



# BLUEGRASS BREAKDOWN

Vol. 24 No. 5

September, 1998

## CBA November concert to feature Suzanne Thomas & Don Rigsby

by Suzanne Denison

Make plans now to enjoy a rare opportunity to hear some of the best in Bluegrass music when the California Bluegrass Association presents Suzanne Thomas and Don Rigsby in concert on Saturday, November 21, 1998. Mesa Verde High School, located at 7600 Lauppe Lane in Citrus Heights, California will be the setting for the 7 p.m. concert.

Joining Thomas and Rigsby will be Bill Evans on banjo, Missy Raines on bass, and Jim Hurst on guitar. This should prove to be one of the hottest Bluegrass events of the season! The doors will open at 6 p.m. — so you can get there early and get a good seat!

Suzanne Thomas, perhaps best known to Californians as the lead vocalist for Dry Branch Fire Squad, has been performing professionally since the 1960s. She has one of the most powerful and moving voices in the Bluegrass and old-time music fields.

In the liner notes of her recently released Rounder recording, "Dear Friends and Gentle Hearts", John Hartley Fox writes: "Suzanne Thomas was a trailblazer and she's got the scars to prove it. As the

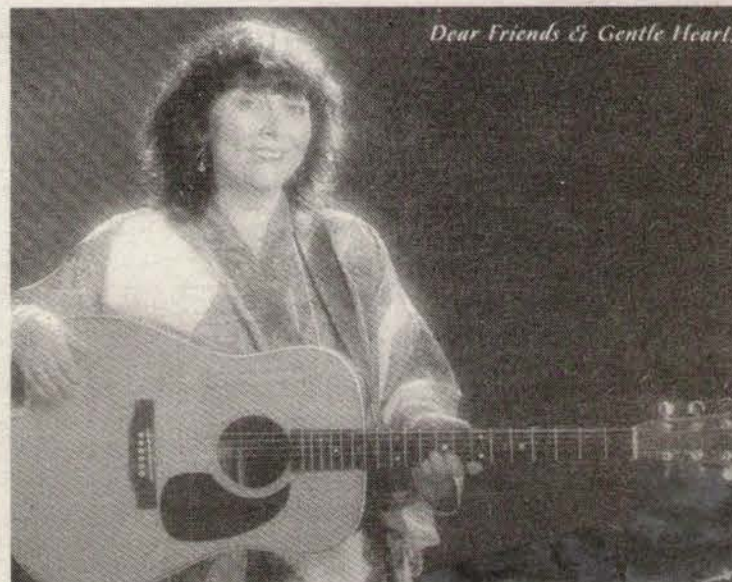
power-house co-lead singer of the Hotmud Family, Suzanne was one of the few women performing on the bluegrass and old-time music circuits back in the late '60s and early '70s." Fox continues: "The great California bluegrass singer Vern Williams once said that singing was like spilling your guts on stage and then walking around in the mess. Suzanne Thomas' singing is like that, and it's been like that since at least 1969, when this set of ears was first captivated by the sound. It's been a rare treat hearing her sing in every conceivable setting over the years, because the one thing that has never changed, has never wavered, is Suzanne's commitment to the song. No matter the venue, no matter the cost, Suzanne has always been willing to walk around in the mess. She's the most fearless singer I've ever heard."

Ron Thomason, founder of Dry Branch Fire Squad, writes about co-band member Thomas: "I can tell you what her singing does. She can make you smile and wince at the same time. She plumbs emotions which sometimes are better left un-

discovered because while the payoff in listening can be exceeding joy, there's also the risk of unbearable pain. Her singing is for lovers of music (in the painfully romantic sense), those willing to pay the price she exacts — and it is great. And, Listener, while hearing provides the opportunity for tremendous gains, all investment is at risk."

If you haven't had the opportunity to hear Suzanne Thomas sing, you're in for a rare treat. She has been described as "...the missing link between Molly O'Day and Alison Krauss," — between Bluegrass past and present. The emotion which Thomas projects into her singing carries the listener to emotional highs beyond compare. Suzanne also plays a mean clawhammer banjo, and rhythm guitar to accompany her rich and powerful voice.

Don Rigsby, the 30-year-old tenor singer/mandolin player for the Lonesome River Band will be touring with Thomas and friends. Rigsby was born in eastern Kentucky in the same region that produced Ricky Skaggs and the late Keith Whitley. His dad was a huge



*Dear Friends & Gentle Hearts*

**ROUNDER RECORDING ARTIST -- Suzanne Thomas.**  
Photograph from liner notes of her new solo recording, "Dear Friends and Gentle Hearts".

*Photograph by Señor McGuire*

Stanley Brothers fan and one of his great-grandfathers was a fiddle player.

Rigsby worked his way through college playing with Charlie Sizemore and after earning his degree, moved to Nashville in the early 1990s. He played briefly with Vern Gosden, and joined the Bluegrass Cardinals in 1992, and performed with them for about two years. He credits David and Don Parmley for his education in harmony singing,

saying "David Parmley is a great singer, and Don Parmley is just a part-singin' machine!"

After leaving the Cardinals, Rigsby joined J.D. Crowe and the New South, and when first approached about joining Lonesome River in 1987, he was playing with a band which performed near his home, called the "Truegrass Band". Rigsby joined LRB shortly after Dan Tyminski left the band to join Alison Krauss and Union Station.

Although Rigsby is modest about his abilities as a mandolin player and singer, anyone who has heard him perform will agree that he is one of the best musicians in the business. His recent Sugar Hill recording, "A Vision", is an all-gospel debut solo album which was three years in the making. The CD has received rave reviews, and features guest appearances by Ralph

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## Bluegrass Folks -- Fred and Melinda Stanley

by Bill Wilhelm

Most musicians have a spouse who goes to the bluegrass events to be together or because he/she enjoys the music and has become involved in it in other ways, just listening, meeting their friends etc., etc. With Fred and Melinda Stanley you get a double whammy. Both of them play music and they're good at it. They are a team and you will likely find them right in the middle of most any jam session at almost any bluegrass event. He'll be playing the guitar and she will be playing the five string banjo. They make their home in Copperopolis, California, but their trailer is their home wherever they go to attend as many events as they can.

Fred was born and spent part of his young life in Mitchell County, North Carolina, the area that has

been mentioned before in this column as being the hot bed of bluegrass musicians. Then for several years the family lived in Maryland. Fred remembers that his father loved bluegrass and listened to it a lot. "So," says Fred, "I heard it a lot in my early years and remember going with him to wherever it was being played."

Fred and his mother came to California to visit his sister when he was 16 or 17. His mom got a job in Silicone Valley. Fred then finished school in California and learned from a friend how to play rhythm guitar. He became good enough at that he played for a while in a rock and roll band. He went to college for a while, but that was interrupted as it was necessary to go to work to make a living. He worked in sales

for a while and later went to work as a carpenter and became a journeyman at that. An accident a few years later made it impossible to continue because of a back injury and severe pain. Knowing he could no longer pursue that profession, he went back for more schooling, studied some more and obtained a real estate license. Then, with further study he became a real estate broker.

One weekend he went with friends to their cabin up toward the mountains in the Copperopolis area. He found that he liked the area so well that he moved up there from Manteca, where he was living at the time.

It wasn't easy getting started there as he knew no one in this community of barely two hundred

people where there was no industry and little business of any kind. Neither were there any real estate businesses for which he had prepared himself so well. So, he dug ditches for five dollars per hour the

(Continued on Page 3)

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

Copy and advertising deadline for the 1st of the month one month prior to publication (i.e. February deadline is January 1, etc). The September meeting of the Board of Directors will be held at 1:30 p.m. on Sunday, September 13, 1998 at the home of Yvonne and Paul Gray in Stockton, California. Members are encouraged to attend all board meetings. For information or directions, call any Board member of the CBA office at (209) 293-1559.

**Please send all contributions and advertisements to:**

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

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

## California Bluegrass Association Membership Application

Name \_\_\_\_\_ Spouse \_\_\_\_\_

Address \_\_\_\_\_ Child(ren) \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_

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

Single Membership ..... \$15.00  
With Spouse Added ..... \$17.50  
Children 12-18 (non-voting) ..... \$1.00 each  
Children 12-18 (voting) ..... \$10.00 each  
Band Memberships (3-5 members) ..... \$25.00  
Membership includes 12 issues of the *Bluegrass Breakdown*, and discount prices for the Annual Father's Day Weekend Bluegrass Festival and all CBA sponsored concerts. Each band member is entitled to receive a copy of the publication. Please list names and addresses on a separate sheet.

Type of membership:

\_\_\_\_\_ Single - 1 vote  
\_\_\_\_\_ Couple - 2 votes  
\_\_\_\_\_ Single or Couple With non-voting children  
\_\_\_\_\_ Single or Couple with voting children  
\_\_\_\_\_ Children's names and Birthdates:

If Senior Citizens, please list birthdates:

Membership Total \$ \_\_\_\_\_

New [ ] Renewal [ ] Member # \_\_\_\_\_

Volunteer Area \_\_\_\_\_



# Editor's Corner

by Suzanne Denison

As warm as it has been here in our corner of California lately, its hard to believe that September is already here. Being a Minnesota native, I always think of September as the beginning of fall — leaves turning, the start of apples ripening on the trees, and cool, crisp mornings — not! Everything up here on Blue Mountain is dry and golden, except for our garden which thinks it is mid-summer and is finally producing tomatoes, cucumbers, melons, beans etc. like crazy! It is great to finally have vegetables and fruit fresh from our garden after a long, cool Spring and early Summer.

Things have been rather hectic in our household for the past several months. If you have tried to get ahold of the CBA office and have had to leave a phone message, I apologize, but Don and I have been busy with unpleasant things. He has had some health problems since April which will result in a major abdominal surgery this month, and I have had some health changes which have necessitated a number of tests and doctor appointments.

We both love living in this remote mountain canyon, but getting to see a doctor or having medical tests involves at least a 30 mile drive to Jackson, and sometime 65 miles to either Sacramento or Stockton. You can imagine the toll this takes on our time at home or in the office. Hopefully things will be back to normal soon.

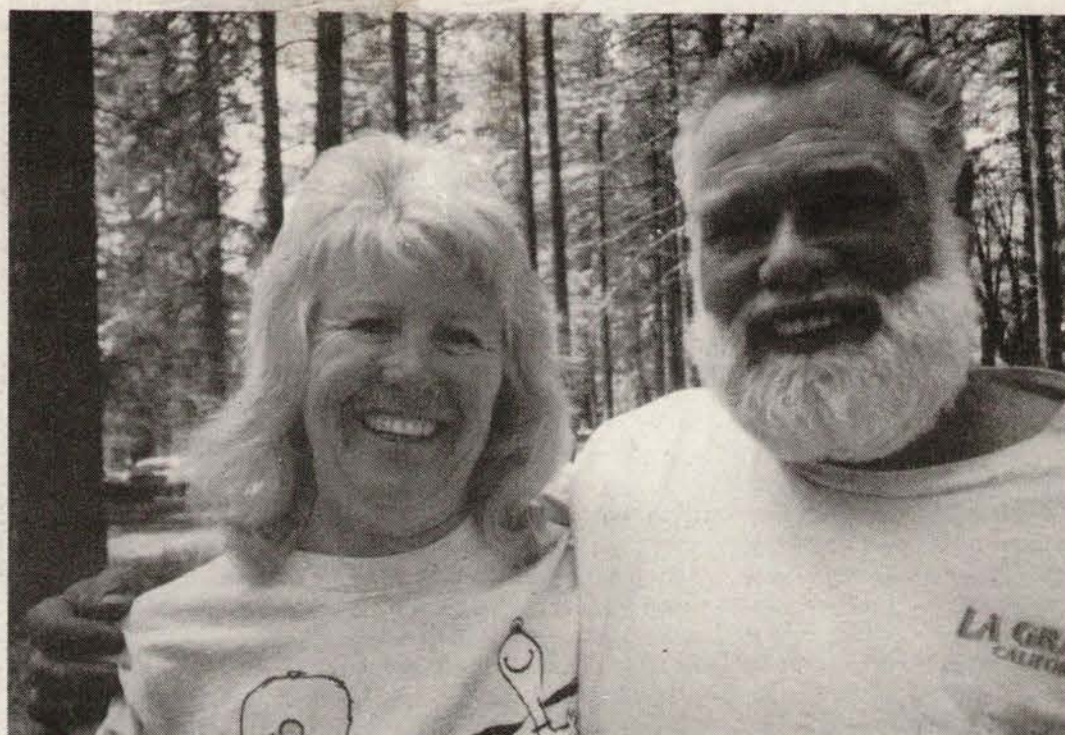
Since we have missed most of this Summer's Bluegrass Festivals, we have missed seeing most of our friends, and hearing some wonderful music. We hope to remedy this soon, and are looking forward to the CBA's annual meeting and fall campout in Colusa.

Make plans to come the county fairgrounds in Colusa on October

2-4 for a great time camping and jamming with all of your CBA friends. The cost is only \$15 per night for RVs with plenty of hook-ups, and \$10 per night for tents. The fairgrounds offers lots of trees, grass, and permanent restrooms and showers for your use. The fall campout is also the occasion for the CBA's annual meeting and election of the Board of Directors. On Saturday evening, October 3, there will be a 6:30 dessert potluck, followed by the annual meeting and the announcement of the election results. If you haven't sent in your ballot, we urge you to do so. Remember, this is your association, and your vote really counts! You should have received a ballot in the mail — if you did not, please call the CBA office at 209-293-1559 and I will mail one to you.

An exciting opportunity to hear some great music is coming your way on Saturday, November 21st, when the CBA presents Suzanne Thomas and Don Rigsby in concert in Citrus Heights. Further details are available in the story in this issue, as well as an advertisement with a ticket order form. This is sure to be a very popular concert, and advance tickets are recommended.

We hope to see you somewhere soon — until then, enjoy the music!



Melinda and Fred Stanley

## Bluegrass Folks -- Fred and Melinda Stanley

(Continued from Page 1)

first year, but his back dictated that he discontinue that. His boss discovered Fred could read blueprints and work from them, so he gave him a job building foundations. He worked a while at that, but had to give that up also due to a continuation of back pain. Fred then established his own real estate business which he continues to operate to this day.

His wife, Melinda was born and raised in Upland, California. Her mother played no music, but her father played classical piano. Little Melinda took piano lessons for two or three years from age five. Then she gave that up because of a lack of interest. At twelve she got a guitar and tried to learn to play it, although she did not take any lessons. She tried very hard, but to no avail and just gave it up.

She went to Cal State College

at Chico where she got a degree in microbiology, a minor in chemistry and a minor in business. She worked seven or eight years for Riverside County as a chemist, but became disenchanted with southern California so she got a job as a microbiologist in Stockton. After working there a while, she decided it wasn't just southern California she was tired of, it was city life. So she moved up to Angel's Camp and commuted to Stockton to work.

Now, in a quest for real estate information, she showed up one day in Fred's office. Fred had a little difficulty keeping his mind on the real estate, but managed to sell her some property. Fred says he had to sell her several pieces of property before he could get her to go out with him. Makes me wonder just how much property she really wanted! Well, they courted for about two years and then they were married.

Melinda said she still held her job in Stockton and Fred wanted her to travel too much to suit her boss who didn't like her being gone that much. Well, she solved that problem. She quit. Now she manages her husband's office and helps a lot with her computer skills. She also calls the shots. Whenever he wants her to travel with him, she puts one of their other realtors in charge and away they go!

From the start she has enjoyed Fred's bluegrass tapes. One night he was playing one of them featuring some banjo lead. She said, "I'll bet I could learn to play one of those." Fred said, "Well all right, go for it!" She did and got real serious about it. She ordered the "Murphy Method" from Murphy Henry and really applied herself. She has become a very good banjo player and can now play with any of them. She says that it takes a lot of practice and hard work, but the most important thing is a good sense of humor with all the banjo jokes going around.

Her hobby is Quilting. When she is not playing the banjo, she is making quilts, and does some beautiful work.

Both of them volunteer to help the CBA a lot. They both became involved in volunteering when they first started going to CBA events. Fred ran the stage construction crew for several years, and would like to take this opportunity to thank the volunteers who have worked for him and with him throughout the years. He says that if it were not for them, we wouldn't have festivals. They both get a great deal of satisfaction out of helping and getting involved. They say it is also a good way to meet new friends.

Fred says they just have mutual interests all the way. "She is also my best friend," says Fred. "He's mine too," she adds. That is so refreshing and such a rarity to hear. But as I

## Bluegrass Breakdown Advertising Rates

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

### Display Advertising

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

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

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

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

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

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

### Classified Advertising

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

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## CBA Concert

(Continued from Page 1)

Stanley, J.D. Crowe, John Hartford, Charlie Sizemore, Dan Tyminski, and a host of other notables.

Don't miss this opportunity to hear Suzanne Thomas, Don Rigsby, Bill Evans, Missy Raines and Jim Hurst in concert!

Tickets are now available by mail from CBA Activities Vice President Al Shusterman. CBA member tickets are \$13; non-members \$15; teenagers (13-18) accompanied by a paid adult admission are \$4; w/o adult are \$6; and children 12 and under are \$4.

To order tickets, send payment for your tickets, along with a self-addressed, stamped envelope to: Concert Tickets, c/o Al Shusterman, 5717 Reinhold Street, Fair Oaks, CA 95628. For further information, call Al at (916) 961-9511.



# Building a Future for Bluegrass Music — One "Kid" at a time

by Suzanne M. Sullivan

In September the hectic summer festival days are fast coming to an end and most children are headed back to school. But, while many students return to their classes after a summer of fairly uneventful activities, a few lucky young people, thanks to C.B.A. member Frank Solivan, go back in the fall with a whole lot more.

Solivan has been heading up the Kids on Stage at Grass Valley for the past four or five years. While most organizations of our kind promote passing this musical heritage on to the young people, the ones who actively pursue this concept of working with young people, of actually getting them on stage to play, are finding this to be the most effective way of "firing up" the next generation. Solivan himself is most passionate about this part of the festival, nurturing both the act and his young musicians and watching both grow.

"There are things that happen, like kids will help one another...someone doesn't know how to do this break or what-have-you, and it's automatic...everybody starts helping. It's amazing. Things develop (between the young people)

and their confidence levels go boom! I watch it grow in an instant. It amazes me.

"I have chill bumps going from one end to the other of my body every moment that we're practicing. I have tears in my eyes all the time. I'm watching, 'Oh, how cute! Oh, how wonderful!' It really affects me. That's my reward."

The rewards go both ways as students of "Uncle Frank," both past and present, rarely go by him without a hug or a smile, and many of these "kids" who outgrew the program (by turning 18) say they miss one of the best times they ever had when working with him and his staff. Even meeting Solivan for the first time, children find his approach geared toward them.

"Usually the parents bring them, the parents are telling me all about them and I hush them up as soon as possible and talk to the child, person to person, and they do the answering. I don't put them on the spot. I just ask them, 'Do you want to?' If they do want to audition, most likely they're always in. We can't take them all, of course. The rule is you have to be able to play a bluegrass tune."



WATCHING KIDS ON BLUEGRASS -- on the CBA Stage, are writer Suzanne M. Sullivan and Frank Solivan, Sr. Photo by Howard Gold

After auditions, Solivan is busy with "his" kids from Tuesday night straight through Saturday night. New children join "veteran" chil-

dren, with Solivan usually just letting them jam until they get to know each other a little. From those jams, he listens and chooses what songs the group should do. He works out each set based on which songs will highlight the best in the young people who are playing.

"Everything is done by each individual kid. That child can do that song and not the others' so we contour our set or song to that child so they (sic) can play that song or break, whatever the case may be."

While spending time and energy to get a group of kids of various ages and talents on stage is remarkable, what really impresses the audiences at Grass Valley is the unbelievable showmanship these young people display when they do get up there. The size of the audience that shows up now for the Kids on Stage portion of the festival is large enough to "choke" an older, more mature performer, however these kids, even from their intimidating vantage point, seem oblivious to the possibility of stage fright, singing and playing with relative ease, interacting with each other, smoothing over any missed notes or less-than-perfect runs.

"I teach them how to be a band, how to have stage presence around microphones, not to scratch in various places..." Solivan laughs heartily at this, "...but, at any rate, you don't have to put too much into that, just have to keep them still and organized. I tell them, (like when we're practicing, how we're focused and concentrating on our song, our tunes, the breaks...and once we get on stage, it's the same thing...we focus in on what we're doing, our arrangements, our music...and it keeps their minds busy. They're

aware of the audience, but they're not concentrating on the audience, but on helping each other."

Solivan's emphasis on making music and having fun has turned out a program that many festivalgoers excitedly look forward to. What started out as a spontaneous, 20-minute filler when a professional band turned up late, has evolved into a delightful fixture at Grass Valley, and other festivals lucky enough to have Solivan there ready to work with budding, young musicians.

"Sometimes we promote C.B.A. festivals and other festivals by doing live radio shows. I'll call up a few kids and I tell them what songs we are going to do, (of course, I already know that they do these songs), and tell them to meet me over at the radio station. We practice once in the parking lot and we go in. Simple. "...I'd really like to get more involved with more radio and some of the public television. We need to get this out a little bit more, especially with the kids involved. It's real hard 'cause I don't have all the time in the world...and I can't go out and just do promotions."

Solivan was asked, now that he has worked with the program for a few years, what other aspects of Kids on Stage would he like to see promoted? His first answer was, "More time!" "A forty minute show we're doing on Fridays and thirty minutes we're doing on Saturdays; I'd like to have the 40 (minutes) on Saturday because there are more family members, more kids that come through the gate to see that, and that's where we could affect them even more... (for) the

(Continued on Page 6)

## BLUEGRASS NEWS NOTES

### Artists and Bands News Notes

Slavek Hanzlik (bass) and Barry Mitterhoff (mandolin) are the newest members of Chris Jones and the Nite Drivers.

Rickey Wasson is the new guitarist and lead vocalist for J.D. Crowe & The New South. Now representing the band is Phil Leadbetter of Philibuster Entertainment. For bookings or information, contact him at 8207 Thompson School Road, Corryton, TN 37721, phone (423) 688-8855; e-mail: <lead@esper.com>.

Sonya Isaacs will be touring with Vince Gill at a few upcoming shows, during which Adam Steffy will sub on mandolin with The Isaacs.

IBMA Hall of Honor member Jimmy Martin will be inducted into the Bluegrass Hall of Fame at the Bill Monroe Memorial Music Park & Campground in Beanblossom, Indiana on October 18.

On May 23, Shepherd College in Shepherdstown, West Virginia, conferred the honorary degree of Doctor of Humanities on Hazel Dickens.

Congratulations to IBMA Hall of Honor member Mac Wiseman,

who was the 1998 Heritage Award Recipient on July 11, at the annual Uncle Dave Macon Days festival in Murfreesboro, Tennessee.

Donna Townsel is the new bass player with The Gary Waldrep Band, based in Kitpatrick, Alabama. Donna is the aunt of brother and sister Gary and Susan Waldrep who play banjo and guitar with the group, and the wife of Kenny Townsel of the Sand Mountain Boys.

On April 18, all six of the original members of the group Brush Arbor reunited at Shadow Mountain Community Church in El Cajon, California, for the first time since 1973, the year they won "Vocal Group of the Year" and "Touring Band of the Year" honors at the nationally televised Academy of Country Music Awards.

The reunion was part of a day-long bluegrass and country gospel festival called "A Brush Arbor Meeting," featuring a showcase of California bluegrass bands.

Formed in 1972, the group was signed by Capitol Records and had several chart-topping songs including "Proud Mary" and "Brush Arbor Meeting". Banjo player with the original group was 1995 IBMA Broadcaster of the Year, Wayne Rice.

### Booking Agents News Notes

The Art's Artists booking agency will cease operation effective October 1, due to the decision announced by owner Art Menius to accept a full-time position as Associate Festival Coordinator for Merlefest.

Following are new contact numbers for acts on the Art's Artists roster: The Freight Hoppers - Keith Case & Associates 615-327-4646; Mike Cross - The Blade Agency 352-372-8158; New Vintage - Russell Johnson 919-319-6986; Alice Gerrard 919-490-6578; Charlie Cline and the Lonesome Pine Fiddlers - Chuck Carpenter 205-747-1650; The Shady Grove Band - Charles Pettee 919-967-1381; Gary Ferguson Band - 717-359-4774.

### Ralph Stanley "Live From The Station Inn"

Online now in RealAudio at the Bluegrass Radio Network Cybersite — Ralph and the boys with special guests Jim Lauderdale and Gillian Welch. Also online now, a special Ralph Stanley edition of "Into The Blue" featuring lots of great stories and comments from Ralph and Jim Lauderdale. Website address is: <<http://www.bluegrassradio.com>> Thanks to Terry Herd for keeping us updated via e-mail on his Cybercasts.



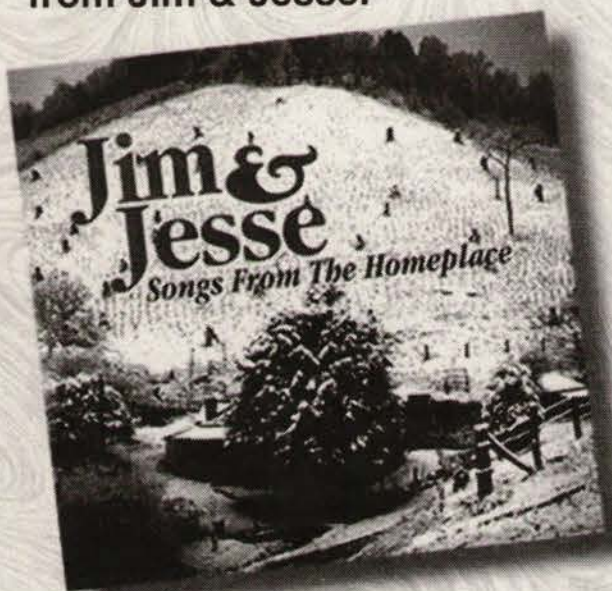
# *Songs From The Homeplace*

# Jim & Jesse

**H**ow do you record for nearly fifty years and still keep the music interesting? Easy. First, become bonafide legends in the music world. Second, enlist the help of a few famous friends you made along the way, like Emmylou Harris, Allen Shelton and Carl Jackson. Third, record a superb selection of songs with the special flair that has kept your music fresh for half a century.

