



# BLUEGRASS BREAKDOWN

Vol. 24 No. 8

December, 1998

## Mountain Heart added to CBA's 1999 Festival line-up

by Suzanne Denison

"Mountain Heart: It's a phrase that evokes both the high ridges and narrow hollers of the hills that span the state lines joining Kentucky, Tennessee, Virginia, the Carolinas and Georgia and the passionate feeling given voice by the region's bluegrass musicians — some of the most soulful artists ever to grace a stage. Today, some of the finest of a new generation of pickers have joined together to carry on that tradition, and it's no surprise that the name they have chosen for themselves is... Mountain Heart."

When Barry Abernathy, former banjo player with Doyle Lawson and Quicksilver called me this fall, he told me that he and some other great bluegrass pickers were forming a new band. At that time they hadn't chosen their name, but from the roster he named, I was already itching to hear them play.

I recommended that they look up Carl Pagter in the CBA's Hospitality Suites in Louisville, Kentucky during the IBMA's World of Bluegrass in October to ask him about playing the CBA festival in the future. At the time, I figured that it might be several years before California audiences would have a chance to see the band perform on the CBA's Grass Valley stage, since the Board has already chosen the Specially Featured (nationally touring) acts through the 2000 festival.

Well, I was wrong. Carl asked the band to come to the CBA's suites for a special showcase before the committee who chooses our Emerging Artists each year, and Mountain Heart was chosen to fill that category for June of 1999. This tradition was begun in 1997 when the Gibson Brothers won the performance slot, and The Freight Hoppers were the 1998 selection. Not only were the CBA committee members pleased with what they heard from Mountain Heart, but Carl informs me that the band also received eleven other festival booking offers from other promoters who listened to their performance.

Now I suppose you're wondering how this newly formed band could impress the CBA committee so highly—well, I'm sure that you've heard of them individually, even if



**MOUNTAIN HEART -- (l-r) Jimmy Van Cleve, Barry Abernathy, Adam Steffey, Steve Gulley and Johnny Dowdle. The band has been selected as Emerging Artists to perform at the CBA's June 1999 Father's Day Weekend Bluegrass Festival.**

Mountain Heart is a new collective name.

The title of "best known" among the band's members most likely belongs to Adam Steffey, a multiple Grammy and IBMA award winner during his seven year stint as a member of Alison Krauss & Union Station. Born in Virginia but a long-time resident of Tennessee, Adam is one of the most widely influential — and sought-after — mandolin players of the 1990s. In addition to this work with Krauss, he has appeared on many of the most important bluegrass and acoustic country albums of the decade, by artists like Ronnie Bowman, The Cox Family, Jerry Douglas, Rob Ickes, Chris Jones, Claire Lynch, Jim Mills, Dolly Parton, James Alan Shelton, and Kenny Smith.

Steve Gulley is also familiar to the bluegrass world, thanks to a stint as guitarist and lead/tenor singer with Doyle Lawson & Quick-

silver in the mid-90s that included appearances on three albums, but the Tennessee native has also had an outstanding career for more than 15 years as a staff musician, featured vocalist and music director at Kentucky's Renfro Valley, a historic home for bluegrass and country music. For Steve, who began his career playing with his father Don, a founder of the Pinnacle Valley Boys, music has always been a family affair.

Barry Abernathy, winner of 1997's Banjo Player of the Year award from SPBGMA, began his career performing bluegrass gospel with Silver Creek, but first came to national attention of one of the decade's hottest bluegrass bands, IIIrd Tyme Out. From 1994 to 1998, the Georgia-born and bred banjo player/baritone vocalist was a featured member of Doyle Lawson & Quicksilver, recording five albums with the award-winning ensemble.

Jimmy Van Cleve is the youngest member of Mountain Heart, but the 20-year old has already won rave reviews for his work on Rambler's Choice "Sounds of the Mountains" and with Doyle Lawson & Quicksilver. A Floridian now living in North Carolina, Jimmy already has almost a decade of fiddling under his belt, including ap-

pearances with Ric-O-Chet and Lou Reid & Carolina.

Johnny Dowdle, the bass player for Mountain Heart, is a North Carolinian who has made appearances on both the bass and banjo with Wyatt Rice & Santa Cruz and Lou Reid & Carolina.

Mountain Heart grew from the desire of Adam, Steve and Barry to  
(Continued on Page 4)

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## California Bluegrass Association Bluegrass Breakdown

is published monthly as a magazine at P.O. Box 690369, Stockton, CA 95269, by the California Bluegrass Association. The CBA is a non-profit organization founded in 1975 and is dedicated to the furtherance of Bluegrass, Old-Time, and Gospel music. Membership in the CBA costs \$15.00 a year and includes a subscription to the *Bluegrass Breakdown*. A spouse's membership may be added for an additional \$2.50 and children between 12 and 18 for \$1.00 per child. Children 12-18 who wish to vote will have to join for \$10.00. Names and ages are required.

Band memberships are available for \$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). Members are encouraged to attend all board meetings. The December meeting has been scheduled for Sunday, December 13, at 1:30 p.m. at the home of Kathy and Gene Kirkpatrick, 1609 Amanda Court in Stockton, CA. For directions, call any Board member of the CBA office at (209) 293-1559.

**Please send all contributions and advertisements to:**  
**Suzanne Denison, Editor - Bluegrass Breakdown**

**P.O. Box 9  
Wilseyville, CA 95257  
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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. E-mail submissions are appreciated. Files can be read in text or Microsoft Word formats.

## California Bluegrass Association Membership Application

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

Mail to: Mrs. Mary Runge  
CBA Membership Vice President  
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Type of membership:  
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# Editor's Corner

by Suzanne Denison

The mornings are cold and frosty up here on Blue Mountain this time of the year. As I sit in my living room early in the morning drinking coffee, I can watch the tall pine trees swaying in the breeze coming up our canyon and see the big gray squirrels gathering pinecones and acorns for the winter.

When I go outside to get a couple wheelbarrow loads of wood to keep the house warm, I can hear the wild turkeys calling as our dog tries to catch an unwary squirrel or chases a covey of quail into the woods. The leaves on the oak trees are turning beautiful colors, and while the vegetable garden is long dead, the moles and gophers are having a field day with the remaining foliage and grape vines — they

don't seem to mind a little frost burn.

From my office window I can watch the deer in the side pasture and our horse Red greet Maggie and Jiggs (our dog and cat). It seems that none of them realize that they aren't people — they're such pampered pets that they think they are part of the family! (Well, I guess that's what they are.)

All of these beautiful things remind me just how much we have to be thankful for. I hope that you and your family enjoy this wonderful holiday season. No matter what holidays you celebrate in December, cherish the time you spend with your family and friends, it is so precious.

As I write this column, the cri-

sis in Iraq is still in limbo, and American military personnel and equipment are on the way to the Persian Gulf in case they are needed. Please say a little prayer for our son Steve who has been in Kuwait since August. He is a medic with a tank unit from Ft. Stewart, Georgia and is only 12 miles from the Iraqi border. In fact, let's say a prayer for all of the servicemen and women in this volatile area, I know that it will help.

This issue of the *Bluegrass Breakdown* is full of information and interesting feature stories for you to enjoy. We hope that you find them useful in keeping up with your favorite bands and upcoming events, and that you'll continue to support the music we all love. There

is a reader survey in this issue that we ask you to complete and return to us. I happened to see a similar survey in the Minnesota Bluegrass and Old Time Music newsletter, and thought that maybe it was time to ask for our reader's input as well.

The CBA Board of Directors is still in need of a Secretary to take the minutes of their monthly meetings. I have agreed to serve in that capacity until a qualified volunteer can be found, but if you can help, please call me at 209-293-1559 or Carl Pagter at 925-938-4221. Prospective candidates need not take shorthand, but must be able to take and transcribe notes (written or taped), have computer skills, and be willing to volunteer their time one Sunday a month (except for June).



The Band Selection Committee for the CBA's 24th Annual Festival (June 17-20, 1999) met on November 14, but the results won't get to me before press time. I'll include the bands selected by Bob Gillim and the committee members in the next issue.

Happy Holidays to you and your family! Until next month... Enjoy the music!

## LETTERS TO THE EDITOR

### Thanks and congratulations

Editor:

Congratulations to all of the recently elected Board of Directors members. Your work is cut out for you, but I'm sure you're capable of handling the load.

I would like to thank the many people who have called, written, e-mailed and/or told me personally that they appreciate "all you've done" for the CBA, not only as a Director, but in my duties as Treasurer and as Secretary. Quite often we don't say "Thanks, we appreciate you" nearly as often as we should.

Many of you may not realize the work it takes to run an organization such as the CBA. Our Association is the largest non-profit mem-

bership association in the bluegrass community today. Sometimes we don't realize what that means in the way of volunteer work. We could not be the success we are today without our volunteers.

Some volunteers are very visible, but there are a lot of people behind the scenes who have done their volunteer work for a long time for the love of the music and the Association. I realize that due to limited space, I could never list all of the volunteers, but I would like to say a big thanks to some of the people who have helped me personally over the past 24 years. These people include Gene Kirkpatrick, Don Evans Neale and Irene Evans, Jim Tapken, Bryan and Patti Hackett, Kathleen Schoggins, Carl Pagter, Jake and Janet Quesenberry, Jack

Sadler, Ed and JoAnn Pagter, Jim and Ellen Schoggins, Ken and Grace Reynolds, Pappy Popanda, Bill and Faye Downs, Hank and Karen Gibson, Dale Lawrence, Lolan and Madelyn Ellis, David and Mary Runge, Paul and Yvonne Gray, Suzanne Denison, Al Shusterman, Harold Crawford and Bob Thomas. I apologize for any names that I've left off this list (I'm sure there are some). To all of you a special thank you, I appreciate the help. Please continue to assist my successor when called upon for the same reason you assisted me... the love of the music and the Association.

After talking to people at the Festivals and at the recent annual membership meeting, I realize there are a lot of areas of operations of the Association that folks are not

aware of. So after discussing this with the Breakdown Editor, Suzanne Denison, I decided maybe I can help out there. From time to time I will submit items to Suzanne to publish in the Breakdown that are of general interest to the members. These will appear as business card sized items called "Did you know?"

If you have questions, comments or someone you think deserves special recognition, let me know. You can contact me at (209) 473-1616; FAX me at 209-472-1323; e-mail me at HYPERLINK mail to: genekatt@earthlink.net, or even by snail mail at 1609 Amanda Ct., Stockton, Ca 95209. I think the more you know about the Association, the more you are apt to become involved. The more you are involved, the more you feel like it is YOUR ASSOCIATION!

Sincerely,  
Kathy Kirkpatrick

in a friendly and polite manner and insure its success.

The Board of Directors thanks all of the members who wrote, FAXed and e-mailed their comments. Member input and participation is always welcome. In addition, all Board meetings are open to the membership, and members are encouraged to attend and participate. For further details, call the CBA office at (209) 293-1559 or any board member for information. (Continued on Page 4)

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### LESSONS

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

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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.

