch the Jaybirds LIVE!

January tour dates include:
•Tuesday, January 24 -- Little River Inn, Little River, CA. For

information, call 707-937-5942 or 1-888-466-5683; email info@littleriverinn.com; or visit www.littleriverinn.com/musicpage.html

•Wednesday, January 25 -- The Sweetwater, 153 Throckmorton Avenue, Mill Valley, CA. For information, call 415-388-2820 or visit www.sweetwatersaloon.com/index.ihtml

•Thursday, January 26 -- Hunter Ranch Golf Course, 4041 Highway 46 East, Paso Robles, CA. for informatoin, call 805 237 7444 or visit www.hunteranchgolf.com for info call Craig Kincaid

805 544 0254

•Friday, January 27 -- Acoustic Music, San Diego, CA. For information, call 619-303-8176; or visit www.acousticmusicsandiego.com

•Saturday, January 28 -- The Encino Community Center, Encino, Ca. Sponsored by the Bluegrass

Association of Southern California. For information, visit Basc@earthlink.net or members.aol.com/intunenews/bascinfo.html

•Sunday, January 29th -- St. Andrew's Episcopal Church, Ojai, CA. For information, call 805 646-5163 or visit www.billyates.com/ojaifolk/

CLASSIFIED ADS

LESSONS

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

BANJO LESSONS WITH ALLEN HENDRICKS of Hendricks Banjos, the California Quickstep, and formerly of the South Loomis Quickstep. I teach all styles of five string banjo playing that can be done with finger picks. All levels from rank beginner to the accomplished player who may need additional direction to take his or her playing

LESSONS

to a higher level. Private individual lessons as well as teaching your group to compliment each other's styles and abilities. I teach at my own private studio in the Sacramento Area. I also teach in my home just north of Placerville. I play banjo, I make banjos, and I sometimes buy and sell banjos and other stringed instruments. For further information or to schedule lesson times, please call (916) 614-9145 or (530) 622-1953.



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Please Send the Following Tickets -- (Early Bird Deadline February 1, 2006)

3-Day Adult w/camping @\$54 (\$50 CBA Members) X _____ people =- _____ (\$59 at the gate)

Early Camping Mon. - Thurs. @\$10 per day X _____ days = \$ _____

Single Day: Friday \$13 _____ Saturday \$15 _____
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Why wait 'till Sunday to get all spruced up?! This is what all the best dressed pickers are wearing. And your purchase helps make the CBA, and your bluegrass experience, even better. So wear your heart on your sleeve, or your head, or your fridge... Oh, and little Benny needs school clothes!



Cap / Black high cut or Khaki Gap style Embroidered Logo



Bucket Hat / Navy or Khaki / mbroidered Logo



Official CBA Logo T-shirt
White / Logo on front, Icon on back



Sweatshirt / Hooded / Embroidered
Birch (Light Gray). Similar to pictured.



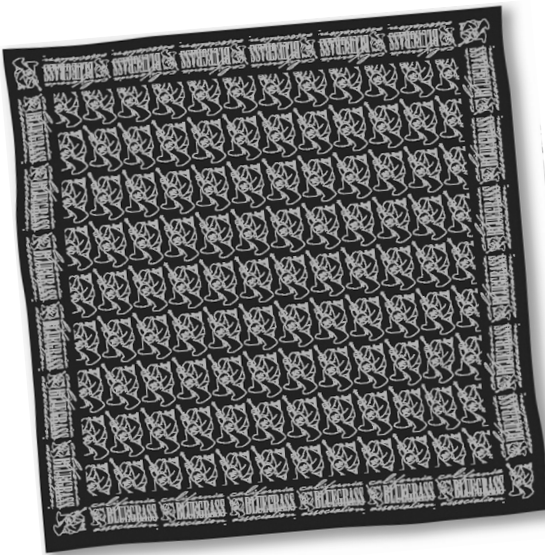
Sweatshirt / 1/4 Zip / Embroidered / Colors: Forest Green and Oxford (Dark Gray). Similar to pictured.



CD Case / Black imprint on Tan



Canvas Tote Bag / Natural and Blue Full Color Logo



Bandana / 22x22 / Black or Natural, Teal imprint



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Tumbler / Translucent Frost / 32 oz.



The Jug / 64 ounce / Granitic color



Travel Mug / Stainless Steel



T-shirt / 30th Annual Father's Day Festival '05
In assorted colors, styles and sizes.



T-shirt / First Annual Supergrass '06
Inquire about colors, sizes, other styles.



Poster / 30th Annual Father's Day Festival '05
Full color lithograph / 11x17



Magnet / Fits most refrigerators



Tire Cover / Fits most RV's



Bumper Stickers / 9x3



CD / CBA's California Picks / Volume 1
20 songs showcasing 10 California Bands



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

Circle or write the size/color/choice in the margin please. As some apparel items are in assorted sizes and colors, due to inventory, please note your 1st and 2nd preference. Due to changing stock, items may not be exactly as pictured. Your satisfaction is everything to us.

ITEM	NO.	PRICE	TOTAL
Bandana / Black or Natural w/Teal	_____	\$6.00	_____
Ball Cap / Black or Khaki	_____	\$15.00	_____
Bucket Hat / Khaki or Navy	_____	\$15.00	_____
Bumper Stickers (Specify 1_ 2_ 3_)	_____	\$1.00	_____
CBA Logo Decal / Color on clear	_____	\$0.50	_____
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Poster / Artist Limited Edition	_____	\$18.00	_____
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RV Tire Cover (Specify 27" _ 30" _)	_____	\$35.00	_____
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Sweatshirt / Hooded Zip / Birch	_____	\$37.00	_____
Sweatshirt / 1/4 Zip / Forest Green, Oxford	_____	\$34.00	_____
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The Jug / plastic / 64 oz.	_____	\$8.00	_____
Tote Bag / Canvas	_____	\$15.00	_____
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Travel Mug / Stainless Steel	_____	\$15.00	_____
T-Shirt / Long Sleeve / Black / Embroidered	_____	\$20.00	_____
T-Shirt / CBA Logo/Icon	_____	\$12.00	_____
Ladies scoop neck / White / L XL XX	_____	\$12.00	_____
T-Shirt / 30th Father's Day Festival '05	_____		
Assorted sizes and colors	_____	\$15.00	_____
T-Shirt / Supergrass '06	_____		
Note: Not in stock, will ship in December.	_____	\$15.00	_____
Tumbler / frosted plastic	_____	\$4.00	_____

Classic Items (with old logo):		
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CBA Thermal Mug / 22 oz.	_____	\$6.00
CBA Thermal Mug / 32 oz.	_____	\$7.00
CBA Visors / Yellow	_____	\$4.00

Audio		
CD "California Picks" Vol.1	_____	\$15.00
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CD case	_____	\$10.00

*Shipping and Handling:	Sub Total	\$ _____
Orders of \$1 to \$10.99, add \$4.00;	Shipping*	\$ _____
\$11 and up, add \$6.00	Total	\$ _____

Make checks payable to: The California Bluegrass Association, or CBA. Mail payment and order blank to:

CBA Mercantile Coordinator
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**Loar Fest West '06 • Thursday, February 2 • Featuring the Loar Ensemble
Mike Compton • Mike Marshall • Tom Rozum • John Reischman • Tony Williamson**



Welcome!

The California Bluegrass Association welcomes you to our Inaugural SuperGrass Festival. We hope that you will enjoy your weekend with us at the Bakersfield Holiday Inn and Convention Center. We have planned four full days of great music, a LoarFest West symposium, workshops and lots of jamming inside this beautiful facility.

Your Hosts

The California Bluegrass Association is a non-profit, volunteer organization, which was founded in 1974 to preserve and promote Bluegrass, Old Time, and Gospel Music in California. We presently have over 3400 voting members in California and eighteen other states. Membership in the CBA includes a yearly subscription to the monthly publication, the Bluegrass Breakdown, a magazine which includes information on

upcoming musical events, where to find acoustic music performances, bands and upcoming gigs, fiddler's and other organizations where you can play and hear acoustic music, recording reviews, and articles on musicians and festivals. You can also access our website at www.cbaontheweb.org.

Membership in the Association is \$20 for a single membership, and \$25.00 for a couple. There are discounts offered to members on concert tickets, and special early and advance purchase discounts and information for our yearly Bluegrass Festivals. Senior Citizen members (over 65) and teenaged members (13-18) are entitled to an additional discount on some advance tickets.

Special Thanks

The California Bluegrass Association is extremely appreciative of the spirit of support and assistance received from Kiwanis Clubs of Bakersfield, Arts Council of Kern, World Records, Houchin Blood Bank, the Bluegrass Association of Southern California (BASC), San Diego Bluegrass Society (SDBS), San Diego North County Bluegrass and Folk Club NCBFC, Southwest Bluegrass Association (SWBA), and Northern California Bluegrass Society (NCBS), and of course, our wonderful sponsors and volunteers.

Things You Need To Know

LoarFest West on Thursday will be in the Golden Empire Ballroom of the Holiday Inn Select Hotel. All of our main-stage acts will perform in the Rabobank Arena Theatre (Convention Center Auditorium) on Friday through Sunday. On Sunday morning, there will be a special Gospel music performance and chapel in the Golden Empire Ballroom, as well as the Auditorium performances.