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# Building a Future for Bluegrass Music...

(Continued from Page 4)

kids that are watching. I'm thinking about that...because I want them (sic) kids to be influenced on American music whether they play it or not, and, well, there's more of them out there on Saturday." Solivan laughs, "I want more time!"

Solivan also brought up another consideration, "Here's another thing, a point...these kids give up all their play time, the ones that play Friday and Saturday nights. They start with me the instant they get here...and we play 'til Saturday, and we practice, we practice, we practice, we practice. Their reward is the applause, and their reward is having that opportunity on being on the C.B.A. stage, but I would like to reward them by reimbursing their tickets, (the ones who are 12 and older), because they work and give up all the other kid stuff at the festival... I think it would be great for that child because there are some (for whom) it's a hardship to get here." (A proposal which could be presented to the Board of Directors

for approval.)

So while Solivan has an eye for the future for Kids on Stage, like doing new festivals and maybe presenting an alumni band, he also graciously deflects the many compliments he receives for his work and dedication to the young musicians who attend our festivals. Proud and as protective as a Papa Bear he leaves with this closing thought, "I get a lot of 'You're doing great for those kids!' Well, I'm not doing it, they are doing it. I just happen to be the door that opened and I'm keeping it open with my foot! (laughs) I don't want anything to happen to this deal, Kids on Stage."

*Suzanne Sullivan is a freelance writer, singer, bass player and homeschooling mother of two who lives in Paso Robles, California. She and her husband, David perform with an old-time band, and are former members of the Bluegrass Band, "Spring Mountain Harmony".*



**PRACTICE, PRACTICE, PRACTICE --** Frank Solivan is shown with Brittany Bailey (right) and one of the other teen participants during a practice session.

*Photo by Howard Gold*



**HE TAKES HIS MUSIC SERIOUSLY --** This young guitar player has the demeanor of a serious musician.

*Photo by Howard Gold*

## Who are these Bluegrass Kids?

*Editor's note: Howard Gold took all of these wonderful photographs of the children and teens who participated in Kids on Bluegrass during the CBA's 1998 Festival in Grass Valley. However --- he didn't get their names. If you can identify the subjects of these photographs, please send me the names and I'll print them in the next issue.*



**NOT JUST FIDDLIN' AROUND --** Two young fiddlers practice their bowing techniques.

*Photo by Howard Gold*



**ON STAGE --** Brittany Bailey (center) on the CBA stage with an unidentified vocalist and bass player.

*Photo by Howard Gold*



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\*Write for contest rules to address below.

Void where prohibited by law. No purchase required. For information on how to enter, send SASE to Pinecastle Birthday Contest, P.O. Box 456, Orlando, FL 32802. Must be 18 years of age or older.

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**JIM & JESSE:** *Songs From The Homeplace* • **DON WAYNE RENO:** *Heroes* • **VARIOUS ARTISTS:** *Bluegrass '98* • **CONTINENTAL DIVIDE:** *Feel Good Day*  
**RENO BROTHERS:** *Three Part Harmony* • **NEW COON CREEK GIRLS:** *Our Point Of View* • **VARIOUS ARTISTS:** *Blue Ridge Mountain Fiddle*  
**EDDIE & MARTHA ADCOCK:** *Spirited* • **LARRY STEPHENSON BAND:** *On Fire* • **EMERSON & NEWTON:** *A Foot In The Past, A Foot In The Future*  
**SOUTHERN RAIL:** *Wasting My Time* • **NEW TRADITION:** *Daddy On His Knees* • **BILL HARRELL:** *Webco Classics Volume 4* • **RARELY HERD:** *Live From Kissimmee, Florida* (video)

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# FESTIVAL FOCUS

## 27th Annual Walnut Valley Festival slated for September 17 - 20, in Winfield, Kansas

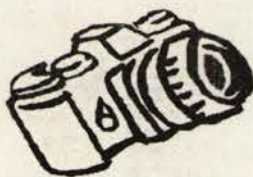
Escape to a musical, magical place... the Walnut Valley Festival this month (September 17-20) in Winfield, Kansas. The Festival features over 150 hours of contests, concerts, workshops and all-night campground picking.

Concert entertainers this year include: John McCutcheon, Tom Chapin, Stephen Bennett, Cherish the Ladies, Bryan Bowers, Claire Lynch and the Front Porch String Band, Bob Franke, New Tradition, No Strings Attached, Laurie Lewis with Tom Rozum and Todd Phillips, Marley's Ghost, Wild and Blue, Steve Kaufman, New West, and many more.

Contests on various instruments, including: International Autoharp, National Finger-Pick Guitar, National Mountain Dulcimer, Walnut Valley Mandolin, Walnut Valley Old-Time Fiddle, National Flat-Pick Guitar, National Hammer Dulcimer and National Bluegrass Banjo with over \$40,000 in contest prizes.

Workshops and children's activities are also planned, including an Acoustic Kids Talent Showcase for young pickers and singers through the age of 16. There will also be songwriting workshops and a New-Songs Showcase during the festival.

For further information, contest entry, or tickets, contact Walnut Valley Association, Inc., P.O. Box 245, Winfield, KS 67156; phone 316-221-3250; e-mail: [wwfest@horizon.hit.net](mailto:wwfest@horizon.hit.net); or visit their website at <http://www.wwfest.com>



## 7th Annual Millpond Music Festival slated for September 18-20 in Bishop, CA

The 7th Annual Millpond Music Festival in Bishop, California offers clear skies, pure air and majestic mountains provide the setting for a weekend of music, storytelling, drumming groups, food, and fun in the pristine Owens Valley. Millpond's name comes from its historic use as a sawmill. At Millpond's spacious 125 acres of land, you can still let your children roam, swim, or fish in the pond, and the whole family can

enjoy a wide variety of traditional acoustic music in a beautiful mountain setting.

Musical performers on this year's lineup are: David Lindley, Peter Rowan, Laura Love, Tish Hinojosa, Saffire—the Uppity Blues Women, Seldom Scene, Alex De Grassi, Joe Craven Trio, Tom Rigney Band, West African Highlife Band, Kristina Olsen & Peter Grayling, Phil Salazar and Jonathan McEuen, Golden Bough, and Karry Walker, & Che Zuro Whiting.

The festival is sponsored by the Inyo Council for the Arts, the City of Bishop, The County of Inyo, California Arts Council, Leslie Chapman, CPA, Wilson's Eastside Sports, KDAY 92.5 FM, and Mountain Natural Foods.

There is an advertisement in this issue, or for further information or tickets, contact: The Inyo Council for the Arts, P.O. Box 537, Bishop, CA 93515; call (760) 873-8014 or 1-800-874-0669; e-mail: [inyoarts@qnet.com](mailto:inyoarts@qnet.com); or visit their website at: [www.inyo.org/millpond](http://www.inyo.org/millpond)



## Guitar wizard Dan Crary to headline 10th Annual Napa Valley Music Festival Sept. 25-27

"Incredible dexterity and tongue-in-cheek humor... must be heard to be believed." - *Guitar Player Magazine*

The Napa Valley Music Festival, sponsored by the Napa Valley Folk Fellowship, a non-profit organization benefiting children's music programs in the Napa Valley will take place September 25, 26 and 27 at Skyline Wilderness Park, 5 minutes from downtown Napa, California.

Headlining a lineup of eclectic acoustic music which includes country music's two-time Grammy winner Kathy Mattea and the legendary Kingston Trio, is Dan Crary, a founder of the greatest era of the steel-string guitar, is one of the most famous and distinguished artists of this genre. He has emerged as one of the world's premier acoustic lead guitarists, both as a soloist and as a featured instrumentalist. Dan Crary has been in the front ranks of bluegrass flatpickers since the early 1970's and has influenced an entire generation of musicians by being the first to feature classic fiddle tunes on the guitar. Although primarily identified as a bluegrass

player, Crary has refused to limit himself to any one style of music.

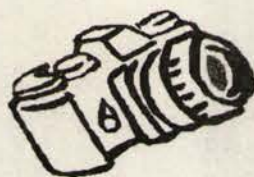
Mr. Crary's recent Sugar Hill recordings include Thunderation, winner of NAIRD's INDIE award for "Best String Instrumental Album of 1992" took the acoustic music world by storm. His most recent acclaimed project Jammed If I Do is a guitar album for all categories, appealing to guitarists, folkies, new agers and bluegrass fans alike.

Dan Crary is well known for his adaptations of traditional music for the steel-string guitar. He was the first guitarist to arrange and record many pieces now considered standards, including Red-Haired Boy, Bill Monroe's Gold Rush, The Dusty Miller, Sweet Sunny South, Devil's Dream, Lady's Fancy and many others.

Along with his extensive solo work, Mr Crary has toured with other notable musicians and bands. He was a founding member of MCA artist Byron Berline & Sundance, and most recently, the award-winning band California. Today Dan Crary's playing is at its pinnacle as he breaks new ground for steel-string guitar. His live performances continue to be renowned nationally and internationally for their power and virtuosity.

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

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



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

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

Performers include: Tim O'Brien, The Austin Lounge Liz-

ards, Robin and Linda Williams, Jack Lawrence, Chuck Pyle, Dan Crary - Beppe Gambetta - John Moore, Reedy Buzzards, Marley's Ghost, Rincon Ramblers, Jimmy Adams, Crucial Smith, "Ramblin'" Jack Elliott, Bill Evans, and Mark Johnson and Clawgrass.

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

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

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

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



## 6th Annual Kelseyville Pear Festival to feature Bluegrass music

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

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

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

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

## Civil War Re-enactors and demonstrations added to Myrtlegrass Festival, October 2-4

The Sixth Annual Myrtle Creek Bluegrass & Arts Festival (a.k.a. Myrtlegrass) on October 2-4, 1998 has added a Civil War Encampment and Demonstrations to its already fun-filled lineup of activities. Advance tickets are now on sale.

Besides the twelve bluegrass bands scheduled to play, an Oregon group of Civil War Re-enactors will present living history programs and demonstrations throughout the weekend. The 9th Virginia Cavalry portrays a Confederate cavalry regiment and a civilian refugee camp as it would have looked in 1863. According to Lin Ahearn, "We are not a 'rebel' unit, we do not tolerate extremists, fanatics or racism. We are historical hobbyists portraying a portion of American history that was pivotal in forging our nation. We encourage family involvement and historical accuracy through research." The organization has over 40 dismounted and 15 mounted troops, with a refugee camp of 40 civilians included.

The 9th Virginia Cavalry encourages the public to observe their battles, camp life and shows. They also offer training sessions once a month to learn the art of reenacting and safety. Evenings at the Myrtlegrass Festival will be social occasions with potlucks, songs and dancing. The group also has "backcountries" where they learn tactics by skirmishing in the woods, public encampments and school or civic demonstrations. They also march in parades, have formal balls, research the Civil War section of the Mt. Angel Abbey Library (the largest collection of CW books west of the Mississippi) and even live-fire black powder weapons.

Another new event at this year's Myrtle Creek Bluegrass and Arts Festival will be a Friday evening Southern Oregon Band Showcase from 6-10 p.m. with Grassy Creek, Finger Pickin' Good (The Antonucci Brothers), Rogue Valley Bluegrass Boys, and Madison Avenue. Eight groups will be performing on Saturday and Sunday include the Sawtooth Mountain Boys, Sam Hill, Foxfire, Bill Evans' Banjo in America, Roundhouse, No Strings Attached, the Knott Brothers Band, and Knock 'Em Stiff (which plays acoustic music of the Civil War era in period costume).

Saturday shows are scheduled from 11 a.m.-5 p.m. and 6-10 p.m. Sunday's bluegrass gospel music

(Continued on Page 10)



# Millpond

## Music Festival

David Lindley ♦ Peter Rowan  
Tish Hinojosa ♦ Saffire, The Uppity Blues Women  
Seldom Scene ♦ Alex de Grassi ♦ Joe Craven Trio  
Phil Salazar & Jonathan McEuen ♦ Laura Love  
Tom Rigney Band ♦ West African Highlife Band  
Kristina Olsen & Peter Grayling ♦ Golden Bough  
Che Zuro Whiting ♦ Karry Walker

SEPTEMBER 18, 19, & 20, 1998  
Bishop, California



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PERFORMERS SUBJECT TO CHANGE



# FESTIVAL FOCUS

(Continued from Page 8)

runs from 10 am-2p m. Arts, craft, food booths will be open throughout the weekend. Games and a playground are available for kids. Over a dozen workshops will cover all the bluegrass instruments, harmony singing, and band promotion.

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

For more information, call (541) 673-9759. For area lodging information, call toll-free 1-800-444-9584. For a ticket order form (or vendor application), send a self-addressed stamped envelope to: Bluegrass Festival, P.O. Box 5094, Roseburg, OR 97470. Advance Three-day weekend passes are \$25 (\$28 at the gate). Two-day passes are \$20. Weekend ticket credit card orders can be made through Back Home Music at 1-800-746-TUNE or (707)252-8962. Individual tickets for each of the four shows are also available for \$7. Children 12 and under are free if accompanied by an adult. Camping is \$10/night per RV or tent, and you must have a 2- or 3-day festival pass to camp at Myrtlegrass.



## CBA Fall Campout, Annual Meeting, Election and Jammers Festival set for Oct. 2-4

We're planning a great weekend of jamming, visiting, camping and meeting at the Colusa County Fairgrounds on the weekend of October 2-4, 1998.

The Annual meeting and election of the Board of Directors of the California Bluegrass Association will take place during the weekend. Results of the ballot count will be announced after the Saturday evening dessert potluck, scheduled for 6:30 p.m. There will be an Annual Association Meeting immediately following the announcement and introduction of the 1998/99 Board of Directors.

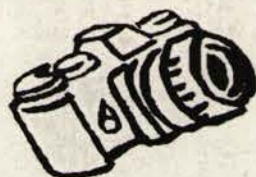
This is your opportunity as a member of our Association to ask questions of your Board of Directors, offers suggestions for the CBA's annual Festival in Grass Valley, topics for future stories in the *Bluegrass Breakdown*, to volunteer to help with the operation of the CBA or its various activities, etc.

All of the members of the Board of Directors work hard throughout the year to plan and produce the CBA's Annual Father's Day Weekend Festival in Grass Valley. In addition, individual member volunteers and coordinators work at various jobs to produce concerts and biannual campouts, as well as regular jam sessions in various locations throughout the state.

As a member of the largest Bluegrass Music Association in the United States, you need to do your part -- VOTE! If you don't have either time or inclination to volunteer your time and talents for the CBA's events -- VOTING is the one thing we ask you to do for your Bluegrass Association each year.

You should have received a ballot in the mail last month. Please mark your ballot for up to 9 people, fold and tape it, and drop it in the mail -- the postage is prepaid by the CBA. You can also vote in person during the Campout in Colusa. If you did not receive a ballot in the mail, please call the CBA office at (209) 293-1559 or our Membership Vice President, Mary Runge at (707) 762-8735 and we will make sure you get one.

Camping is available on the Colusa Fairgrounds for a fee of \$15 per RV per night and \$10 per tent per night. For further information or directions, please call Al Shusterman at (916) 961-9511.



## 9Th Annual SNBMA Bluegrass Festival set for October 9-11

The Southern Nevada Bluegrass Music Association's 9th Annual Bluegrass Festival is slated for October 9, 10 and 11, 1998 at the Clark County Fairgrounds in Logandale, Nevada.

On-stage entertainment will feature Lisa Ray and Old Town, The Witcher Brothers, Spring Valley Breakdown, Red Rock Mountain Boys, and Lost Highway. In addition, the weekend offers a Pizza Hut Regional Band Contest, a Nevada Style Band Scramble, Parking lot jamming, camping and children's events.

The festival is co-sponsored by the Moapa Valley Chamber of Commerce and KUNV 91.5 FM Radio.

Prizes in the band contest are: 1st Place - \$500 and automatic entry into the Pizza Hut International Regionals representing Nevada; 2nd

place \$300; 3rd place \$200. Entry fee is \$25 and is non-refundable. There must be a minimum of 3 members in each band.

Tickets including camping are \$25 advance or \$30 at the gate for adults; \$23 and \$28 for Seniors; children under 12 are free. Regular admission (no camping) is \$8 per day for adults and \$7 for Seniors. Band contest registration fee is \$25. For information, tickets or band contest entry, contact SNBMS, P.O. Box 3704, N. Las Vegas, NV 89030; or call 702-564-3320 (ask for Al), or call 702-566-1707.



## IBMA World of Bluegrass Schedule Announced

### Bluegrass Family Reunion in Louisville, October 19-25

The world music community will gather in Louisville, Kentucky from October 19-25, 1998, for what has long been dubbed the "bluegrass family reunion" for thousands of artists, their fans, broadcasters, record labels, event producers, associations, the media, educators, instrument makers, agents and managers.

The International Bluegrass Music Association (IBMA) hosts the World of Bluegrass events which include the industry's Trade Show, International Bluegrass Music Awards and Bluegrass Fan Fest. More than 20,000 people from all over the US and a dozen foreign countries are expected for the seven-day convention and festival.

The week begins with the industry's Trade Show to be hosted at Louisville's Galt House Monday-Thursday, October 19-22, and includes professional development seminars, artist showcases and an exposition center. The event's purpose is to foster each attendee's and the music's growing success. Market research indicates the number of people who enjoy bluegrass in the U.S. (more than 55 million!) is growing faster than any other genre of music.

The California Bluegrass Association (CBA) always has a substantial number of members in attendance, and for the past several years has operated a hospitality suite from Monday through Saturday at the IBMA event. The suite has always featured some outstanding spontaneous jam sessions as well as showcase performances by dozens of bands. CBA members in attendance help select the Emerging Artist Band

for the following June's Grass Valley Festival.

The high point of the week is the International Bluegrass Music Awards Show Thursday evening, October 22, to be broadcast from the state's premiere venue, the Kentucky Center for the Arts to more than 300 radio markets in the U.S. and 14 foreign networks. The music's major awards program will be hosted by award winning artists Ricky Skaggs and Rhonda Vincent, who will lead an all-star cast in tribute to the year's most outstanding accomplishments.

Once the business and tributes have settled in, it's back to the Galt House for the weekend, to enjoy more than 40 of the music's greatest artist on three stages for the Bluegrass Fan Fest. While the focus is clearly on the jam packed line-up on the main stage in the hotel's 5,000 seat Grand Ballroom, Master's Workshops are hosted in an intimate setting to foster fan interaction with their favorite artists. The "Roots and Branches" stage focuses on the various styles of music and artists who have influenced, or been influenced by, bluegrass and will also be the site for the Saturday night old-time dance. Fan Fest is a fund raising event for IBMA and the Bluegrass Trust, which assists bluegrass professionals in time of emergency need.

IBMA is a non-profit trade organization which represents the bluegrass community and its 2,500 members in 30 countries. Its mission is to foster the development of the industry and recognition of the music. The organization has recently committed to hosting their annual World of Bluegrass events in Louisville at least through the year 2001.

1998 World of Bluegrass Events

- October 19-22 - IBMA's Trade Show
- October 22 - International Bluegrass Music Awards
- October 23-25 - Bluegrass Fan Fest

For details of the complete schedule, scheduled Artist appearances or registration and ticket information, contact the International Bluegrass Music Association, 207 East Second Street, Owensboro, KY 42303; phone 1-888-GET IBMA or (502) 684-9025; FAX 502-686-7863; or e-mail: <ibma1@occ-uky.campus.mci.net>



## Ricky Skaggs, Rhonda Vincent to host IBMA Awards Show

Award winning artists Ricky Skaggs and Rhonda Vincent will co-host the International Bluegrass Music Awards Show, scheduled for Thursday, October 22, at the Kentucky Center for the Arts in Louisville, Kentucky. After the Preliminary Awards Presentation at 8:30 p.m. (EST), the broadcast portion of the Awards Show will begin at 9:00 p.m. and will feature a number of musical performances, the announcement of the winners in more than 20 award categories, tributes to Award of Merit recipients, and the 1998 inductions in the IBMA Hall of Honor.

The Ricky Skaggs & Kentucky Thunder project *Bluegrass Rules!* release last October signified the band's full-fledged commitment to performing bluegrass music, and audiences have been overwhelmingly enthusiastic about Skaggs' return to his musical roots. The recording has sold more than 150,000 copies in seven months, and was classified as a Pacesetter at #45 on the *Billboard* Top 100 Country Albums chart last February.

At press time an amazing total of five separate cuts from *Bluegrass Rules!* were climbing the National Bluegrass Survey in *Bluegrass Unlimited*, with the single "Get Up John" ranked at #5; and the album was ranked at #1 on both the *Bluegrass Unlimited* radio air play chart and the *Bluegrass Now* retail charts.

Like Skaggs, Rhonda began performing on-stage at an early age. She was joined her parents in their family bluegrass band, The Sally Mountain Show, at the age of three.

Rhonda's album, *A Dream Come True*, was chosen as *Billboard's* Best Bluegrass Album of the Year in 1990. A frequent guest on the Grand Ole Opry and worldwide touring artist, Rhonda currently fronts her own bluegrass group, The Rage.

Recent recording projects include a duet with Ralph Stanley on *Clinch Mountain Country* for the Rebel Records label, and also a song and video on a charity album for the homeless on Little Dog Records. The project, entitled *Will Sing for Food - The Songs of Dwight Yoakam*, was released June 2.

The IBMA Awards Show will be recorded live and made available for worldwide radio broadcast on compact disc. Program directors and station managers may contact Tom Massie at Tri-State Broadcasting for details at 1-

(Continued on Page 12)





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## Open letter to CBA Festival Attendees

by Lolan Ellis

Festival Coordinator/Director  
I'm writing on behalf of the Officers and Board of Directors of the California Bluegrass Association. We would hope that all attendees had an enjoyable time at our June Festival.

We have had twenty-three years of successful festivals at Grass Valley and hope for many more. But there are times we have people come to this festival with the attitude that CBA rules do not apply to them.

Unfortunately, this year we had a situation occur that affected and upset many of our festival attendees. Because of this, the Board would like to apologize to those camped around Mr. Joe Quealy and Mr. Pat Conway's campsite, where loud abusive language and generally disruptive behavior occurred on Thursday and Friday nights.

After receiving several verbal and written complaints, the

Board of Directors decided to notify the people responsible that the CBA's Board of Directors will not tolerate this type of activity.

We have asked Carl Pagter (Chairman of the Board) to write letters to those individual responsible, stating that this behavior will not be accepted at any future CBA events. They will be told to leave at the first such occurrence.

The Right to Refuse Service to our festival is a part of our rules and regulations, and we have put these people on notice. It is not fair to people who come to our festival to enjoy the family atmosphere this organization represents.

Again, the Board of Directors apologize for this occurrence and we would like to assure you that this type of incident will not happen again.

## Sacramento Area CBA News

by Bob Thomas  
Sacramento Area CBA  
Activities Vice President

### New Slate Mountain Bluegrass Band CD

The Sacramento area's finest traditional bluegrass band has just released its first recording project, *Old Love Affair*. This is a fine recording of material from A.P. Carter, Flatt and Scruggs, Stanley Brothers, to Vern Williams. Slate Mountain Bluegrass Band members include John (banjo), Eileen (guitar) and daughter Angela Personeni (bass), Tom Gunterman (fiddle), and Thom Bentley (mandolin and lead guitar).

The CD is loaded with 16 cuts. This is an excellent recording of fine traditional bluegrass with drive, high tight harmonies, and in-a-grove musicianship. This band is gaining a larger audience with each outing. Congratulations to Slate Mountain on their first release. Contact Eileen Personeni, 6864 Diablo View Trail, Placerville, CA 95667 or at 530-644-2149 for a copy. The CD is \$15 and tapes are \$10.

daughter and is looking forward to taking care of her when he is on the road.



### Hoof Hearted Recording

Hoof Hearted — Bob James and Ernie Hunt, have released their new recording. They specialize in Louvin and Stanley Brothers duets. CD's are \$15. each and cassettes are \$10. Contact Ernie Hunt at: Half Hearted Music, 29144 River Road, Cloverdale, CA 95425 dhunt@netdex.com - (707) 894-2010.



### Beaver Creek Camp Out

The weekend of September 12 and 13, the owner of Yogi Bear's Beaver Creek Campground at 14417 Bottle Rock Road, Cobb Mountain, CA in Lake County is again hosting a bluegrass campout. He is inviting bluegrass musicians to come and camp at half price for the weekend; i.e. \$22 for the weekend. There are 107 pull through campsites with full hookups. Tent sites have water and electricity too. For reservations or information, call 1-800-307-CAMP.



### Jam Etiquette

A few of my readers have asked me to say a few words about bluegrass jam etiquette. The fewest words I found appropriate come from Matt. 22: 39, "Love your neighbor as yourself." A bluegrass jam operates a lot on this principle.

Be respectful of others. Tune your instrument. Take a turn; don't hog the jam by doing one song after another. Encourage others to take a break or sing a song. Jams don't have to have a leader, pass it around.

Don't embarrass someone who doesn't feel up to taking a break or singing lead. If someone else is singing lead, find a harmony above or below the lead, don't sing unison with the lead. If someone else finds a harmony part you like before you do, don't sing on his or her part, wait for another song, or find a different harmony.

If you sing lead, know the words, let folks know in which key you will be doing your song and indicate who takes a break and when. If there are unusual chords or timing in the song, let folks know before you begin. It is best to sing older well-known songs until you know the other participants.

When approaching an ongoing jam, don't barge in. Wait to see if the players are receptive to you and consider if your musical abilities are a good match with theirs. If not, move on. If they make room, or give you the nod to take a break, or perhaps ask if you want to do a song, join in. If your skills are a good match, but after playing quiet backup through several songs, they don't make room for you, don't offer you a break or don't even make eye contact, consider it a closed jam and move to another.

For more information on this subject, read the excellent article by Tom Barnwell in the January 1998 issue of *Bluegrass Unlimited*.