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All advertising must be paid for in advance unless prior arrangements have been made for billing.

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Suzanne Denison, Editor *Bluegrass Breakdown*  
P.O. Box 9 - Wilseyville, CA 95257  
Phone (209) 293-1559 - FAX (209) 293-1220

### Tent Camping Area Comments

Dear CBA members,

Following are letters and e-mail messages which were received after a rule change for the CBA's annual festival was printed in last month's issue. Many of the writers asked that their comments be presented to the Board of Directors, however, other requested that their comments also be printed in this issue of the *Bluegrass Breakdown*.

Before you read them, you should know that at their November 8th meeting, the Board of Directors voted 8-1 to reinstate the tent camping only area at our annual festival. Don Denison has volunteered and been appointed to coordinate the enforcement of the tents only area, and will need lots of help to accomplish this task



# LETTERS TO THE EDITOR

(Continued from Page 4)

tion on date and location.

Suzanne Denison  
Editor

Dear CBA Directors, festival volunteers, and members,

I was deeply disheartened and disturbed to read the new rules in

## Mountain Heart

(Continued from Page 1)

create what Steffey calls "mountain bluegrass" — heartfelt music that is rooted in the bluegrass classics but has a modern, distinctive sound. "When we play bluegrass, it's as bluegrass as anybody's," says Barry, "and when we do more contemporary material, it's still going to have that mountain flavor." "We don't want to be pigeon-holed," Steve adds. "We do different things — traditional, modern, 40s and 50s style country songs, and lots of bluegrass gospel — but we'll always do it our own way, with our own sound."

I'm sure you will enjoy seeing and hearing Mountain Heart on the CBA's 24th Annual Father's Day Weekend Bluegrass Festival Stage this June in Grass Valley, California. They will be performing three sets on Friday and Saturday. We'll let you know when their sets are as soon as the schedule is completed.

## CORRECTION

In last month's issue of the *Bluegrass Breakdown*, we reported that Jim and Jesse & The Virginians would perform at the CBA's 1999 Father's Day Bluegrass Festival in Grass Valley. Unfortunately since the issue went to press, Jim McReynolds contacted Carl Pagter to inform him that the band will not be performing for us this year. They are cutting back on their touring schedule due to a variety of personal reasons.

We are excited to report, however, that Dave Evans and Riverbend will be making their first CBA Festival appearance in Grass Valley this June. This will be the band's first West Coast appearance as well.

The 1999 Festival lineup of Specially Featured Bands now includes: The Osborne Brothers, Mac Wiseman, IIIrd Tyme Out, Sand Mountain Boys, Dave Evans and Riverbend, and the Emerging Artists, Mountain Heart.

On November 14, the Band Selection Committee for the 1999 Festival met and selected an additional 7 Bluegrass and 2 Old-Time bands to perform. Since confirmation from all of the bands was not received before press date, we will report the remainder of our festival lineup in the January issue.

the latest Bluegrass Breakdown concerning the abolition of the "tents only" camping area. This seems somehow to have become the most divisive issue, and yet it all seems so obvious that there should be an area set aside for tents, exclusive of recreational vehicles. I believe that we can all understand these points, so I won't dwell on them any more than to just list the major ones:

- Gas fumes and generator noise cannot be filtered out through the thin fabric walls of a tent.

- Often tent stakes and lines are invisible to vehicle drivers, which is dangerous to both tenters and RV dwellers.

It has always been a part of the warp and weft of this premier California festival that people from varying economic, political, and cultural backgrounds meet and interact positively in a shared love of music. I remember the days when the festival was mostly supported by tent campers. Electrical hook-ups were at a premium, and the average audience age was probably closer to 30 than 50. Now, of course, we original festival-goers have aged along with the festival. Some of us choose to leave our tents for the comfort and quiet of motel rooms and a few of the tenters have "bought up" to RVs or campers, but a substantial number of folks who have been faithful to the festival since its inception choose to make it possibly their single remaining camping event of the year. "Change" is not always synonymous with "progress". The fact that the Nevada County Fairgrounds has made more electrical hook-ups available in the former "tents only" area does not necessarily mean that they need to be implemented on this particular weekend.

I feel that the best hope for the future of the music we love is in young people — and I'm not referring to children who come to the festival with their parents or grandparents. I'm referring to young adults: the people who come to the music not because their parents dragged them along, but because they heard it wherever (on the radio, in a club, on a friend's CD player), and it spoke to them. People like me and most of the (now aging) bluegrass players that I was inspired by and encouraged by early in my career. There are young people (like I was) out there, and we need to make the festival open to them. They don't have the funds to rent hotel rooms or purchase campers or RVs. They have tents (or can get them inexpensively) and want to soak up the 24-hour ambiance of the festival.

I understand that the "tent camping only" area has been difficult to police, and no-one wants to be the heavy who comes down on

the RV-driving area crashers, especially when you're volunteering to work at the festival in the first place. It's a problem better left to the security personnel. This is the sort of thing we pay them for. I must say that I'm frankly offended and surprised that our festival should cater to people who don't respect the rules that we write. In the many years that I was active as a festival volunteer, we never had this sort of problem — and we *did* have sold-out festivals. Abolishing the "tents only" area seems to me to be rolling over to the bullies, but maybe I'm missing something. In the newsletter, it states "In order to maintain a 'tents only' camping area, a new coordinator and volunteer staff would have to be instituted, and no such volunteers have come forward at this time." I don't have time anymore to attend board meetings or be a festival volunteer, but I do read my newsletter assiduously. I seem to have missed whatever discussion, open forum, and call for volunteers (which) preceded the decision to abolish the "tents only" area. Shouldn't we members be informed of the problem and asked for input and suggestions?

Is it possible to move the tents-only area to the other side of the irrigation ditch — the walk-in area where the Wolf Mountain Bluegrass Festival had its stage? I haven't looked the area over, and it would mean that tenters wouldn't have ready access to their vehicles, and so would be inconvenienced, but perhaps it would be some sort of compromise: the RV area would be expanded, and tenters could still have the option of camping separately.

California is a unique state — the thick roux in the melting pot of American culture. I urge the CBA to continue to nurture this wonderful, exciting diversity among us. The festival is a success. It would be a financial success even if no tent camping were permitted. But as any bluegrass music lover will tell you, "bigger" is not synonymous with "better", nor are "more popular", "louder", "hipper", "younger", or "older". I feel that much of the special ambiance and character that have made the Father's Day Festival great will be lost with this move. Please discuss this more and re-think your decision. Diversity is strength. Are we afraid of our own strength?

This has become a rather lengthy letter, but before I close, I'd like to encourage CBA members who are concerned with this direction to try getting involved in your organization. Volunteer at a festival, attend board meetings, make your voice heard and dig in and work! You'll find it to be rewarding in many ways, and it will give you a

new respect for all the people who work so hard to make the festival happen.

Yours in music,  
Laurie Lewis  
CBA member #3250  
Berkeley, CA

Dear Carl, and Editor of the Breakdown:

I was disappointed to hear that the CBA board voted at the October meeting to eliminate the tent camping area at Grass Valley during the Fathers Day Festival. I had brought the subject up at the annual meeting in Colusa just a week before the board's action, and at that time you replied that there were no plans to change the setup that has worked well for many years.

Although I have no particular animosity towards RVs and motor homes (some of my best picking pals own them) I do have a strong need for a relatively shady place to pitch my tent, and the (now former) tent-camping area is where the shade is at the Grass Valley fairgrounds. I don't know how many of the board members ever tent camped, or how familiar they are with the sun-heat situation, but when the sun hits a tent, the temperature soars to sauna-like conditions inside. The thought of leaving valuable instruments in a hot tent is scary to me.

The designated tent area is a small part of the fairgrounds and is, I believe, the most densely populated area during the festival, the average tent being much smaller than the average motor home. I hope the board will reconsider this action at the November meeting.

Sincerely,  
George R. Martin  
CBA member #4918

Ladies and Gentlemen:

As a member in good standing of the Association I am appalled by the decision taken by the Board of Directors at the October 1998 Board meeting concerning the integration of tents and RV's at the annual Father's Day Festival. There are many reasons why this is bad policy and I am prepared to discuss them with you in detail.

However, there is one reason in particular which overrides them all. That is safety. There has been at least one instance where a tenter was almost asphyxiated by the exhaust fumes of an RV at a previous Grass Valley Festival. And, this phenomenon is not an isolated case. Your head of security, "Pappy" Popanda, has advised me that he personally gave CPR to a woman in a similar situation at a Norco bluegrass festival several years ago. As a result of that incident, and upon the advice of Mr. Popanda, Norco isolated tents and RV's.

My attorney has advised me that should such an incident occur at a future CBA Festival that each member of the Board of Directors may personally be held negligent and liable since he/she had previous knowledge of this potential hazard. I would strongly suggest you discuss this in detail with your Counsel.

I look forward to discussing this matter with you.

Sincerely,  
Daniel Bernstein  
Member #53

Editor:

I would like to respond to the recent decision to eliminate the tent camping area at the Grass Valley Festival. I have gone to the CBA festival for years. As the festival has grown it has become harder and harder to find a place to tent camp. Now that the stage area has moved RV's have even more space to park.

The tent area should and MUST be saved. To eliminate this area would be a major mistake and will discourage some people from attending the great festival. I am requesting that the board revisit this issue at the next meeting and reverse their decision to eliminate the tent camping area.

Thank you.  
Rusty Sparkman  
#4029

Dear Editor and CBA Board Members,

My wife and I are bluegrass musicians, we're long-time supporters of bluegrass and the CBA, and we have been coming to CBA festivals and other events regularly for about fifteen years. We are VERY unhappy to hear that the board has voted to do away with designated tent camping areas at future festivals. This appears to be a concession to a minority of RV and motor home "campers" who want to take over more space and believe they ought to be entitled to do so just because hookups are available among the tent sites.

While we personally are philosophically opposed to motor homes and their proliferation, this is not the reason we oppose your decision. We understand that some people enjoy motor homes and that some people may even need to camp in an RV or motor home. We certainly in no way oppose the PEOPLE who own them, nor do we want to infringe on their enjoyment of or support for bluegrass. Some of our closest musical friends (and long-time members of CBA and supporters of bluegrass music) own motor homes, but they are likewise opposed to eliminating designated areas for tent camping.

(Continued on Page 6)



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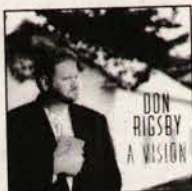
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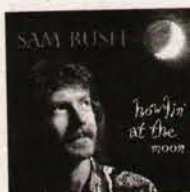
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# MORE LETTERS TO THE EDITOR

(Continued from Page 4)

My wife and I and a number of our friends have always preferred tent camping at festivals. Tent campers constitute an entirely separate and different culture of festival-goers, and we absolutely do not want to have to squeeze our tents in between somebody's roaring air conditioners, noisy generators, smoggy exhaust pipes, or drippy septic hookups. The jamming conditions in a sea of motor homes are entirely different from those of a "tent-city," and forcing tents to squeeze into a motorized suburb is NOT the kind of experience we look forward to either as musicians or as campers.