We would like all of the members in the audience area to be comfortable, relax and enjoy the musical entertainment on the stage. There is no smoking in the Auditorium or the hotel. You may smoke outside or in your private hotel rooms only.

Volunteers

All of the festival planners and promoters are volunteers, from the Festival Directors to the ushers and information

booth staff to the mercantile personnel. From the crew that works backstage, to the children's program workers, all are donating their time to present this festival.

We ask for your cooperation in abiding by the rules which are a necessary part of such a large event. The Board of Directors and the festival personnel have thought out these rules carefully and ask for your cooperation during your attendance at the SuperGrass Festival.

Please read the following rules and regulations carefully, and give us your full cooperation. If everyone follows these simple guidelines, we can all enjoy our festival days together in harmony, and listen to some wonderful music!

Rules and Regulations

In order to facilitate the enjoyment of the California Bluegrass Association's SuperGrass Festival the following rules and regulations will be in effect during the Festival.

- DO NOT REMOVE YOUR ID BAND - Your ticket entitles you to enter the Auditorium and participate in all musical performances on the date or dates covered by the ticket. You will be banded when your ticket is taken at the front door. No replacements will be made unless you purchase another ticket. All festival attendees need to be banded. Security personnel will be checking for ID bands and will ask unbanded persons to leave the facility or purchase a ticket.
- THERE ARE NO ASSIGNED OR RESERVED SEATS. If you leave your seats, they are available for others to use – you cannot reserve your seats by leaving something on them. Potty breaks are the only exception.
- NO ALCOHOL or display of public drunkenness and disturbance is permitted in the audience area. Persons who interfere with the enjoyment of the rest of the audience will be asked to leave the area.
- NO ILLEGAL DRUG USE will be permitted on the site. Anyone caught using illegal drugs will be required to leave the fairgrounds for the balance of the festival.
- NO PETS of any species (dogs, cats, birds, etc.) are allowed in the Auditorium. No refunds will be given on advance tickets.
- NO SOLICITING, DEMONSTRATIONS OR UNAUTHORIZED CONCESSIONS - for a variety of reasons, including cleanliness of the facility, avoidance of congestion, security, crowd control, and the fulfillment of the CBA's contractual commitments, no ticket holder is authorized



February 2-6, 2006

to sell merchandise or carry on any commercial enterprise at the festival without a concessionaire's permit obtained prior to the start of the festival in accordance with the rules and procedures of the CBA. No ticket holder is authorized to distribute or post literature, leaflets, flyers, circulate petitions, picket or carry signs, or set up booths or tables in connection therewith without the express written permission of the Board of Directors of the California Bluegrass Association obtained prior to the festival.

- VIDEO RECORDING OF ARTISTS' STAGE PERFORMANCES - is PROHIBITED unless specifically allowed and permission is indicated by a sign displayed near the stage indicating that video recording is permitted. If permitted, this permission applies only to the artist on stage at the time the sign is displayed. Persons who tape bands against their wishes will be asked to stop by security personnel. If they refuse, they will be asked to leave the fairgrounds.
- AUDIO TAPING directly through the sound system or the CBA's feed from there is prohibited unless written consent to do so has been obtained from the CBA Board of Directors prior to the festival.
- SERVICE ANIMALS - In compliance with Chapter 9.5 (section 7200 of Division 3 of Business and Professional Codes) and The Americans With Disabilities Act of 1990 (Public Law 101-336), individuals who are visually impaired or blind, deaf or hearing impaired, individuals with a disability, and persons who are licensed to train guide dogs, signal dogs, or service dogs for individuals with these disabilities may take guide dogs, signal dogs, or service dogs in any of the places specified in subdivisions (a) and (b) of the Act.. These persons shall ensure that the dog is on a leash and tagged as a guide dog, signal dog, or service dog by identification tag issued by the county clerk, animal control department, or other agency as authorized by Chapter 3.5 (commencing with section 30850) of Title 14 of the Food and Agriculture Code. Nothing in this subdivision shall be construed to impose limitation on Public Law 101-336.

The California Bluegrass Association reserves the right to deny admission to anyone, and/or to have anyone removed from the facility if necessary or desirable at the discretion of the Festival Directors or the CBA Board of Directors.

SuperGrass Band Performance Schedule

<p>Thursday 2/2/2006 Golden Empire Ballroom</p> <p>7 - 7:50 pm Due West 8 - 8:50 pm Lost and Found 9 - 9:50 pm Loar Fest Ensemble</p> <p>Friday 2/3/2006 Main Stage -- Convention Center</p> <p>Emcee: Lisa Burns 10 - 10:45 am Sawtooth Mountain Boys 10:55 - 11:40 am Due West 11:50 am - 12:35 pm Richard Greene & Brothers Barton</p> <p>12:35 - 1:35 pm LUNCH BREAK Emcee: Ben Sandoval 1:35 - 2:20 pm Lost and Found 2:30 - 3:15 pm Donner Mountain 3:25 - 4:10 pm Nashville Bluegrass Band 4:20 - 5:05 pm Richard Green & Brothers Barton</p> <p>5:15 - 6 pm Cherryholmes 6 - 7:30 pm DINNER BREAK Emcee: Don Evans 7:30 - 8:15 pm Due West 9:20 - 10:05 pm Lost and Found 10:15 - 11 pm Nashville Bluegrass Band</p>	<p>Sierra Nevada Lounge Stage 11:30 pm Donner Mountain Bluegrass Band</p> <p>Saturday 2/4/2006 Main Stage -- Convention Center</p> <p>Emcee: Shane Kellogg 10 - 10:45 am Cherryholmes 10:55 - 11:40 am The Wilders 11:50 am - 12:35 pm Richard Greene & Brothers Barton</p> <p>12:35 - 1:45 pm LUNCH BREAK Emcee: Dolly Mae Bradshaw 1:45 - 2:30 pm Lost and Found 2:40 - 3:25 pm Sawtooth Mountain Boys 3:35 - 4:20 pm Doyle Lawson & Quicksilver 4:30 - 5:15 pm Marty Raybon 5:25 - 6:10 pm The Wilders 6:10 - 7:40 pm DINNER BREAK Emcee: J.D. Rhynes 7:40 - 8:25 pm Nashville Bluegrass Band 8:35 - 9:20 pm Doyle Lawson & Quicksilver 9:30 - 10:15 pm Cherryholmes 10:25 - 11:10 pm Blue Highway</p> <p>Sierra Nevada Lounge Stage 11:30 pm The Brothers Barton</p>	<p>Sunday 2/5/2006 Golden Empire Ballroom Gospel Stage</p> <p>Emcee: Shane Kellogg 8 - 8:50 am Chapel Service with LeRoy McNees & Journey's End</p> <p>9 - 9:45 am Blue Highway 9:55 - 10:40 am Marty Raybon 10:50 - 11:35 am Doyle Lawson & Quicksilver</p> <p>Main Stage -- Convention Center</p> <p>Emcee: T.J. Lyons 10 - 10:45 am The Brothers Barton 10:55 - 11:40 am Kids on Bluegrass 11:50 am - 12:55 pm LUNCH BREAK 12:55 - 1:40 pm Blue Highway 1:50 - 2:35 pm The Wilders 2:45 - 3:30 pm Marty Raybon</p> <p>Note: There are workshops scheduled during the lunch and dinner breaks Friday through Sunday. Please see the workshop schedule on page P-4.</p>
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Loar Fest West -- an event for Mandolin aficionados

Of particular interest to mandolin aficionados will be the first annual LoarFest West, the kick-off to the SuperGrass weekend. This event is a gathering and celebration of Lloyd Loar mandolins and includes displays of Loar mandolins by their owners, a panel discussion featuring Loar historians and experts, and a star-studded lineup of musicians playing Loar instruments. All LoarFest West activities will take place in the Golden Empire Ballroom of the Holiday Inn Select. Please see the map of the hotel below for location.

Event Schedule

12:30 to 2:00 p.m. -- LoarFest West kicks off with a no-host luncheon from. on Thursday, February 2, and provides an opportunity for attendees to mingle and enjoy some general mandolin camaraderie.

2:00 - 3:00 p.m. -- Loar owners will have their instruments on display for viewing and possibly playing with the owner's permission.

2:30 - 4:00 p.m. -- A panel discussion entitled "The Lore of the Loar" will feature five leading experts on Loar history who will discuss the mystique of the Loar, what is unique about it, and its contribution to the growth in popularity of the mandolin. Panel participants include historian and luthier Roger Siminoff, Darryl Wolfe of The F5 Journal, Charlie Derrington of Gibson, Dan Beimbom of the Mandolin Archive, and Bruce Harvie of Orcas Island Tonewoods. The panel will be moderated by Scott Tichenor of the Mandolin Cafe.