### Local Jams

#### Wednesdays

7-10:30 p.m. — Country Table Restaurant, 8999 Greenback Lane, Orangevale. The Country Table Restaurant will host a jam every Wednesday, from 7:00 until 10:30 p.m.

#### Monthly

September 26 — Sacramento Area Jam - at Nancy Petrilla's home in Auburn, 165 Awali Ave., begins at 4:00 p.m. with a pot luck dinner at 6:00 and the jam till dawn. Call Nancy at 530-823-0390 for directions.

October 24 — Sacramento Area Jam - at Allen Light's home in Rancho Murietta. Allen will provide the paper products. The potluck is at 6:12. The address is 14923 Lago Drive. Call 530-354-1936 for directions.

### Stay Tuned!

To contact Bob Thomas for further information on any of these news items, call him at (916) 989-0993; e-mail: [Sacbluegrass@yahoo.com](mailto:Sacbluegrass@yahoo.com) or Web site: <http://>

## CLASSIFIED ADS

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**GIBSON RB 75 J.D. Crowe model banjo, w/case and warranty.** Professionally set-up and maintained, perfect condition. Played by Bobby Maynard of Dry Branch Fire Squad on Sat. Night at this year's Grass Valley Festival. Best new banjo being made today! #2,200 or best offer. 510-234-4508 or <bevans@dnai.com>.

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### Festival Focus

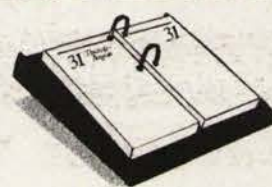
(Continued from Page 10)

1-800-666-1031 or (502) 683-1558. For ticket information, contact the IBMA office at (502) 684-9025 or 1-888-GET-IBMA.

of this issue for easy shopping by mail.

### LESSONS

**BANJO LESSONS IN BAY AREA** from Bill Evans. Rounder recording artist, *Banjo Newsletter* columnist and former member of Dry Branch Fire Squad. Beginners to advanced; Scruggs, melodic and single-string styles, back-up. Lessons individually tailored to suite each student's needs. Over 20 years teaching experience. El Cerrito, (510) 234-4508.



### Mark Your Calendar...

**CBA Member Early Bird Discount Tickets for the 24th Annual Father's Day Weekend Bluegrass Festival go on sale November 1st!**

**Watch for details in the October issue ... Order Early and SAVE \$\$\$!**



### Blue Highway Has New Banjo Player

Jason Burleson has left Blue Highway and Tom Adams is the new banjo player. I heard he fits like a glove. He started with them the third week of July. Just to be considered, Tom learned ALL their songs and had even tabbed out several of Jason's breaks to make the transition as smooth as possible. Needless to say, the band was very impressed and it was a unanimous vote to bring Tom into the band.

Rob Ickes said he couldn't believe anyone could be better than Jason, but Tom has brought a new energy and a new sense of perfection into the band. To put it mildly, Rob is thrilled. Tom is a single dad of a three-year-old girl. Tom's wife passed away last year from stomach cancer. Tom currently has a wonderful girlfriend who loves his





# MUSIC MATTERS

by Elena Corey

Beginnings and endings continue to be a concern to musicians of all levels of skill and experience, whether playing alone or within a group. When most of us learn a new song or instrumental piece, we first attempt to apprehend the overall feel of the music, which includes the basic tune and the chord structure. Frequently the process of mastering this initial wealth of detail takes the bulk of consideration, both physically and mentally, so that introduction and arranged endings recede in priority.

And that's fine; the organizational attributes of our minds sort and shelve music according to many attributes. We remember whether a song has a major or minor feel, for instance. We tie our learning to a song's parts, for example we deduce a pop standard's sections and format to be A, A, B, and A, or many fiddle tunes employ the two A sections followed by two B sections framework. Or perhaps we gravitate toward ballads with a verse, chorus structure, or long folk-type ballads with all verses. Regardless of how we overview the song, our conceptualization can help us to learn the song via such devices.

Our memories catalogue these, often in shorthand form, for future retrieval, and this sort of information is likely to be the most worthwhile to us down the line. After all introductions, key choices, and other arrangement specifics, such as modulations, placement of breaks and the type of ending chosen, are subject to modification, whereas the song's basic structure is more fundamental and less open to change.

When we get around to thinking about rendering the new song or tune, frequently we will realize that the introduction offered in the version we first heard, e.g. from a recording, isn't exactly what we want or what we can manage to duplicate well. So, rather than aiming for a cover of the version which we first heard which we suspect, from the beginning, can't compare in quality, we look around for other helpful ideas.

We want to create introductions which 1) fit the style, tone and theme of the rest of the song—i.e. does not mislead a listener, 2) will aid the person leading the song or tune to get into the body of that music naturally and without noticeable jolts, jogs and hitches, and which 3) satisfies our ears as being equal in performance quality with the rest of the song. The same three basic points also apply to endings, (along with other considerations—such as being decisive in flavor. Tentative beginnings and endings deter listening pleasure and do not enhance the confidence of the musician.)

It has been said that even if the middle portion of a song or tune isn't remarkable, folks will think your music is great if you have truly awesome introductions and endings. Yes, those will cover a broad mass of mediocre plodding, but at some point we want to bring the quality level of the entire work up to snuff. So remarkable introductions and endings are only short-term solutions to getting your music up to acceptable listening standards. But that's another column's topic.

So where can you look for source material regarding what might be appropriate for beginnings and endings to your song? First

of all, look to the song or tune, itself. While tags are overused and not very imaginative, they do, at least, reinforce the tune, main lyric line and feel of a song for your listener—which is important if you want your listener to remember and ask for your music another time.

Your original introduction and ending should do such workmanlike things also, even if you opt to be more creative than repeating the last line as an ending and playing that last line, instrumentally, as a proper introduction.

Some of the most endearing introductions do, in fact, start with a bare-bones melody riff. For instance, a fabulous fiddle player might begin a traditional tune like "Skip to My Lou" with a very sparse two measures containing only the unaccompanied single notes, "Mi, do, mi, mi, mi, sol." Then the next six measures could almost explode with a wild profusion of notes lacing the melody notes into a larger-than-life spin-off. That type of introduction via contrast, then, would seem to suggest that the player follow with a less elaborate rendition of the music, the first time through, to contrast with the introduction, and upon which to build subsequent layers of variations on the theme. After a generous splashing of light-hearted notes in the final run-through, a fitting ending might be to revert to the terse bare-bones melody, for a dramatic finish. Such an approach offers balance and symmetry and provides the listener with a clear sense of closure and beauty.

Perhaps you have worked out a basic introductory passage which features your playing, but you want to vary that from time to time—not memorizing a certain string of notes. You want to play what feels right at the time, just conforming to the chord structure, but not being required to duplicate anything, note-for-note. Many musicians do this, feeling that the spontaneous introductions they thus generate will be superior to memorized riffs and memorable runs they might offer.

That's fine too, as long as it doesn't degenerate into less-than-memorable approximations of melody which sound lazy and which consistently incorporate the same riffs which you use on many other songs and tunes. Being spontaneous offers great opportunity for new creativity every time, but it can also excuse musical apathy, which kills the feeling of the music.

Jimmy Rodgers solved the problem of personalized endings for himself by incorporating yodels on the end of many of his songs. Woody Guthrie didn't worry about introductions, he played the same guitar walking pattern as introduction on numerous instant hits. You can think of many other songwriters and composers whose music seems to have a signature stamp. Perhaps you have a distinctive picking pattern, walking bass line or chord-chop timing that you believe you might as well incorporate in introductions and endings, as well as throughout the body of the music. To take the step between average renditions and spectacular ones, though, I urge you to give introductions and endings a higher priority in your music.

(Continued on Page 14)

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# Further Travels of a Bluegrass Junkie

by M.D. "Pepper" Culpepper

I drove to Carl's house on Tuesday, July 14th. He was supposed to be taking care of business elsewhere, but his van and car were both in the driveway. As I have a key, I let myself in and brought my traveling bags, etc. into the bedroom I use. Carl was on the phone, and when he finished I found out why he wasn't playing racquet-ball at the Oakland Athletic Club prior to our next trip.

It seems the regular MC for the 16th annual Peaceful Valley Festival was too sick to be there, and the Bankers needed someone to take his place. Carl volunteered to help them out. He still wanted to go get his exercise in, so I held the fort down until he returned. When he did get back, we only had time to eat, get packed, and go to bed. Four o'clock comes awfully early, but we were up and on our way to the San Francisco airport by 5:00 a.m. Don't try crossing the Bay Bridge after 6 a.m. and expect to do it in a reasonable length of time.

We got on a Boeing 777 in plenty of time, and I want to inform anyone that expects to carry a musical instrument on a 777 that the compartments that we usually use to put banjo, guitar, or anything that size—forget it! Their overhead bins aren't wide enough.

They did put Carl's banjo in a cloak bin—he's a frequent flyer, or lucky or ??? But he'll know better next time. He danged sure isn't a 777 fan, but it did get us to Dulles Airport near Washington DC, where we got on a turbo-prop job that fluttered in the air some hour and 20 minutes (which I would have sworn was at least 3 hours).

Put this on your list: Carl doesn't like 777's, and Pepper doesn't like puddle-jumpers. I don't think we'll fly them together again!

We landed at Newburgh, NY (Stewart) airport, some 15 miles north of West Point, barely across

the Hudson River from the State of Connecticut. Carl rented a car, and we took Hwy 208 North to State Hwy 17k West 26 miles to Hwy 17 NW 44 miles, then Hwy 30 East 10 miles. We turned into Peaceful Valley at Shinnepo New York (our home for 5 days and nights).

On the third floor of the Banker family home, where the 4 Banker boys grew up, the end room overlooking the festival stage area has been reserved for me for years. With a 6 foot sliding glass door used as a window, I have air (most of the time cool) and music (most of the time good-n-hot) whenever I choose to have a "get away" time out.

My luggage was taken up for me by Chad, Judie Pagter's grandson. Her daughter Melissa was also there. Joe Meadows and his lady Marilyn got there the same time as we did. They drove from Northern Virginia. M.D. Mallory and Wanda drove in from the Charlottesville, Virginia area. Oh, yes Judie, Melissa and Chad drove up from the same area in the new Lincoln Towncar Carl bought her a few months ago. One thing about Carl, they will never blame a recession on him! (I think if everyone spent like him, we couldn't have a recession, or a depression). Anyway, we all got a good night's sleep, and woke up happy—at least most of us did!

Peaceful Valley was properly named (probably by Wally Banker), and it is always a joy coming there every July to hear the music, visit with friends, and walk (or ride) up and down the West Branch of the Delaware River. As I get older, I ride—from the so-called "Island" south of the main camp to the "real Island" to the North. It is much more than a mile, and I make it many times, especially to the North Island where Dan Henderson and his family and friends camp. I'm always greeted with refreshments and treated to renditions of the latest songs Dan writes, and ALWAYS a tape of George Jones that he has somehow "found" at a radio station where he works occasionally as a Disk Jockey. In case he is gone for a short time, some one always recognizes "the one who likes to hear George Jones", and puts the latest one on. I sit-a-spell, and visit—tough life, but someone has to do it!

Meanwhile, back on the ranch, Arnold Banker was the driving force at the festival, but he died before last year's Festival started. The 4 Banker boys each took a part of what he usually did, pulled up the slack to fill the void left by their Dad's not being there, and helped their Mother Wally run as smooth a festival as anyone could want. There were those who predicted that this year would not be so successful,

but they were wrong. Each son took a part of running it and did their jobs better than before, which should shut the mouths of those who were predicting dire-things. Arnold is looking down, smiling—and my friends and I are happy.

The music started right after the flag raising ceremony and Stained Grass Window, a local band, started things off at 12 noon. I was sitting at the Nurses' camp, visiting with my two North Carolina Nurse friends, Joan McLemore and Sheila Talbert from Huntersville, N.C. Even though they live a little over an hour from the Denton festival, they drive their motorhome North at least a week before Peaceful Valley starts, visit L.L. Beans in Maine, tour New Hampshire, and all points in between. They end up on the weekend before the festival at Wally's house, so they can help her shop, ride with her on her cart, and pick up any stray trash or move rocks back to their usual place. Campers always move things, you know. The nurses love this place as much as I do.

The Larry Stephenson Band followed Stained Grass Window, don't you just love that name? They were a very good sounding band too. Yes, I know I have quite-a-few favorite bands, and you already know Larry's band is one of them, but with Jeff Autry on guitar, Kristan Scott on banjo, and Mickey Harris playing bass, they compliment Larry's mandolin playing and his singing like no other group of sidemen (or women) he has ever had with him. In fact, I even took them to the Island that night, late. Larry didn't make that trip.

Country Ham was next on stage. I wonder where I heard that name before? Carl Pagter and his band have followers everywhere they play East of California, and some of his best are at Peaceful Valley every year. No one likes them better than the North Carolina Nurses. They carry their chairs close to the stage, and lead the cheering section for the band. The Larkin family followed: two pre-teen age girls and their Mom and Dad—a tight family set with plenty of playing, singing, and joking—good enough to say: "I'd hate to follow that act!" But the next one on could, and did. Smokey Greene is from N.Y. or Florida (it depends on what time of year it is). Just a good guitar and a better singer combined to get my attention any time or place. Smokey reminds me of a long time ago, when musicians played and sang good songs instead of swinging across the stage and breaking up perfectly good instruments.

His set was followed by Shady Creek band, and then Gary Brewer and The Ken-



M.D. "Pepper" Culpepper

Photo by Miles Ward

tucky Ramblers. Then each band I listed played another set finishing the day's music by 11 p.m. It was cool enough that I had my long underwear on to check out the "jams-n-such".

Carl had to get up early Friday, as Country Ham started the days music at 10 a.m. We had beautiful weather this year, what a "laid-back" time for me—music coming in my room clear and refreshing—so I took my time having my morning coffee, and then cranapple juice before venturing out into Peaceful Valley. You had to be there to truly understand the feeling.

Jay Armsworthy & Eastern Tradition performed next, and I sat at their wares' selling table, visiting Jay's dad John by then. This family from Maryland has been my friends for years, and we have been together many times before. Traditional Bluegrass is what they love to play, and of course it's my kind of music—easy listening. After Shady Creek, Gary Brewer and The Kentucky Ramblers performed. Now would be a good time to tell you of their great arrangement with the City of Louisville, Kentucky. The city pays them to play around Louisville 4 days (nights) each week Monday through Thursday. They can play elsewhere the remaining 3 days, so they are on the City's payroll every week, yet still travel around playing festivals. They said they play 300 or so dates each year. It is good to hear that at least one Bluegrass band is successful in the world of music!!!

Next on stage were J.D. Crowe & The New South, The Larry Stephenson Band, and Country Ham again. Then at 4 p.m. Blue Highway did a set with Tom Adams playing banjo. He fits like an expensive glove in this band, and had learned all their songs before contacting them for a job in their band,

Blue Highway has "had it together" since forming a few years ago, and I am happy they picked up Tom!

The next band up was my favorite Female Singer, Lynn Morris. Come to think of it, Tom Adams toured with her and her husband Marshal Wilborn some time back. Lynn really sounds good now, with Jesse Brock on Mandolin and Ron Stewart playing anything with strings he picks up. Every band played another set (except Country Ham, as they already played twice this day), closing with Lynn Morris Band. It made my day, and ended past Midnight.

Saturday was another beautiful day and at 10 a.m. Jay Armsworthy started it off with a good set, followed by Robert Sprague, then Southern Rail, who get better every time I hear them. We saw them last at the Mariposa festival, east of Merced—remember that COOL festival we all enjoyed last May?

The Stevens Sisters, Jim and Jesse & The Virginia Boys with Mike Stevens, and Gold Wing Express were added to the lineup that lasted until midnight. The jams kept me up until 3 a.m., about the same bedtime every night, but heck, this is what keeps us going.

Sunday's additions to the lineup were The Goins Brothers (with only 1 brother), and The Lewis Family with Jim and Jesse playing again, and of course, Mike Stevens and his harmonica playing with both of the latter bands. The Stevens Sisters, Southern Rail, and Gold Wing Express performed twice, ending the festival near 6 p.m.

Lisa Berman (of the San Francisco Band "Crooked Jades") came in that day and helped us all wind down in a jam that kept Carl up much too late. He and I had to pack and leave in time to drive 2 hours to

## Music Matters

(Continued from Page 13)

For those wishing more examples of both introductions and endings, please consult the previous Music Matters columns entitled "Doodling" and "Tails, Tags, End Notes and Other Closing Cadences", both of which appeared in previous issues of this journal. Or please feel free to look up reprints of those and other such instructional articles on my electronic window to the world. That address is: <http://www.earthlink.net/~elenacp>

Thank all of you who have suggested topics or contributed ideas and material for this column. Your help is invaluable and much appreciated.



# Update on a West Coast Music Library

by Elena Corey

At Grass Valley and at the Santa Cruz' festival (the Good Old Fashioned Bluegrass Festival) several people spoke with me about the proposed music library. Some asked specific questions and some folks just wanted assurance that things were moving along—that

## Bluegrass Junkie

(From previous page)

board a plane that left at 9:40 a.m. But, before we left the house, we had to have breakfast that Wally had cooked for us. She never ceases to amaze me, and there is no way we could leave without our Monday morning visit with her!

On the plane going home I relived my trip, and the memories of visiting, eating Sunday dinner with The Lewis Family and Howard Bonner, from Canada eh; many more meals and visits at the nurses camp; and fresh corn on the cob at Ken Martin's 5th wheeler from Pennsylvania. And of course, Dan Henderson and friend's camp (on the Island) — and all the music I could still hear in my head, over the noise the plane was making 40,000 feet above reality. Even CRS can't wipe it out.

some progress is being made.

As most of you remember, several years ago we spoke of endowing a traditional music library out here on the West coast, similar to the several ones available back in the South Eastern states. Some discussion about the criteria for inclusion followed and much consideration of a suitable classification system ensued. One difficulty which became quickly apparent, is that the assorted sources of music ought to be discernable in the early stages of a search. That is a person seeking a particular song, e.g. "Old Joe Clark", should be able to specify at the outset, "I'd like to hear this tune on a CD" or "I'm interest in banjo TAB only." Some existing classification systems reveal this only after the first quest has been completed.

As a part of preliminary research, I contacted some eleven libraries which have traditional music archives, asking them many questions about their classification systems, the vastness of their collections, mechanics of using their materials, etc. Not all of the libraries had leisure time to respond to my questions, but all offered permission to come there and learn, in person, all that they could offer. I

regret to say that I have not taken them up on this. I did carry on a brief correspondence with several archivists, and attempted to begin a classification and retrieval system like they used, starting with the materials at hand.

That effort has bogged down; living circumstances seeming much more important at times. A clearer sense of ultimate use and location might aid people to give time to such mundane chores as data-entry.

Still, folks in music organizations in California often wish to leave their music collections to other interested people in their wills. Almost uniformly, they say they

would like: 1) some assurance that their donations and endowments will be handled with care, not abandoned in some wet-floor storage

space to be forgotten; 2) some reasonable assurance that fragile materials they bequeath will be cared

(Continued on Page 16)

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# Candidates' Statements for the 1998/99 Board of Directors

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

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

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

## Music Library

(Continued from Page 15)

for, not allowed to go to pieces; i.e. preservation by electronic scanning of paper and computerizing wave files of audio material; 3) some hope that modern technology be employed, and people-power be available to provide data-entry, classification and retrieval coding information to enable the gifts to be used; and 4) that the library be available out here, not shipped back to the already heritage-rich Appalachian libraries which are most eager to receive such materials.

If other people are interested in helping to create a traditional music library out here, the combined efforts of us all might more nearly accomplish this goal than my sometime bits and pieces approach. I continue to occasionally file sheet music and to index cassette tapes I plan to donate, and when I speak with someone at one of the universities (which might be interested in the library's creation and endowment), I lobby for a library for our use. This project could move along much faster and more effectively if it were a group undertaking. Suggestions? Please e-mail me at [elenacp@earthlink.net](mailto:elenacp@earthlink.net)

And thanks for asking!

people.

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

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

### Harold Crawford

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

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

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

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

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

### Don Denison

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

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

After a year of "retirement" I noticed that private agendas were being pursued that were not in the interest of the membership as a whole. One example is the lamentable institution of an Executive Committee. This committee of three was empowered to make bind-

ing decisions without the approval of the other six members. Happily, after considerable member pressure, this unfair practice was voted out. This matter and others like it were the reasons I ran for the Board of Directors again. I felt that the membership as a whole was not being served.

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

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

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

### Lolan Ellis

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

It has been my pet project within the last two years to design and implement a new stage. The project is almost completed, and we will have equipment that will

last for years to come. This is just one of the projects I hope to complete for the membership to make this organization and festival the best ever.

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

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

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

I would like to thank my family, Madelyn, Erin and Brett, for their support through the years. It has been a labor of love for all of us.

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

### Joe Fox

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

Since retiring, Joe has devoted much of his time and talents to community service in Mariposa. He is currently a member of the boards of the Mariposa Tourism Advisory Council and the Mariposa Economic Development Corporation. He is President of the J.C. Fremont Hospital Foundation, 1st Vice President of the Mariposa County Arts Council, and is on the committees to

build a new library and Performing Arts amphitheater in Mariposa. Joe's love of music has never waned, and he continues to perform at annual charity concerts for the community at venues such as the Ahwahnee Hotel in Yosemite. Four years ago he became the Festival Coordinator for the Mariposa Bluegrass Festival, an event that has steadily grown in popularity.

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

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

"I am proud to be a member of the CBA, and if elected to the Board I will do my best to represent and respond to the needs of all the members fairly and honestly."

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

### Yvonne Gray

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

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

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

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



# Candidates' Statements for the 1998/99 Board of Directors

meantime she is an avid listener.

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

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

## Carl Pagter

As a non-profit California Corporation, which to date has never received any Federal or State Funds or any private grants, we have survived for nearly a quarter of a century with every cent we've earned devoted to one purpose: the support of Bluegrass and Old-time music. Why do this? The music is exciting, uplifting, exhilarating, addictive, and soulful all at once. It is also a deeply rooted American tradition, a direct descendant of music from the Appalachians — fiddle and banjo instrumentals and vocals reaching back into the 1800's and early American history, uniting Scotch-Irish, Black and other musical traditions. Simply put, this is our own musical heritage and it is worth preserving and promoting!

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

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

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

CBA Board member must be willing to devote substantial time to monthly board meetings and ongoing work required to operate a sizable non-profit Association for the benefit of its members. They must also be able to get along with others while exercising independent judgment, putting aside personal or sectarian interests for the greater good of the organization. Experience and commitment are pluses.

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

## Joe Quealy

No statement received.

## J.D. Rhynes

This month folks I would like to talk to you about my accomplishments during my tenure as a director as well as some goals that I would like to set for the association's

future.

As many of you know, I was the Entertainment Coordinator for the Father's Day Festival from 1992 through 1997. When I first took this job no one really knew what the responsibilities of the position were and had a system in place that insured that the entertainers hired were well taken care of. That includes taking care of room reservations, travel plans if necessary, rental cars, special needs (if any), as well as making sure they knew their set times on stage. That's just the tip of the "Festival Iceberg" folks. There are so many other small details that have to be taken care of they would probably fill up a whole page. Another part of the festival that was run pretty loosely was the backstage management. There was absolutely no job description available to help a new person taking on the job of stage manager.

The job description now in place and in use at the Father's Day Festival is the result of my efforts of being there to see what works and what doesn't. With the help and advice of my good friend Don Denison, the job description now

in use was written by him after serving as my backstage manager for three years, (1995 - 1997).

When I first took office as one

of your directors, we had bands come on stage to play that looked like they'd just gotten off work at a

(Continued on Page 18)

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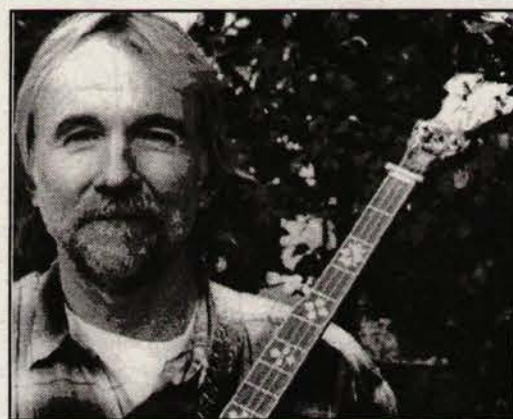
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# Candidates' Statements for the 1998/99 Board of Directors

(Continued from Page 17)

sawmill! Not all, but some. I insisted that a dress code (be established) for bands appearing on our festival stage. They should at least be dressed in clean clothes. There's nothing wrong with asking a band to dress nicely for our audience and I'd like to think that the image of our festival has improved because of it.

I also insisted that our Masters of Ceremonies be dressed appropriately. The days of an MC getting on our stage with a pair of jeans that need to be washed, a dirty tee shirt and a pair of worn out sneakers are long gone.

I've always looked at how the father of our music, Bill Monroe, dressed and presented himself to the public eye. Bill once told me during a conversation that "folks listen with their eyes and to do good you have to look good too". That's good enough for me folks! I feel that the dress code required for our bands and personnel have helped to create an image that is the envy of a lot of other festivals.

I also supported the enlargement of our children's program and was honored to be asked to be a part of it this past festival.

Now to future goals:

I wholeheartedly agree with Carl Pagter when he states that we

need to protect the financial integrity and increase the solvency of the association, and to win new fans and supporters by exposing the maximum number of people to Bluegrass and Old-time music. Where is the most fertile place to cultivate these goals? The young people of our country folks, that's where. I feel that as part of our mission as an association we need to put in place a series of school concerts each year to expose the music to a lot of students that otherwise would not hear it. We need to do this not only in the elementary schools, but in the high schools and junior colleges as well. We all know that the future of our music lies in the hands of our youth, so why not get them in the fold as early as possible.

I would like to see the children's program at our festival be better funded and enlarged so that we could hire more professional musicians to play and teach the children more about the music. We need more music to be a part of the children's program.