Doing away with designated tent camping will only contribute to "urbanization" of what has traditionally been appreciated as an outdoor event with a naturalistic focus and appeal. Why not just hold the festival indoors in Sacramento someplace and give all the musicians electric instruments? We appreciate bluegrass music and the whole bluegrass festival "scene" precisely because of their traditional and natural appeal. I can guarantee you that mixing the motor homes with tents will absolutely discourage tent campers from attending your festival.

We feel that tent camping should be encouraged, rather than discouraged, for a number of reasons, not the least of which is that you can pack more tents together in the same space than you can motor homes. This represents a significant financial factor for the festival.

But there is also a financial consideration that applies to those of us who camp in tents: not everyone can afford, or wants to throw his or her money away on, a large, environmentally insensitive motor home. We feel that it isn't fair to penalize people for preferring tent-camping by forcing to compete with huge motor homes for space and degrading the quality of the experience we have always enjoyed at the CBA festival. Some of us would rather spend our money supporting the music and musicians and attending more festivals—in our tents.

This is one of the worst decisions the board has ever made about the CBA festival. Not only is it unfair to a large portion of the total 2,500 or so CBA members, it is similarly unfair to the thousands of non-members who help keep the festival financially feasible. I know you will also be hearing from a number of our friends and musician acquaintances we've tent-camped next to over the years, but my wife and I urge you in the strongest possible terms to rescind this terrible decision and retain the designated tent camping areas that we have enjoyed for so many years.

Thank you.  
Lawrence Williams  
#5380

Editor:

I read with concern of the recent decision by the Board to abandon the "tent camping only" area at the next CBA festival. I am writing to task that the Board reconsider its

decision.

I have attended the June festival, almost without fail, since 1983. I believe that was also the first year of my membership in the CBA, and I have been a member ever since. It is a terrific festival. Because of the music, certainly, but it is more than that. There is something uniquely wonderful about camping at the festival in the area traditionally reserved for tent campers. To me it has to do with drifting off to sleep in the shade of the pine trees to the sounds of a fiddle and banjo playing together in the distance. Just those two instruments. The warm weather, the lazy afternoon after too little sleep from the night before (up too late playing, I suppose), and those two instruments going in the distance combine to create for me one of the most pleasant images my mind can summon. I am overcome with a fit of relaxation just thinking about it. I have described just this setting and that feeling to many people in other parts of the country in attempting to convey what is so special about Grass Valley, and why they need to attend. I would just hate to see that change.

I know you have heard all the arguments that tent camping in that setting is the most economical use of space and that the former stage area now offers additional prime accommodations for RVs. And, I do agree with those views. But they pale by comparison to the absolutely priceless gift of spending four days in such a perfect outdoor setting, soothed by the sound of the wind in the pines, surrounded by wonderful friends who share a love of the same great music.

I ask that the Association continue to offer a "tent campers only" area. Most tent campers are working people who are unable to arrive at the festival early in the week. In this way, there could still be a decent, shady place available later in the week, suitable for camping. And of course, those fiddle/banjo duets will be playing on and on!

Best regards,  
Mary M. Gibbons  
Member

Editor:

I am writing because I would like to support reserving an area for tent campers at the Grass Valley Festival in June. I understand that there are some people on the board who would like to eliminate an area for tent campers.

What does the board have against those who do not have the financial resources to take off of work a week early to show up a week before the festival starts and bring their RV? I have attended other festivals where the promoter has given preferential treatment to

the elite and it turned into festivals that have steadily lost attendance and money.

You have such a great festival and a great group of volunteers. Please, don't cut out the tent camping area.

There is a fine history of pickin' at your festival in the tent camping area. Some would say that you will lose the soul of your festival if you cut out the tent campers. I would agree.

Thank you for your kind attention.

Sincerely,  
A.J. Legler  
Ft. Collins, Colorado

Editor:

We are writing this letter to express how disappointed we are in the decision to discontinue the tent camping only area during the Father's Day Festival. We have been coming to this Festival for over ten years. We enjoy the beautiful campground and have stayed tent campers by choice. We strongly believe that mixing large RV's and tents will ruin the serene atmosphere we have come to enjoy.

We have been to many festivals where we have camped amongst RV's and found ourselves very uncomfortable, victims of generator noise, motor fumes and damage to our equipment by inexperienced drivers. Now only once a year we pull out all the stops and set up a complete camp during our vacation at the Father's Day Festival. Our campsite has been an extremely pleasant experience for not only us but family and friends as well. There has always been a special sense of community in the tent camping area. We have had such a great time that in past years we didn't even make it to the stage area to see the show. We have gladly paid the ticket price and membership fees for this experience.

We feel this issue was not given the attention it should have received. Many of the tent campers submitted our input via the surveys at the last Father's Day Festival. We understand that the issue was not identified as an agenda item until the actual meeting was held and tent camping only area was voted down.

Did the new board members have the opportunity to review this issue prior to bringing it to the table?

This is not how we expect the elected board members to treat issues that are important to paying CBA members. We understand that maintaining the tent camping only area requires a new coordinator/volunteer be instituted. We have heard that two people have stepped up to the plate to take on this responsibility. We also offer our help by making the signs or posting the area.

We have another question, how many of the board members that voted this issue down are tent campers? We feel so strongly about this issue that we will seriously consider terminating our CBA membership if the tent camping only area is not reinstated.

Sincerely,  
Donna Murphy and John Massey  
Memb # 4993

CBA Board of Directors,

Hi folks! I just wanted to address the issue of tent camping at the CBA Father's Day Festivals. I think there was a hasty decision to do away with a designated tent camping area, and I think it is in the best interests of the CBA to reconsider that decision and re-establish that there will be the traditional tent camping area that has worked well since the early '80s (at least). Although I am not a tent camper myself, I see the area as necessary financially for the CBA. You just cannot pack as many RV's in that area because of the restricted room for maneuvering. With the ones you could get in there, you would see a degradation of the camping experience for the campers who still want to be there in the way of decreased lines of sight and generator exhaust fumes. RV's offer a way out of the heat of the day, only achievable for tent campers by the shade of the trees. I think you would have more happy campers by reversing your decision.

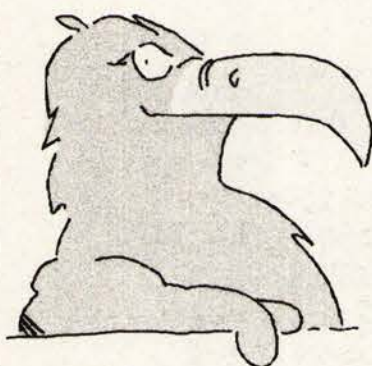
A problem brought up was about who would police their area? This has been handled well for over 20 years, we should be able to find a way to do it now. I'm hearing that there are plenty of volunteers to help out with that bit of business.

We need to keep encouraging young folks to be there and participate, to enjoy and ensure the future of CBA. These are folks who cannot afford an RV, or the extra time off work to leave early to reserve a spot. How discouraging it could be if the tent camping area was filled with motor homes by the time they got there!

Again, I don't tent camp, and haven't in many years, but I think a tent camping area is important for the CBA.

Yours truly,  
Steve Pottier  
former Festival Coordinator,  
former Chairman of the Board of Directors,  
former Editor of the Bluegrass Breakdown, CBA member #3861

Letters to the Editor of the Bluegrass Breakdown are welcome and will be printed on a space-available basis. Mail letters to: Editor, P.O. Box 9, Wilseyville, Ca 95257; FAX to 209-293-1220; or E-mail to: cbaupn@volcano.net.



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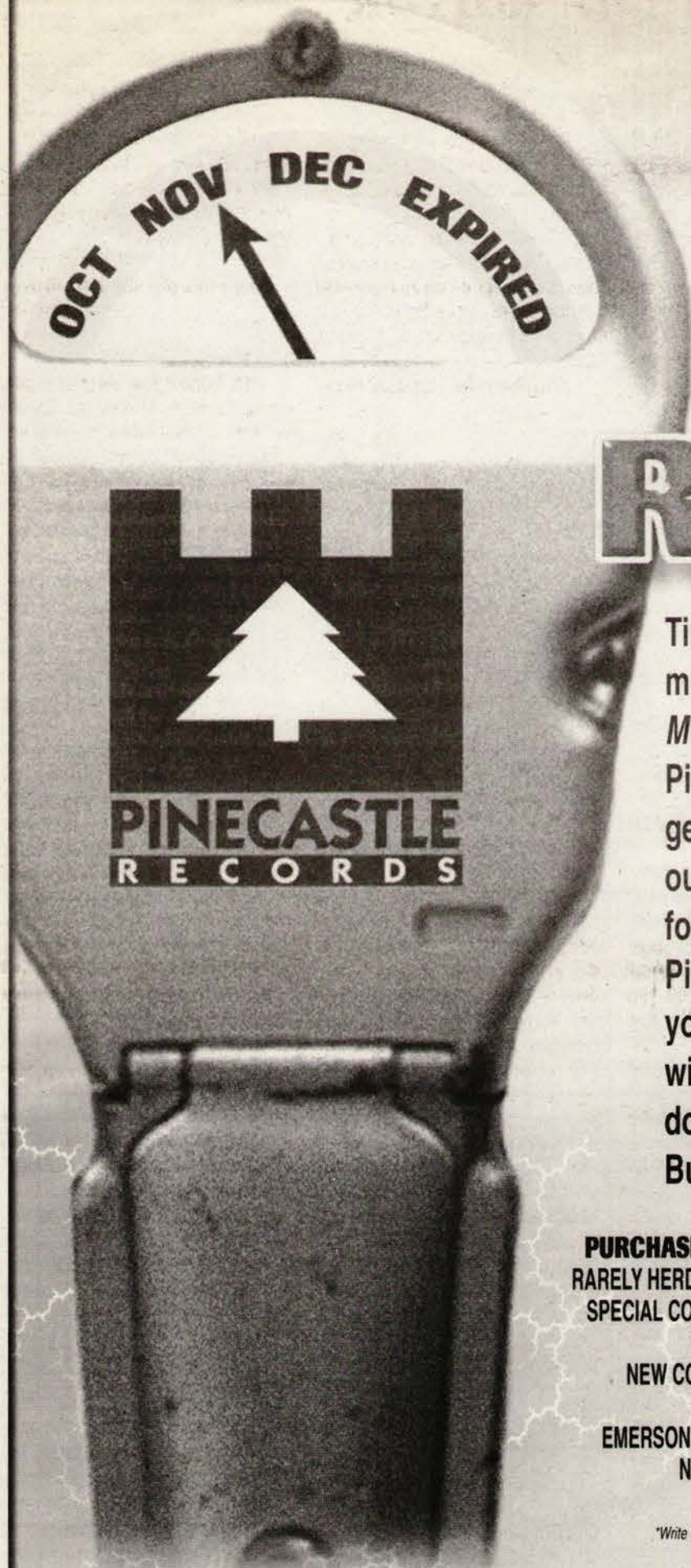
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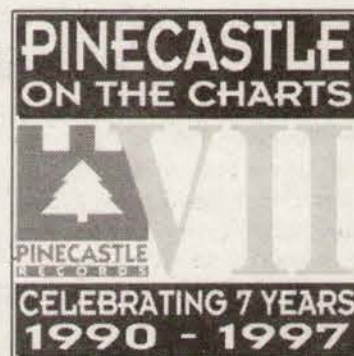


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CONTINENTAL DIVIDE: *Feel Good Day* • RENO BROTHERS: *Three Part Harmony*  
NEW COON CREEK GIRLS: *Our Point Of View* • VARIOUS ARTISTS: *Blue Ridge Mountain Fiddle*  
EDDIE & MARTHA ADCOCK: *Spirited* • LARRY STEPHENSON BAND: *On Fire*  
EMERSON & 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)

\*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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# Bluegrass News Notes

## In Memory of Leola Mae Freeman

October 3, 1921 -  
November 10, 1998

Leola Freeman, wife of CBA Honorary Life Member Shelby Freeman died after a long illness at a convalescent home in Stockton, California on Tuesday, November 10, 1998. Services were held on Saturday, November 14 at the Church of Christ in Stockton.