4:00 - 5:30 p.m. -- Attendees will be treated to musical a performance by the The Loar Ensemble, some of most recognizable Loar owner/players in bluegrass and acoustic music. They will demonstrate some of the characteristics of their instruments and share their thoughts about why a Loar is their instrument of

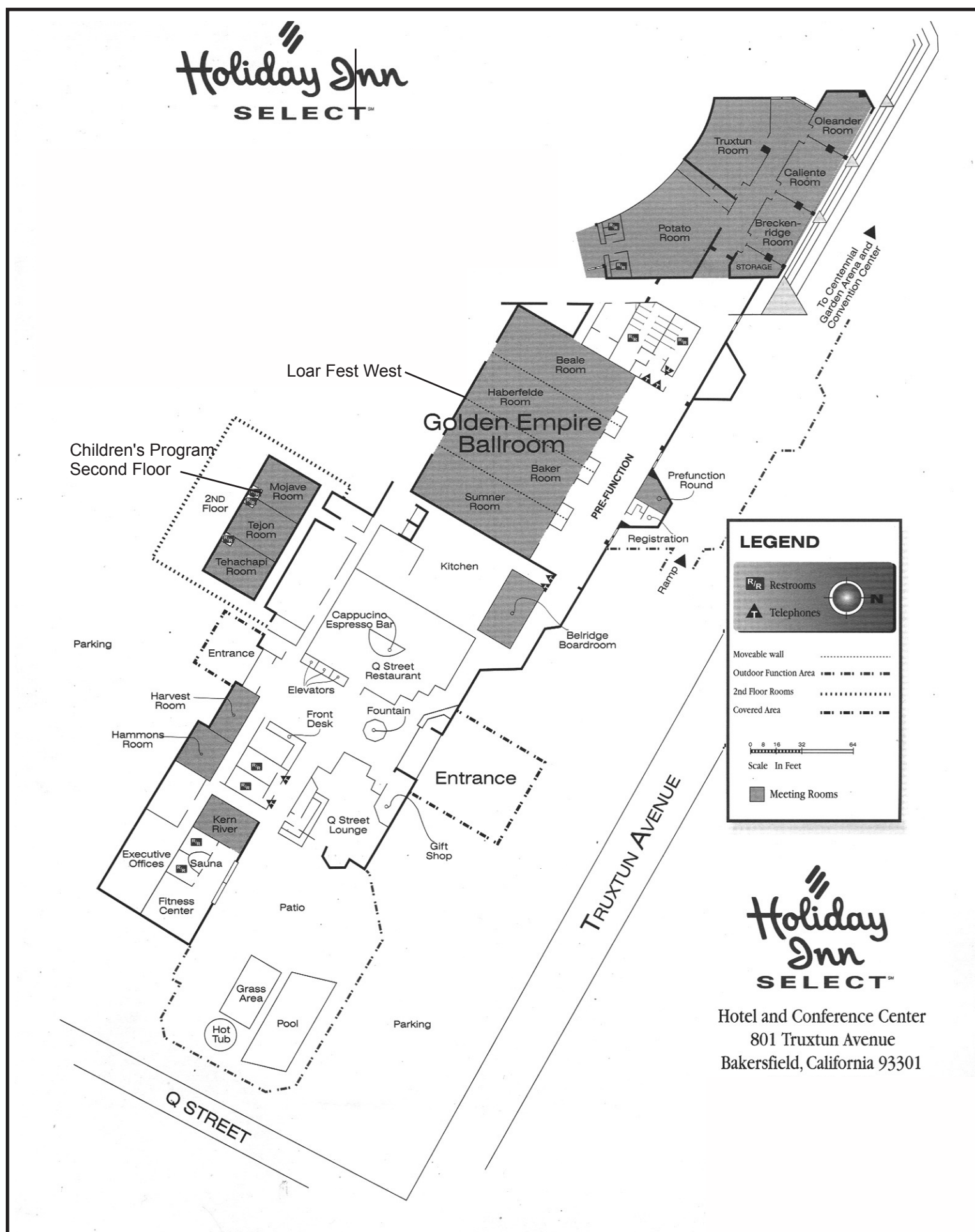
choice. This ensemble will also perform in the evening concert at 9:00 p.m. The Loar Ensemble members are (in alphabetical order): Mike Compton, Mike Marshall, John Reischman, Tom Rozum, and Tony Williamson.

9:00 - 10:30 p.m. -- The Loar Ensemble performs a variety of music arranged by the

ensemble's music director, Mike Marshall, for this special concert.

11:00 p.m. -- Loar Mandolin Tasting will take place after the evening Loar Ensemble performance. This special event is hosted by Ken Cartwright, with John Reischman and Mike Compton doing the tasting duty. Ken will

be making a recording of all the tastings, with a complimentary copy going to each Loar owner. Here's a chance to listen to these fine old instruments in the hands of these pros, each playing their own distinctive style. Copies will be available later via the Mandolin Cafe.



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The Loar Ensemble -- a unique performance opportunity

By Craig Wilson & Hal Johnson, Festival Co-Directors

The first day of SuperGrass, Thursday, February 2 offers festival attendees an unique opportunity to focus on 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. 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).

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 line-up 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 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" instrumental 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 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.

Well, there you have it. The dog-gonest line-up of mandolin players you'll ever see. And they all will be playing some of the finest Loar mandolins in captivity.

Workshop Schedule

Friday 2/3/2006 -- Lunch 12:45 pm

Banjo -- Mike Stahlman, Sawtooth Mountain Boys
"Techniques for the beginner."..... Sumner Room
Fiddle -- Mike Eisler, Sawtooth Mountain Boys "Fiddle
improvisation in different keys"..... Baker Room
Mandolin -- Dan Beimborn, "Irish tunes for Bluegrass
mandolin and Bazooki"..... Haberfelde Room
Band -- Due West, "How a band works"..... Beale Room

Friday 2/3/2006 -- Dinner 6:15 pm

Banjo -- Bill Evans, Due West, "Back up banjo" ..Beale Room
Guitar -- Jim Nunally, "Rhythm guitar" Haberfelde Room
Mandolin -- Dempsey Young, Lost and Found, "Creative
and stylistic mandolin techniques"..... Baker Room
Dobro -- LeRoy "Mack" McNees, "Techniques for the
resophonic guitar"..... Sumner Room

Saturday 2/4/2006 -- Lunch 12:50 pm

Banjo -- Alan O'Bryant, Nashville Bluegrass Band,
"Banjo techniques" Sumner Room
Banjo -- Roger Siminoff, "How to set up a 5-String
Banjo" Tehachapi Room
Mandolin -- Mike Compton, Nashville Bluegrass Band,
"Monroe style mandolin" Mojave Room
Vocals -- Allen Mills, Lost and Found..... Tejon Room

Band Vocals -- Marty Raybon..... Baker Room
Band -- The Wilders, "Meet the Wilders" Beale Room

Saturday 2/4/2006 -- Dinner 6:20 pm

Banjo -- Cia Cherryholmes Beale Room
Guitar -- Tim Stafford, Blue Highway, "Constructing
melody based leads" Haberfelde Room
Dobro -- Rob Ickes, Blue Highway Baker Room
Vocals -- Doyle Lawson & Quicksilver..... Sumner Room
Fiddle -- Betse Ellis, The Wilders, "Old Time
fiddle"..... Tehachapi Room
Bass -- Wayne Taylor, Blue Highway, "Keeping time
and staying in tune" Tejon Room

Sunday 2/5/2006 -- Lunch 12 pm

Banjo -- Brian Anderson, 2005 National Banjo Champion
"Innovative and progressive banjo" Beale Room
Vocals -- Marty Raymon, "That Southern
Feeling" Haberfelde Room

Children's Music Program -- Friday & Saturday

10 am - 12:36 pm and 1:15 - 6 pm Tehachapi & Tejon Rooms
Sunday
10 am - 10:55 am Tehachapi & Tejon Rooms
10 - 10:55 am Tehachapi & Tejon Rooms

Blue Highway

Jason Burleson (banjo, guitar, mandolin), Rob Ickes (Dobro), Shawn Lane (mandolin, fiddle, vocals), Tim Stafford (guitar, vocals), and Wayne Taylor (bass, vocals).

Saturday Main Stage -- 10:25 - 11:10 pm

Sunday Gospel Stage (Golden Empire Ballroom) -- 9 - 9:45 am

Sunday Main Stage -- 12:55 - 1:40 pm



One of the most esteemed and influential groups in contemporary bluegrass, Blue Highway excels at every facet of the music, from instrumental dexterity to impeccable vocal interplay to literate, powerful songwriting.

There are several truly great bluegrass bands on the circuit right now, but not one of them brings to the table the same combination of instrumental, vocal and songwriting chops possessed by Blue Highway. Each member plays his role to perfection, so the band moves from strength to strength, more mature and impressive with each new album. The Beatles had three gifted songwriters in their ranks; Blue Highway has five. Rob and Jason turn out the heart-pounding instrumentals, while Wayne, Tim and Shawn give Blue Highway a depth of songwriting talent unprecedented in sixty years of bluegrass bands. All three are intelligent and polished writers, and each writes with a distinctive, personal voice and style. Blue Highway has released six acclaimed albums, received a Grammy nomination, topped the Bluegrass Unlimited radio charts, won a Dove Award and an astonishing 11 International Bluegrass Music Association awards, individually and collectively. Refusing to coast on past glories, Blue Highway continues to push their music to new levels of accomplishment. Boldly balanced between tradition and innovation, it remains one of the handful of bluegrass bands able to spread the popularity of bluegrass in the 21st Century.