I have no doubt that if we concentrate more on our young people, our membership will increase dramatically in the next 10 years. That in turn will allow us to do more for our youngsters, as well as the membership as a whole.

Another goal I would like to see accomplished is to have the minutes of each Board of Directors' meeting published each month in the *Breakdown*. It's amazing how responsible some people become when they know the membership is aware of every move taken by the board. I have pursued this in the past and will continue to do so whether re-elected or not.

I would like to see the C.B.A. continue the support that we have given to the International Bluegrass Music Association as well as the International Bluegrass Music Museum. Our Association is very highly thought of worldwide folks, and is considered to be one of the leaders in the Bluegrass world. From time to time in years past they (IBMA and IBMM) have called on some of our members to help them stage a successful event. Dale Lawrence and I were chosen on successive years to be in charge of the "showcase" part of their event. We were basically in charge of the whole show itself and the production thereof.

(This was) no small feat in itself, due to the fact that all of the volunteers for the necessary jobs were scattered all over the country. Carl Pagter has been called on for various duties also, the latest being an M.C. on last year's showcase of the bands.

This interaction with other associations is a very necessary part of doing and being what we are, a Bluegrass Music Association.

If you've never been to the International Bluegrass Music Museum in Owensboro, Kentucky, you have missed out on the very essence and soul of the music itself. I came away from there with the realization that if we as an association only support one thing from now on, this has to be it. You cannot stand there and look upon Uncle Pen Vandiver's fiddle without hearing in your mind, Bill Monroe singing "Uncle Pen" You cannot come away from there with a dry eye.

As I have stated in the past, I helped raise money to put on our first festival, and I've spent most of my adult life furthering the music and our association. I would very much like to continue as a director of the C.B.A. and ask for the membership's vote. For a change, we have quite a few folks running for office and that's a good thing. There are some very highly qualified candidates on the ballot and I would ask that you all read their qualifications and vote accordingly, but the key word is to VOTE!

Remember folks, this is your association. Thank you for your support.

## Mary Runge

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

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

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

## Kelly Senior

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

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

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

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

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

## Hogcallers celebrate 20th Anniversary

The Round Valley Hogcallers, a traditional string band based in rural Northern California, formally kicked off their 20th Anniversary Summer Celebration at the Wild Iris Festival in Mendocino County this past May. Coincidentally, the band has taken on its most challenging summer schedule ever, including performances for the Western California Railroad, Yolo Shortline Railroad, Roaring Camp Railroad, Elizabeth Louise Steamboat, numerous County and Community Fairs, Farmers Markets, Parades, Campgrounds, Concerts and Fundraising Benefits. The tour, as scheduled will cover 8 counties and require over 8,000 miles of highway travel, as well as numerous sets of guitar, banjo and mandolin strings.

The Hogcallers, who have played and performed in relative obscurity for the better part of 20 years, are now relishing the opportunity to play diverse venues, while making new friends and renewing old acquaintances. The Hogcallers, originally consisting of wildland firefighters from the U.S. Forest Service and California Division of Forestry, spent many a Friday night playing for pizza and root beer during their early years as a band.



**THE HOGCALLERS** and friends on parade float at Adin Summer Festival in Lassen-Modoc County, July 25, 1998. Left to right: (Pounder (age unknown); Erin Cox, tambourine, age 4; original Hogcallers, Gene Cox - guitar and Gary Bowman - banjo; 13-year-old fiddler, Michelle Lambert; Laura Bowman - train whistle, age 4; Smokey the Bear (a.k.a. Old Slewfoot); and Rainbow the Clown - washtub bass.

Throughout their twenty years, the group has consistently been driven by their love for this nation's heritage, as communicated through traditional folk music in its many forms, and are excited by the num-

ber of like-minded folk they have met throughout the north state during this summer tour.

For more information about the band, contact Gary Bowman, P.O. Box 608, Covelo, CA 95428,

(707) 983-1004, or find us at [www.covelo.net](http://www.covelo.net) (under "Entertainment").



# Candidates' Statements for the 1998/99 Board of Directors

## Al Shusterman

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

I love the music so much that I wanted to share it with everyone. I

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

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

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

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

Al" Shusterman. I need your support to make this happen.

## Marsha Wooldridge

No statement received.

Please vote for up to 9 candidates. If you did not receive your ballot in the mail, please call 209-293-1559 and one will be mailed to you.

## In the Tradition .....

by Elena Corey

Not too long ago I was talking with a very talented child, aged nine, about music he wanted to play. I was trying to be subtle and yet introduce the idea that traditional music was at least worth investigating and might be superior to the latest rock music—toward which he gravitated. Not surprisingly, the old definitions of traditional quickly were seen to be inadequate in this conversation. After all, the beautifully crafted songs of Lennon and McCartney are surviving now into the third generation. And the highly memorable introductory riffs of such rock golden oldies as "My Girl", "Pretty Woman" and "I Feel Good" have managed to retain their unique appeal, despite thousands of less than perfect renderings by garage-band wanna-bees.

While I was trying to offer a valid reason for preferring traditional music over commercial music, I was reminded of an incident that occurred about a year ago. At a great bluegrass festival, I was heading across the compound toward a jam when I heard the distinctive middle break of "Runaway" being played on a banjo. I had to check that out.

I peeked my head around a canopy flap from where the sound seemed to originate, and saw a guy, maybe 14 or 15 years old just whaling away on a banjo, rendering the famous break faithfully, note for note.

Perhaps he sensed my presence; he looked up at me and without breaking time or otherwise interrupting the delivery, offered a few words of greeting, "I just love bluegrass, don't you?" he grinned.

I had to grin back and say, "Sure do." Whether he understood that "Runaway" is not considered part of the traditional bluegrass repertoire or not might be worth pondering. I forced myself to avoid becoming an instant instructor, and went on to my jam. I told myself that what was important was the fact that he had laboriously worked out the break, copying it exactly, and clearly loved playing the music. He had brought his musical contribution to share with other pickers at a bluegrass festival, and clearly thought it appropriate.

Another example of this can be found on the Nashville Bluegrass

Band's current CD-album, in which an instrumental starts with a medium-long and significant quote from Thelonious Monk's classic, "Blue Monk." Does the borrowing of the commercially composed quotation make the NBB's rendition of the piece less traditional?

The long-running discussion regarding what constitutes bluegrass, and the even broader question, "What can be considered traditional music?" continues to rage on, sometimes catching our interest, but sometimes not. Indeed, the entire adjunct pastime of dissecting, analyzing and labeling

music sometimes seems only to be worthwhile when one is doing something during which it is unlikely that he or she could also be playing a musical instrument. (And that doesn't leave many gaping holes in the schedules of most of us.) Talking about music may whet our appetites to play music, but it doesn't substitute, at all.

Definitions of traditional music I memorized, back in academic settings, included such features as standing the test of time, being broader than their author/composer in terms of interpretation, outlin-

(Continued on Page 20)



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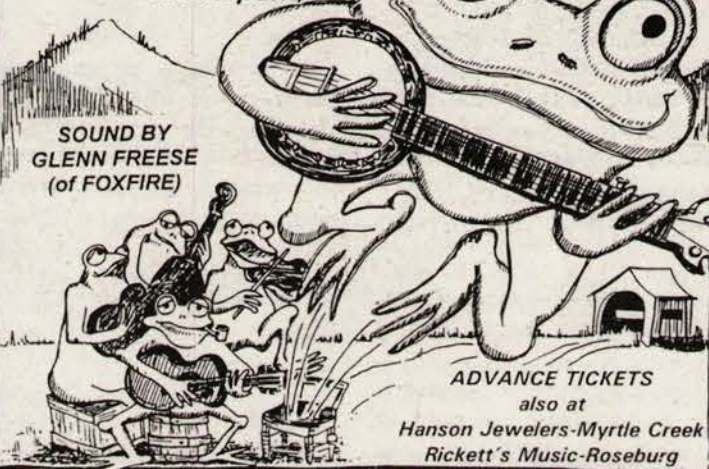
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# STUDIO INSIDER

## Dynamic Range—an overview

By Joe Weed

Welcome back from what I hope has been a great summer of festivals, vacations, and playing and listening to music! On our way home from another adventure boat-

ing up the Mississippi River, I stopped with my family at the Wolf Mountain Bluegrass Festival in Grass Valley. It's a much smaller festival than the CBA event at the same

location in June, but it's a great opportunity for uncrowded camping, visiting, and jamming. It made a wonderful end to a good long vacation.

## In The Tradition.....

(Continued from Page 19)

ing possibilities of social significance, and exhibiting certain universal values. (This last constraint always seemed sufficiently vague to me to allow the instructor's own personal bias to be featured prominently.) And at the present time the first two parts of that criteria are not strict enough to discriminate between "The Orange Blossom Special" and "Blackbird," since both meet the criteria.

Does this mean that we should merely abandon trying to define traditional music or bluegrass music or old-timey music or other categories? For a lot of people, strict definitions of anything and strict use of language are not valued. But for me, when a word loses meaning, due to simplistic interpretation or merely overuse, a small part of me grieves. I want to be able to find words that will not gradually lose their punch and meaning, as well as music which will always evoke the best.

Remember the old example of the pile of rocks comprising the mountain? It began with getting the responding person to agree that, indeed, a certain huge pile of rocks and dirt did qualify as a mountain. Then the questioner would remove one rock. "Is that pile of rocks still a mountain?" he would ask.

Invariably, the responding person would still see the pile of rocks as a mountain. He might say that that merely removing one rock from a mountain would not be adequate to cause the pile to no longer qualify to be a mountain.

And so the removal of rocks, one at a time, would continue (in theory), with the questioner asking the respondent, after each rock was removed, if a mountain still existed. This process could continue until the responding person could not, conscientiously, proclaim the pile of rocks which remained to still be a mountain.

Quibbling about how many rocks make a mountain is supposed to lead the thinking respondent to acknowledge that the definition of "mountain" is not exact, and that it may depend on other things, such as the relative scale of comparison. But the fact remains that most anyone can tell from a casual glance

whether or not a mountain stands in front of them.

So, too, trying to decide what constitutes "traditional" music may lead to sometimes complex insights, but it can also sometimes merely lead to a lack of clarity. It could lead a person to wonder if such topical folk ballads as "Tom Dooley" and "The Cumberland Mine Disaster" weren't once regarded as 'upstart' and non-traditional, even though they documented in the oral fashion, the events of spectacular history of their time, and kept that history alive in people's minds for generations. The troubling thought would insert, "Haven't certain folk-rock ballads about the Kent State riots done the same thing in this century?" Will folks look back, in some future decade, and wonder what all our fuss was about?

Will fairly new tunes such as "Telluride" be played alongside "Barb'rey Allen" with no one knowing or caring that several hundred years and eons of cultural changes separate them in their origin? Will tradition itself be seen as a worthwhile value to preserve? Will there be anyone around who will want to try to define 'tradition'?

I could live with negative answers to many of the forgoing questions if I were sure that the answer to the question, "Will people still want to play music?" would be a resounding "Yes!" But somehow I suspect that the two subjects may be intertwined. When a person learns a little of the history regarding a bit of music, that increases the love for the music and the desire to play it. Likewise, playing a song may instill curiosity about its creation.

So whether "traditional" has to mean "at least X number of years old" or "contributes to a sense of community" or "played only on acoustic instruments" or whatever else the arbiters of such things may decree in years to come, I'm hoping that folks continue to recognize and revere the "mountain" of our rich heritage reflected and preserved in our music. Most importantly, I hope that playing music will continue to be a great source of joy to all of us, regardless of how we view tradition.

**Dynamic Range—what's the big deal? And what does it mean, anyway?**

This month I'll discuss some aspects of dynamic range, and how they affect what we do in the studio. Dynamic range is the difference between the loudest and softest sounds of a recording—whether on a single track (a guitar part, for example), or on a whole mixed recording (a song on a CD, for example). The tools most frequently used in the studio to control dynamic range are compressors (also called limiters). In future columns, I'll give some guidelines on using compressors when recording bluegrass.

**Ho, ho.**

Dynamic range is a funny beast. Audio companies' researchers are constantly trying to increase the available dynamic range of their equipment. Audio engineers are constantly trying to reduce the dynamic range of the sounds they are recording. Why do some people try to increase it, and others try to decrease it? Does this make any sense?

**The big deal**

It turns out that it does make sense. When the audio companies increase the dynamic range of their equipment, they are trying to make it capable of ever larger distance between: A) its noise floor (the electronic hum, hiss, and crackle that is there at the very bottom of the audible threshold); and B) the loudest sound that it can handle.

Let's take an example. If you recorded a guitar player hitting a G-chord at full volume, and then kept recording as the sound decayed into the silence of the (sound proof) studio, then your recording could contain a very full dynamic range—perhaps approaching the limits of what a CD could reproduce. The difference (or distance) between that loudest sound and the quietest sound you recorded would be the dynamic range of that recording. The loudest would be that G chord on the guitar. The quietest would be the silence after the guitar chord finished decaying. If you were recording for release on a CD, you would want your gear to be capable of faithfully reproducing that large dynamic range, so your listener could hear the guitar decay beauti-

fully into silence. However, if your equipment was noisy, the listener would hear the guitar decay into electronic hum, hiss, and crackle. That doesn't exactly inspire images of dawn in the Smokey Mountains. If you were recording for release on cassette, the listener would get to hear the guitar decay into a bath of tape hiss. Sounds like the murmur of the Swannee River in the background. Only problem is, your song is about pioneers struggling across Death Valley.

If the design engineers can lower the noise floor of the recording and playback gear, then when the guitar decays into silence, you'll really hear silence. And if they can increase the dynamic range even further by designing gear which can handle even louder sounds, then the CD you are recording in your studio can present an even more true to life representation of what you recorded.

**What's wrong with the engineers?**

If wide dynamic range is such a holy grail, then why are recording engineers always hauling out their compressors and limiting the dynamic range of almost everything they record? It turns out that there are several reasons for this, and some of them start with us, the listeners.

**Take me for a ride in your car, car.**

Have you ever noticed how, when you are driving and listening to a program on a public radio station, you have to fiddle with the radio's volume control constantly to turn up the soft parts and then turn down the loud? And when listening to that commercial AM news or music station you don't have to do that? The commercial stations depend on listeners for their bread and butter. Ratings companies are constantly doing market research to determine who listens to what stations at what time and where. They pass this information on to the stations and to the advertising agencies who have to negotiate rates for commercials (air time) on those stations. The radio engineers figured out a long time ago that if they severely limit the dynamic range of their broadcasts (the difference between the loud parts and the soft parts), then the listeners won't fiddle with their radios. They'll leave them tuned to the station whose sound is "consistently acceptable."

Public stations, where we often find bluegrass programs, don't usually have budgets for that mar-

ket research, and aren't as driven to maximize listenership. Their bottom line is often a musical or cultural ideal, not a financial reality to be reported to shareholders. Their limited resources seldom include equipment or staff to maximize their signal level by minimizing its dynamic range.

**We, the People**

The demands of broadcast audio are not the only downward pressure on dynamic range.

It turns out that we, the listening public, usually prefer to listen to recorded music within a fairly narrow band of volume range. Remember the VU meters on your old cassette deck, and how you usually tried to keep recording levels between about -15 and +3 VU? In the big professional recording studios, engineers also strive to keep the dynamic range of instruments they are recording within a similar range. It is easier to mix instruments together to create a band sound if an instrument isn't constantly jumping up in volume and obscuring other parts of a mix. And since miking an instrument can provide only an approximation of what we experience when we hear it live with our ears, we need to manipulate the recorded signal so that the result will appeal to us. Limiting the dynamic range usually helps achieve that "psycho-acoustic" goal. But not on all instruments, and not all the time.

Up to this point, I have only been covering general situations which explain why engineers use compression. Many times I have heard the beautiful sounds of a vintage Martin guitar smeared almost beyond recognition by improper use of compression in the recording studio. Other instruments—particularly plucked instruments and piano—suffer frequently from compressor abuse too.

In future columns, I'll discuss the use of compressors in the studio, and point out how they can be used effectively to improve your recordings and still remain transparent to the listener.

*Joe Weed owns and operates Highland Studio in Los Gatos, California. He records, mixes, and masters albums for many record labels, and he has written and recorded sound tracks featuring acoustic instruments for video, film and museums. You can contact Joe at (408) 353-3353 or via e-mail: Joe@highlandpub.com.*



# J.D.'s Bluegrass Kitchen

Howdy, Howdy, Howdy!

Here we go with another edition of the ol' Bluegrass Kitchen, so grab a chair, open up a cold one, and we'll swap some stories around the ol' cook fire.

The bounty of summer produce available here in California is probably the most diversified of any state in the country. The variety of fruits and vegetables that are available in our supermarkets absolutely boggles the mind. Since I've been retired, I have had the opportunity to travel to some major festivals back East. It really opens your eyes to the fact that we here in California have the best of everything!

When you go to the (grocery) store in Kentucky or Tennessee your wants had better be pretty basic. Either that or be prepared to pay some pretty steep prices for such "exotic" fruit as California strawberries! Try to find some Butter lettuce in Owensboro, Kentucky! You talk about blank looks!

Brie cheese is totally unheard of in most of the midwest and southern states. About 4 or five years ago at the IBMA doings in Owensboro, Kentucky a friend of mine was making a store run to get some cold drinks and snack stuff. All the rooms

had a small refrigerator in them so almost everyone kept some cheese, fruit and wine to have for their late night jam sessions.

Well to make a long story short, she was gone for at least four hours. We all thought maybe the rental car had quit on her, but nothing so mundane in this case. She literally went to every store in town, big and small, looking to buy some Brie cheese. She finally found one small wedge of it that had to be at least 4 or 5 years old and was shriveled up and black as an old shoe! The guy in the store didn't even know what it was, but she just had to buy it to show it to us. (I think he charged her a buck for it!) We all had a good laugh over it.

I can just see my fiddle playing buddy Ed Neff going to the store and asking them where the Shitake mushrooms are. (Take my advice Ed, and ask them where the canned mushrooms are!) I got to thinking of all this the other day when I was buying some fresh squash and sweet corn to cook up for supper that night, and realized how good we have it here in the Golden State.

Upon arriving home that afternoon I immediately whipped up the fixings for some Zucchini Frit-

ters. My mom used to fix these for our family as far back and I can remember. They're fast and easy and are great at any time, be it breakfast, lunch or supper! So, get some fresh zucchini and whip up a batch of:

## Zucchini Fritters

3 medium Zucchini, grated  
1 clove garlic, minced  
1 egg, beaten  
1/4 to 1/2 cup pancake mix  
1/2 red or sweet onion, grated  
salt and pepper to taste

Grate the squash and onion together in a large bowl. Beat the egg and mix in well. Add garlic, salt and pepper and mix well. Add just enough pancake mix to hold everything together. Cook in a little olive oil on a medium-hot griddle. Serve hot with your favorite BBQ sauce if desired, or good cold as a salad dish.

This is one of my all time favorite summer dishes. They can be made with all kinds of vegetables and your imagination is the limit. My daughter Susan has about 5 or 6 variations of this recipe that she fixes.

Now as anyone that reads this



column on a regular basis knows, I'm probably one of the top 3 or 4 biscuits and gravy junkies in this land. I have recently received information from a reliable source that the "Manna" that God gave to the Israelites to sustain them during the forty years in the wilderness was, without a doubt, nothing more than Sourdough and Buttermilk Biscuits! I've always known that a big plate of biscuits and gravy was a "heavenly meal".

Well, folks, get ready for a little piece of heaven here on earth, be-

cause here are two of my very favorite biscuit recipes that'll leave 'em yelling for more!

This first one is one that I got out of a newspaper untold years ago and it is one that most of my family and friends ask for when they come for supper. Its from the great state of North Carolina, a state known for the quality of its banjo pickers (Earl Scruggs, Alan O'Bryant, Jim Mills, Terry Baucom, etc.) and now finally for the quality of its Biscuits!

(Continued on Page 22)

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# Harmonica Korner --

*Especially for... Beginners, Kids, Grandparents, Anyone*

by Howard Polley

It's time. It's time to start. It's time to take your 10-hole diatonic harmonicas and begin taking a few lessons. Maybe you can look around and take advantage of a starter lesson somewhere to get you going. If you can find someone who won't charge you an arm and a leg, so much the better. Well, it just so happens...

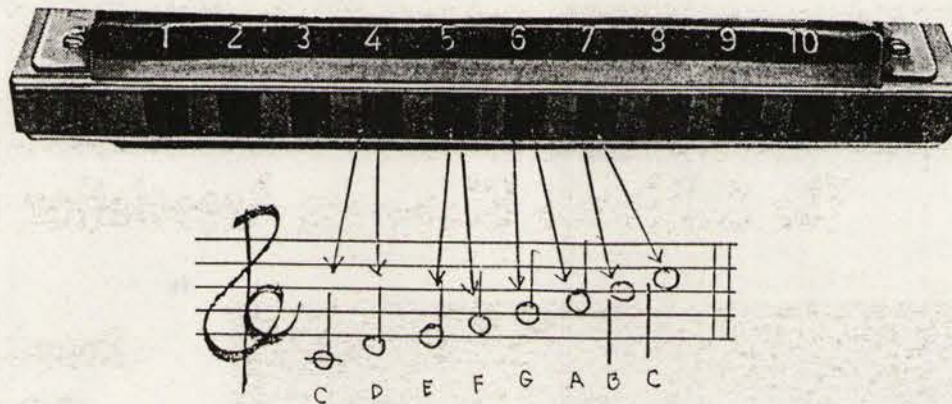
## Lesson One:

Try this. Take your harmonica in your left hand, between your thumb and first finger. Make sure the low notes and low numbers are on your left side. This arrangement corresponds with the piano keyboard low notes also being on the left side.

Next. Cup your right hand over the harp on your right side. Experiment a bit with holding the instrument. As with anything else, variations abound. Just find the holding position that feels the most natural and comfortable to you.

The notes in the middle of your harmonica are the ones we're going to work on, holes 4 through 7. Why? These holds give you the major scale notes. Most teachers suggest using a harp pitched in the

Here's the layout for your C harmonica:



key of C for your practicing. (All other keyed harmonicas are played exactly the same).

Your goal is to begin working on getting single pitches on your harp. It may seem a tad difficult at first, but just keep practicing and it will come. This skill needs to be developed so you can play melodies clearly. A suggestion made by one of America's most respected country harp players, Charlie McCoy, is useful here. He says to remember how you use a common soda straw. Just apply this focusing concept to the harmonica. So you

see, you can control your air stream to pin-point accuracy. This system is called the pucker method.

OK. Here we go. Here's your major scale blow and draw pattern. It's the same pattern for all major keyed harmonicas.

Hole 4 Blow = C

Hole 4 Draw = D

Hole 5 Blow = E

Hole 5 Draw = F

Hole 6 Blow = G

Hole 6 Draw = A

Watch it! The pattern changes.

Hole 7 Draw = B

Hole 7 Blow = C

There you have it. The major scale in the middle of your harmonica.

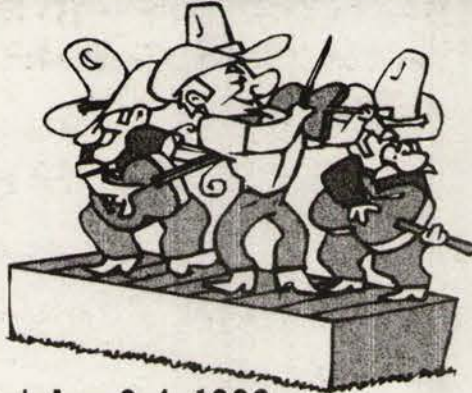
## Your Assignment:

Practice your C scale up and down... SLOWLY. Take your time. No hurry. Concentrate on getting one note at a time. Remember the sensations you had when using a soda straw. Keep trying. You'll get it soon if you haven't already.

Here's a little tune for you with some harmonica tablature:



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Remember, the harmonica is a great little instrument and can help you whether you are a beginning musician or a seasoned player. Have fun practicing. Enjoy "messing around" on this instrument. You may even discover something the rest of us didn't even think of!

Let me know how you're doing and if you have any questions. I'll be glad to answer you ASAP.

Next time, a discussion of different harmonica models. Don't forget -- Keep On Harping!

Editor's note: You can contact Howard Polley by writing to 1030 Cameron Way, Susanville, CA 96130, or call him at (530) 251-4948.

## Bluegrass Kitchen

(Continued from Page 21)

North Carolina

Buttermilk Biscuits

3 cups flour  
1 tsp. salt  
1 TBS. baking powder  
1/2 tsp. baking soda  
1/4 cup shortening  
1 1/4 cup buttermilk  
1 egg white, slightly beaten

Mix dry ingredients together well; cut in shortening and mix in buttermilk. Turn out onto a floured board and knead for a minute or so. Roll out 1/2" thick, cut and place on lightly greased baking pan. Prick tops of biscuits with a fork and brush with beaten egg white. Bake at 450°F for 8-2 minutes, or until golden brown.

When you set a steaming bowl of these on the table I'll guarantee you they don't last very long. Slather 'em with butter and honey, and ... you talk about good vittles! Gives me the slobbers just writing this!

Well, since this recipe was from the East, here's one from out here in the West. I got this one from my cowboy buddy Pat Russell. Some of the West's finest recipes are the result of the great Chuck Wagon cooks of yesteryear. Their food was plain and basic, but that doesn't mean it wasn't mighty tasty. This is one such recipe and one of my all time favorite Sourdough recipes.

## Cowboy Sourdough Buttermilk Biscuits

2 cups flour  
4 tsp. baking powder  
2 tsp. salt  
1 tsp. baking soda  
2 cups Sourdough Starter  
1/2 cup buttermilk  
6 TBS. oil or melted shortening

Mix dry ingredients together; mix in the sourdough, buttermilk and oil. Turn out onto a floured surface and knead until the dough is nice and firm. Cover and let rise for about an hour or cook right away at 425°F for 10-12 minutes, or until golden brown.

Folks, there are two of my very favorite recipes for biscuits, and Lord knows I've got around 50 or 60 of 'em to choose from. I always seem to go back to these two when I'm craving some real "manna" from heaven. (I'm so glad that Ken Reynolds lives as far from me as he does, or he'd be over here eatin' these all the time!)