Leola is survived by her husband of 56 years, Shelby Freeman; a daughter, Kay Buchanan of Fresno; sons Jerry Freeman of Ceres and Dan Freeman of Indiana; a brother Bob George of Sacramento; 8 grand children; 3 great grandchildren; and 2 great-great grandchildren.

Shelby and Leola were long-time members of the CBA, and until he suffered a stroke several years ago, Shelby was a very talented and enthusiastic musician. Leola will be sorely missed by her family and friends.

## CBA has new South Bay Activities Vice President

Matt Dudman was elected Vice President of South Bay Activities at the November meeting. He is proud to serve the CBA and eagerly anticipates helping the promotion of bluegrass in the South S.F. Bay Area. If you live in that area, please e-mail him if possible (or call or write snail mail) so he can get started with his newsletter mailing, etc.

Contact the South Bay CBA c/o Matt Dudman via email at: <South BayCBA@Yahoo.com>; write to Matt at 10 Almaden Blvd. 11th Floor, San Jose, CA 95113-2233; or call (408) 829-5200.

## Back Home Music offers easy catalog shopping for the Holidays

If you're looking for a great source of Bluegrass and Old-time recordings for the music lovers on your holiday shopping list, why not try the Winter '98 Bluegrass Catalog from Back Home Music?

CBA members J.B. and Tracy Pierce have put together an impressive 24-page tabloid newspaper catalog chock full of Bluegrass, Old-Time, Gospel and "New Miscellaneous and Traditional Country" music in the form of Cassette tapes, Compact Discs and Videos.

To get your copy of the Back Home Music Catalog, write to P.O. Box 10585, Napa, CA 94581; call (707) 252-8962 or 800-746-TUNE; or e-mail: <backhome@napa.net>.

## Bands and Musician news notes

The Gold Rush Balladeers recently added bass player Elida Ickes to their band. The Balladeers

perform Music of the California Gold Rush Days as well as old-time and bluegrass music. Other members of the band are: Julie Johnson, Guitar; Carolyn Sylva, Fiddle; and Peg Reva, banjo. For information about upcoming performances or booking, contact Julie Johnson 209-533-2842 or e-mail at: <julie johnsongold@hotmail.com>.

Eddie Stubbs was recently honored with the Traditional Music Disc Jockey Award from The Traditional Music Association. Eddie also garnered the Media Person Award from the Reunion of Professional Entertainers (ROPE).

Mac Wiseman, (who will be appearing on the CBA Festival stage this June), was also recently honored by ROPE with the Ernest Tubb Humanitarian Award for his life-long achievements in the industry.

Long-time favorites of mine, Norman Wright and Kevin Church are members of a new northern Virginia Band, The Travelers. In addition to Norman on mandolin and Kevin on banjo, band members are Jason Owen, guitar and Spider Gilliam on acoustic bass. Their first Hay Holler recording, "Ridin' The Lines" will be released sometime this month.

## Music Books and Products news notes... AcuTab releases Scott Vestal transcriptions

AcuTab is delighted to announce the imminent release of our latest collection of banjo transcriptions. "Scott Vestal - AcuTab transcriptions, Vol 2" is scheduled for a mid-November release. Dealers should be receiving the book in early December.

This new book is the most comprehensive to date. 58 solos from 36 songs are included - proofed by Scott for accuracy - from Pinecastle's critically acclaimed Bluegrass series. All of the banjo breaks are tabbed from Bluegrass '95 (PRC 1045), Bluegrass '96 (PRC 1056) and Bluegrass '97 (PRC 1067). Banjo pickers can study Scott's take on classics like "Pike County Breakdown," "Clinch Mountain Backstep" and "Blackjack;" fiddle tune favorites like "Temperance Reel," St. Anne's Reel," and "Roanoke"; and Scott's own tunes like "Up On The Blue Ridge," "Cruisin" and "Night Of The Comet."

Left and right hand fingerings are provided, with helpful performance notes for more difficult passages. Scott's comments on the songs are sprinkled throughout along with lots of photos.

Retail price for "Scott Vestal - AcuTab transcriptions, Vol 2," will be \$25.00 (US). More details (in-

cluding a song list and a sample page) can be viewed on the Internet at: <<http://www.acutab.com/vestal2words.html>>

As with all of the AcuTab transcriptions book, the new Vestal book is distributed to the retail trade by Mel Bay Publications (email@melbay.com <http://www.melbay.com>). It will be available at fine specialty retailers and mail order dealers worldwide, from Scott at any of his live appearances or directly from AcuTab. Internet users can even order the book on-line from the AcuTab web site.

## Rebel Records projects named in Top 10 list

The "Nashville Scene," Nashville, TN's weekly newspaper which features issues, arts and events around town, recently named its Top 10 Country Albums for the first half of 1998, and two Rebel releases were included. Ralph Stanley's 2-CD set "Clinch Mountain Country," which features duets with artists ranging from Dylan and Patty Loveless. This album has already sold more than any album in the history of Rebel Records.

Blue Highway's "Midnight Storm," the groups third album for Rebel. The album was released in January of this year, and sales continue to be strong for this critically praised piece. Rankings such as these reflect the growing appreciation for traditional forms of music in the country music industry and among fans. The Country Gentleman Box Set is finally ready. The Four CD set features the early recordings from 1962-1971. With a 24 page book written by bluegrass historian Gary Reid, the set contains 110 songs taken from their first seven albums with 8 previously unreleased bonus tracks. Blue Highway Won the best Gospel Recorded Performance of the Year with "God Moves In A Windstorm" at the 8th Annual IBMA Awards.

Blue Highway's album "Wind To The West" was also nominated for album of the year, the band was nominated for vocal of the year, and instrumental group of the year.

## Rounder Records announces new releases

James King's latest Rounder project, "Bed by the Window" - Rounder 0425, is receiving extensive air play and good reviews across the country. "In an age where much bluegrass and country music is a product of stacked harmonies and

polite, well-mannered vocals, James King is a rarity: an honest-to-God mountain soul singer who likes it loud and hard, who's not afraid of emotion and sentiment. James King has carried his heart songs to festivals all over the country, and won his share of rave reviews and industry awards. Here he continues to ply his hardcore bluegrass style to a rich and surprising collection of songs, accompanied by his crack road band. Like generations of Virginia singers before him, he does best what great singers have always done: he finds a good song, and he tells a good story. Even Carter Stanley could not have asked for more." -Charles Wolfe, from his liner notes

Another new Rounder release is Tony Trischka's, "The Early Years" - Rounder 11578, contains banjo virtuoso Tony Trischka's first two Rounder albums, Bluegrass Light and Heartlands, in their entirety. "In the ongoing story of American roots music, Tony Trischka's first two Rounder recordings, Bluegrass Light (1973) and Heartlands (1975), rank among the most important and pivotal works of the late twentieth century." -Bill Evans

Hazel Dickens, Carol Elizabeth Jones, and Ginny Hawker have a new Rounder release entitled "Heart of a Singer" - Rounder 0443. If you enjoy great old-time singing, this project will be a must have for your record collection. "I've listened to Hazel Dickens and felt that my feet were leaving the ground. That exhilarating feeling of lift and flying seems to come from her soaring spirit. Other times she's nearly scared me. Ginny Hawker has moved me to tears with the deep feeling of her singing and her skill in matching word to tonal truth. And Carol Elizabeth Jones, one of our few securely rooted young singer/songwriters, arouses my warm admiration with her beautifully detailed, spacious and flowing singing.

"These three daughters of Appalachia, three generations of country/bluegrass/old time mountain singers, each with their own distinct and highly developed singing style have made a hardcore mountain vocal album for the turn of the century, one whose roots go well into the last. Singing a rare and unusual repertoire, accompanied by a superb band, Hazel's dynamic and unfettered bursts of brilliance, Ginny's emotional steady rocking intensity and CE's stately and supple artistry combine in duets and trios

to create a sound that is by turns lush, stark, hard-edged and tender." -Jody Stecher

## Welk Music Group Acquires Sugar Hill Records

SANTA MONICA, CA-Larry Welk, Chairman of the Board and CEO, The Welk Group and Barry Poss, Founder and President, Sugar Hill Records, jointly announce the purchase of Sugar Hill Records by Welk Music Group.

With the purchase of the Durham, North Carolina-based independent bluegrass/Americana label, Welk Music Group further broadens its music division, which already owns and operates Vanguard Records.

Sugar Hill will continue as a separate independent label and maintain its headquarters in Durham under the direction of Poss. As President, Poss will continue as the creative force behind the label and offer assistance to Vanguard Records. The acquisition of Sugar Hill Records is based on the similarities to Vanguard Records in that both label successes lie in acoustic-based music, selective artist rosters, the understanding of specialty marketing, and the importance of a strong catalog.

Commenting on the announcement, Welk said, "Sugar Hill Records has been one of the strongest and most consistently well-respected independent record companies over the years and we feel it's a perfect fit with Vanguard. Our vision at Welk Music is to create a strong independent family of companies that will focus on certain musical niches. Barry Poss, who will continue to head Sugar Hill, will be a great asset in achieving these goals."

"Sugar Hill and Vanguard complement each other in so many ways," Poss concurred. "I've wanted to take Sugar Hill to a more powerful position while remaining independent. It's a tremendous fit. We are both successful, proven companies; we are both committed to the integrity of the music we produce; and we both believe in independence. It's a perfect marriage and our combined force puts us in an even greater position of strength for the future."

Sugar Hill is highly regarded as the premier label for roots music. Founded 20 years ago by Poss, Sugar Hill has won eight Grammy Awards.