Tim Stafford - Guitar player extraordinaire and band organizer, Tim was early on, a key player in the Grammy-winning team of Alison Krauss & Union Station. His rhythmic guitar style, song writing and arranging contributions are an integral part of the Blue Highway sound. FGM Records released his critically-acclaimed solo record, *Endless Line*, in 2004.

Rob Ickes - Seven-time winner of the IBMA Dobro Performer of the Year, and unsurpassed among young Dobro players, Rob adds a brilliant touch to the sound of Blue Highway. He is quickly establishing himself as the ace session Dobroist in Nashville as the first decade of the 21st century progresses. His session credits are almost too numerous to mention. In addition to his steady job gigging with Blue Highway, he has played shows with Earl Scruggs, Dolly Parton, Patty Loveless, Ricky Skaggs and others. A consummate musician, Rob is dedicated to his craft. He's also recorded four highly-praised solo albums for Rounder.

Shawn Lane - One of the most affecting singers in the business, Shawn cut his musical teeth in the bands of Ricky Skaggs (who expressed a special regard for his tenor singing) and Doyle Lawson, and is a brilliant musician on mandolin, fiddle, and guitar. In addition, he's a world-class songwriter. Shawn has written a large number of songs in the Blue Highway repertoire, and his compositions have also been recorded by Ricky Skaggs, Ronnie Bowman, Mountain Heart, Blue Ridge and others. Check out his great solo record, *All for Today*, released by Rebel in 2003.

Wayne Taylor - A gifted songwriter and rock-solid bassist, Wayne's Southwest Virginia pedigree adds soul to his singing. Wayne's songs are consistently among the most requested at the band's live shows: numbers like "Keen Mountain Prison," "Don't Come Out of the Hole," "Lonesome Pine," "Riding the Danville Pike," "Before the Cold Winds Blow," and most recently, "Seven Sundays in a Row." The 2001 SPBGMA bass performer of the year, Wayne is the first-string lead singer for Blue Highway and an integral part of its sound.

Jason Burleson - The original banjo player with Blue Highway, Jason is a native of Newland, North Carolina. A talented multi-instrumentalist, he brings all-around musicianship to the group, not the least of which is his distinctive, rock-solid banjo style. Jason also anchors the group's quartets with his growling bass. A jazz devotee, Jason's talent hasn't been fully revealed yet to the bluegrass community and gives Blue Highway unlimited options for the future.



Cherryholmes

Family band members are Jere (bass, lead vocals and emcee), Sandy Lee (mandolin and clawhammer banjo), Cia Leigh (banjo), B.J. (fiddle), Skip (guitar) and Molly Kate (fiddle).

Friday Main Stage -- 5:15 - 6 pm

Saturday Main Stage -- 10 - 10:45 am

Saturday Main Stage -- 9:30 - 10:15 pm

Since 2002, Cherryholmes has been taking the bluegrass world by storm. This incredible family (dad, mom, and four children ages 13-21) travel throughout the country, approximately 300 days a year, singing, dancing, and playing the music with their trademark drive and energy.

In 2004, Cherryholmes self-released their third CD, "Bluegrass Vagabonds," produced by Darrin Vincent. This recording has been a great bluegrass success. They have continued to receive many industry nominations and awards, including SPBGMA's "Entertaining Group of the Year, 2005" and "Banjo Player of the Year, 2005" (Cia Leigh). The band's first project on Skaggs Family Records was released in September of 2005.

They have performed on many radio and television shows throughout the country and will be performing at many major bluegrass festivals throughout the United States in 2004, including their own new festival at the Hooper's Gospel Barn in La Grange, GA.

Since emerging on the national bluegrass scene, Cherryholmes has thrilled audiences from coast to coast. Bringing crowds to their feet at nearly every performance, driving it hard and serving it straight up, they are "The Real Deal".

Jere (Pop) is Father, leader, manager, and emcee for the Cherryholmes Family. He plays the upright bass—hard and fast, sensitive and smooth, while singing lead with a "rough around the edges" old country style. His talent as an arranger has been important in preserving the band's traditional style.

Sandy Lee (Mom) plays a hard-hitting mandolin style and driving rhythm that keep the band's momentum going. For special numbers, she switches to the clawhammer banjo. She is the most versatile singer in the band. From hard hitting bluegrass gospel to old-time mountain and country tunes, she does it all. Her yodeling is a real crowd pleaser. Sandy is also a great harmony singer and songwriter.

Cia Leigh began the band on the guitar in 1999 at age 15. In October of 2000, however, she switched to the banjo. Influenced by the styles of J.D. Crowe, Don Reno, and Jim Mills, she has developed a fast, powerful style of her own. Her banjo plays a major role in the band's hard driving style. Receiving the award for SPBGMA Banjo Player of the Year for 2005 evidences her abilities as a musician. Cia is quickly moving to the top as a vocalist as well. Singing harmony, she shines on tenor and high baritone. Her voice has been featured on several projects with artists such as Doyle Lawson, J.D. Crowe, Paul Williams, Ben Isaacs, and Alecia Nugent.

B.J. began playing fiddle in 1999 at age 11 and has amazed all of those who have watched him over the years. His fiddling adds an excitement to the music not possible by most young musicians. He has been compared to such stellar fiddlers as Stuart Duncan and Aubrey Haney, and has performed with some of bluegrass's finest. He is also featured on Rhonda Vincent's new live concert DVD and CD, "Ragin' Live." B.J. is also coming into his own as a fine young vocalist adding, lead and harmony vocals for the group.

Skip began playing mandolin in the band in 1999 at age 9. But in November of 2000, he was asked to take over on the guitar. In only a few months he was playing rhythm and flat-picking. Nicknamed "Smiling Skip", this six foot tall Hank Williams look-a-like charms the audience with his guitar picking, singing, and showmanship. Skip is an excellent picker, but it is his aggressive rhythm style that characterizes the Cherryholmes drive and energy.

Molly Kate began playing in 1999 at age 6. This young, left-handed fiddler's aggressive, soulful style earned her an IBMA nomination for Fiddler of the Year, 2004, and a SPBGMA nomination for Fiddler of the Year, 2005. She has performed with Rhonda many times and appears on Rhonda's new concert DVD and CD "Ragin' Live," performing "Frankie Belle" and other selected tunes. Molly has a beautiful voice and adds her lead and harmony vocals to the Cherryholmes versatile vocal structure.



Donner Mountain Bluegrass Band

Tom Kingsley, Annie Staninec, Dave Gooding, Joe Schwab, Frankie Nagle and Jacob Groopman.

Friday Main Stage -- 2:30 - 3:15 pm

Friday Sierra Nevada Lounge Stage -- 11:15 pm

Coming down from the Sierra Nevada Mountains, the Donner Mountain Bluegrass Band features a mix of fast picking traditional bluegrass, faster picking traditional bluegrass and pure vocal harmonies. Their music is artful, melodic, engaging; played with passion and superb musicianship. Although a band of young performers, Donner Mountain is steeped in bluegrass roots. Their on-stage energy is a captivating and unique experience that brings audiences to their feet.

Tom Kingsley Born in Las Vegas, into a military family, Tom had the opportunity to travel the world as a child. This is reflected in his diverse musical interests, delving into many different genres of music. Currently residing in San Francisco, Tom is a much sought-after session musician in the Bay area. His Bluegrass favorites include Bill Monroe, David Grisman, Ronnie McCoury, the Stanley Brothers, and Frank Wakefield (who he's joined at Bay Area appearances).

Annie Staninec -- Annie's parents began taking her to festivals and jams ever since she could walk. She began classical violin at the age of five, and a few years of fiddle lessons to boot. She continued to pursue music through high school, attending the prestigious School of the Arts in San Francisco, where she played in the orchestra and learned theory, notation and all that "technical stuff". Annie credits her learning and passion for bluegrass to late night jams with great musicians. Annie is currently a student at the University of California, Santa Cruz.

Dave Gooding -- Filling in the low notes is Bassist Dave Gooding. A quick wit and good timing, Dave renders his MC duties during holes between music. Also know to answer the phone, drive the car, etc... Dave lives with his wife and family in Vacaville, CA.

Joe Schwab -- From the Bluegrass hills of Hayward, CA hails Joe Schwab. He studied jazz guitar in college and played in a few rock bands. Now he devotes his listening and playing time enjoying the likes of Clarence White, Doc Watson, Tony Rice and Lester Flatt. This blend of styles affords Joe a unique approach to the Bluegrass stage.

Frankie Nagle -- Though the youngest member of Donner Mountain, Frankie is no rookie to Bluegrass music and the stage. At the age of eight, she had the honor of playing and singing on stage with the Great Jimmy Martin. Jimmy liked her so much, he had her back a half a dozen times over the next two years. More recently, Frankie and "Pupville" amazed audiences at the Wintergrass Festival in Tacoma, WA. Her musical influences include Jimmy Martin, Rhonda Vincent, Bill Monroe, David Grisman, Bela Fleck, Alison Brown, and of course, Earl Scruggs.

Jacob Groopman -- Born and raised in Richmond, Virginia, Jacob grew up playing Blues and Rock before going to Oberlin Conservatory to study Jazz. While in school, Jacob started listening to Bluegrass & Old Time music, forming a jug band with friends. Steeped in all styles of American roots music, Jacob brings a unique sound and approach to Bluegrass guitar. His diverse musical interests have allowed him to play in many different styles. His influences range from John Hurt, Jerry Garcia and Grant Green to Doc Watson, Norman Blake and Tony Rice.