Well folks, it's time to bank the fire and call it another day. I always look forward to these visits with you all and I thank each and every one of you for your kind comments regarding this column.

May God grant you all peace and health.

Yer friend,

J.D. Rhynes



# RECORDING REVIEWS

## Carpenter's Mill Country Ham

Country Ham Records  
CD 532  
17 Julianne Court  
Walnut Creek, CA 94595  
(510) 938-4221

Songs: *Carpenter's Mill, Indian Creek, No Hiding Place Down Here, God Sent An Angel, This Last Request, St. Anne's Reel, Hard Times Come Again No More, Whoa, Mule!, The Little Lady Preacher, Top of the Hill, Music Box Dancer, Far Side Banks of Jordan, Katy Kline, There Is A Fountain, Lorena, Rachael.*

Personnel: Judie Pagter - autoharp, lead and harmony vocals; Carl Pagter - clawhammer banjo, lead and harmony vocals; M.D. Mallory - rhythm guitar and harmony vocals; Joe Meadows - fiddle; Bob White - acoustic bass; Wanda Shelton - harmony vocals on 4 and 7; and David McLaughlin - mandolin all songs.

## The Old Cane Press Country Ham

Country Ham Records  
CD 533

Songs: *The Old Cane Press, Leather Britches, Eight More Miles To Louisville, Winding Stream, Little Darlin Pal of Mine, Liberty, Sweet Betsy From Pike, Turkey Hunting, Paper Sack, Snow Deer, Little Rabbit, Rye Cove, Fly Around My Pretty Little Miss, I Am Resolved, Valley Of The Never Do No Good, Forked Deer.*

Personnel: Judie Pagter - autoharp, lead and harmony vocals; Carl Pagter - clawhammer banjo, lead and harmony vocals; M.D. Mallory - rhythm guitar and harmony vocals; Joe Meadows - fiddle; Bob White - acoustic bass. Special guest David McLaughlin - mandolin.

By Suzanne Denison

Old-time music fans are in for a treat — an all-time favorite old-time band, Country Ham, has released not one, but two new recordings. Since both were submitted for review in the *Bluegrass Breakdown* at the same time, I've decided to review them together.

"Carpenter's Mill" is both the title of a lively song written by Judie Pagter and the title of the first CD. Judie has written a new song which sounds like a traditional tune from the distant past. She also wrote "Top of the Hill" and "God Sent An Angel". The latter was written after she experienced a serious car accident in

which she was not hurt. She says that "...I've had so many near accidents, so I think I've had an angel watching over me all these years".

Most of the other songs on this recording are traditional old-time and fiddle tunes, except for "This

Last Request", written by Alabama songwriter/musician Jake Langer; "The Little Lady Preacher" penned by country musician Tom T. Hall; and "Far Side Banks of Jordan", which was written by Terry Smith a member of the Osborne Brothers

Band..

The majority of the songs on "The Old Cane Press" are traditional tunes, with the exception of "Eight More Miles To Louisville," written by Louis Marshall "Grandpa" Jones in 1941; "Valley Of The Never Do

No Good," written by songwriter and guitarist Red Lane; and "Turkey Hunting" for which Carl wrote the music and Judie the words.

Watching Country Ham perform on a Festival stage is both an  
(Continued on Page 24)

## The California Bluegrass Association Presents...



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Bill Evans - Banjo - Missy Raines - Bass and Jim Hurst - Guitar  
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# RECORDING REVIEWS

(Continued from Page 23)

exciting musical experience and great entertainment. Both of these new CDs capture the energy, drive and musicianship of the band members much better than their earlier Vetco recordings. Joe Meadow's outstanding fiddling really shines on both recordings, and Carl Pagter's clean, strong and tasteful vocals are a real asset to the band's sound.

Judie Pagter does a fine job with the Autoharp and her instrumental breaks are both tasteful and appropriate for the individual songs. Carl's clawhammer banjo rings out and makes your toes start to tap, especially on the traditional fiddle tunes. M.D. Mallory's rhythm guitar work is excellent as usual, and he does a fine job of kicking off the traditional fiddle tune, "Liberty", played by Joe Meadows which also features a mandolin break by David McLaughlin and a banjo break by Carl. Bob White on bass keeps the band on track with a rock-steady beat on all of the songs.

The liner notes for both CDs offer the listener a brief but complete history of each song on the recordings. It is interesting to this reviewer to have not only the writer of the song identified, but to learn a little bit about when it was written and sometimes even under what circumstances, (i.e. "Lorena" - "Probably the most popular song during the Civil War." Or "Hard Times, Come Again No More" - a Stephen Foster tune which was written after Foster read Charles Dickens' "Hard Times".)

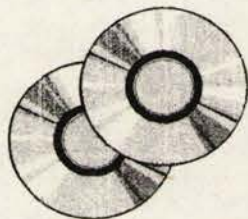
Most readers will know that Carl Pagter, both one of the founding members of both the California Bluegrass Association and Country Ham, lives in California, while the rest of the members of his band live on the East Coast in the Virginia and Washington, D.C. areas. This must make for some difficult commutes for practice and recording sessions. The band does, however, get together several times a year for festival performances - many of which have taken place on the CBA's Father's Day Festival stage in Grass Valley, California.

In my opinion, we see far too little of Country Ham in California. There are a number of outstanding songs and performances on these newest recordings which will give old-time music lovers their Country Ham "fix" until we are able to see them again in person.

While I enjoyed all of the songs on both recordings, the play between Joe Meadow's fiddle and Carl Pagter's banjo on "Leather Britches" is a particular favorite;

as well as Carl's vocal lead on "Lorena", and "Eight More Miles To Louisville".

I would highly recommend that you add "Carpenter's Mill" and "The Old Cane Press" to your music library - you'll enjoy them both. And, if you close your eyes, sit back and relax, you can almost (but not quite) see Country Ham performing them for you on a Festival Stage - pure toe-tapping, old-time music heaven!



## Dear Friends and Gentle Hearts

Suzanne Thomas

Rounder Records  
CD 0423  
One Camp Street  
Cambridge, MA 02140

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

Personnel: Suzanne Thomas - lead and harmony vocals, rhythm guitar and clawhammer banjo. Guest artists on various songs: Ronnie Bowman, Don Rigsby, Sammy Shelor, Kenny Smith, Glen Duncan, Wayne Benson, Ray Deaton, Steve Dilling, Mike Hartgrove, Russell Moore, Dudley Connell, Ben Eldridge, Ronnie Simpkins, Fred Travers, Mike Hartgrove, Bill Evans, Ron Thomason, Mary Jo Leet, Charlie Leet, Laurie Lewis, Jay Forbes, Kenny Smith, John Hartford, Jim Hurst and Missy Raines.

By Suzanne Denison

"Dear Friends and Gentle Hearts" is a long-overdue solo project by the multi-talented singer/songwriter Suzanne Thomas. Not only do you get to hear Suzanne sing twelve songs on this recording, each tune also offers the listener the cream of the bluegrass crop as backup musicians and harmony singers.

From fellow members of the Dry Branch Fire Squad as well as members of the Seldom Scene, Lonesome River Band, and IIIrd Tyme Out join Thomas on various cuts. Not only that, but fiddlers Laurie Lewis and Glen Duncan add

their magic touches as well. All of this high-powered talent not only makes the recording one of the best this reviewer has heard in a long time, it also made me realize the high regard fellow musicians must have for Thomas and her vocal abilities.

As a founding member of the legendary Hotmud Family, Suzanne Thomas began touring in 1970. Originally from the fertile musical ground of the Dayton, Ohio area, she is considered one of the finest singers in bluegrass and old-time music today.

A talented songwriter, Suzanne plays rhythm and lead guitar, clawhammer banjo, and piano, and sings lead, tenor, and high baritone, "...and bass, if it's in the right key." Since 1990, Suzanne has been a member of the Dry Branch Fire Squad.

In her artist profile on the Rounder Records website, Thomas says of her early musical influences: "Almost too numerous to mention, since I listened to music a lot... the Carter Family, Billie Holiday, Jean Ritchie, Roscoe Holcomb, Ella Fitzgerald, Duke Ellington, Count Basie, Louis Armstrong. A little bit later, the Stanley Brothers, Red Allen, the Osborne Brothers, Merle Haggard, John Duffey and (more than any other single influence), Jimmie Rodgers."

Of her personal life, Thomas says: "I live on a small farm in rural Southern Ohio with my husband (former Hotmud Family bass player Gary Hopkins), eight goats, one Jersey cow, two dogs, and an embarrassing number of cats. When not on the road, I like hanging out with my husband, fishing, boating, cooking, writing, ironing (no kidding) and trying to figure out what God wants me to do. I look upon playing music as a ministry."

Having given you a glimpse of who Suzanne Thomas is, I can add from a personal experience, that she is also a friendly, down-home person, and a gracious performer. When she performs with Dry Branch, she is sometimes overshadowed by the dynamic personality of Ron Thomason, but when she takes center stage to sing - watch out!

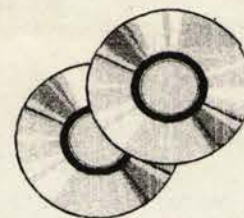
The material on this CD covers a wide musical spectrum - from Country ("Louisiana Woman, Mississippi Man") to Carter Family classics, ("Just A Few More Days"), to Blues ("You're Doin' Me Wrong, Jim Beam"), and much more. Thomas has chosen her material well, and the backup musicians for each song really do them justice - i.e. the old-timey sounds of Dry Branch on "Just A Few More Days", and the two-banjo and fiddle back porch sounds of "Sweet Sunny South" with Suzanne on Clawhammer, Bill

Evans playing a low-tuned Morgan banjo, and John Hartford on Fiddle.

The vocals on this recording are also outstanding. Suzanne shines on every cut, and the harmonies are something really special - Ron Thomason on "We Must Have Been Out of Our Minds"; Ronnie Bowman on "Louisiana Woman, Mississippi Man"; Russell Moore and Ray Deaton on "Leaving This Land"; Dudley Connell and Fred Travers on "Faded Coat of Blue" - well, you just have to listen to them!

Two of the best story songs on this CD were written by Thomas, "From the Point of View of Ruby Jayne", and "You're Doin' Me Wrong, Jim Beam", and she also wrote several of the arrangements for traditional songs. There isn't a bad cut on this entire recording, and I would highly recommend that you add it to your collection.

If you would like to hear Suzanne Thomas in person, the CBA will be sponsoring a concert featuring Thomas, Don Rigsby, Missy Raines, Bill Evans and Jim Hurst on Saturday, November 21, 1998 at Mesa Verde High School, 7600 Lauppe Lane in Citrus Heights, California. See the related story and advertisement in this issue for tickets and further information.



## Gospel Radio Gems

Doyle Lawson and Quicksilver

Sugar Hill Records  
SHCD 3879  
P.O. Box 55300  
Durham, NC 27717-5300

Songs: *I'm Riding High On Wings Of Love, Till The Last Leaf Shall Fall, We Should Walk Together, Peace Like A River, Just A Veil Between, Things Invisible, Dreamboat, I'm Finding Joy In My Saviour's Love, Home Of The Soul, Never Leave Me, When The Good Lord Cares I Am So Glad, I Hold His Hand, Better Farther On.*

Personnel: Doyle Lawson - Guitar, lead vocals; Barry Scott - tenor vocals; Barry Abernathy - baritone vocals; Dale Perry - bass vocals.

By Ken Reynolds

How many of you remember the early days of bluegrass, when folks would sit around the radio and listen to their favorite bluegrass artists? A lot of the groups would do the old gospel quartet

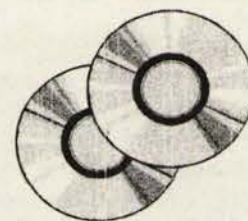
numbers using only the guitar and four part vocals. Well if you do remember, and enjoyed that style of gospel singing, you are going to really enjoy this latest release by Doyle Lawson and Quicksilver. This entire album features Doyle and the guys singing some great gospel tunes using one guitar, two microphones, and four pristine voices. Doyle and the guys give you fourteen outstanding songs on this album. The tempo of the songs on this project are either slow to a medium paced. Just good relaxing music to listen to.

The vocal harmonies on this CD will send chills up your back. You are going to hear some of finest vocal harmonies that is available on the market today.

This is Doyle's 12th all gospel music recording and features all new material. He has been in the music business for nearly 40 years now and has played with some of the biggest names in bluegrass, (J.D. Crowe, Jimmy Martin, and the Country Gentlemen). He formed Quicksilver in 1979 and has been putting out great music ever since. Though Doyle has been around for some time his music, like a fine wine seems to get better with age.

I think this is one of the finest gospel albums that I have listened to in some time. There wasn't a single song on this project that I didn't enjoy.

So if you like the old time gospel quartet style singing, you can't go wrong with "Gospel Radio Gems" by Doyle Lawson & Quicksilver on the Sugar Hill label.



## Bound To Ride

Jim Mills

Sugar Hill Records  
SHCD 3883  
P.O. Box 55300  
Durham, NC 27717-5300

Songs: *Bound To Ride, Bear Tracks, John Henry Blues, Rockwood Deer Chase, Ain't Gonna Lay My Amour Down, Rebecca, He Came From Carolina (A Tribute To Earl), There'll Be No Teardrops Tonight, Big Tilda, Poor Ellen Smith, Charley Horse Stomp, Ground Hog, How Great Thou Art.*

Personnel: Jim Mills - banjo, baritone vocals; Ricky Skaggs - vocal; Don Rigsby - tenor vocal; Alan O'



# RECORDING REVIEWS

Bryant - lead vocal; Stuart Duncan - fiddle; Tim Stafford - guitar, lead vocal; Adam Steffey - mandolin; Barry Bales - bass; Jerry Douglas - dobro;

by Ken Reynolds

"Bound To Ride" is the first solo release by banjo virtuoso Jim Mills, on the Sugar Hill label. If you like down to earth, hard-core traditional bluegrass music, you're going to love this one.

Jim was born in North Carolina and come from a musical family. His grand-dad and his dad both played the banjo. When he was right out of high school, he went on the road with a group called Summer Wages. He stayed with this group for two and a half years. When he was twenty-one years old, he went to work for Doyle Lawson & Quicksilver and remained with Doyle for five years. After leaving Lawson he went to work for Sugar Hill Records. In July of '97, he was asked to join Ricky Skaggs & Kentucky Thunder. He is currently working with Skaggs and still has his job at Sugar Hill.

When you consider the caliber of musicians he has working with him on this project, you just know it's going to be a good one. I think this CD is one of the most refreshing projects that I have listened to in some time.

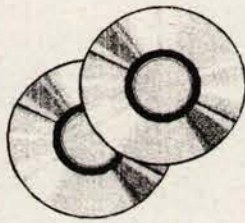
Jim composed one of the tunes on this project. "Charley Horse Stomp" is a lively little banjo number that has some fine fiddling and mandolin picking on it as well as the outstanding banjo picking of Jim himself. His banjo picking is as smooth and clean as any I have heard. It has DTT, (drive, timing and taste).

Eight of the thirteen tunes on this CD are instrumentals and feature some mighty fine picking. The vocal tunes on this project feature some great vocal harmonies. The mix on this album is first rate.

I really enjoyed the arrangement of the Herschel Sizemore tune "Rebecca". I was also very impressed with Jim's rendition of the great old gospel tune, "How Great Thou Art". I think it takes a lot of talent to play a slow song on the banjo and make it sound good, and Jim made this one sound mighty good. As I listened to the song "Ground Hog", my thoughts wandered back to the first time I heard this song done by the Dillards. There was not a song on this CD that I didn't enjoy. The overall sound of Jim's music is sure to please the most discriminating traditional bluegrass fan.

If you like your bluegrass delivered with a pure traditional feel

and sound, pick up "Bound To Ride" by Jim Mills and enjoy some really great music.



## American Beauty

Nashville bluegrass Band

Sugar Hill Records  
SHCD 3879  
P.O. Box 55300  
Durham, NC 27717-5300

**Songs:** *Red Clay Halo, All Alone, Fiddlin' Bill, Signs Following, The Johnson Boys, Slow Learner, Blue Cadillac, Livin' The Blues, Holiday Pickin', Homeless Waltz, Down A Winding Road, Just Like A Fiddle.*

**Personnel:** Alan O' Bryant - banjo, lead and harmony vocals; Pat Enright - guitar, lead and harmony vocals; Roland White - mandolin, lead and harmony vocals; Stuart Duncan - fiddle, harmony vocals; Gene Libbea - bass, harmony vocals.

By Ken Reynolds

"American Beauty" is the latest release by one of the premiere bluegrass groups in the business today. I'm referring to none other than the renown group of musicians known as the Nashville Bluegrass Band. This talented group has done it all. They have toured all over the world doing what they do best. Some of the countries they have played include South America, Germany, Denmark, Japan, Israel, Italy, and they were the first bluegrass band to play in China.

They have won countless IBMA Awards ranging from individual solo awards to Entertainer of the Year Awards (1992 and 1993), to Vocal Group of the Year (1990, 1991, 1992, and 1993). As you listen to this CD, you will understand why these guys have won all of these awards, and why they are in the forefront of the bluegrass music scene.

This album is packed with great material. The only instrumental tune on this CD is Ralph Stanley's "Holiday Pickin'". The rest of the songs feature picking and vocal harmonies that are the trademark of this talented group.

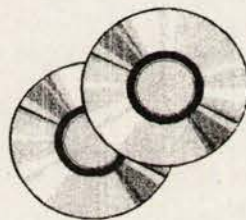
Alan O'Bryant and Pat Enright share the lead vocal chores on this recording. One of my favorites, Roland White, sings lead on the old Bob Dylan song, "Livin' The Blues". This song, as the name implies, has a bit of a blues and swing feeling to

it. Gene Libbea does a real nice bass rift on this tune.

I guess my personal favorite song on this album is the first cut, "Red Clay Halo".

As one would expect, the singing and picking on this CD is absolutely first rate all the way. Let's face it, when you've got musicians of this caliber, you know it's going to be awesome.

If you want to add some outstanding music to your collection, I suggest you go out and buy "American Beauty" by the Nashville Bluegrass Band on the Sugar Hill label.



## Yesterday & Today

Rhonda Vincent

Lighthouse Records  
CD 1331  
P.O. Box 901  
Kirksville, MO 63501

**Songs:** *How Far Is Heaven 1967, Satisfied, Joshua, Rock Top, Bluegrass Melodies, Roses In The Snow, I Came On Business For The King, The One Who Cares About You, String Happy, Rosery Waltz, Lavender Lullaby, I Need Jesus, Sheltered In The Arms Of God, Wash My Sins Away, Where We Never Say Farewell, Ghost Of A Chance Just When I Needed You Most, I Sang Dixie, Leon's Song, How Far Is Heaven 1998*

**Personnel:** Rhonda Vincent, her family and friends.. The liner notes did not give a listing of who played on the album.

by Ken Reynolds

"Yesterday & Today" is the latest release by Rhonda Vincent on the Lighthouse label. This CD utilizes recordings from the past, as well as the present to highlight her 30 years in the music business. So as not to upset some of my readers, I will state right off that this CD is not hard-core bluegrass.

It has a mixture of country and bluegrass music on it. Some of the earlier recordings lack the sound quality of the later songs. This project is packed with music, with a total of 21 songs on this CD.

Rhonda ventured into the world of country music for a while, but has decided to return to her favorite music, good old bluegrass. She has a new group now called Rhonda Vincent and The Rage. I saw this group on a Grand Ole Opry

TV performance a while back, and they play some hot bluegrass.

I first saw Rhonda performing with her dad, mom, and two brothers, on stage at Grass Valley, CA several years ago as the Sally Mountain Show. Even back then I was impressed with her musical ability and her fantastic voice. She is a very energetic performer.

I think Rhonda took a very unique approach on this album. The first song on the CD is "How Far Is Heaven". She was 5 years old when this song was recorded. On the song, her mom Carolyn sings the verses and Rhonda sings the chorus. The last cut on this album is also "How Far Is Heaven". On this latest version, Rhonda sings the verses and her two daughters sing the chorus. Sort of a "carrying on the family tradition thing", which I really enjoyed.

Some the bluegrass material on this recording that folks will be

familiar with include: "Muleskinner Blues", "Satisfied", "Joshua", "Rocky Top", "Roses In the Snow" and "Bluegrass Melodies".

Rhonda wrote some of the songs on this CD, including: "Rosemary Waltz", "Lavender Lullaby", "Wash My Sins Away" and "Leona's Song". She also wrote "The One Who Cares About You" with D. McLaughlin, and "String Happy" with D. Shelton.

Even though this CD is not entirely bluegrass oriented, I found it very enjoyable. I have enjoyed Rhonda's singing since the first time I saw her. I would like to take this opportunity to say, "Welcome back to bluegrass, Rhonda".

If you want to add a unique album to your collection, you should try this one folks. I think you will find it very entertaining, as I did.

## Bands and Upcoming Gigs

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

### California Based Bands

- **Acme String Ensemble** - "vintage string band music". Contact Michael Harmon (415) 664-2858 or Chris Carney (707) 876-1858. September 26 - 6th Annual Kelseyville Pear Festival, Kelseyville, CA;
- **Alhambra Valley Band**, for information contact Lynn Quinones (510) 229-0365.
- **All Girl Boys**, for information and bookings call (510) 541-3145, or (916) 739-6101.
- **Andy Padlo Band**, for information and bookings, call (415) 431-8307.
- **Arkansas Travelers**, Traditional Bluegrass Music and Comedy show by award-winning duo. For information and booking, call (831) 477-2172 or write 3507 Clayton Rd., 100, Concord, CA 94519.
- **Backcountry**, "a variety of acoustic music", including bluegrass, gospel, folk, new-grass, and acoustic jazz. Members play guitar, mandolin, bass, banjo and Dobro. Contact Doug Clark (408) 726-2322.
- **Tina Louis Barr**, master performer of the Autoharp. For information or bookings, call (209) 522-6548 after 6:00 p.m. (PST).
- **Charlie Blacklock** with "Charlie's Band", 1821 St. Charles St., Alameda, CA 94501. Phone (510) 523-4649.
- **Bear Ridge Bluegrass**, Clan of Bluegrass, hard driving Bluegrass

music. For information and bookings contact "Crazy" Pat Conway (209) 592-6389; voice mail: 209-735-5877, P.O. Box 44135, Lemon Cove, CA 93244.