## Sacramento Area Bluegrass News

by Bob Thomas  
CBA Sacramento Area  
Activities Vice President

### Area Luthiers

Sometimes I'm asked where someone can get an instrument repaired. There are several luthiers in the area that do fine work.

- Randy Allen, custom builder of guitars, mandolins, resophonic guitars and does repairs; (916) 346-6590
- Jim Beeler, custom repairs, building and set-up for guitars, mandolins, fiddles, and banjos (916) 978-9001.
- Arnold Gamble, authorized Martin repair work on guitars, other repairs & restorations; (916) 448-8339.
- Allen and Monte Hendricks, custom build and repair banjos; (916) 644-6891.
- Harvey Leach, builds guitars (916) 477-2938
- Michael Lewis, custom builder of guitars, mandolins, and does repairs; (916) 272-4124.
- David Rainwater, builds mandolins, fiddles and does repairs; (209) 754-5747.

### LOCAL JAMS

- Saturday, December 12 — Gospel Jam at Landmark Baptist Church, 609 Figueroa St., Folsom, CA. The jam begins at 6:00 p.m. and goes until 10:00 or so. Bring your bluegrass instrument and enjoy some old gospel music. In November we had enough musicians we broke into two jams by about 6:30 and continued until the end. Thanks to Don and Nancy Williams, and Landmark Baptist Church for their hospitality and support.
- Saturday, December 19 — The Sacramento Area monthly Bluegrass Jam will be at the home of Jim and Elena Pate in Salida. Here are some directions to their place from the north. From highway 99 southbound: take the Hammett Road exit just south of Ripon. Turn left at the stop sign; come back across highway 99, and follow the frontage road to the south (on the East side of 99). When the frontage road turns back to the east (approx. 1/2 mile), turn left into Vintner Estates on Fattoria. North 5 blocks on Fattoria, left (West) 3 blocks on Amaro, left on Anada Ct - 4th house on the left (5620).

- Wednesdays, 7-10:30 p.m.  
Country Table Restaurant, 8999 Greenback Lane, Orangevale. The Country Table Restaurant will host a bluegrass jam every Wednesday, from 7:00 until 10:30 p.m. The planned activities haven't worked out so we're gonna just jam on Wednesdays.

- Every Thursday at The Fifth String Music Store, 930 Alhambra Blvd., Sacramento, hosts a bluegrass jam every Thursday from 7-11 p.m. They are now authorized dealers for Martin, Taylor and Collings guitars. Call 916-442-8282 for

more information.

John Green, and the Fifth String Music Store have announced they will begin having monthly concerts starting in January. Watch this column in future issues for featured bands.

*Did you know.....?*

That none of the Officers, Directors or Coordinators of the CBA are paid for their services?

Just thought you'd like to know.

*Kathy Kirkpatrick*

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- ★ **EARTH ANGELS** (Teri, Lillian, Karen) ★ **HOME GROWN** (Hits of the 60s-90s) ★
- ★ **BAKRA BATA STEEL DRUM BAND** (Caribbean Sounds) ★
- ★ **DOO DOO WAH** (Doo Doo Wah) ★ **SOURDOUGH SLIM & THE SADDLE PALS** ★
- ★ **MIRTH & GLEE CAROLERS** ★ **SEAN FOLSOM** (Piper, Folklorist) ★
- ★ **VALERIE JOHNSON** (Blues) ★ **KATE PRICE** ★ **GLENN MORGAN** ★
- ★ **MO, Painter of Fine Faces** ★ **BOB HARTMAN**, puppeteer ★ **MAGIC STEVE** ★
- ★ **GRINN & BARRETT JUGGLERS** ★ **SANTA & HIS MERRY ELVES & TREES** ★

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## THANKSGIVING WEEKEND

Friday, November 27 & Saturday, Nov. 28 — 10 a.m. to 6 p.m.

Sunday, November 29 — 10 a.m. to 5 p.m.

Mother Lode Fairgrounds ★ Highway 49 ★ Downtown Sonora

Information During Festival

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# A visit to the Ryman and the Opry

By George Martin

December 31, 1953, was a Thursday night. I don't remember where I was or what I did that day, but I do very much remember two days later, January 2, 1954.

Hank Williams Senior went to bed, so to speak, in the back seat of a Cadillac that night, on the way to a performance in Canton, Ohio. But he never woke up, the victim at age 29 of a heart attack, and probably too much whiskey and too many pills. The word immediately flashed back to Nashville, and on Saturday night there was one of the weepingest-ever performances of the Grand Ole Opry, with everybody testifying to the wonderfulness of Hank, the tragedy of his early death, and singing his songs. (Williams had been fired from the Opry in August the previous year for showing up drunk, or often not showing up at all, but when he died, all was forgiven.)

Out in California I was 11 years old and already an Opry fan, based on the radio broadcasts from KNBC in San Francisco. In those days I usually contrived to take a Saturday night bath at Opry time, and I'd drag my little AM radio from my bedroom into the bathroom, string an extension cord out the door and soak while hoping to hear Chet Atkins or Flatt and Scruggs on the portion of the show that the NBC network sent out coast to coast.

As a young (and later, aging) adult, I always wanted to see the Opry in person. In 1974, however, Gaylord Entertainment, which owns the Opry, built Opryland park north of town and a big new Opry House

and museum, and the Opryland Hotel, and my desire to go there waned. At one time the company wanted to tear down the Ryman, but cooler (or wiser, or more sentimental) heads prevailed and in 1993 an \$8.5 million restoration job was undertaken, and the former revival tabernacle was brought back to its post-Civil War splendor.

When Barbara and I decided to visit Tennessee and Illinois last spring, both the Ryman and the Opry were on our list of things to see. We arrived on a Wednesday afternoon, tired from traveling, so we took only a brief car cruise through the old part of Nashville, then went back across the Cumberland River to the Downtown Ramada Inn, which seemed to be the least expensive "nice" hotel we could find (plus, of course, it has the "Famous Guitar-Shaped Swimming Pool").

The Famous Guitar-Shaped Swimming Pool is covered with a glass-panel roof, which was rattling ominously in the heavy winds. There were tornadoes dropping in all around middle Tennessee that night, and I had visions, during our rather short swim, of being sliced in half by falling glass or somehow hit by lightning.

But Thursday morning was pleasant, though warm and humid, and we immediately headed downtown. The first place I spotted was the George Gruhn Guitar Shop, one of probably the two most famous guitar stores in the country, the other being Mandolin Brothers in

New York. Gruhn is a recognized authority on vintage stringed instruments. I suspect (for musicians at least) his extensive writings on the subject have had a "down" side of pushing along the trend of old guitars, banjos and mandolins to be "collectible," so that lots of them end up in safes and display cases as investments instead of being played.

But Gruhn's is a wonderland for a picker to wander through, and they are very nice and don't mind if you pick up a \$6,000 Martin guitar and plunk on it, as long as you appear to know which end to grab onto. I was particularly enchanted with the mandolin department, which was almost like a hands-on history of Gibson. Around the turn of the century, Gibson was working its way toward the F-style mandolin shape that is now so familiar; but they weren't there yet. The 1904-vintage Fs are kind of clunky looking, with an oval sound hole and pearl inlay on the top below the bridge (they hadn't figured out, I guess, that making the top heavier wouldn't help the tone or volume).

Then there was a whole selection of probably 20 Gibson A and F models of different eras, plus some brands I hadn't seen before (and, alas, I wasn't taking notes). But I moved down the line, chunking and playing a few riffs on probably 10 mandolins. In the trunk of our rental car outside was my nearly new Dearstone mandolin, and I was hoping that nothing in Gruhn's store would sound better. Happily, nothing did.

Gruhn's people told us where the Ryman was, so we set out on the short stroll. We passed Tootsie's Orchid Lounge (painted a vivid lavender-purple), once the hangout for Opry stars between shows, where live music and beer drinking had already started and it wasn't even 10 o'clock yet. I had planned to visit Tootsie's but somehow a cold beer at 9:45 a.m. didn't seem like the hot ticket, even though the temperature was probably in the high 80s already.

Just past Tootsie's, we turned right off Broadway onto 5th Avenue North, and just a block up the hill was the imposing Ryman. It's red brick with white window trim, and looks rather like an old church, which it sort of was in the beginning.

Capt. Thomas Ryman was a steamboat captain and prominent Nashville businessman. Upon hearing a sermon by the Rev. Samuel Jones, a revival preacher, and being much affected, Ryman decided that Jones deserved a grander pulpit than a revival tent could offer and he decided to build a proper hall for his religious orations. The auditorium took seven years to build and cost \$100,000, which was a mighty



George Martin got to "play the Ryman" but not exactly on the stage.

Photo by Barbara Martin

sum indeed in 1894. The original building had no stage, and no balcony. The balcony, still called the Confederate Gallery, was added in 1897 for a Confederate Veterans Reunion that was held in conjunction with the Tennessee Centennial.

Later the auditorium became a theater and concert hall, and Enrico Caruso, Sarah Bernhardt, Mae West, W.C. Fields, Orson Welles and other prominent stars appeared there.

For our purposes, the Ryman's history gets interesting in 1943, when the Opry, which had started in a radio studio, arrived there. (When Bill Monroe made his Opry debut in 1939, the show was coming from the Nashville War Memorial Auditorium. It had bounced around to venues of increasing size as its popularity grew. At first, no admission was charged, but by Monroe's time, it cost 25 cents for adults and nine cents for children.)

In the 1994 renovation a lobby, gift shop, modern rest rooms, management offices and elevator annex was added to the front of the building. Inside, one of the first things you see is the bronze figures of Cousin Minnie Pearl and Roy Acuff, sitting on an original 1890s Ryman pew.

As you walk into the auditorium proper, you can almost feel the ghosts hovering about. Uncle Dave Macon played here. Ernest Tubb played here, Lester Flatt played here, Bob Wills made guest appearances (although he had to fight Opry management to get his

horns on stage and was denied an encore because dared to use verboten drums). Hank Williams, according to Ricky Skaggs, upchucked on the stage once. Even Rose Maddox made it out from California with her brothers to play here. The light is subdued, and the building's original color scheme is up again: pale mint green with gold, dark green and brown accents. The old pews have been refinished in their natural oak color. An original decorative garland design is stenciled across the front of the Confederate Gallery.

If there is no stage show set up when you visit, you can walk up on the Ryman stage. I particularly wanted to do that and had even brought along my mandolin so I could pick a tune right on the spot where Monroe, Lester and Earl had done so in 1945. Alas, the sets for an Everly Brothers tribute show were in place, and my request to the tour guide fell on courteous, but deaf ears. They had a "WSM Grand Ole Opry" microphone set up down below, and even a guitar there for picture-takers, but I never got to tread the same boards as Lester, Earl and Bill.

Upstairs in the vestibules that allow access to the balcony there are numerous wonderful historical photos of the Ryman, inside and out, through the years. Some of the most moving are the people climbing out of flatbed trucks after having driven from their farms to the

(Continued on next page)



Barbara Martin is sitting beneath a photo of the young Minnie Pearl.