Doyle Lawson & Quicksilver

Doyle Lawson, Barry Scott, Jamie Dailey, Terry Baucom, and J. W. Stockman.

Saturday Main Stage -- 3:35 - 4:20 pm

Saturday Main Stage -- 8:35 - 9:20 pm

Sunday Gospel Stage (Golden Empire Ballroom) -- 10:50 - 11:35 am

Born in 1944 in East Tennessee, where he still makes his home today, Doyle Lawson grew up enthralled by the singing he heard in church, the country, gospel and rhythm and blues he heard on the radio—and, above all, by the emerging bluegrass sound of Bill Monroe & His Blue Grass Boys, Flatt & Scruggs, the Stanley Brothers and other first generation bluegrass artists. Even as a youngster, he knew that he wanted a career in music, and so, although the mandolin was his first love, he became a banjo player because he thought it would be easier to find work—and sure enough, February 3rd 1963, he joined the legendary Jimmy Martin and His Sunny Mountain Boys. Still green, he lasted only six months, but the experience was enough to prove that the musical life was in his blood, and when he had the chance a few years later to play guitar with banjo innovator J. D. Crowe—he took it.

Over the next decade and a half, Lawson became one of bluegrass's preeminent

musicians, thanks to long stints as a member of Crowe's Kentucky Mountain Boys and then the internationally renowned Country Gentlemen, with whom he would take up the mandolin again, this time for good.

Lawson also had a creative vision of his own, and in 1979 he left the Gentlemen to form Quicksilver—and if he was already one of the most important and respected bluegrass musicians of his time, the pursuit of an original sound that was his alone would quickly propel him to the status of one of its ultimate greats.

Even as he broke new ground with Quicksilver, Lawson contributed to the maintenance of bluegrass's roots with the Bluegrass Album Band. Drawing almost exclusively from the catalogs of Monroe, Flatt & Scruggs, Martin, Reno & Smiley and other first and second generation greats, the Band—which, among other things, reunited Lawson and Crowe, together with guitar great Tony Rice, who had followed the former into the latter's band—brought the

classics of bluegrass, many of them out of print and forgotten, to a new generation of listeners and musicians.

Still, it was with Quicksilver that Doyle would make his most important mark over the next quarter of a century. The band and individual members have won numerous awards and nominations (including nine International Bluegrass Music Association honors, four Dove Award and three Grammy nominations). In addition, many alumnae of the band in such groups as Illrd Tyme Out, Mountain Heart, Ricky Skaggs & Kentucky Thunder, the Lonesome River Band and Blue Highway, proves the point conclusively.

Lawson broke new ground, too, in reaching out to southern gospel audiences, especially in the 1990s, when Quicksilver concentrated almost exclusively on all-gospel recordings. Incorporating an ever-growing measure of southern gospel quartet influence, the group became favorites at the music's biggest annual gathering, the National Quartet Convention held in Louisville, KY.



His preeminence in the bluegrass gospel field assured, Lawson began to reinvigorate his profile in the bluegrass field, too, as the new century dawned. With current lead tenor singers Barry Scott and Jamie Dailey on board, Quicksilver captured its first IBMA award in four years when it took home the Gospel Recorded Performance of the Year for Winding Through Life in 2000. The following year, the group won the first of four consecutive awards

for Vocal Group of the Year, and when they released their first bluegrass CD in more than half a decade in 2002, the Association responded by handing them Song of the Year and Gospel Recorded Performance for two selections from the album.

Today, with Scott and Dailey now veteran members, hot young fiddler J. W. Stockman, and banjo man Terry Baucom simultaneously the newest and oldest member—he was part of

the very first Quicksilver lineup—Lawson has not only achieved a legendary status of his own, but is fielding a lineup that is, in the words of one critic, fully capable of making his best album ever. Admired, respected and beloved by gospel enthusiasts, long-time bluegrass followers and a growing number of newly acquired fans from across the musical spectrum, Doyle Lawson & Quicksilver have truly become a bluegrass band for the ages.

Due West

Cindy Browne -- bass, Tashina Clarridge -- fiddle, Eric Thomas -- mandolin, Jim Nunally -- guitar, and Bill Evans -- banjo.
 Thursday Golden Empire Ballroom Stage -- 7-7:50 pm
 Friday Main Stage -- 10:55 - 11:40 am
 Friday Main Stage -- 7:30 - 8:15 pm

Northern California's **Due West** was founded in the early 1990's by guitarist Jim Nunally and mandolin player Erik Thomas. In addition to Jim and Erik, the band also includes Bill Evans on banjo, bass player Cindy Browne and national champion fiddler Tashina Clarridge.

Due West performs diverse material from songwriters such as Buck Owens, Dwight Yoakam, Fernando Ortega and Buddy Miller in addition to playing original songs and tunes written by Jim, Erik and Bill. The band's most recent CD is "These Boots" on Native and Fine Records.

In addition to touring throughout northern California and performing at the spring 2005 Strawberry Music Festival, Due West was selected as an official showcase act at the 2004 IBMA Trade Show in Louisville, Kentucky and has also toured in the Northwest and Midwest.

"Fast banjo tunes, slow ballads; original material, familiar chestnuts; hot instrumentals, strong vocals. Start to finish, Due West is anything but predictable, giving listeners a fresh, highly enjoyable bluegrass experience," writes *Bluegrass Unlimited* magazine.



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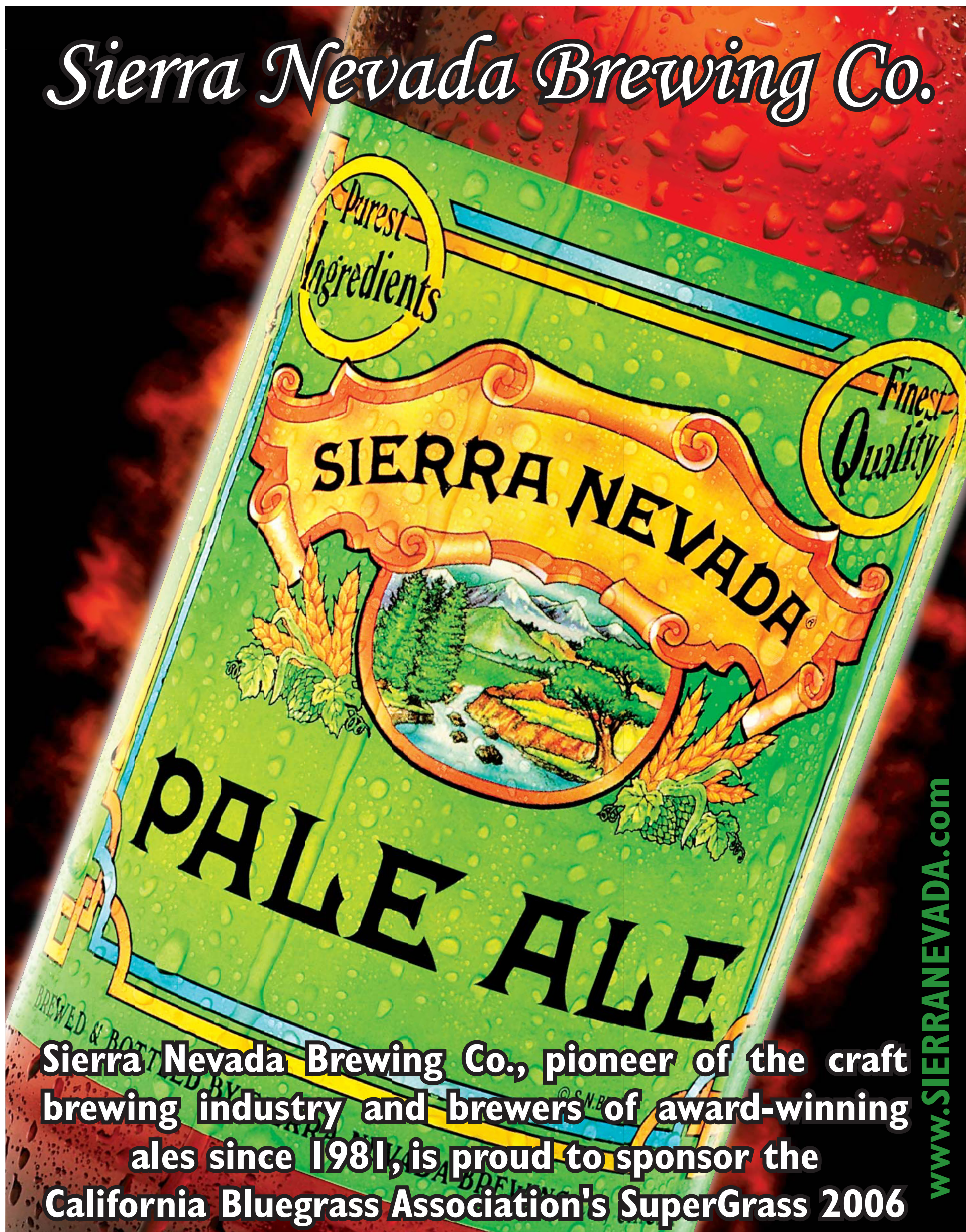


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Richard Greene and the Brothers Barton

Richard Greene -- fiddle, Tim Emmons -- bass, Paul Barton -- guitar, Loren Barton -- banjo

Friday Main Stage -- 11:50 am - 12:35 pm

Friday Main Stage -- 4:20 - 5:05 pm

Saturday Main Stage -- 11:50 am - 12:35 pm

Grammy winning fiddler **Richard Greene** has joined forces with brilliant bluegrass duo **The Brothers Barton** and master bassist **Tim Emmons**. From classic bluegrass and old-time music played the way Bill Monroe taught Richard to exciting original compositions, this new ensemble consistently achieves packed houses with standing ovations and encores the norm. Richard is *"one of America's most innovative and influential fiddlers"* (Bluegrass Unlimited), who can *"play anything on that instrument, and with so ecstatic a tone"* (Nat Hentoff).