- **Big Valley Band** contemporary and traditional Bluegrass. For information or bookings, call Randy at (916) 687-8556 or Tim at (voice/fax) (916) 652-6682.
- **Blue Northern Bluegrass Band** - Redding, CA (530) 223-3352 or online... <http://www.shasta.com.bluenorthern>
- **Bluegrass, Etc.** For information or bookings, contact John Moore, P.O. Box 141, Palomar Mountain, CA 92060 or call (619) 742-1483.
- **Bluer Pastures**, bluegrass music. For bookings contact Glenn Sharp (818) 776-9343 or Jeff Kartak (818) 504-1933. Regular venue - Foley's Family Restaurant, 9685 Sunland Blvd., Shadow Hills, CA, 3 Sundays a month 5-8 p.m. (818) 353-7433.
- **Braxton Hicks**, for information, write to Kathy Dubois, P.O. Box 1068, Colfax, CA 95713.
- **Brushy Peak Bluegrass Band**, contact (510) 443-5217; 532 Alden Lane, Livermore, CA 94550.
- **Cache Valley Drifters**, c/o Wally Barnick, 4495 Sycamore Rd., Atascadero, CA 93422, (805) 466-2850.
- **California Quickstep**, (916) 622-1953 or 622-8525.
- **Cedar Grove Bluegrass Band**, for information and bookings, call Al Shusterman at (916) 961-9511.
- **Carolyn Cirimele**, for booking or information, P.O. Box 390982, Mountain View, CA 94039-0982;

(Continued on Page 26)



# BANDS AND UPCOMING GIGS

- (Continued from Page 25)  
e-mail: Cirimele@aol.com.
- **Clay County**, contact Susan Nikas, P.O. Box 604, San Dimas, CA 91773 or phone (909) 599-5891.
  - **Compost Mountain Boys**, traditional Bluegrass music. For information, contact Wildwood Music, 10271 St., Arcata, CA 95221 (707) 822-6264. Home page: [www.humboldt.edu/~manetas/m/compost](http://www.humboldt.edu/~manetas/m/compost).
  - **Country Ham**, and Carl and Judie Pagter. For booking or information, call (925) 938-4221 or (804) 985-3551. September 3-6—21st Annual Thomas Point Beach Bluegrass Festival, Brunswick, Maine; ber 12 — Steam Show in Finlryville, Pennsylvania; October 8 - 11 — Tennessee Fall Homecoming, Norris, Tennessee;
  - **Coyote Ridge**, has been performing traditional and original bluegrass music since 1992. For information and bookings, call Alan M. Bond at (510) 845-2909 or write him at 2820 Benvenue #D, Berkeley, CA 94705.
  - **The Crane Canyon Bluegrass Band**, for booking or information, contact Brijet Neff, 9003 Grouse Lane, Petaluma, CA 94954 or call 707-778-8175. Every Thursday night, 6:30-10 p.m., at the Willowbrook Ale House, 3600 Petaluma Blvd. North, Petaluma, CA; (707) 775-4232.
  - **Crooked Jades**, bluegrass, old time, and original music. For information or bookings, call Dan Lynn at (510) 337-1450. Appearing every 3rd Sunday from 7-11 p.m. at the Radio Valencia Cafe at Valencia and 23rd Street in San Francisco.
  - **Dark Hollow**, traditional Bluegrass band. Contact John Kornhauser (415) 752-0606 2102 Hayes #1, San Francisco, CA 94117 or Alan Bond (510) 845-2909, 2820 Benvenue #D, Berkeley, CA 94705 or <<http://www.webbnet.com/~Mandolin/dkhollow>>. or Bonda@ceb.ucop.edu Dark Hollow performs on the 2nd and 4th Sunday of every month from 7-11 p.m. at Radio Valencia Cafe at Valencia and 23rd Street in San Francisco.
  - **Doodoo Wah**, contact Ron DeLacy, P.O. Box 1500, Columbia, CA 95310 or phone (209) 533-4464. On the World-wide Web at [www.colorado.net/picklehead/doodoowah](http://www.colorado.net/picklehead/doodoowah).
  - **Dry Creek**, "Bluegrass... and then some." For bookings, contact Lorraine Gunther (510) 233-3200 (day) or (510) 849-4023 (night).
  - **Dusty Road Boys**, contact Rhonda Williams (916) 589-2519.
  - **Earthquake Country**, Bluegrass all the way! For information or bookings, call Paul at (408) 366-1653 or Mark (408) 244-8068.
  - **Bill Evans**, original Bluegrass banjo music and banjo history concert presentations, Rounder recording artist, *Banjo Newsletter* columnist and IBMA board member; performances, workshops, and private lessons. For information: 510-234-4508; email: <[bevans@dnai.com](mailto:bevans@dnai.com)>.
  - **Foothillbillies** - old time string band music and other rural favorites. For information and bookings, call (209) 245-4534 or (209) 296-2601.
  - **Frettin' Around**, Bluegrass, lively acoustic, including innovative styles performed on the autoharp. For bookings contact Tina Louise Barr (209) 522-6548 after 6:00 p.m. (PST)
  - **Gold Coast**, a California Bluegrass Band. For bookings or information, call Shelah Spiegel at 714-962-5083 or Greg Lewis at 310-426-2149 or e-mail Shelah at [1020103276@CompuServe.com](mailto:1020103276@CompuServe.com)
  - **Gold Rush Balladeers**, Songs of the California Gold Rush and good old-timey music. Contact Peg Reza at P.O. Box 1201, Angels Camp, CA 95222 or call Julie Johnson (209) 533-2842 or Carolyn Silva (209) 984-4546.
  - **Good Company**, Country, Bluegrass, Folk, Gospel, Old Time to Popular Hits. Contact Jan (408) 223-2628 or Bette (510) 376-6241.
  - **Gospel Creek Bluegrass Band**. For information and bookings, contact Rich Ferguson, 309 Beverly Ave., San Leandro, CA 94577, Phone (510) 568-0887; or e-mail: [gospelcree@juno.com](mailto:gospelcree@juno.com).
  - **Grace Avenue Band**, Gospel and Bluegrass Music. For booking information, contact Bob Thomas at (916) 989-0993.
  - **The Grass Menagerie**, for information and bookings contact Rick Cornish (408) 929-4174 or for an up to date schedule you can visit their web site at [http://www.research.digital.com/wrl/projects/misc/Grass\\_Menager\(whew!\)](http://www.research.digital.com/wrl/projects/misc/Grass_Menager(whew!))
  - **Richard Greene & The Grass Is Greener**. For information and bookings, contact Jim D'Ville, P.O. Box 108, Yachats, OR 97498 or call (541) 547-3237 (phone/fax).
  - **Harmony Grits**, for information call Mike at (408) 685-0969 or Jim (408) 464-1104, or write P.O. Box 1598, Santa Cruz, CA 95061.
  - **Haywired**, upbeat, acoustic folk-a-billy. For information or bookings, contact Mark Guiseponi in Stockton at (209) 465-0932.
  - **The Heartland String Band**, Bluegrass, Traditional, Old Timey, touch of Irish. For information and bookings, call (209) 667-7279 or (209) 634-1190.
  - **High Country**, contact Butch Waller, P.O. Box 10414, Oakland, CA 94610, phone (510) 533-9370.
  - **High Hills**, Contemporary, traditional and original Bluegrass music for all occasions; sound system if needed; for information and bookings, please call Leslie Spitz (818) 781-0836; email: [highhill.pacbell.net](mailto:highhill.pacbell.net) or visit their website at <<http://home.pacbell.net/highhill/>> September 20 — Julian Bluegrass Festival, Julian, CA; September 13; October 11; November 8 and December 13 at Papa's Western BBQ & Saloon, 5305 E. Pacific Coast Hwy., Long Beach, CA (562) 597-6212;
  - **Hijinks**, P.O. Box 2513, Sebastopol, CA 95473. Call Chip or Sara (707) 823-3615.
  - **High Mountain String Band**, P.O. Box 1195, Mt. Shasta, CA 96067. For information and booking, call (916) 938-2167.
  - **Homemade Jam**, contact Sam Ferry at 530-668-1211 for information or bookings.
  - **HomeSpun Duet**, a blend of musical styles, including: traditional, swing and Bluegrass. Contact Barbara or Gene at (530) 841-0630. [Homespun@jps.net](mailto:Homespun@jps.net).
  - **Horse Opry** (209) 532-5109 or (209) 853-2128, P.O. Box 1475, Columbia, CA 95310.
  - **Hwy 52**, San Diego-based traditional and original bluegrass band. Contact Wayne Dickerson, 1657 E. H St., Chula Vista, CA 91913, 619-421-8211, email [Hwy52@aol.com](mailto:Hwy52@aol.com) or on the web at <http://members.aol.com/hwy52/>
  - **In Cahoots**, specializing in bluegrass and old-time fiddle music. For bookings or information contact Jerry Pujol at (707) 226-3084 or Cass Pujol at (707) 553-8137.
  - **Iron Mountain String Band** — For information and bookings, contact Al Shusterman, at (916) 961-9511 or write to 5717 Reinhold St., Fair Oaks, CA 95628.
  - **Just Kidding**, interactive traditional and contemporary music for young folks. For information contact Lynn Quinones (510) 229-0365.
  - **The Kathy Kallick Band**, for booking or information, contact Cash Edwards, Under the Hat Productions, (512) 447-0544, FAX (512) 447-0544.
  - **Laurel Canyon Ramblers**, for booking or information, contact Herb Pederson at 818-980-7478 or Dana Thorin 626-799-2901 or e-mail: [dthorin@jps.net](mailto:dthorin@jps.net).
  - **Laurie Lewis**, for booking information, contact Cash Edwards, Under the Hat Productions, (512) 447-0544, FAX (512) 447-0544.
  - **Liberty**, for booking and information, contact Rudy Ekstein at (310) 204-6102 or (818) 787-4843 or write to: 2721 Cardiff, Los Angeles, CA 90034.
  - **Loose Gravel**, Bluegrass and beyond. For information and bookings, call Chuck Ervin (510) 536-05996 or write 2555 Wakefield Ave., Oakland, CA 94606.
  - **Lost Highway**, "Bluegrass the way you like it." For information and bookings, contact Dick Brown at (714) 744-5847 or Ken Orrick at (909) 280-9114.
  - **Modern Hicks**, contemporary Bluegrass. For booking or information, call 707-544-6909. September 11—8:30 pm -11:30 pm. The Rose 2074 Armory Drive Santa Rosa. 707-546-7653; September 26 - 8:30 pm -11:00 pm A'roma Roasters and Coffee House 955th Santa Rosa 707-576-7765; October 30 - 8:30 pm -11:30 pm. The Rose, 2074 Armory Drive Santa Rosa. 707-546-7653
  - **Mojave County Band**, bluegrass and Cajun music. For booking information contact: Tony Griffin, 4410 Cover St., Riverside, CA 92506. Phone (909) 784-5003 or Gary at (909) 737-1766.
  - **Mountain Creatures**, for bookings and information contact Lee Ann Welch-Caswell at (408) 867-4324 or Sonja Shell at (408) 354-3872.
  - **Pacific Crest**, for information and bookings, call Steve Dennison at (805) 588-2436.
  - **Past Due and Playable**. For information call (916) 265-4328 or (916) 265-8672; or E-mail: [gsobonya@jps.net](mailto:gsobonya@jps.net)
  - **Pleasant Valley**, (the Giacopuzzi Family Bluegrass Band), Contemporary style Bluegrass Music. For information or bookings, call (805) 987-2386.
  - **Poison Oak Band**, contact David or Linda, 10252 Agnes Circle, Rancho Cordova, Ca 95670, phone (916) 363-2832.
  - **Radio Rail**, for information and bookings, contact Jackie or David, 2312 Jane, Mt. View, CA 94043, (415) 967-0290 or website: <[www.omix.com/radiorail](http://www.omix.com/radiorail)>.
  - **Red Dirt Bullies**, for booking or information, call (916) 342-8270 or check out their web site at [www.aracnet.com/-obagrass/reddirtb.html](http://www.aracnet.com/-obagrass/reddirtb.html).
  - **The River City Boys**, for booking or information call (916) 454-5015 or (916) 457-0713.
  - **Roanoke**, traditional, driving bluegrass. For information and bookings, contact John Kael, FAX/Phone (408) 427-2248, 420 Market Street, Santa Cruz, CA 95060 or visit their website at <http://gate.cruzio.com/~roanoke>.
  - **Rose Canyon Bluegrass Band**, traditional, contemporary and original bluegrass. For bookings and information contact Elizabeth Burkett, 6354 Lorca Dr., San Diego, CA 92115 or call (619) 286-1836.
  - **Round Valley Hogcallers**, Folk, blues, bluegrass, gospel, Irish, children's shows and acoustic country music. For information or bookings, contact Gary Bowman, P.O. Box 608, Covelo, CA 95428, phone (707) 983-1004. September 5 - Roaring Camp Railroad, Felton, CA; September 18-20 - Mendocino County Fair, Boonville, CA; September 26 - Elizabeth Louise Steamboat and Yolo Shortline Railroad, West Sacramento, CA; October 1 - Luther Burbank Center, Santa Rosa (lobby act for *The Incredible Inflatable Theater*);
  - **Rural Delivery**, contact Larry or Carol Bazinet, 26185 Maitlin Rd., Romona, CA 92065, phone (619) 486-3437 or 789-7629.
  - **Saddle Rash Bluegrass Band**, for bookings and information, call (916) 581-1193.
  - **Schankman Twins**, for bookings and information, contact Dana or Lauren at (818) 713-0677; write to: P.O. Box 9226, Calabasas, CA 91372; or e-mail: <[shankmantwins@juno.com](mailto:shankmantwins@juno.com)> Sept 4 - Thomas Point Beach Bluegrass Festival, Brunswick, Maine, 207-725-6009; Sept - 18 - Starvy Creek bluegrass Festival, Conway, Missouri, 417-589-2013; Sept - 24 - Concert - Grand Ole Rocky Mountain Bluegrass Show, Durango, Colorado 970-247-7657; Oct 3 - Butterwood Bluegrass Festival, Littleton, North Carolina, 252-586-2230; Nov. 14 - Greater Downstate Indoor Music Festival, Decatur, Illinois, 217-243-3159;
  - **Sidesaddle & Co.** - contact Kim or Lee Anne, P.O. Box 462, Saratoga, CA 95071, phone (408) 637-8742 or (408) 867-4324 or on the internet at <[www.cruzio.com/~gpa/sidesaddle/index.htm](http://www.cruzio.com/~gpa/sidesaddle/index.htm)> or e-mail: <[sidesaddle99@yahoo.com](mailto:sidesaddle99@yahoo.com)>. September 5 - Strawberry Music Festival, Camp Mather, Yosemite, CA, 209-533-0191;
  - **Sierra Blue**, Bluegrass and acoustic country duets. Call Hugh or Sheri Hoeger at (916) 933-2270.
  - **Sierra Mountain Bluegrass**, contact Jesse Askins, 6023 Wright Ave., Bakersfield, CA 93308, phone (805) 393-1293.
  - **Sierra Sidekicks** — Cowboy songs, cowboy comedy, cowboy poetry, and classic country songs with rich Western harmonies, velvet yodels, mellow acoustic guitar, and boot stompin' bass rhythms. For information (or demo tape), contact Wayne Shrope at 818 Wightman Dr.,



# BANDS AND UPCOMING GIGS

- Lodi, Ca 95242; phone (209) 368-6551.
- **Slate Mountain Bluegrass Band**; for information and bookings write 6864 Diablo View Tr., Placerville, CA 95667 or call (916) 644-2149 or (916) 333-4083.
  - **Slim Pickins**, Traditional and contemporary Bluegrass. Contact Bob and Joanne Martin, (619) 273-3048.
  - **Sonoma Mountain Band**, for information and bookings, contact John Karsemeyer, (707) 996-4029, P.O. Box 44, Eldridge, Ca 95431 Pizzeria Capri in Sonoma, appearing every month. Call (707) 935-6805 for dates and times. Murphy's Irish Pub on the Sonoma Plaza, 8 to 10 p.m., first Friday of every month.
  - **Sourdough Slim** - P.O. Box 2021, Paradise, CA 95967, phone (530) 872-1187 or visit the Sourdough web page at <<http://www.twc.online.com/custom/sourdoughslim>> September 1-7 - California State Fair, Sacramento, CA 916-263-3247; September 10-27 - Western Washington State Fair, Puyallup, WA 206-845-1771; October 3 & 4 - Beckwith Frontier Days, Marysville, CA; October 10-12 - WestFest, Glen Helen Park, San Bernardino, CA; October 18 - Bishop's Pumpkin Farm, Wheatland, CA; October 23 - The Palms, 726 Drummond Ave., Davis, CA;
  - **Spikedrivers** "100% all-natural gnugrass". For information or bookings, write to Mike Ting, 6053 Chabot Rd, Oakland CA 94618; e-mail to: [mktman@dante.lbl.gov](mailto:mktman@dante.lbl.gov) or call (510) 652-3272.
  - **Springfield Crossing**, original folk, jazz, bluegrass, swing. Contact Richard Sholer, P.O. Box 1073, Twain Harte, CA 95383 or phone (209) 586-2374.
  - **Ron Stanley**, for information and bookings write P.O. Box 724, Garberville, Ca. 95542, Phone (707) 923-2603, or e-mail: <[stanley@humboldt.net](mailto:stanley@humboldt.net)>.
  - **String Nation**, 25 Lakewood Way, Chico, CA 95926, phone (530) 342-7390 or 893-1003.
  - **Stringin' Along** - Good time acoustic music of various styles including bluegrass, blues, swing, and fun oldies. For information or bookings, please call Mark Giuseponi in Stockton (209) 465-0932 or Ron Linn in Brentwood (510) 634-1155.
  - **String Creek Band** - Traditional and Contemporary Bluegrass, Old Tyme, Celtic and Folk music. Every third Saturday night at Coffee Critic in Ukiah. For information or bookings, contact 707-485-8573.
  - **Valley Bluegrass Boys**, contact Bob Sandstrum, (619) 560-5526 or write to 7757 Nightingale Way, San Diego, CA 92123.
  - **Virtual Strangers** - (bluegrass) for information or bookings, call Jon Cherry at (619) 659-3699 or Mike Tatar at (619) 679-1225.
  - **Wild Blue**, Bluegrass Trio featuring Elmo Shropshire on Banjo. For bookings call (415) 924-7814, or write to P.O. Box 724, Larkspur, CA 94977.
  - **The Witcher Brothers**, for information or bookings, contact Dennis Witcher, P.O. Box 33903, Granada Hills, CA 91394, phone (818) 366-7713.
  - **Yesterday's Country Roads**, "Country, Bluegrass Gospel", for information, contact Dan Bonds, P.O. Box 727, Hilmar, CA 95324 or call (209) 632-9079.
- ## Bands Based in Other States
- **5 For the Gospel**, for bookings and information, call (606) 474-2558, P.O. Box 778, Grayson, KY 41143.
  - **Bluegrass Patriots**, for booking and information, 1807 Essex Drive, Fort Collins, CO 80526, or call (970) 482-0863.
  - **Blue Highway**, for booking for information, contact Class Act Entertainment, P.O. Box 771, Gallatin, TN 37066, (615) 451-1229.
  - **Vince Combs and the Shadetree Bluegrass Boys**, traditional Bluegrass music. For bookings and information, contact Vince Combs, 665 West Krepps Rd., Xenia, OH 45385 or phone (513) 372-7962 or Grayce Ausburn Agency (410) 768-0224.
  - **The Cox Family**, for information and bookings contact Keith Case and Associates, (615) 327-4646; (615) 327-4949 FAX.
  - **J.D Crowe and the New South**, for information and bookings, contact: Philibuster Entertainment, Phil Leadbetter, 8207 Thompson School Road, Corryton, TN 37721, (423) 688-8855; e-mail: <[lead@esper.com](mailto:lead@esper.com)>.
  - **Jerry Douglas**, for information and bookings contact Keith Case and Associates, (615) 327-4646; (615) 327-4949 FAX.
  - **Dry Branch Fire Squad**, for information and bookings contact Bill Evans, 5801 Poinsett Ave., El Cerrito, CA 94530; phone 510-234-4508; e-mail: <[bevans@dnai.com](mailto:bevans@dnai.com)>.
  - **The Fox Family** for information and bookings, contact Kim Fox, 2614 Ogleton Rd., Annapolis, MD 21403, (410) 267-0432.
  - **Foxfire**, for bookings and information, contact Larry Bulaich, P.O. Box 1091 #42, Grants Pass, OR 97526, (541) 476-3291 or Jeff Jones, 349 E. Main St. #9, Ashland, OR 97520 (541) 482-1418.
  - **Front Range**, for bookings and information contact Cash Edwards, Under the Hat Productions, (512) 447-0544, FAX (512) 447-0544.
  - **Gibson Brothers** - For information and bookings, contact Al Shusterman, at (916) 961-9511 or write to 5717 Reinhold St., Fair Oaks, CA 95628.
  - **The Grasshoppers** - For information and bookings, contact Glen Garrett, 844 Bonnie Brae, Nampa, Idaho 83651 or call (208) 465-0399.
  - **High Plains Tradition**, For booking and information, contact Chuck Tinsley, PO Box 522, Denver, CO 80201; call (303) 601-4113; e-mail: [HighPlainsTradition@yahoo.com](mailto:HighPlainsTradition@yahoo.com); or visit their website: <http://www.banjo.com/Profiles/HPT.html>. October 19-25 - Louisville, KY - IBMA World of Bluegrass, 1998, Tickets/Info: Dan Hays (888) 456-4262; November 13-15 - Wickenburg, AZ - Four Corners States Bluegrass Festival, Tickets/Info: Mike Wallace (520) 684-0680;
  - **Chris Jones and the Nite Drivers**. For information and bookings, contact Al Shusterman, at (916) 961-9511 or write to 5717 Reinhold St., Fair Oaks, CA 95628.
  - **Steve Kaufman**, for information about concerts, workshops and bookings, call 1-800-FLATPIK or outside US call (615) 982-3808, P.O. Box 1020, Alcoa, TN 37701.
  - **Alison Krauss and Union Station**, for information and bookings contact Keith Case and Associates, 59 Music Square West, Nashville, TN 37203, phone (615) 327-4646; (615) 327-4949 FAX.
  - **Doyle Lawson and Quicksilver**, for information and bookings write: P.O. Box 3141, Bristol, TN 37625-3141.
  - **Lewis Family**, Route 1, Box 75, Lincolnton, GA 30817. Phone (404) 359-3767.
  - **Lonesome River Band**, for information and bookings contact Keith Case and Associates, (615) 327-4646; (615) 327-4949 FAX.
  - **Lost and Found**, for information and bookings, contact Allen Mills, P.O. Box 90, Woolwine, VA 24185, (540) 930-2622.
  - **Claire Lynch and the Front Porch String Band**, for information and bookings contact Class Act Entertainment, P.O. Box 771, Gallatin, TN 37066, phone (615) 451-1229.
  - **Kate MacKenzie**, for information and bookings write to P.O. Box 14404, St. Paul, MN 55114, or call (800) 695-4687. September 1 - Oregon State Fair, Salem, OR; September 3 - Frazee Pavillion, Kettering, OH; (September 1-6 with Garrison Keillor and the Hopeful Gospel Quartet).
  - **Del McCoury Band**, for information and bookings contact Keith Case and Associates, (615) 327-4646; (615) 327-4949 FAX.
  - **Lynn Morris Band**, for information and bookings contact Class Act Entertainment: phone 615-262-6886; FAX 615-262-6881; e-mail: [Class\\_Act@computserve.com](mailto:Class_Act@computserve.com); website: [www.mindspring.com/budm/classact](http://www.mindspring.com/budm/classact)
  - **Nashville Bluegrass Band**, for information and bookings contact Keith Case and Associates, 59 Music Square West, Nashville, TN 37203, phone (615) 327-4646; (615) 327-4949 FAX. October 9 - Concert in Vert Auditorium, Peldleton, Oregon; October 11 - Wallenstein Theater, Big Bend Community College, Yakima, Washington; October 13 - Capitol Theater, Yakima, WA; October 14 - Columbia Theatre, Longview, WA; October 15 - Molalla River Civic Auditorium, Molalla, OR; October 17 - State Theatre of Oroville, Oroville, CA; October 18 - Turlock Covenant Church, Turlock, CA; October 19 - Trinity Church of the Nazarine, Lompoc, CA; October 21 - Performing Arts Center, Lancaster, CA; October 23 - Redondo Union High School, Redondo Beach, CA; October 24 - Gardner W. Spring Auditorium at Chaffey High School, Ontario, CA; October 25 - Glendale High School, Glendale, CA;
  - **The New Asheville Grass**, for information and bookings, contact Desi Murphy, 834 Cragmont Rd. #15, Black Mountain, NC 28711 (704) 669-8752 or Nicholas Chandler, 13 Christ School Road, Arden, NC 28701 (704) 684-4968.
  - **No Strings Attached**, "Bluegrass with a Twist". For bookings or information, contact Kathy Boyd at (503) 656-4462 or Judy Arter at (503) 632-4616. Check out their Web Site at <<http://www.swiftsite.com/nostringsattached>> September 11 - 13 - Strait '98 Bluegrass Festival, Port Angeles, WA; September 19 - Colton A-Fair, Colton, OR; October 2-4 - Myrtlegrass, Myrtle Creek, OR;
  - **Northern Lights**, for additional information and booking contact Linda Bolton, 437 Live Oak Loop NE, Albuquerque, NM 87122-1406, phone/FAX 505-856-7100, email <[nlightsmgt@aol.com](mailto:nlightsmgt@aol.com)>.
  - **David Parmley-Scott Vestal & Continental Divide**, for booking or information, contact David Parmley or Scott Vestal, P.O. Box 1346, Hendersonville, TN 37077, (615) 822-5637 or (615) 824-4399.
  - **Lisa Ray and Old Town**, for information and bookings, contact Al Shusterman at (916) 961-9511.
  - **Peter Rowan**, for information and bookings contact Keith Case and Associates, (615) 327-4646; (615) 327-4949 FAX. September 5 - Strawberry Music Festival, Camp Mather, CA; September 20 - Mill Pond Music Festival, Bishop, CA;
  - **Sam Hill**, for information and bookings, contact Doug Sammons, 22290 N.W. Green Mtn. Rd., Banks, OR 97106; 503-647-2350; or E-mail at [DeeannBG@aol.com](mailto:DeeannBG@aol.com).
  - **Sand Mountain Boys**, Traditional Bluegrass Music. For information and bookings contact call Al Shusterman at (916) 961-9511.
  - **Dean Sapp & Hartford Express**, traditional and original bluegrass. For bookings and information, contact Power Music/Old Train Music, 2711 Augustine Herman Hwy., Chesapeake City, MD 21915 (410) 885-3319.
  - **Seldom Scene**, for information and bookings contact Keith Case and Associates, (615) 327-4646; (615) 327-4949 FAX. September 18 - Concert at Spangenberg Theater in Palo Alto, CA; September 20 - Mill Pond Music Festival, Bishop, CA;
  - **The Slide Mountain Boys** - good, pure, down to earth, traditional Bluegrass. For booking or information, contact Charles Edsall, 3545 Vista Blvd., Sparks, NV 89436 or call 702-626-3412.
  - **Southern Rail** - for information or bookings, contact: Sharon Horovitch PO Box 323, Watertown, MA 02471; phone 781-891-0258; or e-mail: <[SouthernRail@world.std.com](mailto:SouthernRail@world.std.com)> October 11-12 - Harvest Festival at Hampton Falls, NH, Applecrest Farms. Rt. 88 (1-4) 603-926-3721;
  - **Larry Sparks and the Lonesome Ramblers**, for information and bookings, contact Larry Sparks, P.O. Box 505, Greenburg, IN 47240, (812) 663-8055.
  - **Ralph Stanley and the Clinch Mountain Boys**, for information and bookings contact Randy Campbell of Superior Communications Company, 340 S. Columbus Blvd., Tucson, AZ 85711-4138, phone (520) 327-5439, FAX (520) 327-5378, L.A. Office (213) 258-0969.
  - **String 'Em Up**, Pizza Hut Champions. For bookings or information, contact Al Shusterman at (916) 961-9511.
  - **Sunnyside Drive**, featuring Karl Maerz, Doug Moore, Bob Martin, and JoAnne Martin. For bookings and information, contact Karl Maerz (602) 983-1757 or (602) 964-2670.
  - **The Tylers**, Bluegrass, Old-time Country and Gospel featuring the close family vocal harmonies of Joe, Kathy and Dee. For bookings for information, write 27602 N. 151 Ave., Sun City, AZ 85373-9568 or phone (602) 584-1552, FAX (602) 584-4396, e-mail [tylers@doitnow.com](mailto:tylers@doitnow.com) or visit their web site at <http://www.doitnow.com/~tylers>
  - **David Davis and the Warrior River Boys**, for booking and information, contact David Davis, 6539 County Rd. 1545, Cullman, AL 35055, (205) 796-2261 or call Al Shusterman at (916) 961-9511