Photo by George Martin



# A visit to the Ryman and The Grand Ole Opry

(From previous page)  
big city on Saturday night, and the crowds lined up on the sidewalk outside before shows. Other photos show the days of George D. Hay, the "Solemn Old Judge," who wanted his show to feature hillbilly string band music by musicians in rustic costumes. The Opry evolves in the photographs: Bill Monroe wasn't going to blacken his teeth and carry a jug of corn squeezin's on stage; the Blue Grass Boys wore sharp riding pants, planters hats and ties. Later came cowboy garb and eventually the spangled suits of "Nudie" the western tailor and his stylistic descendants.

Back downstairs we cruised the gift shop and Barbara bought a Ryman Auditorium padded seat cushion, no doubt a popular item for people who sat "on pews of solid oak," as the old gospel song has it. The cushion has turned out to be a handy item for bluegrass festivals. We also bought a couple of Goo Goo Clusters (Grand Ole Opry Clusters), a sort of chocolate coated praline candy totally unsuited to a place where the summer temperature is always in the 90s and above. You end up having to lick the candy off the wrapper, and it isn't all that good a candy, either.

Two days later, after the trip to Rosine I reported on a few months ago, we returned to Nashville for an actual Opry performance. The new Opry house is much larger than the Ryman, but the seats are still "pews," although these are softened somewhat by a sort of carpeting. I enjoyed the show, although it was as much for its long history and mystique as the actual performances.

Simply put, the core of the Opry cast is a bunch of extremely old folks. Porter Wagoner (one of the more enjoyable, thanks to his personality and fancy suits and boots) is 70, Jeanne Pruett is 60 (and I must say, quite well-preserved), Little Jimmy Dickens is 77, Bill Anderson (a great songwriter who is still turning out hits for other singers) is 60. Wilma Lee Cooper is 76. There are a bunch of younger Opry stars but they don't show up all that often, except for Ricky Skaggs, who, oddly enough, was in California the week we saw the show.

I was surprised at how much the show must be the same each week, and kind of wonder what kind of radio ratings it gets. I've seen lots of Opry on the Nashville Network, but they show only a half-hour each Saturday. In the auditorium there are two shows, the first from 6:30 p.m. to 9, and the second from 9:30 to midnight. WSM is broadcasting the shows in half-hour and a few quarter-hour segments, with an announcer at stage left reading radio commercials during program breaks.

A bluegrass fan would recognize this announcer as Eddie Stubbs, formerly the fiddle player with the Johnson Mountain Boys, and a great expert and fan of old-time country music. It's an ideal job for Stubbs, who has steeped himself in the history of country music and now finds

himself working with many of the people he's studied for so many years, and whose records he's played as a disc jockey.

But the sameness is weird. Johnny Russell is a great big overweight fellow. He walks out on stage and deadpans, "Can every-

body see me all right?" The house crowd titters, but I would presume the radio audience has heard it ever so many times. I've seen it on TV in far-off California enough that I know it's going to happen.

Bill Carlisle hobbles on using a walker, playing off his age (89). He

sings a tune, then milks the audience for applause and strolls jauntily off, waving the walker in the air to great clapping. He's done this every time I've seen him on TV, and apparently does it every week.

You know Jimmy Dickens is (Continued on Page 12)



## 1999 Bluegrass Calendar \$11.95

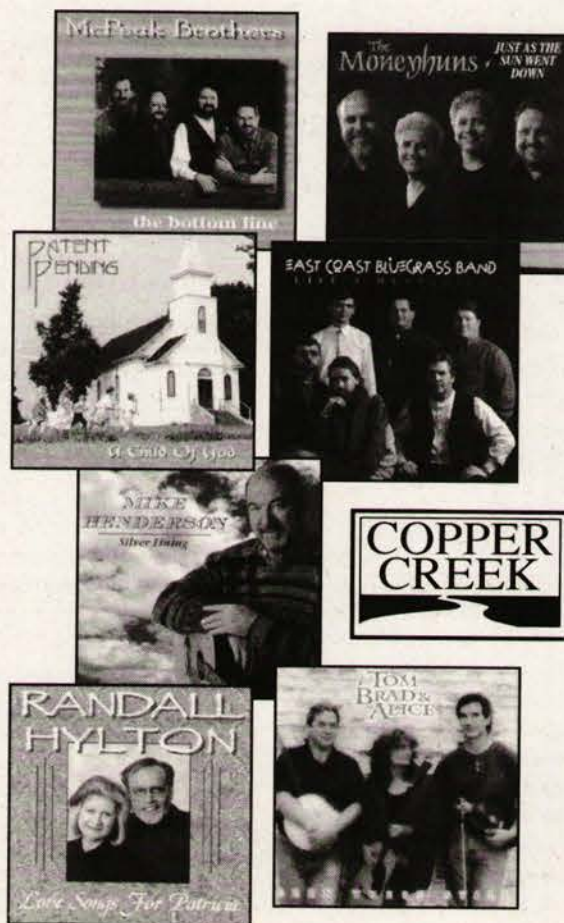
Copper Creek is proud to make available the *1999 Bluegrass Calendar*. With production values of the highest quality, this year's calendar offers an impressive array of full-color photos of the following artists: **Sam Bush (and New Grass Revival), Dan Crary, Jerry Douglas, Front Range, Carl Jackson, Kathy Kallick, Laurel Canyon Ramblers, Doyle Lawson, Lonesome River Band, Nashville Bluegrass Band, Tim O'Brien (with Hot Rize, Red Knuckles and Mollie O'Brien), Peter Rowan, Seldom Scene, John Starling and Doc Watson.**

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## Mandolin Appreciation Time

by Elena Corey

Now that the space shuttle's last successful mission included a mandolin player turned astronaut, the word is out to the general public that the mandolin is a cool instrument. Of course, we knew it all the time. With its clear, clean tone and capacity for a multitude of notes to be played in delightful runs, the mandolin has been the instrument of choice for many individuals who have a clear vision of what they want their music to sound like.

From Bill Monroe to Sam Bush is a short gauntlet to run, actually, although the path is strewn with individual variations all along the way. The assorted stylists who have developed their individualized licks and recognizable styles are easy to admire and appreciate. Their creative ideas are given reality and we can hear the way their minds work. What a wonderful gift!

The varieties of expression available to the mandolin may seem to be more than with many other bluegrass instruments—I wouldn't want to argue that, but I can visualize the idea. From the old-timey and Irish influenced Tim O'Brien to the classically influenced Evan Marshall, all the mandolin players who have favored us with their music have demonstrated much variety and skill.

Back in the 1930s, James Cavanaugh and friends penned a tune which became very popular. It was "Man with the Mandolin." Of course we hasten to add that women make wonderful mandolin players, and we mustn't forget an entire gender. So, here, with my best

wishes for you to be able to use this song, are the lyrics to "Man With the Mandolin."

The music man is comin' a happy song he's hummin'  
Beedle eeum, bum bum, beedle ee um bum. Here comes the man w/ the mandolin.  
Beedle eeumbum bum, beedle eeum bum, he'll cheer you up till your ship comes in  
Lovable old fellow, playing an old tune, he comes around ev'ry afternoon.

Raggedy old minstrel wearing a big grin, you'll love the man with the mandolin.

All the kids "foller"; all the kids "holler", to the windows above  
"Mama, throw a nickel and the man 'll pick a little tune we love.

Beedle eeumbum, beedle eeumbum, open your heart, let the music in.  
Beedle eeumbum, beedle eeumbum, there goes the man with the mandolin.

He'll call again tomorrow and drive away your sorrow,  
the man with the mandolin.

If any readers want the tune, I can photocopy my sheet music and send it upon written request. I'm gonna go grab a mandolin and try that "drive away your sorrow" bit right now. 'Happy pickin' to you.

Elena

## Bluegrass Folks — Grant Johnston and Darla Novak

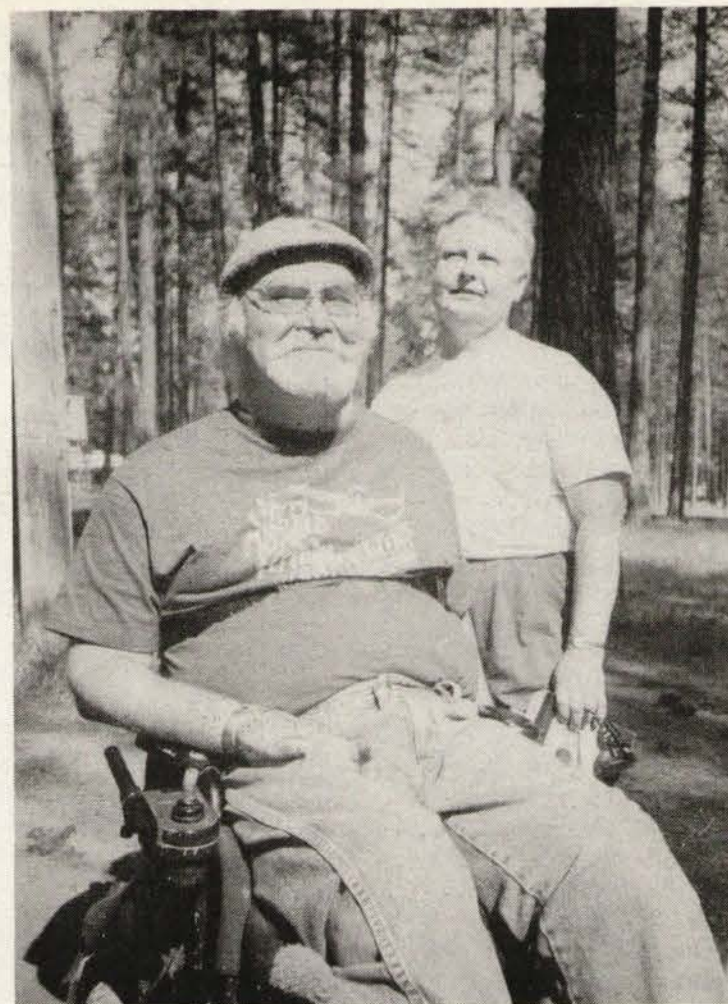
by Bill Wilhelm

Grant Johnston and Darla Novak get around to as many bluegrass events as do most of the rest of us — maybe more. He is the guy in the electric powered wheel chair and she's his strong right arm, always near by. Their travels take them far and wide, too, as I have seen them at the Colorado River Festival near Blythe and I know they go to Quartzsite Arizona - who knows where all else.

Grant was born in North East Louisiana and went to school there, that is at least through the fifth grade. Then he, along with his family, moved to the San Gabriel, California. He went on through high school there and then on to Berkeley.

I asked him if that meant he went to college there. He said that the reason he was there was not to go to school, but to be one of the protesters. When I asked him what he was protesting against, he said it was war and some other things. Then he says he later "dropped back into the system", got married, had kids and worked as a carpenter. He says his dad was a carpenter and so he had just "grown up into the trade." He was living with his family at Shasta, California at that time.