In the Brothers Barton, Richard has met his youthful match. He calls Paul and

Loren *"young geniuses, brilliant composers and virtuoso players."* Together the four have superb chemistry and charisma, playing with equal reverence for tradition and innovation.

"Richard Greene and the Brothers Barton put on a spectacular performance at Elderly's showcase in February in San Diego. Greene made some moves with the fiddle that I have never witnessed before. His stage presence was electrifying when performing, and charmingly modest when informing the audience about the music. I've since found out that this guy is a fiddle god, and I shouldn't have been so stunned by his talent. The

Brothers Barton never took a back seat to Greene, ably backing him up, and when it came time for their solo spots, one realized what excellent players Richard has chosen. It was a great show, as evidenced by the hoots and hollers from the audience. I immediately approached them about booking the band - a sure sign of success. Supreme musicianship, wonderful stage presence."

- *Meegan Holland, Creole Gallery*

"Richard Greene and the Brothers Barton offer fresh readings of classic old-time fiddle music, plus great new acoustic compositions. I had the pleasure of seeing this wonderful group perform



live recently and thoroughly enjoyed the experience. Richard's deft handling of the fiddle and deep intuitive understanding of traditional music (drawing from his years

of experience) provides a wonderful contrast to the hot picking and youthful energy of the talented Brothers Barton. An exciting and innovative collaboration."

- *Matthew Greenhill, Folklore Productions*



Lost and Found

Scottie - guitar, Ronald Smith -- banjo, Allen Mills - bass and Demsey Young - mandolin.

Thursday Golden Empire Ballroom -- 8 - 8:50 pm

Friday Main Stage -- 1:35 - 2:20 pm

Saturday Main Stage 1:45 - 2:30 pm

The music of Lost & Found is a delightful mix of soulful ballads, tight harmony singing, and hard-driving instrumental work. Their songs appear regularly in Bluegrass Unlimited Magazine's "National Bluegrass Survey" and their albums grace Bluegrass Now's "Top Twenty" chart of best selling bluegrass albums. Their music has received broad exposure through appearances on The Nashville Network (TNN), The Americana Network (Reno's Old-Time Music), and numerous public television programs. The group has also appeared on the Grand Ole Opry. Formed in August of 1973, their early recorded efforts appeared on the Outlet label where they gained considerable acclaim for their quality original material. Standouts from this era include *Love of the Mountains*, *Wild Mountain Flowers for Mary*, *Peaceful Dreams* and *Lay It On Jesus*. They signed with Rebel Records in 1980 and have been there ever since. Their first Rebel release contained their first nationally recognized hit, *Leftover Biscuits*.

Kids on Bluegrass

Directed by Frank Solivan, Sr.

Auditions and rehearsals Mojave Room

Sunday Main Stage -- 10:55 - 11:40 am

Frank Solivan has been affiliated with the California Bluegrass Association for three decades and has been the Director of the Kids on Bluegrass program since its inception 15 years ago. Every year at Grass Valley's Fathers Day Festival, he puts together a two day show on the main stage consisting of about 40 to 50 kids ranging in ages from 3 to 18. These shows are always a big hit and the

talent of his kids is amazing.

Over the years, Frank has also brought his "Kids on Bluegrass" program to other festivals and now will be directing his "Kids on Bluegrass" this weekend.

Auditions and rehearsals for the performance will be held in the Mojave Room on the second floor of the Holiday Inn Select on Friday and Saturday. Please stop by to ask for times and more

information if you are interested in participating.

The popularity of this program has grown tremendously and now, almost always, the audience area is filled to capacity. Today, many of Franks earlier "Kids on Bluegrass" are now working very successfully in well known bands.



Kids on Bluegrass on stage at the 2005 Father's Day Weekend Bluegrass Festival in Grass Valley, California.
Photo by Bob Calkins

LeRoy “Mack” McNees

Sunday Golden Empire Ballroom - 8 - 8 50 am Chapel Service

Our Sunday morning Chapel Service will be held from 8 to 8:50 a. in the Golden Empire Ballroom in the Holiday Inn Select. Led by LeRoy and Jan McNees, the hour-long program will be filled with Gospel music, an inspirational message and a children's story. Journey's End will be joining LeRoy on the stage for some outstanding Bluegrass Gospel music.

LeRoy and Jan have been conducting the Chapel service at the CBA's Father's Day Weekend Bluegrass Festival for the past fifteen years and have always drawn a large and enthusiastic audience.

Children's Program to feature a variety of music activities throughout SuperGrass

Elena Corey, CBA's Education Coordinator, has recruited a staff of volunteer teachers to present a comprehensive music program for children during SuperGrass weekend.

Children's activities will take place on Friday, Feb. 3 from 10 am until the lunch break and from 1:15 pm until the dinner break. On Saturday the activities will also be from 10 am until the lunch break and from 1:15 pm until the dinner break. On Sunday, the activities will begin at 10 am with children's Sunday school songs and stories until lunch break, and then from 1 pm until time for Kids on Bluegrass performance at 10:55 am. We will escort the children to the main stage to hear Kids on Bluegrass and parents will meet their children there after the performance and have opportunities to take photographs of their children with the Kids on Bluegrass. That will conclude the program.

Activities scheduled for the children's program include many music-motion exercises designed to familiarize children w/ traditional acoustic music and overview some simple music concepts, such as rhythm and melody. Children will also have opportunities to touch and play, with supervision, all the bluegrass instruments and other traditional acoustic instruments, such as hammered dulcimer, dulcimer and autoharp, when bands such as Twisted Laurel and the Tatar Patch Kids offer 'instrument petting sessions' at the ends of their sets.

Sign-in/registration time for each session will occur during the first 15 minutes of that time slot. Children's activities will take place in the Tehachapi and Tejon Rooms (see map of hotel on page P-3). These rooms are on the second floor of the Holiday Inn Select and both have bathroom facilities. Children will be divided into groups by age so that teachers can offer more individualized attention and freedom to progress for the children.

Elena said, "For such music-games as 'Echo This,' and 'Move on the Downbeat' we expect special surprise guests who have much

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LeRoy “Mack” McNees is a Dobro player, singer, songwriter and former member of the legendary Kentucky Colonels. He has been playing Dobro for over thirty-five years and is considered by many to be one of the best “Josh Graves Style” players in the genre. He has recorded with many people including Andy Griffith, John Denver, The Nashville Bluegrass Band, The Laurel Canyon Ramblers, and Vince Gill.

LeRoy has been performing with the Born Again Bluegrass Band for the last thirty-one years. He is a frequent guest performer with some of the top bands in the USA and Canada. He also conducts Dobro workshops and has developed



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Nashville Bluegrass Band

Alan O'Bryant - banjo, Mike Compton - mandolin, Stuart Duncan, fiddle, Pat Enright - guitar and Dennis Crouch - bass.

Friday Main Stage -- 3:45 - 4:10 pm

Friday Main Stage -- 10:15 - 11 pm

Saturday Main Stage -- 7:40 - 8:35 pm

America's coolest bluegrass band just got cooler. With its members performing on the wildly successful film soundtracks "O Brother Where Art Thou" and "Down from the Mountain" and with a scintillating new lineup, The Nashville Bluegrass Band has become the acoustic-music group to watch in the new millennium.

With two Grammy Awards, two Entertainer of the Year honors from the International Bluegrass Music Association and four wins as IBMA's Vocal Group of the Year, The Nashville Bluegrass Band is no stranger to acclaim. But as it heads into the production of its 10th album, the group is primed for still greater accomplishments.

"Change is good," says singer/banjo player Alan O'Bryant. "You're always looking for ways to reinvent yourself. We've always been interested in, 'What's next?' We do some of our old stuff whenever we perform, but really part of the reason for having this band is for whatever's coming next. And now we have that reinvention."

Gene Libbea, the group's bassist since 1990, decided to leave the band and move to Colorado, and Roland White, also a member since 1990, announced that he was retiring from the road to concentrate on teaching, doing workshops and writing his book. Their replacements turned out to be so perfect that The Nashville Bluegrass Band never even missed a show during the transition.

Mike Compton was the group's original mandolin player, in 1984-90. When he left, Compton thought he was through with music. He put down his instrument and went to the Catskill Mountains to work in a ski lodge. He spent the next few years working with various bands and individual musicians as well.

"With Mike back on board, I couldn't imagine the new lineup not working," comments Duncan. "I knew then that it would be fine."