# Upcoming Bluegrass, Old-time and Gospel Music Events

## SEPTEMBER

- September 3 - 6 — 21st Annual Bluegrass Festival at Thomas Point Beach in Brunswick, Maine. Featuring: The Del McCoury Band, The Nashville Bluegrass Band, J.D. Crowe and the New South, The Lynn Morris Band, David Davis and The Warrior River Boys, The Larry Stephenson Band, The Schankman Twins, Country Ham and many more. For tickets or information, write to: Thomas Point Beach Bluegrass, c/o Pati Crooker, 29 Meadow Road, Brunswick, ME 04011; call 207-725-6009; or visit their website at: <www.thomaspointbeach.com>.
- September 3 - 7 — Strawberry Fall Music Festival, at Camp Mather (near Yosemite), California. Featuring: (Thursday) New West, Springfield Crossing, Tony Furtado Band, String Cheese Incident; (Friday) Ray Wylie Hubbard, The Hix, Battlefield Band, Hart Rouge, Greg Brown, Marcia Ball, Irma Thomas & Tracy Nelson, Sing It!; (Saturday) Side-saddle, Seconds Flat, La Bottine Souiante, David Olney, Peter Rowan & The Free Mexican Air Force; (Sunday) Those Darn Accordions, Kelly Willis, Terrance Simien & the Mallet Playboys, Linda Tillery & the Cultural Heritage Choir, Chesapeake, and the Sam Bush Band. For tickets or information, contact: Strawberry Music, P.O. Box 565, Sonoma, CA 95370; call 209-533-0191 (M-F 9 am - 5 pm); or visit their web site at <www.strawberrymusic.com>.
- September 4 & 5 — Western Slope Pickin' Championships in Pagosa Springs, CO. For information, contact Dan Appenzeller, P.O. Box 3665, Pagosa Springs, CO 81147 or call 970-731-9983.
- September 4-6 — 14th Mountain Top Bluegrass and Craft Festival in Tarentum, Pennsylvania. Featuring: Dry Branch Firesquad, Doyle Lawson and Quicksilver, Goldwing Express, Bluegrass Hotline, Limited Edition, Dan Schall, Northwest Territory and more. For information or tickets, write to: Mountain Top Bluegrass, R.D. #2, 873 Sun Mine Road, Tarentum, PA 15084; call 724-224-1511; or visit their website at: <www.rhrun.com/mountain.top>.
- September 5 — Gospel Jam Session at Sunrise Community Church, at 8321 Greenback Lane, in Fair Oaks, California. The jam will begin at 6:00 p.m. and end at 10 in rooms C201 and C202. Coffee will be available. Bring your own cold drink. Everyone is invited for an evening of singing and playing gospel bluegrass.
- September 5 & 6 — 3rd Annual

- Four Corners Folk Festival in Pagosa Springs, Colorado. Featuring: Pagosa Hot Strings, Cache Valley Drifters, Nickel Creek, Jim Salesstrom, Daily Planet, Bluegrass Etc., Psychograss, and more.
- September 11-13 — 2nd Annual Straight Bluegrass Festival at the Clallam County Fairgrounds in Pt. Angeles, Washington. Featuring: Gold Stream, Blue Hill, Crossfire, Blue River, No Strings Attached, and more. Camping, showers, workshops, dance, inclement weather shelter, and more. For information or tickets, write to: Port Angeles Lions Club, P.O. Box 466, Port Angeles, WA 98362, or contact Robyn at 360-417-8878 (evenings) or e-mail at <robyn@olypen.com>.
- September 12 & 13 — All-Star Country Revue at the Waterford Sportsman's Club, 13443 Timbell Road in Waterford, CA. A benefit for the Community Hospice, Inc. Featured entertainers include Chester Smith, Truitt Cunningham, Dayna Wills, Don Ward, Travis Smith, Danny Harris and Country Memories and many more. For further information or tickets, contact Tom at (209) 577-0340; Wendy Faulk at (209) 538-2138; or the Community Hospice, Inc. At (209) 577-0615.
- September 17 - 19 — Toe Tappin' Festival at the County Fair Mall, 1264 East Gibson Road in Woodland, CA. Thursday, Friday and Saturday from 10 a.m. to 9 p.m.
- September 17 - 20 — Walnut Valley Festival and 27th National Flat-picking Championships, Winfield, Kansas. Featuring: John McCutcheon, Mike Cross, New Tradition, NO Strings Attached, Dan Crary, Crucial Smith, Steve Kaufman, Claire Lynch and the Front Porch String Band, Laurie Lewis, Marley's Ghost, Bryan Bowers, and many more. Eight contests with \$40,000 in prize money. For information or tickets, write to: Walnut Valley Association, Inc., P.O. Box 245, Winfield, KS 67156 or call 316-221-3250.
- September 18 — Seldom Scene in Concert at the Spangenberg Theater at Gunn High School, 780 Arastradero Rd., in Palo Alto, CA. Sponsored by Redwood Bluegrass Associates and the Santa Cruz Bluegrass Society. Reserved seats (center) \$20 in advance or \$22 at the door; general admission (sides) \$18 in advance and \$20 at the door. Children under 12 are one-half price. For information or tickets, write to: Redwood Bluegrass Associates, P.O. Box 390846, Mountain View, CA 94039-0846; call (650) 691-9982; or visit their website at: <http://

www.rba.org/>. For credit card tickets orders, call Back Home Music at 1-800-746-TUNE (746-8863). Tickets are also available at Gryphon Stringed Instruments in Palo Alto and at Joplin and Sweeney in Los Gatos.

- September 18, 19 & 20 — Millpond Music Festival in Bishop, CA. Featuring: David Lindley, Peter Rowan, Tish Hinojosa, Saffire, The Uppity Blues Women, Seldom Scene, Alex de Grassi, Joe Craven Trio, Phil Salazar & Jonathan McEuen, Laura Love, Tom Rigney Band, West African Highlife Band, Kristina Olsen & Peter Grayling, Golden Bough, Che Zuro Whiting and Karry Walker. For further information or tickets, contact: The Inyo Council for the Arts, P.O. Box 537, Bishop, CA 93515; call (760) 873-8014 or 1-800-874-0669; e-mail: inyoarts@qnet.com; or visit their website at: <www.inyo.org/millpond>.
- September 19 & 20 — 28th Annual Julian Banjo/Fiddle Contest and Bluegrass Festival at Frank Lane Park, Julian, CA. Contests for musicians in a number of categories, including fiddle, banjo, guitar, mandolin, songwriting, band competition and much more. Entry deadline is September 12, 1998. Musicians to perform include: Clearly Bluegrass, High Hills, The Stillwater Boys, Bladerunner, Cowboy Nation, Dave Dickey and the Slover Mountain Boys, and Scott Williams' Dulcimer Extraordinaire. Admission costs: Age 10-64 - \$7 each day; all others \$3 each day. Camping is available in Julian - for reservations, phone 619-765-1284. For information, write to: Julian Banjo Fiddle Contest, 8685 Octans Street, San Diego, CA 92126; call 619-765-1284, or visit the Julian Lion's Club web page at <www.orangebook.com/julian/lions.htm>.
- September 24 - 26 — 2nd Annual Georgia Bluegrass Jam at Shrine Park in Macon, Georgia. Featuring: Del McCoury, The Lewis Family, Illrd Tyme Out, Tina Adair & the Adairs, White Sands Panhandle Band, Valerie Smith, The Handsaw Brothers, Cedar Hill, Broad River, Fritts Family Band and more. For information or tickets, write to The Georgia Bluegrass Jam, P.O. Box 2444, Alpharetta, GA 30023 or call 1-888-437-9797.
- September 25-27 — Bluegrass Blast, English Park on the Ohio Riverfront in Owensboro, Kentucky. Interstate Band Contest Friday and Saturday. Featuring: Silver Cloud Tradition, Josh Williams & High Gear, Red Wine, Blue Highway and the Dry Branch Fire Squad. For information or

tickets, contact: Bluegrass Music Fellowship (BMF), c/o ODC Tourist Commission, 215 East Second Street, Owensboro, KY 42303 or call (502) 926-1100.

- September 25-27 — 10th Annual Napa Valley Music Festival at Skyline Wilderness Park, in Napa, California. Featuring: Kathy Mattea (2 time Grammy Winner), California Zephyr, Footworks, Washub Jerry, Ball & Sultan, The Burns Sisters, Joel Raphael Band, Sukay, Wayne Johnson, Tom May, Dan Crary, Evan Marshall, O'California and The Emerging Songwriter Showcase, plus much more. Children's activities, arts and crafts plus Open Mic Stage. RV and tent camping available. For further information including Special Early Bird 3-Day Pass Discounts, write, call or E-mail: Napa Valley Music Festival, P.O. Box 10227, Napa, CA 94581; 707-252-4813; nvvmf@napafest.com or visit their website at: www.napafest.com.
- September 25-27 — Columbia Gorge Mixed Bag Music Festival at the Skamania County Fairgrounds, Stevenson, WA. Entertainers include: Tim O'Brien, The Austin Lounge Lizards, Robin and Linda Williams, Jack Lawrence, Chuck Pyle, Dan Crary - Beppe Gambetta - John Moore, Reedy Buzzards, Marley's Ghost, Rincon Ramblers, Jimmy Adams, Crucial Smith, "Ramblin'" Jack Elliott, Bill Evans, and Mark Johnson and Clawgrass. Plus: Cactus Setup, Charles Crosman, Swing Crew, Ramsey and Collins, Cascade Trio, Crannell and Krevans, Out of the Blue, Northern Pacific, Fast Forward, Foxfire, Mark Holt, Ohop Valley Boys, Joe Ross and the Brass, Reed and Guitar 10 piece Swing Band. For tickets or information, contact John W. Skarr, 21 Fern Hill Road, Stevenson, WA 98648; call 509-427-8928; or e-mail: skaargs@gorge.net.

## OCTOBER

- October 1-3 — Oklahoma's International Bluegrass Festival in Guthrie, Oklahoma. Headliners are Emmylou Harris and John Hartford. Other featured entertainers include: Bryon Berline Band, the Dillards, a reunion of California, a 33-member group called the Fiddlers Philharmonic from Michigan, plus the Hillbilly Boogiemens from Holland, Druha Trava from the Czech Republic, and other bluegrass musicians from Europe. Early-bird tickets are now available through the OIBF, a non-profit association. Call 405-282-4446 or visit the OIBF website at <www.obif.com>.
- October 2-4 — CBA Fall Campout,

Annual Meeting and Elections at the Colusa County Fairgrounds in Colusa, CA. Weekend of camping, jamming and fun. Annual meeting Saturday evening following dessert potluck. Camping \$15 per RV per night and \$7 per tent per night. For information, call Al Shusterman at 916-961-9511.

- October 2 - 4 — 2nd Annual Red River Fiddle Fest in downtown Shreveport, LA. For information or entry forms, write to Red River Fiddle Fest, P.O. Box 158582, Nashville, TN 37215; call 615-292-1940; or e-mail: JKAadland@aol.com
- October 3 — SCBS La Honda Bluegrass Fair, La Honda Gardens, La Honda. Music at the adjacent Merry Prankster Restaurant October 2-4. Reserved camping. (408) 474-0796.
- October 9 - 11 — Calico Days, Calico Ghost Town, I-15 at Ghost Town Rd., Barstow, CA. For information, contact Don V. Tucker, P.O. Box 56419, Riverside, CA 92517; 909-780-8810.
- October 9 - 11 - 9th Annual Bluegrass and Old-time Music Festival sponsored by the Southern Nevada Bluegrass Music Society at Clark County Fairgrounds in Logandale, Nevada. Featuring: Lisa Ray & Old Town, The Witcher Brothers, Spring Valley Breakdown, The Red Rock Mountain Boys and Lost Highway. Other events during the weekend include a Pizza Hut Regional Band Contest, a Nevada Style Band Scramble, Parking lot jams, children's events and more. Tickets including camping are \$25 advance or \$30 at the gate for adults; \$23 and \$28 for Seniors; children under 12 are free. Regular admission (no camping) is \$8 per day for adults and \$7 for Seniors. Band contest registration fee is \$25. For information, tickets or band contest entry, contact SNBMS, P.O. Box 3704, N. Las Vegas, NV 89030; or call 702-564-3320 (ask for Al), or call 702-566-1707.
- October 9 - 12 — Michael Martin Murphy's San Bernardino WestFest at Glen Helen Blockbuster Pavilion in Devore, CA. Lineup features: John Michael Montgomery, Chris LeDoux, Mark Chesnutt, Susy Bogguss, Baxter Black, Don Edwards, Wylie & the Wild West, Carlos Nokai Quartet, Ian Tyson, Alsleep At The Wheel, Riders in the Sky, and Quepzi Coal. For information or tickets, contact Vernell Hackett, 615-356-8176.
- October 11 — 2nd Annual Schoolhouse Fiddling Bee, 2:30 p.m. at the old Avoca Schoolhouse, 504 Garfield St., Avoca, NE. Part of the Greenblatt and Seay School-



# Upcoming Bluegrass, Old-time and Gospel Music Events

house Performance Series. Traditional contest with cash prizes, as well as singing fiddler's contest, twin fiddler's contest, faux fiddler's contest, and cross-tuning contest. Registration starts at 1:30 p.m. No admission charge for fiddlers or their backup musicians. General admission \$4 for adults and \$1 for children or students. For information, call 402-275-3221.

- October 18 — SHPC Autumn Festival Pickin' Contest at Shadow Hill Presbyterian Church, 10158 Johanna Ave, in Sunland, CA. Open bluegrass picking in beginner, intermediate and advanced levels of banjo, fiddle, guitar and "other". For information, call Edward Drenten at 818-767-7267.
- October 19 - 25 — IBMA World of Bluegrass, trade show and FanFest at the Galt House Hotel in Louisville, Kentucky. Showcases by: Berry Berrier, Dale Ann Bradley & Coon Creek, Chapman

Family Band, Sharon Cort & New River Ranch, Dave Evans, Pam Gadd & The Long Road, Chris Junes & the Night Driver, The Kruger Brothers, The McLain Brothers, The McPeak Brothers, New Vintage, Nickel Creek, Rambler's Choice, Sawtooth Mountain Boys, Valerie Smith & Liberty Pike, The Stevens Sisters, The Tews, and Jeanette Williams and Clearwater. Fan Fest Artists include: Illrd Tyme Out, The Lonesome River Band, Charlie Waller and the Country Gentlemen, J.D. Crowe and the New South, John Hartford, and many more. For information, call 502-684-9025. For hotel reservations, call 1-800-626-1814 or 1-502-589-5200. (Indicate you are with IBMA).

- October 22 - 25 — 40th Golden West Bluegrass Festival, Silver Lakes Ranch, Norco, CA. Features Lost Highway and several other bands TBA. For informa-

tion, contact Dick Tyner, 475 College Blvd., Ste. 6-121, Oceanside, CA 92057; call 760-758-7375 or 800-506-0002; or e-mail: Rtyler5439@aol.com.

- October 23 - 25 — IBMA Bluegrass Fan Fest at the Galt House Hotel in Louisville, Kentucky. For tickets or information, call IBMA at 502-684-9025.

## NOVEMBER

- November 6-8 — 4th Annual Wings and Strings Music Festival in Polk City, Florida. Featuring: Asleep at the Wheel, Robert Earl Keen, Chesapeake, Del McCoury Band, Tony Rice, Peter Rowan, Thom Bresh, Kate MacKenzie, Austin Lounge Lizards, Freight Hoppers, Crucial Smith, Out of the Blue, and many more. Early bird tickets available until August 15th. For information or tickets, write to: Wings and Strings, P.O. Box 759, Polk City, FL 33868; call 941-984-3500 X222; E-mail:

mitch\_lind@wingsandstrings.com; or visit their website at: <<http://www.wingsandstrings.com>>

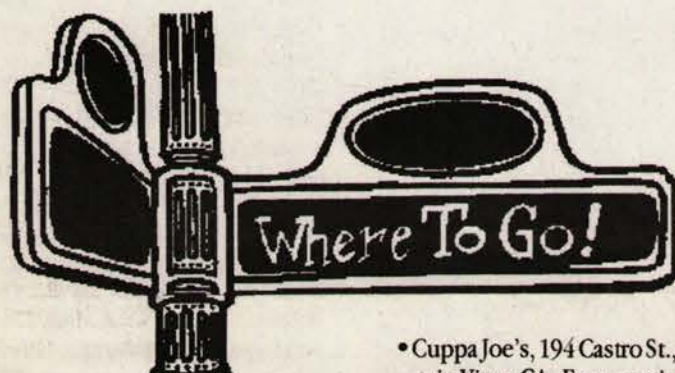
- November 13 - 16 — 19th Annual Four Corner States Bluegrass Festival and Fiddle Championships, Wickenburg, Arizona. Features High Plains Tradition, The Tylers & Sippecanoe, The Hat Band, fiddle championships and other contests. For information, call 520-684-5479 or visit their website at: <[www.wickenburgchamber.com](http://www.wickenburgchamber.com)>.
- November 21 — Suzanne Thomas and Don Rigsby in concert with Bill Evans, Missy Raines and Jim Hurst, at Mesa Verde High School, 7600 Lauppe Lane, Citrus Heights, CA, 7 p.m. Doors open at 6 p.m. Sponsored by the California Bluegrass Association. Ticket order form, ad and article in this issue. For further information, call Al Shusterman at (916) 961-9511.

## JANUARY

- January 15 - 17 — Colorado River Country Music Festival, Blythe, CA. Sponsored by Blythe Chamber of Commerce. Featuring: High Plains Tradition and others, band and instrument contests and band scramble. For information, call 1-800-443-5513 or FAX 760-922-4010.

## FEBRUARY

- February 18 - 21 — 6th Annual Wintergrass Bluegrass Festival in Tacoma, WA. For information, call 253-922-7713.
- February 19 — 2nd Annual Bowie Bluegrass and Old Time Country Music Festival, Alaskan RV Park, Bowie, AZ. For information, call 520-847-2218.
- February 19-21 — 4th Annual Pioneer Bluegrass Days, Cowtown, AZ. For information, call 602-842-1102.



## to find Live Acoustic Music

- The Acoustic Shop and Music School, 5362 H Street, Sacramento, (916) 737-8336 or visit their web site [www.acousticshop.com](http://www.acousticshop.com). Jam session every Thursday beginning at 7:30 p.m. with free hot dogs and sodas. House concerts scheduled throughout the year — call for details.
- Blackwater Cafe, 912 N. Yosemite, Stockton, CA. Call (209) 943-9330 for information.
- Castle Folk Club, 100 Connecticut St., San Francisco, CA., (510) 531-0339.
- Cold Spring Tavern, Stagecoach Road (just off State Highway 154) 15 minutes from either Santa Barbara or Santa Ynez, CA. For information or directions, call (805) 967-0066. The Cache Valley Drifters perform every Wednesday from 7 - 10 p.m.
- Country Table Restaurant, 8999 Greenback Lane in Orangevale, CA. Weekly Bluegrass jam session every Wednesday 7-10:30 p.m. at the Country Table Restaurant, 8999 Greenback Lane in Orangevale, CA. Periodically features Bluegrass band performances. For further information, call Sacramento Area CBA Vice President Bob Thomas at (916) 989-0993.

- Cuppa Joe's, 194 Castro St., Mountain View, CA. For more information, call (415) 967-2294.
- Freight and Salvage Coffee House, 1111 Addison Street, Berkeley. Call (510) 548-1761 for information. September 2 — Allison Brown Quartet; September 11 - Golden Bough; September 13 - Piper Helsing; September 18 - Dan Hicks and his Acoustic Warriors; September 24 - Jack Lawrence (guitar wizardry from Doc Watson's sidekick); October 15 - James King; October 24 - Kathy Kallick; October 28 - John Reischman & John Miller; October 31 - Tom Rozum;
- Great American Music Hall, 859 O'Farrell, San Francisco, CA, (415) 885-0750.
- La Di Da Cafe & Gallery, Kelly and Purissima, Half Moon Bay, CA (415) 726-1779.
- Maytan Music Center, 777 South Center St., Reno, NV 89501, (702) 323-5443.
- McCabe's Guitar Shop, 3101 Pico Blvd., Santa Monica, CA. For information call (213) 828-4403 or tickets (213) 828-4497.
- Merry Prankster Cafe, Hwy. 84, La Honda, CA, phone: 650-747-0660, website: <[www.scrunet.com/~prankstr/](http://www.scrunet.com/~prankstr/)>. Bluegrass every Sunday afternoon followed by bluegrass jam session.

- Michelangelo's Pizza Parlor, downtown Arcata, California. Live acoustic music every Wednesday, Friday and Saturday night from 7-9 p.m., no cover charge. Bluegrass music on the 2nd and 4th Wednesday with Aunt Dinah's Quilting Party. Other music includes Irish, Country, Dixieland, and Folk. For information, call (707) 822-7602.
- Miner's Foundry Cultural Center, 325 Spring Street, Nevada City, CA. For information, call (916) 265-5040.
- Murphy's Irish Pub, on the east side of the square in downtown Sonoma, California. Acoustic jam session (Celtic primarily) 1st Sunday of the month from 6 PM until it's over. Live acoustic music Thursday, Friday, Saturday and Sunday nights. For further information call 707-935-0660. "Sonoma Mountain Band plays Bluegrass on the first Friday of every month, 8-10pm.
- Musician's Coffeehouse, Mt. Diablo Unitarian-Universal Church, 55 Eckley Lane, Walnut Creek, CA. For information call (510) 229-2710.
- The Neighborhood Church, in Pasadena, California. For information, call (818) 303-7014.
- The New 5th String Music Store, 930 Alhambra at J Street, Sacramento, CA. For information, call (916) 442-8282. Bluegrass Jam Session every Thursday night at

7:30 p.m. House Concert Series Performances times and prices vary - call for information.

- Old San Francisco Pizza Company - 2325 Road 20 in the El Portal Shopping Center, San Pablo, CA. Phone (510) 232-9644.
- The Palms, 726 Drummond Ave., Davis, CA 95616. For information and tickets, call (916) 756-9901.
- Plowshares, Fort Mason Center, Marina at Laguna, San Francisco, CA 94123. For information call (415) 441-8910.
- Positively Front Street, 44 Front Street, Santa Cruz, CA. Bluegrass music every Friday at 8 p.m. For information or directions, call 408-426-1944.
- Radio Valencia Cafe, 1199 Valencia at 23rd Streets, San Francisco, CA. Bluegrass and Old-time music every Sunday 7-11 p.m. Dark Hollow, traditional Bluegrass band performs the 3rd Sunday every month, 7-11 p.m.
- Sam's BBQ, 1110 S. Bascom Avenue, San Jose, CA; phone: 408-297-9151. Every Tuesday 6-9 p.m. music from the 20's, 30's and 40's by Moonglow (Beth McNamara and Jerry Ashford).
- Shade Tree Presents, Shade Tree Stringed Instruments, 28062

Forbes Rd., Laguna Niguel, CA. Instruments, accessories, lessons, CDs, tapes, books, videos, concerts. For information and schedule of entertainers call (714) 364-5270.

- Sicilito's Restaurant, 445 Conger Street, Garberville, CA. Bluegrass jam sessions first Tuesday of every month at 7 p.m. For further information, call Ron Stanley at (707) 923-2603.
- Smokin' Johnnie's BBQ, 11720 Ventura Blvd., Studio City, CA. Phone 818-760-1623. 1st Saturday of every month Bluegrass and Swing Acoustic Music Showcase, 4:30 - 7:30 p.m. sponsored by Traditional Music.
- Sunrise Community Church, 8321 Greenback Lane, Fair Oaks, California, Gospel jams, the First Saturday of the month from 6-10 p.m. (Next jam session is September 5th). For information or directions, call Bob Thomas at call Sacramento Area CBA Vice President Bob Thomas at (916) 989-0993. Jams end at this location in September — watch for new location in future issues.
- Sweetwater, 153 Throckmorton Avenue, Mill Valley, CA. For information, call (415) 388-2820.
- The Willowbrook Ale House 3600 Petaluma Blvd. North, Petaluma, CA, (707) 775-4232. Featuring the Crane Canyon Bluegrass Band every Thursday night, 6:30-10 p.m.



# Where Can I go to Hear/Play Some Music?

## California Bluegrass Association or CBA

### Member Sponsored Jams

- Alameda - Thin Man Strings, 1506 Webster Street, Alameda, CA. Acoustic jam session every Friday from 6 to 9 p.m. For information, call (510) 521-2613.
- Bakersfield - Eric Janson home, 1530 Camino Sierra, Bakersfield, CA. Jam 2nd and 4th Thursdays from 7 to 10 p.m. For further information, call (805) 872-5137.
- Copperopolis - Bluegrass jam the 2nd and 4th Fridays of each month 7 p.m. until ? at the Old Corner Saloon, 1/2 Mile off Hwy 4 on Main Street in Copperopolis, California. Sponsored by Fred and Melinda Stanley. For more information, call (209) 785-2544.
- Garberville - Bluegrass jam 1st Tuesday of each month, 7 p.m. at Sicilito's Restaurant, 445 Conger Street in Garberville. For further information, call Ron Stanley at (707) 923-2603.
- Fair Oaks - Monthly gospel jams, the First Saturday of the month from 6-10 p.m. at Sunrise Community Church, 8321 Greenback Lane, Fair Oaks, CA. For information or directions, call Bob Thomas at call Sacramento Area CBA Vice President Bob Thomas at (916) 989-0993.
- Livermore - Bluegrass Jam Session every 2nd Saturday, 7 - 10 p.m. at Magoo's Pizza, 364 South Livermore Ave., in Livermore, California. Directions: take Livermore exit off I-580, cross 1st street on left between 3rd and 4th Streets. For information please call (510) 447-2406.
- Livermore - Bluegrass Jam Session every 3rd Sunday, 1-4 p.m. at The Virtues of Coffee, 1819 Holmes (Hwy 84), Livermore, CA. Call (510) 447-2406 for information and directions.
- Mountain Ranch - Bluegrass and Acoustic Country music Jam every 4th Sunday, 2 p.m. at the Country Lantern Cafe, 7858 Mountain Ranch Road in Mountain Ranch, CA. For information, call 209-754-5435.
- Napa - "Bluegrass and Fiddle Jam Session every Thursday night from 7:30pm to 10:30pm in Napa. Call Jerry at (707) 226-3084."
- Orangevale - Weekly Bluegrass jams, every Wednesday from 7-10:30 p.m. at the Country Table Restaurant, 8999 Greenback Lane in Orangevale, CA. Periodically features Bluegrass band performances. For further information, call Sacramento Area CBA Vice President Bob Thomas at (916) 989-0993.
- Pollock Pines - Jam session the first Tuesday evening of the month at Mountain High Music, 3050 Sly Park Rd., Pollock Pines, hosts a jam at the store from 7:00

to 10:00 p.m. Call them at (916) 647-2460 for more information. You can now shop Mt. High Music by pointing your web browser to <http://www.mountainhighmusic.com> or email you questions to [mtnhigh@cwnet.com](mailto:mtnhigh@cwnet.com).