Then he went through a divorce and a lot of depression. To overcome the depression, he began drinking heavily and spending a lot of time in bars. About two and



Grant Johnston and Darla Novak

a half years were spent like that and Grant says, "You know, I just didn't care." One night he and a friend left a bar at closing time and were taking the waitress home. She was seated in the back seat, the friend

was driving and Grant occupied the right front seat of the old Ford van they were in. He said that both he and the driver had had too much to drink. They ran off the road on a

(Continued on next page)

## Ryman & Opry

(Continued from Page 11)

going to sing, "Take an Old Cold Tater and Wait" or "Sleeping at the Foot of the Bed." You know Porter Wagoner is going to sing "Y'all Come," and you know Jack Greene is going to sing "Statue of a Fool." Jeanne Pruett sings "Satin Sheets to Lie On" virtually every show. And so it goes.

When somebody young and "hot" shows up, the aisles near the front fill up with the young people in the crowd, and they sit on the floor near the stage. The night we were there it was Marty Stuart. He's a terrific acoustic picker, too, of course, but that night he was plugged in and proud of it. I must say, he rocked.

We did get to see the Osborne Brothers: on stage, one song, and goodbye. Argh. As we left, I felt glad we had come. But if I lived around Tennessee, I don't think I'd go more than once unless maybe I was showing a visitor the Mother Church. I think the Station Inn would be a bunch more fun.

## How are we doing? Give us your opinion...

As most regular readers know, I work for the California Bluegrass Association as the Director of Operations and Editor of the *Bluegrass Breakdown* from my home office up here in the mountains of Northern California. Although I communicate regularly with the regular columnists, recording reviews and feature writers of our monthly publication, I don't hear a great deal from you, our members and hopefully regular readers.

The *Bluegrass Breakdown* is your newspaper, and we'd like to make sure it meets your needs as completely as possible. Won't you take this opportunity to let us know what you like, dislike or would like to see in the *Breakdown*? If you have additional comments or questions, please feel free to write a separate letter.

Mail the completed survey to: Editor, *Bluegrass Breakdown*, P.O. Box 9, Wilseyville, CA 95257 or e-mail your survey and/or comments to: cbawpn@volcano.net. Results of the survey will be published in a latter issue.

### READER SURVEY

Tell us a little about yourself...

- How did you get this publication?  
☐ CBA member  
☐ Jam session  
☐ Given to me  
☐ Other

- How many of the last 12 issues have you read? \_\_\_\_\_

- How many people read this copy of the *Bluegrass Breakdown*? (Circle one)  
 1   2   3   4   \_\_\_\_\_

- Which of the following statements best describes your feelings about this publication?  
☐ I get more than my membership dues worth  
☐ It's about right for the cost  
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- Are you:  
☐ Male   ☐ Female

- Are you:  
☐ A musician

- \_\_\_\_\_ A part-time picker  
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- In what year were you born?  
 \_\_\_\_\_

- Please suggest some features you would like to see in the *Bluegrass Breakdown*. (e.g. a column on old-time music, instrument repair, performance hints, etc.)  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

- How interesting are the regular columns to you? Please give each a number:  
 1 = Extremely interesting  
 2 = Very interesting  
 3 = Somewhat interesting  
 4 = Not at all

- \_\_\_\_\_ Editor's Corner  
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 \_\_\_\_\_ Bluegrass News Notes  
 \_\_\_\_\_ Bluegrass Folks  
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- \_\_\_\_\_ Further Travels of a Bluegrass Junkie  
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 \_\_\_\_\_ Plugged In (new this month)  
 \_\_\_\_\_ Recording Reviews  
 \_\_\_\_\_ Sacramento Area Activities  
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- How interesting are the feature articles to you?  
 \_\_\_\_\_

A Visit to The Ryman  
 Bluegrass is Changing  
 James King Band in Anderson  
 Oklahoma Festival Review  
 Mandolin Appreciation Time  
 Possess A Song

- I'd like to see more stories about...  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_



# Bluegrass Folks...

(From previous Page)

curve and crashed. Grant was thrown into the windshield and was paralyzed. The driver had a broken ankle and other severe injuries. The back seat passenger also suffered severe injuries. They were all taken to Hoopa, at a nearby Indian reservation for emergency treatment. Grant was then flown to a hospital in San Jose due to the seriousness of his case.

"The guy who was driving was a real good friend, but he never has come to see me," says Grant. "Guess he feels a lot of guilt. If you do much drinking and driving, it will catch up with you. The worst thing that could happen would be to kill someone and have to live with that for the rest of your life."

Darla grew up on a ranch near Fort Klamath, Oregon. They had all the regular animals normally found on a ranch and all the work that goes with all that. She and her brother did the chores, milked the cows, slopped the hogs, and tended the garden. (Your author has no difficulty in very vividly visualizing this.) Yes, she has vivid memories of her life on the farm in her early years.

"Everyone thinks I'm a nurse, but I'm not," she says. "It so happened that Grant and I were going together when he had his accident. Then I went regularly to visit him in the hospital. I saw the things the nurses were doing and decided that I could do that. He was going to have to have a live in person to constantly care for him. By the time we figured this all out and made some decisions, he was soon to get out of the hospital, so I took a crash course from those nurses and for the last 21 years have been taking care of him."

Grant then went to college for the next seven years, Darla right there with him, looking after him every day. He really applied himself and got a master's degree at Sacramento State.

Darla says "Make no mistake - it isn't just Grant who loves all the bluegrass music. I do too." They are both involved in the Folk Music Society at Chico, where they reside. In fact, Darla is artist coordinator there. Grant says, "They have several kinds of music there, but they were overbalanced - too much celtic and hardly any bluegrass. But we changed all that." Grant also co-hosts a bluegrass music show on a radio station at Chico. There are three hosts altogether, which enables him to get away as necessary. He has produced several bluegrass concerts, too. Last November, along with Bob Thomas, he produced a big bluegrass weekend at Oroville.

Grant says that as they go to so many bluegrass events, staying in motels got to be just too inconvenient, so they bought a motorhome

which has made it much more practical.

"The accident was my own fault," says Grant, "but the wheel chair hasn't taken the fun out of life. I've enjoyed the last 20 years about as much as I did the first twenty."

Grant is a survivor. Darla is a loving and caring person. Both have wonderful attitudes. It is very

uplifting to even be around them and I've never heard either one of them complain about anything. I, personally admire both of them and am proud to be among their bluegrass friends.

*Did you know.....?*

The CBA's Mercantile trailer was stored for more than 2 years at the home of Don Evans and is now stored at the home of Harold Crawford at **no cost to the CBA?** A big thanks to both of these generous members.

Just thought you'd like to know.

*Kathy Kirkpatrick*

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# STUDIO INSIDER

## Still More on Compressors in Bluegrass Recording

By Joe Weed

Welcome to December, and happy holiday season! I hope you had a wonderful Thanksgiving enjoying lots of time with family and good friends, along with the requisite tunes and jams.

Here at Highland Studio this fall we've been busy with several groups bringing in their acoustic projects. Jack Sadler came to mix a recording by Lone Prairie which will be featured on a CMH Johnny Cash tribute album. Rick Cornish et al brought in The Grass Menagerie to record and mix tunes for a demo and upcoming CD. Tom Manuel brought in a DAT of his group Highway One for a short run of demo CD's. And Fred Schmitt has been recording and mixing self-penned songs for his independent CD. Mantis, a Celtic duo with many exotic instruments from Scottish pipes to Norwegian mouth harps, is working on an album. With several other acoustic projects under way, Highland Studio has kept tape, disc, and string manufacturers scrambling to keep up!

Here in the *Bluegrass Breakdown*, the last several "Insider" columns have focused on the use of compressors in recording bluegrass. This column will continue that series, treating the use of a few more of the controls on a compressor, as well as some usage guidelines for recording bluegrass.

### Knobs and more knobs

Remember, the reason we use compression is to lessen the distance between the loudest and the softest sounds we're recording. Compressors, when used properly, can help to eliminate unwanted "peaks" in volume. The "threshold" control sets the volume level at which you want a compressor to start compressing (or limiting) the dynamic range of a recording. The "ratio" knob tells it how much to bring down the volume when your signal exceeds the threshold. The use of a compressor can radically alter the sound of many recorded instruments, especially plucked ones, so if you want your bluegrass instruments to sound real when they're recorded, use compression sparingly.

Another control on the compressor is the "attack time" knob. As compressors were developed, engineers realized that they sometimes changed the sound of instruments or vocals too heavily. They discovered that if the leading edge of an instrument's initial attack were allowed to go through unprocessed, then the rest of the sound could still be compressed fairly heavily

without completely destroying the sound's signature. The "attack time" control allows you to work with this concept. This "attack time" control sets the amount of time that the compressor lets pass before it starts responding to the settings you've made on the "threshold" and "ratio" knobs.

If a compressor's attack time is set too slow, then too much of the initial peak of a sound will get through the unit without being compressed—thereby defeating the purpose of using the compressor. Conversely, if the attack time is set too quick, then it can cause some audible distortion of the sound you're compressing, by clipping the waveform's leading edge.

### OK, so what do I do when I'm under attack?

Generally, if you're recording plucked instruments, set the attack time slow enough that the instrument's initial attack sounds fairly natural. To guide you, use your ears rather than numbered settings on a panel. If you need a place to start, begin with a setting around 100 milliseconds. You can usually get somewhat faster than this successfully, but settings near 10 milliseconds or lower often cause audible distortion. If you are recording a vocalist, then slower attack times usually work well, but if you're not squashing the life out of a voice, the faster times guarantee you a more consistent level, and therefore, an easier time going to tape and an easier time when you mix. (I'll discuss recording vocals in some detail in future columns).

### When shall I be released?

A corresponding control on a compressor is the "release time" knob. It's analogous to the "attack time" control, except it governs how long the unit will wait to return to a neutral state once the sound it's processing has dropped below the threshold.

Here's why this is often a useful control. Imagine a fiddler is holding a long note, and this note is causing the compressor to bring down its volume because it's over the threshold. The fiddler wants to control the rise and fall of volume of her/his note, because that's an important part of conveying emotion. If the compressor has been turning down the fiddler's part because it is over the threshold, and then the part drops below the threshold, it will seemingly get "turned up" as the compressor's

volume-squashing power drops off! Or a sustaining guitar chord that drops below the compressor's threshold will also get louder as it supposedly decays—something that just doesn't happen in nature.

So engineers figured that if they delayed the release reaction of a compressor after the triggering sound has dropped below the threshold, then the sound's original volume envelope will be less altered, and the sound would be more natural. It's hard to give time guidelines for "release time" settings, as they will depend on what sound you are compressing, and where you have your threshold and ratio settings placed. Once again, let your ears be your teacher. Listen for unnatural changes in volume or quality as long sounds taper off. If these unnatural changes are happening, then lengthen the release time until you've stopped interrupting the music's decays.