Libbea's replacement was equally fortuitous. Like Compton, bassist

Dennis Crouch has a link to the original NBB lineup. The group's first bass player was Mark Hembree, in 1984-90. Hembree, it turns out, was an early mentor to Crouch. As a boy, Dennis Crouch had selected the upright bass as his instrument. But he had to stand on a chair to support the instrument, and his hands were too small to reach around its neck.

The "reinvented" group has already made headlines in Nashville. The group has been steadily appearing on The Grand Ole Opry in recent months. In the spring of 2001 the NBB took on the challenge of performing with Then Nashville Chamber Orchestra. Classical violinist Conni Elisor had composed a piece for the group that she titled "Whiskey Before Breakfast: Partitas for Chamber Orchestra and String Band." The collaboration was performed at three concerts in Music City and taped for broadcast on National Public Radio.

The band's members come from all points on the compass. Mike Compton is from Mississippi. Pat Enright is from Indiana. Alan O'Bryant hails from North Carolina. Stuart Duncan is from California. And Dennis Crouch



is from Arkansas. They've joined together under a name that salutes their adopted hometown to create an all-American sound. Their talents have been celebrated, literally, around the world. But their appeal is

as basic as a small-town general store.

Says Stuart Duncan, "Stylistically, this band fits my perception of acoustic music closer than any other band I can think of. The Nashville Bluegrass Band is just

incredible. I've never wavered in my love of playing with these guys. Throughout the years, it's always been just plain good."

Marty Raybon

Saturday Main Stage -- 4:30 - 5:15 pm

Sunday Gospel Stage -- 9:55 - 10:40 am

Sunday Main Stage -- 2:45 - 3:30 pm

Born December 8, 1959, in Greenville, AL, country singer Marty Raybon was bread and buttered in Jacksonville, Florida, where he still lives. He had a successful run with Shenandoah, a popular country band that recorded a string of albums and singles from 1989 to 1996. The band scored some hot country singles including "Butterfly Kisses," "If Bubba Can Dance (I Can Too)," "I Want To Be Loved

Like That," and "Two Dozen Roses"; they disbanded in 1997 leaving Raybon free to pursue other projects.

Raybon caught the show business bug after appearing on a talent show when he was eight years old. The aspiration intensified after hearing a Mel Street song over the radio when he was 15; and by 20, he focused on pursuing his calling, and performed with different club bands before Shenandoah. After

Shenandoah, Raybon cut a gospel CD, Marty Raybon [1995], on Sparrow Records, in 1995. In 1997, The Raybon Brothers, a duet with his brother, spiced his resumé. Tri-Chord Records revved up his career by releasing Marty Raybon [2000], a crafty production that should build on his well-laid foundation.

Marty's recent album "Full Circle" has been a nation-wide



success and includes his great hit "The Church on Cumberland Road."

The Brothers Barton

Saturday Sierra Nevada Lounge -- 11:30 pm

Sunday Main Stage -- 10 - 10:45 am

Paul and Loren Barton Barton are the Brothers Barton, a Bakersfield, bluegrass duo who have played nearly every acoustic venue and bluegrass festival within two hundred miles of their home. With Paul favoring the mandolin and Loren the guitar, they perform a repertoire of traditional and original instrumentals and songs. Last year, Chris Page, music writer for The Bakersfield Californian, wrote that "the Brothers Barton are some of the finest bluegrass

pickers this town has to offer." Their reputation has spread far and wide. Veteran bluegrass icon Richard Greene is now backing up the brothers on their current recording project. They will be touring this year as Richard Greene and the Brothers Barton. Often accompanied by Heather Grady on acoustic bass and Jami Lampkins on banjo, their sound is a unique blend of old time with new influences. "The Brothers Barton, as a duo or in the context of a full blue-



grass band, keep the tradition alive and evolving", wrote Forest Rose - bass player for Perfect Strangers and columnist for The Columbus Missouri Tribune. While their sound is steeped in tradition, the Brothers Barton are way too imaginative to be labeled preservationists. Their music is alive, spontaneous and accessible.

The Brothers played with the Gary Ferguson Band at IBMA Fanfest at Louisville, Kentucky. Last Spring they opened for bluegrass supergroup Perfect Strangers in Bakersfield. They have performed or recorded with folks like James Bailey, Gabe Witcher, Joe Carr, Chris Sexton, Tom Gray, Mark Shatz, Rich-

Children's Program

Continued from P-11

enthusiasm and energy to share with the kids". One such guest will be Angelica Grim, the CBA's first Teen Ambassador. She is "planning to 'pop in' and enliven the Saturday afternoon sessions" Elena continued, "and stalwart senior volunteers such as Harrt Robinson plan to join in the music-motion games and exercises". "We fully expect these sessions to help interested kids master enough of the basics so that they may be eligible to enter the Kids on Bluegrass program at Grass Valley!", Corey stated.

Sawtooth Mountain Boys

Steve Waller - mandolin, Mike Eisler - fiddle, Rollie Champe - guitar, Chuck Davidshofer - bass and Mike Stahlman - banjo.
Friday Main Stage -- 8:25 - 9:10 pm
Saturday Main Stage -- 2:40 - 3:25 pm

Pioneers on the Oregon Trail of bluegrass music, the Sawtooth Mountain Boys have been performing traditional bluegrass in the Willamette Valley and Pacific Northwest since 1965. Performing in college hootenannies, coffee houses, taverns, numerous jam sessions, countless concerts, and at OR, WA, and the CBA's early bluegrass festivals, the SMB paved the way for the vibrant NW bluegrass scene alive today. This five-piece band has toured the UK and Europe, showcased at the 1998 IBMA World of Bluegrass, and has released several recordings in the past forty years. The Sawtooth Mountain Boys continue to perform the classic bluegrass sound with everything from the old warhorses to the obscure to original numbers. Sawtooth members live and work out of Western Oregon.

Brothers Barton

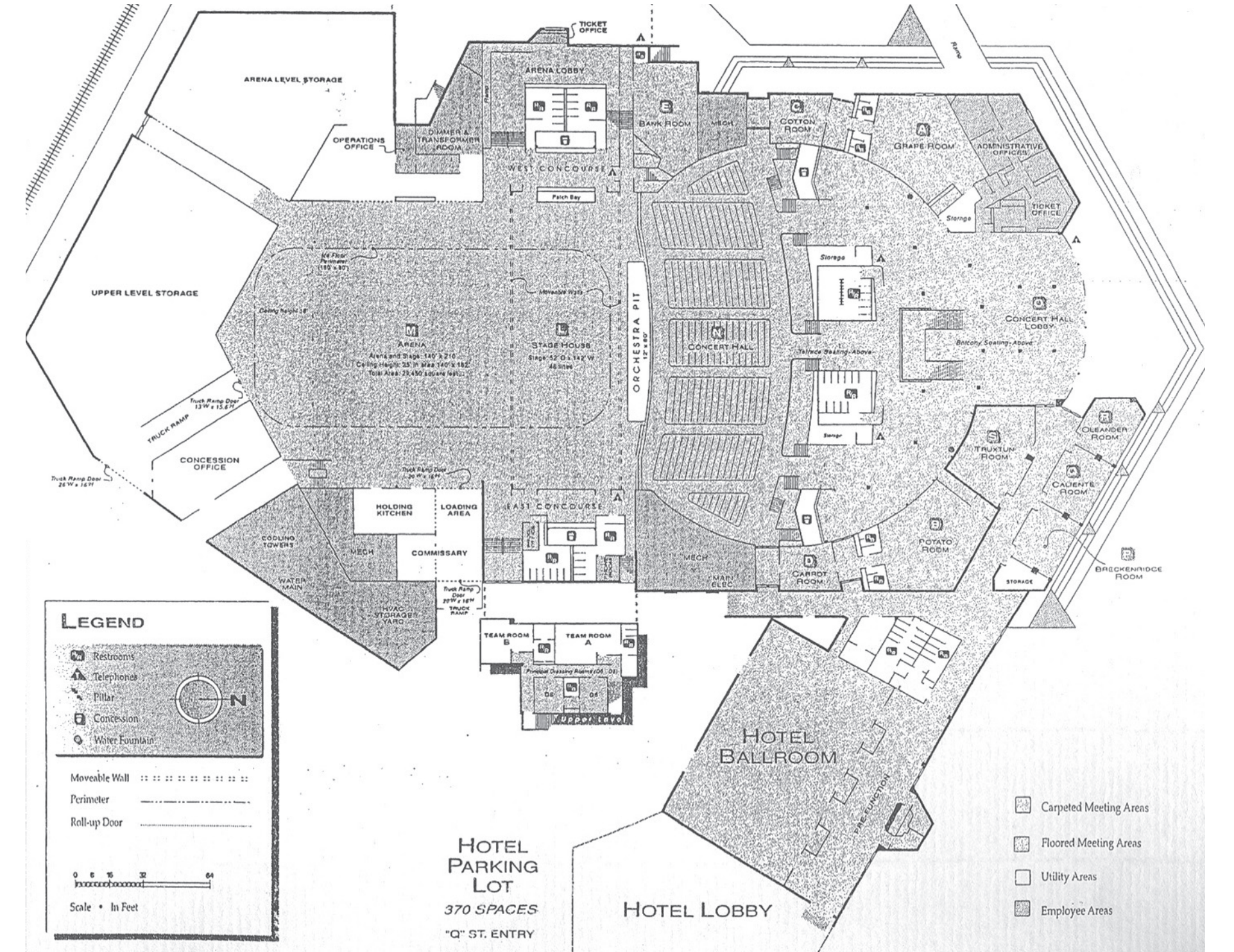
Continued from P-12
ard Greene and Ron Stewart. Adept at many instruments and styles, the brothers have done their homework. Loren (age 25) took first place a The Follows

Camp Bluegrass Festival banjo contest in 1994 and at The Topanga Banjo and Fiddle Contest in 1995. That same year, Paul (age 29) placed first in guitar at

The Santa Anita Bluegrass Contest. In 1997, Paul also took first prize in the guitar category at The Fullerton Jazz Festival. In 1999, Paul composed a classical piece

for violin and piano, which won first prize in the Bakersfield Symphony Orchestra Composition Contest. Paul has studied music at South Plains College, Texas

where, in 1996 he was named instrumentalist of the year.