- Porterville - Bluegrass Jams 1st and 3rd Thursdays at 7 p.m. at the Golden Hills Mobile Home Park Recreation Center, 720 E. Worth Ave. In Porterville. For information or directions, call Don Millwee at (209) 784-6206.
- Sacramento Area - Monthly Bluegrass jam sessions hosted by the Sacramento Area CBA. Locations and times vary. For further information, call Sacramento Area Activities Vice President Bob Thomas at (916) 989-0993.
- Santa Rosa Area - Acoustic Jams Wednesday evenings at 7 at the Santa Rosa Brewing Company, Seventh and "B" Streets in downtown Santa Rosa. Call coordinator Tay Finlay at (707) 539-9688.
- Williams - VFW Hall, Corner of 9th & C Streets, 3rd Sunday 1-5 p.m. Call William (Bill) Herron (707) 995-1412 for details.
- Woodland - Old Time Fiddling Jam at the County Fair Mall, 1264 East Gibson Road, Woodland, CA, first Sunday of each month from 1-4 p.m. For more information, call Gloria Bremer at (916) 662-7908 or Ferrel McGrath at (916) 421-7417.

## California Old-time Fiddlers Association

- Bella Vista - District #6 California State Old Time Fiddlers Jam to Bella Vista School Multipurpose room the 1st Sunday of each month 1-4PM. Bella Vista is a small town near Redding, California. Call 530-223-6618 for further information.
- Castro Valley - United Methodist Church at 19806 Wisteria Avenue in Castro Valley, California, 4th Sunday of every month from 1:30 to 5 p.m. For further information or directions, please call Suzanne Klein at (510) 527-2538.
- El Cajon - Wells Park Center, 1153 Madison, El Cajon, CA. 3rd Sunday 1-5 p.m. Call Omer Green at (619) 748-3493 for details.
- Fresno - Senior Citizen's Village Community Room, 1917 S. Chestnut Ave., every Saturday Dance, 7:30-11:00 p.m. Call Margarette Smith at (209) 924-2034 for details.
- Fullerton - 1414 Brookhurst Rd., Fullerton, CA 1st Sunday 1-4 p.m. Call Mike Beckett at (619) 373-4096 for details.
- Merced - Colony Grange Hall, 2277 Child's Avenue, Merced, CA. 2nd Saturday 7-11 p.m. For information, call Royce Lancaster at (209) 291-4875.

- Oak View - Oak View Community Center, 18 Valley Rd., Oak View, CA. 2nd & 4th Sunday 12-4 p.m. For information, call Margaret Kirchner at (805) 646-3100.
- Oildale - Rasmussen Senior Citizen's Center, 115 E. Roberts Lane in Oildale, CA. 2nd and 4th Sunday, 1:30 - 4:30 p.m. Call Doyn Simpson (805) 833-2594 for details.
- Orangevale - Orangevale Grange Hall, 5807 Walnut Avenue, 2nd Sunday, 1-5 p.m. For information, call Vivian Steele (916) 676-0825.
- Oroville - Monday Club, 2385 Montgomery Blvd, 4th Sunday each month 1-4:30 p.m. For information, call Bob Hedrick at (916) 589-4844.
- Shasta - New School, Red Bluff Drive, 1st Sunday 1-5 p.m. Call Bob Burger at (916) 549-4524 for further information.
- Williams - Veteran's Memorial Hall, 9th & C St., Williams, CA. 3rd Sunday 1-5 p.m. For information, call Bill Herron at (530) 528-9321.

## Music Store With Regular Jams/Concerts

- Berkeley - The Fifth String Music Store, 3051 Adeline, Berkeley, CA. Jam session every Thursday beginning at 8 p.m. For information or directions, call (510) 548-8282.
- Bakersfield - Buskers Music, 630 18th Street, Bakersfield, CA. Bluegrass jam 1st and 3rd Thursdays from 7 to 10 p.m. and every Saturday from 2 p.m. until ?. Sponsored by the Mid-State Bluegrass Association. For information, call (805) 633-1913 or (805) 872-5137.
- Canoga Park - Blue Ridge Pickin' Parlor, 20246 Satcoy, Canoga Park. Instruments, repair and set-up, Cds, tapes and records, books and videos, accessories. Lessons on fiddle, guitar, mandolin, banjo and more. Regularly scheduled jam sessions - call in advance for dates and times (818) 700-8288.
- Laguna Niguel - Acoustic Jam session 4th Friday of every month from 7-11 p.m. at Shade Tree Stringed Instruments, 28062-D Forbes Rd., Laguna Niguel, CA. For information, call 714-364-5270.
- Leucadia - Jam Till You Drop, first Saturday of each month from 11 a.m. at Traditional Music, 1410 N. Hwy 101, Leucadia. For information, call (619) 942-1622.
- Mariposa - Cousin Jack Pickin' Popcorn Music Jam at Cousin Jack's Store, 5026 Hwy 140, Mariposa, California. 1st Saturday of each month from 6 to 10 p.m. For further information, please call (209) 966-6271.

- Pasadena - Traditional Music Store - Bluegrass and Old Time Jam the 1st Saturday of every month from 2-5 p.m. Regularly scheduled workshops offered. Location is 228 El Molino Ave., Pasadena, CA. For further information, call (818) 577-4888. (408) 377-2613.
- Sacramento - The Acoustic Shop - 5362 H Street in Sacramento. Jam session every Thursday night from 7:30 - 11 p.m. with free hot dogs and sodas. New and used instruments, CDs, tapes, books, lessons, repairs and more. For information or directions, call (916) 737-8336.
- Sacramento - The New Fifth String Music Store, 930 Alhambra Blvd. At J Street in Sacramento. Bluegrass Jam every Thursday at 7:30 p.m. New and used instruments, CDs, tapes, books, videos, lessons, workshops, repairs and more. For information, call (916) 452-8282.

## Independent Clubs - California

- Arroyo Grande - The Central Coast Fiddlers hold jam sessions twice a month, from 1:00 to 4:00 PM, 2nd Sunday of the month in Arroyo Grande, CA (between Santa Maria and San Luis Obispo) at the Portuguese Hall; 4th Sunday of the month at the Nipomo Senior Citizens' Center (between Arroyo Grande and Santa Maria). Call for details or directions: (805) 349-2274, days or (805) 929-6071, eves.
- Berkeley - Freight & Salvage, 1111 Addison St., Berkeley. Occasional Bluegrass jams. Call (510) 548-1761 for details or to get on their mailing list.
- Carlsbad - North County Bluegrass Band monthly meetings, 7 p.m. on the fourth Tuesday of each month. That Pizza Place, 2622 El Camino Real, Carlsbad. Phone 434-3171 for more information.
- Centerville - Bluegrass Jam Sessions the 2nd and 4th Saturdays of each month, 7 - 11 p.m. at the Odd Fellows Hall in Centerville, CA (in the Fresno area). Sponsored by the Kings River Bluegrass Association. For information and directions, please call Mike McDonald at (209) 434-6163 or Terry Tilley at (209) 875-6543.
- Ceres - Central California Old-Time Fiddlers Assn., Walter White School, 1st and 3rd Fridays 6-10 p.m. Call Bill Whitfield at (209) 892-8685 for details.
- Coloma - at the Vinyard House, 530 Cold Springs Road, Coloma, CA. Bluegrass and Old time Music Jam every Thursday night at 8:00 p.m. For information call Todd Saunders at (916) 626-5615.
- Covina - Open Mike Night - 1st Saturday of each month at the Fret House. Call (818) 915-2023 for information.
- Exeter - Bluegrass Jam Session at the VIP Pizza, 449 E. Pine St., (2 blocks south of Hwy 198 on Hwy 65, then 2 blocks west to Pine Street), Exeter, California. Meeting at 7 p.m. on the 2nd and 4th Wednesday each month. For more information, call Pat Conway at (209) 561-4309 or George Beckett (2109) 784-5286.
- Fiddletown - Old Tyme Live Music Jam every Sunday afternoon from 2 to 6 p.m. at the Fiddletown General Store on Main Street in Fiddletown, California. (Off Hwy 49 between Jackson and Placerville). Musicians and listeners welcome. For further information or directions, call Oluf Olufson at (209) 245-3671.
- Fresno - Fresno Folklore Society, P.O. Box 4617, Fresno, CA 93744-4617. Monthly potluck and jam. For further information, call Nancy Waidtlow at (209) 224-1738 at (209) 431-3653 or Newsletter Editor Carl Johnson, phone (209) 229-8808.
- Granada Hills - Monthly bluegrass concerts produced by the Union Station Music Productions at the Granada Hills Masonic Hall, (818) 894-1643 for information.
- Granada Hills, Bluegrass Association of Southern California (BASC) night at Baker Square, 17921 Chatsworth Street (818) 366-7258; featured band plus open mike jamming on the third Tuesday of each month 7:30 - 10 p.m.
- Hollywood - Bluegrass Jam the 3rd Tuesday of every month 8 p.m. - 12 a.m. at the Highland Grounds Coffee House, 742 N. Highland Avenue, Hollywood, California. \$2 cover charge/one drink minimum. For more information call Blue Ridge Pickin' Parlor (818) 700-8288.
- Lake Isabella - Bluegrass jam the 1st and 3rd Tuesday of every month from 7-10 p.m. at 5405 Lake Isabella Blvd. Sponsored by the Mid-State Bluegrass Association. For information, call Paul Ash at (619) 379-3189.
- Lompoc - Acoustic jam session, 7-10 p.m. on the second and fourth Wednesday of each month at the Southside Coffee Company, 105 South H St., Lompoc, CA (Telephone (805) 737-3730.) For further information, contact Bill Carlsen (805) 736-8241, or email Charlie Bockius via e-mail at: [cbckius@sbceo.k12.ca.us](mailto:cbckius@sbceo.k12.ca.us)
- Long Beach, Papas Western BBQ & Saloon, 5305 E. Pacific Coast Hwy. (corner of PCH & Anaheim St.) (562) 597-4212. Featured bluegrass band performs on Sunday evenings from 6 p.m. to 9 p.m.



# Where Can I go to Hear/Play Some Music?

- Manteca - Delta Old Time Fiddlers and Bluegrass Association, 1st and 3rd Saturdays 6:30 - 10:30, at the Manteca Senior Center, 295 Cherry, Manteca, CA. Call Larry Burttram (209) 823-7190 for details.
- Poway - San Diego North County Bluegrass and Folk Club Jam Session the last Wednesday night of each month at Mikey's Coffee House, 12222 Poway Road in Poway, CA. For updated information or a time slot, call (619)

- 486-5540 or 596-2962/
- Riverside - Sunday folk and bluegrass concerts at The Barn at the UC, Riverside. For information call (714) 682-3621.
- San Diego - San Diego Bluegrass Club events - Featured band plus open mike and jamming on the 2nd Tuesday of each month, 7:30 - 10 p.m. at the Carlton Oaks Country Club Crest Room, 9200 Inwood Dr. in Santee. Open Mike and Jam on the 3rd Tuesday of each month, 7-10 p.m. at

Fuddrucker's Restaurant, 340 Third St., in Chula Vista. Bluegrass Workshops on the 2nd Saturday of every month, call for time, topic and location. All events are free! Call (619) 286-1836.

- San Jose - Santa Clara Valley Fiddler's Association jam session, 1st Sunday of every month, 2 - 5:30 p.m., at the John Muir Middle School, 1260 Branham Lane (near the Almaden Expressway) in San

Jose. All acoustic musicians welcome. For further information, contact Ken Jones, 191 Lichi Grove Ct., San Jose, Ca 95123-1751.

- San Jose - Gospel Bluegrass Jam, Monday nights 7-9:30 p.m. at the St. Francis Episcopal Church, 1205 Pine Ave., San Jose, CA. Call Ken Jones, (408) 281-2229 or (408) 354-8097 for more information.
- Sonoma - Murphy's Irish Pub on

the east side of the square in downtown Sonoma, California. Acoustic Jam Session 1st Sunday of the month 4 p.m. to 7 p.m. Acoustic Songwriters' Night the 3rd Sunday of each month from 4:00 p.m. Live acoustic music Thursday, Friday and Saturday nights. Sonoma Mountain Band plays Bluegrass on the first Friday of every month, 8-10pm. For further information, call (707) 935-0660.

## Bluegrass on the Internet...

### Associations

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

- Santa Cruz Bluegrass Society - [www.infopoint.com/orga/scbs/index.html](http://www.infopoint.com/orga/scbs/index.html)
- Washington Bluegrass Association - [www.scn.org/arts/wba/](http://www.scn.org/arts/wba/)

### Bands and Musicians

- BanjerDan - For all your banjerpickin' needs, workshops, solo performances, hot pick-up bands, an acoustic utility sideman, etc., website: <http://www.mazart.com>, e-mail: [mazart@mazart.com](mailto:mazart@mazart.com)
- Blue Northern Bluegrass Band & Music Bookstore - [www.shasta.com/bluenorthern](http://www.shasta.com/bluenorthern). We have teamed up with one of the most trusted book sellers in the world to offer a nice selection of bluegrass and acoustic music books online. Visitors to our website can browse and enjoy deep discounts on hundreds of titles. We have included a link to the CBA site and a few others like Allen Guitars etc.
- Dix Bruce and Jim Nunally: Grammy award winning acoustic flatpick guitarists who perform and teach traditional American, bluegrass, folk, and country music. Website: [www.ejthomas.com/bruce-nunally](http://www.ejthomas.com/bruce-nunally)
- Compost Mountain Boys - [www.humboldt.edu/~manetas/m/compost](http://www.humboldt.edu/~manetas/m/compost)
- J.D. Crowe And The New South: <http://www.rhrun.com/jdcrowe>
- Dark Hollow Bluegrass Band - <http://www.webbnet.com/~Mandolin/dkhollow>. Covers Dark Hollow Bluegrass as well as other local San Francisco bands and events.
- Doodoo Wah - [www.colorado.net/picklehead/doodoowah](http://www.colorado.net/picklehead/doodoowah)
- Due West - California based bluegrass band of award winning musicians who add a touch of Bakersfield to traditional bluegrass and acoustic country music. Check out their premiere album with Grammy Award winner and Dobro Player of The Year: Rob Ickes. Website: [www.ejthomas.com/duewest](http://www.ejthomas.com/duewest)
- Grass Menagerie - [www.research.digital.com/wrl/projects/misc/](http://www.research.digital.com/wrl/projects/misc/)

### Grass Menager

- High Hills - <http://home.pacbell.net/highhill>
- Hwy 52 - <http://members.aol.com/hwy52/>
- No Strings Attached - <http://www.swiftsite.com/nostringsattached>
- Red Dirt Bullies - [www.aracnet.com/~obagrass/reddirtb.html](http://www.aracnet.com/~obagrass/reddirtb.html)
- Pagosa Hot Strings - website [www.webpan.com/pagosa-hotstrings](http://www.webpan.com/pagosa-hotstrings); e-mail: [skigrass@compuserve.com](mailto:skigrass@compuserve.com)
- Sidesaddle & Co. - [www.cruzio.com/~gpa/sidesaddle/index.htm](http://www.cruzio.com/~gpa/sidesaddle/index.htm) or e-mail: [sidesaddle99@yahoo.com](mailto:sidesaddle99@yahoo.com)
- Ricky Skaggs - [www.skaggsfamilyrecords.com/](http://www.skaggsfamilyrecords.com/)
- Sourdough Slim - [www.twc.online.com/custom/sourdoughslim](http://www.twc.online.com/custom/sourdoughslim)
- Ralph Stanley - [www.members.aol.com/rstanleyfc/ralphstanley.html](http://www.members.aol.com/rstanleyfc/ralphstanley.html)
- The Tylers - [www.doitnow.com/~tylers](http://www.doitnow.com/~tylers)
- Frank Wakefield - performance at the 1998 Mariposa Goldrush Bluegrass Festival, as well as information and upcoming gigs <http://home.earthlink.net/~phototom/Mariposafrank.htm>
- New Frank Wakefield page - <http://www.mossware.com/wakefield/>

### Bluegrass Pages and Links

- The Bluegrass Telegraph - on-line Bluegrass magazine [www.bluegrasstelegraph.com](http://www.bluegrasstelegraph.com)
- Alan Bond - <http://www.webbnet.com/~Mandolin>
- Pat Cloud Home Page - [www.cloudbanjo.com](http://www.cloudbanjo.com)
- Cybergrass - <http://www.banjo.com/>
- Festival Finder - [www.festivalfinder.com/fest.home.html](http://www.festivalfinder.com/fest.home.html)
- KMUD, Garberville 91.1 FM - Listeners can now hear "The Bluegrass Show with Ron Stanley" 10 to noon Tuesdays on the world wide web at [www.kmud.org](http://www.kmud.org), then follow link.
- KPIG, Watsonville 107.5 FM - Real audio and video 24-hours a day since 1996 at [www.kpig.com](http://www.kpig.com); e-mail: [sty@kpig.com](mailto:sty@kpig.com)

com>. Cuzin Al's Bluegrass show Sunday nights from 6-9 p.m. Doc Hamilton Bluegrass Page - [www.ccwf.cc.utexas.edu/~docham](http://www.ccwf.cc.utexas.edu/~docham)

- Phil Leadbetter: <http://www.rh.run.com/uncle>
- Mariposa Goldrush Bluegrass Festival - <http://home.earthlink.net/~phototom/Festival.htm>; another site has photos of Frank Wakefield's performance at the 1998 Mariposa Festival - <http://home.earthlink.net/~phototom/Mariposafrank.htm>
- Planet Bluegrass - <http://www.planetbluegrass.com>, the home page for producers of the Telluride Bluegrass Festival, The Rocky Mountain Bluegrass Festival, and the Folks Festival, plus various other traditional and contemporary acoustic events throughout the year. Page provides links to all these events and include The Bluegrass Academy and Workshops, band and instrumental contest information, merchandise, and other relevant links.
- Ron Rose - [www.pwi.netcom.com/~gitar/bluegrass.html](http://www.pwi.netcom.com/~gitar/bluegrass.html)
- The Bluegrass Music Page - [www.best.com/~kquick/bg.html](http://www.best.com/~kquick/bg.html)

### Luthiers

- Allen Guitars - <http://www.allenguitar.com>, "Building Tomorrow's Collectable Instruments Today", E-mail: [allen@allenguitar.com](mailto:allen@allenguitar.com)
- Gary H. Price, Luthier - <http://www.telepath.com/ghprice>, Mandolins, Banjos and Tailpieces. Lots of links to other Bluegrass and acoustic music sites.
- Recording King Banjos - [www.recordingking.com](http://www.recordingking.com)
- Stringed Instrument Division - <http://www.montana.com/instruments>. Offering the finest in new and handmade instruments. For a catalog, E-mail [sid@montana.com](mailto:sid@montana.com)
- Taylor Guitars: [www.taylorguitars.com](http://www.taylorguitars.com)

### Magazines

- Banjo News Letter - [www.tiac.net/](http://www.tiac.net/)

- users/bnl/
- Bluegrass Now - [www.bluegrassnow.com](http://www.bluegrassnow.com)
- Bluegrass Unlimited - [www.bluegrassmusic.com](http://www.bluegrassmusic.com)

### Music-related Products

- AcuTab - [www.acutab.com](http://www.acutab.com)
- Pine Valley Music - publishers of "America's Music: BLUEGRASS"; website: <http://www.pinevalleymusic.com>
- Bluegrass Radio Network - [www.bluegrassradio.com/](http://www.bluegrassradio.com/)
- Homespun Tapes - <http://www.homespuntales.com>
- Mel Bay - <http://www.melbay.com> or e-mail: [@melbay.com](mailto:@melbay.com)
- Mountain Arts Music School - [www.netshop.net/~100mile/mtn\\_arts](http://www.netshop.net/~100mile/mtn_arts) or email: [mtnarts@netshop.net](mailto:mtnarts@netshop.net)

### Music-related Services

- ASCAP - [www.ascap.com/](http://www.ascap.com/)
- BMI - [www.bmi.com/](http://www.bmi.com/)
- Record Companies and Sales
- Copper Creek Records - <http://www.coppercreekrec.com>; E-mail: [CopCrk@aol.com](mailto:CopCrk@aol.com)
- County Record Sales - [www.countysales.com](http://www.countysales.com)
- Doobie Shea Records - [www.doobieshea.com](http://www.doobieshea.com)
- Elderly Instruments - <http://www.elderly.com>
- Freeland Recording Co. - website: [www.crfrc.com](http://www.crfrc.com) and e-mail: [crfrc@aol.com](mailto:crfrc@aol.com) (Charles R. Freeland)
- Hay Holler Records - [hayholler@nrv.net](http://hayholler@nrv.net)
- Pinecastle/Webo Records - <http://pinecastle.com> or [pinecastle@nebula.inspace.com](mailto:pinecastle@nebula.inspace.com)
- Rebel Records - [www.rebelrecords.com](http://www.rebelrecords.com)
- Rounder Records - [www.rounder.com](http://www.rounder.com)
- Sierra Records - [www.sierra-records.com](http://www.sierra-records.com)

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# Remembering Rose Maddox

by Dayna Wills

ROSE MADDOX  
1925 — 1998

The first time I met Rose Maddox was in 1967 when my uncle Billy Jack introduced me to her at the Silver Dollar Saloon in Las Vegas.

I didn't see her again until 1975, when she was booked into the Cheyenne Saloon in Stockton, California, as a guest artist. I got all gussied up and went to see the show.

Right off the bat things were not good. It seemed that the house band, obviously a bunch of young wannabees, had no clue as to who Rose Maddox was. I found out later that they had been given a tape of her music which they ignored. I think they assumed she was an old has-been who would croak out a song or two and then hopefully take a hike, leaving them to the business at hand — booze and broads.

WRONG! They may not have known then who Rose Maddox was, but they know now who Rose Maddox IS!

Rose was introduced and she quickly took control of the stage. She called the tunes and the tempos which the band hadn't bothered to learn. Rose was not happy. And when Rose ain't happy, ain't nobody happy.

She turned to the drummer to count him into the next song but instead of watching Rose, he was flirting with some band-aid in tight fittin' jeans at stage left. Rose, with the flat of her hand hit his shiny cymbal, and the noise it made scared him so bad he fell backward off the drum seat (it scared the daylight outta me, and I saw it comin'). Trust me, after that NOBODY took their eyes off Rose for the rest of the show.

Years passed and it wasn't until 1995 that I saw Rose at the Bluegrass Festival in Grass Valley, California. I was re-introduced to her by my gal pal, Kathy Kirkpatrick who has been involved with the California Bluegrass Association since its inception 25 years ago. Rose and I spent the next hour shootin' the breeze.

Rose told me of how her brothers had gone into the service and she was lookin' for work. She tried to audition for Uncle Bob several times but he kept putting her off. Finally, he said he'd audition her while he was in Hollywood. So Rose and her mother packed up the car and headed to Southern California from Modesto. Considering the roads in those days it was quite a drive for anyone, let alone two women by themselves.

Well, when she got there,

Bob put her off again, saying he didn't have time. "Rose, how did you feel about that?" I asked. "Dayna, that pissed me off, and I told him, 'Mr. Wills, when my brothers come home, we're gonna put you out of business'."

In an interview some time later, Will was quoted as saying, "You know, she damned near did."

Rose excused herself and headed for a port-a-potty. Grass Valley is an outdoor event. She tapped on the door, tried it, and then after waiting for several minutes looked over at me, cocked her thumb at the door, and said, "They must be homesteadin'." She gave up, came back and sat down, and we resumed our chat.

Soon it was time for Rose to jam. The musicians got their instruments, gathered under a tree and picked. When Rose's set was over, my husband Gary and I walked her to the sales table where she was signing pictures and selling her new CD, "\$35.00 and a Dream," nominated for a Grammy in 1996.

Rose was the first woman to record a bluegrass album; Titled "Rose Maddox Sings Bluegrass," which was released in 1962. She is also the recipient of the Lifetime Achievement Award by the International Bluegrass Music Association of Owensboro, Kentucky in 1996.

Also in 1996, Rose was inducted into the Seattle Western Swing Society's "Pioneers of Western Swing" Hall of Fame. I was flattered that, upon seeing me, she called me by name. It was heartwarming to hear so many inductees speak of their high regard for Rose while giving acceptance speeches for their own awards.

Saxman, Stogy Buckhorn recalled playing for Rose early in his career and how she told him in her "sweet and gentle" way, Stogy said: "I got the experience, and here I am."

When I mentioned to Rose that I had seen her in Stockton and recalled how she had gotten the drummer's attention, her response was: "Well, he needed that".

I saw Rose for the last time when she performed at a benefit for the Hospice in Modesto, California last year. Her health had been failing and, although she had to be assisted on and off the stage, her voice and spirit were strong. I spoke with her briefly before she went to her motorhome to rest.

Smokey Silver, a disc jockey in Modesto, called to tell me that Rose had passed away. Smokey had always said that Rose was one of the best vocalists around and he wished that Bob had hired her. Having seen Rose in action, and knowing

Uncle Bob's leadership, I believe they would have been hot. Maybe not for long, but hot!

When I think of Rose I remember the time we spent in Grass Valley. After her set, she made a bee line for the restroom. Realizing I didn't have her mailing address, I followed her inside. We were the only occupants, and since she was already in a stall, I said, "Rose"? And she said, "Yes?" I said, "This is Dayna. I need your mailing address."

She rattled it off and I repeated it into the tape recorder I had used to record our visit. Then I said, "Rose, may I have your autograph?" There was a pregnant pause, and then from behind the stall door Rose asked, "Got a pen?"

*Editor's note: Dayna Wills is the niece of Bob Wills (of the Texas Playboys). Dayna recently won the Will Rogers Academy of Western Artists' Western Swing Female Vocalist of the Year Award in Ft. Worth, Texas. This article was first printed in June 1998 issue of the Western Swing Society News, and is reprinted with the author's permission.*



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