The Wilders

Ike Sheldon - guitar, Betse Ellis - fiddle, Nate Gawron - bass, and Phil Wade - dobro, clawhammer banjo and mandolin.

Saturday Main Stage -- 10:55 - 11:40 am

Sunday Main Stage -- 1:50 - 2:35 pm

"They just have so much energy!"

This often-heard quote accurately follows a performance by Kansas City's unique hillbilly stringband, The Wilders. This talented group, formed in 1996, is regularly regarded as "the band to see" wherever they go. Led by singer, guitarist and country wisecracker, Ike Sheldon, the band grounds itself firmly in the early formative years of recorded country music. Featured in each performance are the hard driving old time fiddle tunes presided over by multi-award-winning fiddler, Betse Ellis. Her infectious fiddling is often the cause of spontaneous dancing by both the audience and the band!

The Wilders' playlist is peppered with original country, bluegrass, hillbilly songs, and fiddle tunes, and also includes many of the classic country favorites heard in the early days of the Grand Ol' Opry radio show. Songs by Hall of Famers Jimmie Rogers, Roy Acuff and the Carter Family are presented in a faithful yet original light. Anchored by the insurgent walking bass lines of Nate Gawron, the band resurrects 1940's and 50's honky-tonk heroes like Hank Williams and Lefty Frizzell, providing each tune with all the swinging electricity found in the originals without plugging in a single instrument. The finishing touch for the band's sound is produced by the slippery dobro, chugging clawhammer banjo and

plunky mandolin of jack-of-all-trades, Phil Wade. While Sheldon and Ellis handle the bulk of the vocal chores, the whole group can sometimes be heard harmonizing on a beautiful old gospel tune.

Witnessing a performance by The Wilders is an exciting experience not soon forgotten. The members huddle around a single microphone. When the time comes for a solo, each player moves with clockwork precision -- they are artists at making each instrument and vocal line mix perfectly through their posture and position in relation to the microphone. There's plenty of unplanned humor as well. Never ones to take themselves too seriously, the band deals with the calamity of a string break or a high-humidity-detuned instrument in an often hilarious way. Because of this natural sense of humor and humility, smiling faces are a familiar sight at any Wilders show!

The band has burned up concerts and festivals across the nation and beyond, leaving delighted and exhausted crowds in their wake. They have made repeat appearances at the Walnut Valley Festival in Winfield Kansas, Grey Fox Bluegrass Festival in Ancramdale, New York, and debuted at such festivals as Wintergrass and Telluride in 2005. In the summer of 2002, the band was featured with singer/songwriter Iris DeMent on Garrison Keillor's "Prairie Home Companion" on National Public Radio. The band performed live at the Kennedy Center in the summer of 2004, and the video of this performance is archived online. In 2005, The Wilders were invited guests on Michael Jonathan's "WoodSongs Old-Time Radio Hour"; this show is also archived online. In addition, the band's recordings are regularly featured on numerous folk and bluegrass radio shows far and wide.

The Wilders are completely unique among bands playing old time country music. They know the importance of variety in their performances and always strive to give the crowd the best show they could ask for. They multiply their musical skills with a sheer will to give out the most energy they can -- and they do it all with honesty and a genuine enthusiasm for the music. For those who like country music, and even for those who don't know they do yet, The Wilders' show is not to be missed!

RV Camping during SuperGrass

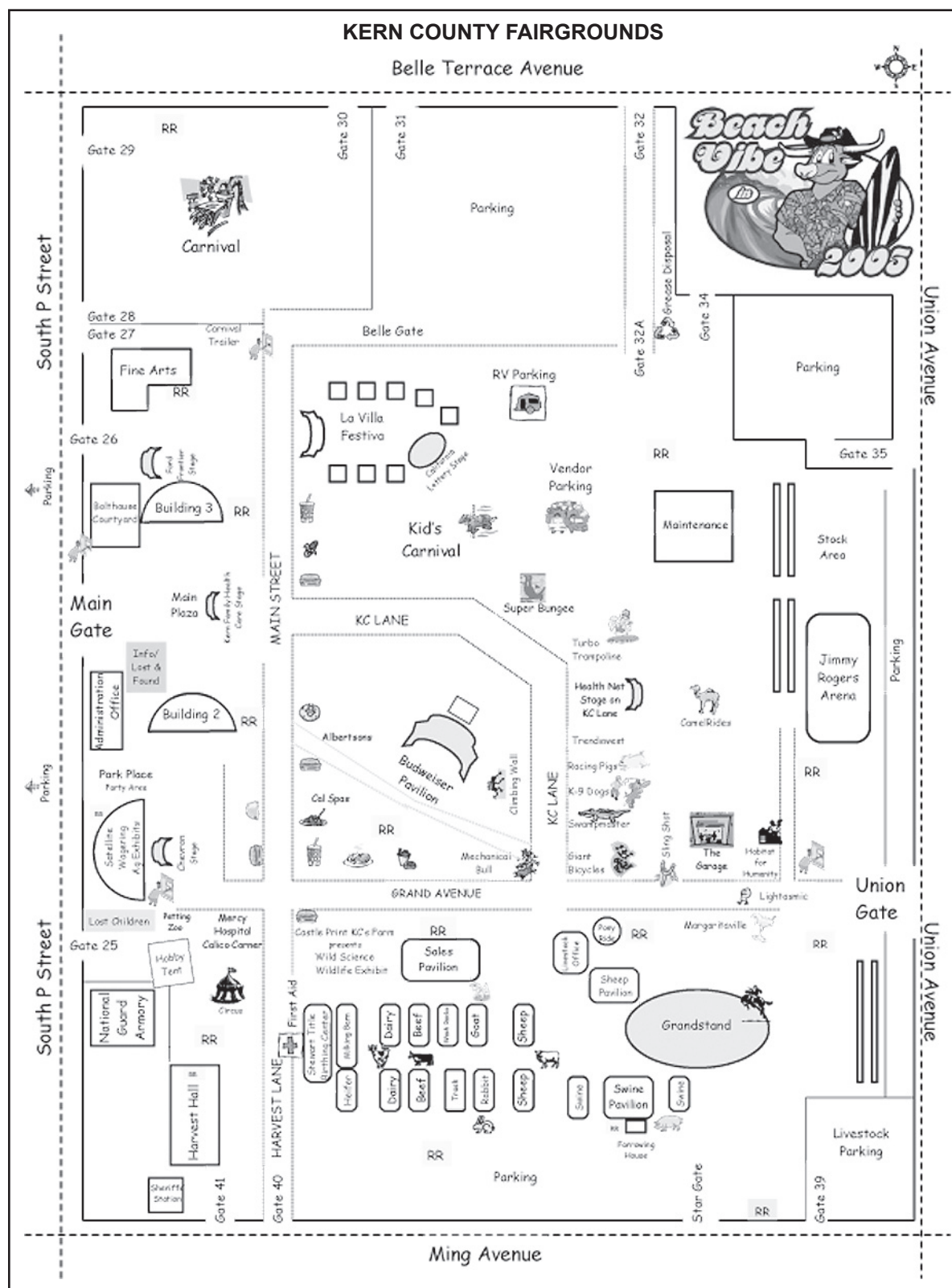
Camping during the festival is available at the Kern County Fairgrounds, located at 1142 South P Street, approximately 1.9 miles from the Holiday Inn Select (801 Truxton Avenue).

To get to the fairgrounds from the hotel, turn right on Truxton, then right on Q Street (go 0.3 miles) then bear left at South P Street and enter at Gate 26 which will be on your left. Camping fees will be collected by the fairgrounds at this gate.

There are a limited number of full-hookups for RVs and many others with water and electrical hookups. All spaces are on a first-come, first-served basis. For more information, contact Jerry Maxwell at 661-872-5666 or email jmaxwell@lightspeed.net.

Directions from Northern California - take 99 South to the 58th East exit. Go east to Union Avenue, turn left on Union and go south to Ming Avenue and go west to South P - enter gate 26.

From Southern California -- Take 99 North to Ming Avenue exit; go east on Ming to South P and turn right, continue to Gate 26. From Mojave -- take 58 west to Union Avenue and turn right on Ming Avenue, go west to South P and go north to gate 26.





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