### Soft-knee, Hard-knee?

These terms refer to the manner in which the unit enters into compression mode as the audio being processed increases over the threshold. In an effort to make their units sound less obvious, some designers came up with circuits that gradually increase the amount of compression as the signal gets higher above the threshold. This type of operation is called "soft-knee" compression. Compressors that directly obey what you've set on the controls, and enter the compression ratio you've specified as the audio crosses the threshold, are said to operate as "hard-knee" units.

### ...And my makeup?

Some compressors have a knob called "make-up gain" or "output gain," or something similar. That's because when you're compressing something, it often ends up coming out softer than it was originally, since you're limiting how loud it can go with the compressor. Obviously, turning up the signal going into the compressor won't make it louder coming out—it will just make the unit work harder to keep the sound from getting louder. So what to do? The savvy compressor builders put a little gain adjustment circuit on the output side of the compressor—i.e., after the compression's been done. By using the unit's bypass switch to compare uncompressed with compressed audio, you can set this control so that the apparent volume of the sound is not diminished (or raised) by what the compressor is doing.

### The big picture...

So, to review the common controls on this useful device for taming the wild dynamic swings of your studio performers:

1. Threshold determines at what level compression will take effect.
2. Ratio determines how heavily the unit will compress audio above the threshold.
3. Attack Time determines how long the unit will wait before it compresses audio above the threshold.
4. Release Time determines how long the unit will wait before it stops compressing audio that's dropped below the threshold.
5. Make-up gain determines how much the unit will boost or turn down sounds after they've been compressed.

Have a grand time practicing your compressor techniques in the quiet of the late night. Just remember to keep your monitors down to a safe level to protect your hearing—especially headphones! And if you're recording on ADAT or a similar digital tape-based system, remember to always make back-up tapes of everything you do.

### See you next year!

*Joe Weed records acoustic music at his Highland Studio in Los Gatos, California. He has released five albums of his own, produced many projects for independent labels, and done sound tracks for film, TV and museums. You can reach Joe by calling (408) 353-3353, or by email, at [joe@biglandpublishing.com](mailto:joe@biglandpublishing.com).*

## Redwood Bluegrass Associates announces Upcoming Concerts

Redwood Bluegrass Associates, a non-profit education and arts organization serving the San Francisco Bay area, recently announced the lineup for their Winter/Spring 1999 Concert Series.

Full details were not available at press time, however the following dates and artists were available:

- Saturday, December 5 - Kathy Kallick Band Concert and Release party for a new bluegrass CD, "Wal-in' In My Shoes", with Tom Bekeney, Avram Siegel and Amy Stenberg. The concert will be held at the Palo Alto Unitarian Church, 505 E. Charleston Rd. at 8 p.m.

- Saturday, January 9 - Carol Elizabeth Jones and James Leva (beautiful old-timey duets)
  - Friday, February 5 - Front Range
  - Saturday, February 20 - Tony Rise and Peter Rowan (duo plus bassist)
  - Saturday, April 17 - Eddie and Martha Adcock
  - Friday, May 7 - Laurie Lewis
- Watch future issues for further information, or contact Redwood Bluegrass Associates at P.O. Box 390846, Mountain View, CA 94039-0846; phone 650-691-9982; FAX 650-961-3957; or visit their website at: [www.rba.org/](http://www.rba.org/)

## 1999 Maple City Bluegrass Festival slated for June 25 & 26 in Ohio

The 5th annual Maple City Bluegrass Festival will be held on June 25 and 26, 1999, at the Huron County Fairgrounds, Norwalk, Ohio.

The lineup includes, 5 time IBMA Vocal Group, IIIrd. Tyme Out, Dave Evans, James King, Jimmy Martin, Dr. Ralph Stanley, Larry Sparks, The Bluegrass Strangers, The Hart Brothers, The Bluegrass Mountaineers, License to Drive, and sound by The Bluegrass Strangers.

An added treat on Saturday night will feature Dr. Ralph Stanley and Jimmy Martin doing duets from an album they did together. When these two get on stage together, that represents over 100 yrs. of Bluegrass Music. They are long-time friends, but scheduling, and travel rarely let these two make an

appearance on stage at the same time. Other cameo duets will be done by Dave Evans/Larry Sparks, Dr. Ralph Stanley/Larry Sparks.

Advanced ticket price is ONLY \$30.00. Send ticket requests to: Whistle Creek Productions, 11016 Humm Rd., Berlin Hts., Ohio 44814, or phone (419) 588-3503 for information.





# J.D's Bluegrass Kitchen

Howdy, Howdy, Howdy!

Well folks, I survived another sleep deprivation workshop that lasted a full week in Louisville, Kentucky, (better known as the IBMA World of Bluegrass Trade Show and Fan Fest!). For all of you folks out there in Bluegrass land who have never attended the event, you owe it to yourself to go at least one time so you can experience what all of this music has to offer. Plus, if you've never had a "Kentucky Brown" for lunch, you don't know what you're missing! (The folks in Kentucky are really gracious hosts too.)

Members of the California contingent all had a great time, listening to a lot of good music and eating a bunch of good vittles too. (As usual Carl, your perfect Bloody Marys saved our lives on Saturday morning!)

Well folks, as I write this column its about 5:00 a.m. on a cold, rainy, November morning. I went to bed when the chickens did last night, and as a result I awoke about 3:00 a.m. this morning. So, rather than just lay there and hurt, (why do we do that when we get to be 60?), I got up, fired up the coffee pot and put on a pot of Grits to cook for breakfast.

Then I pulled out my box of recipe cards and tried to decided which ones would fit the season. If you're like me, come the holidays I like to bake some yummy desserts to have when company comes for supper. As any regular reader of this column knows, I am one of the biggest "dessert junkies" that will ever live. So this month I figured rather than featuring the regular holiday fare of roasted turkey, dressing etc., I'd feature three of my favorite holiday desserts.

These are three recipes that my mother used to fix during the winter months as well as for the holidays. On a cold winter day I could smell them cooking when I was a quarter of a mile from home.

I can still recall the warm, pungent, sweet smell of a mincemeat pie cooling on the countertop as I came in the back door from school, and my mom standing over the stove stirring a big skillet of gravy that you just knew was going to be heavenly with the mashed potatoes, roast beef and biscuits that were for supper! Every time I cook up one of these recipes it always brings back memories of the past that are gone forever but they sure do comfort me with good warm feelings when my tummy is full!

When you were born and raised in the Ozark Mountains of Arkansas back in the early part of this century like my mother was, you have to learn to be a creative cook and use what you have on hand. Even plain desserts such as Bread Pudding were a treat back then my mom

used to say, and they usually only could afford the ingredients once or twice a year. When I was a young boy though times had changed and I'd get mom to fix this dessert for me at least once a month. Here's her recipe for Bread Pudding that mama brought with us from Arkansas back in 1941.

## Bread Pudding

3 large eggs  
1 1/4 cup sugar  
1 1/2 tsp. Vanilla  
1 1/4 tsp. ground Nutmeg  
1 1/4 tsp. Cinnamon  
4 TBS. unsalted Butter, melted  
2 cups milk  
1/2 cup raisins  
1/2 cup dry roasted pecans  
5 cups very stale bread, toasted and chunked

Beat eggs well; mix in milk and sugar; whip in butter. Add dry ingredients and mix well. Pour over bread in a large bowl; soak well. Turn into a greased baking dish and baked at 350° for 45-55 minutes or until nice and brown on top.

If you wish you can serve this with some heavy cream poured over it or it is good with whipped cream too. When done right, this makes a wonderful dessert.

This next recipe is one that mom said, "all the old timers used to fix," when she was a girl. She could never remember not knowing how to fix it and couldn't say exactly where it came from. I'm

sure glad I got this recipe from her because it makes a "larrupin' dessert!"

## Indian Pudding

1 qt. Milk  
3/4 cup maple syrup  
2 TBS. butter  
2/3 cup cornmeal  
1 tsp. ground ginger  
1/4 tsp. ground nutmeg  
1 1/2 cups dark seedless raisins

In a 2 quart saucepan, combine 3 cups milk and the syrup. Heat just to boiling over medium heat; add the butter and mix well. In a bowl, combine the cornmeal, ginger and nutmeg; gradually stir the dry mixture into the hot milk. Reduce heat to low, cook, stirring for 10 minutes or so until thickened. Stir raisins into the cornmeal mixture. Turn into a greased 2 quart casserole. Pour remaining milk over pudding (do not stir). Bake 2 1/2 hours at 300° or until all of the milk is absorbed and the top is golden brown. Makes 8 servings. Serve warm.

I don't know if my Cherokee ancestors ate this exact dish, but I'm sure they had a hand in the evolution of this particular recipe and I'm sure glad they did. I'd be willing to bet that they had a thing or two to do with this next recipe too. I know its one of my very favorite pie recipes of all time and this one is for read Mince Meat Pie, made with meat, and not that imitation junk that comes in a jar!

Mama would make this only during the holidays and maybe once

in a while for a special occasion such as a birthday. She used brandy in the Hard Sauce, and I can still remember that pint bottle of Brandy that she kept on the top shelf of the kitchen cupboard. I'll bet that bottle lasted about seven or eight years worth of pies until I got to be 16 years old and discovered the wilder side of life!

My mom had eyes like an eagle and didn't miss too much. One day when she was making some hard sauce, she took the bottle down and upon eyeing the very low level therein, turned to me and said: "It looks like a little mouse has been in the brandy!" I'm sure glad my mom didn't drink or know what brandy was supposed to taste like, because most of what was left in that bottle was water. (You have to leave SOME for color and smell!)

That's all she ever said to me about it, and I learned to leave her cooking brandy alone. I did, however, tell her in later years that I



drank it and watered it down. I think I was about 45 years old when I told her. She told me she knew every time I'd been in it, because I didn't put it back exactly the way she'd left it. Goes to show that you can never fool your Mom!

Here's how mama made a real mince meat pie:

(Continued on Page 16)



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## J.D.'s Kitchen

(Continued from Page 15)

### Real Mince Meat Pie with Brandy Hard Sauce

1 cup cooked beef, chopped  
1/4 lb. Suet, or cold butter, cut up  
3 apples, pared, cored, chopped  
1 orange, peeled, seeded, cut up  
1 TBS. lemon juice  
2 cups dried fruit (cherries, cranberries, raisins and/or currants)  
1 tsp. Each allspice and cinnamon  
1/2 tsp. Nutmeg  
1/4 tsp. Ground cloves  
1/8 tsp. Ginger  
1 cup apple or white grape juice  
Pastry for a double crust pie

Grind of mix suet and beef together. Add chopped apples and orange and mix together well. Combine juice, dried fruit, and spices with meat mixture. Simmer in a large pot for about an hour or until most of the liquid is gone. Cool in the refrigerator until cold. Prepare pastry, line 9 or 10 inch pie pan and fill with the cooked mincemeat. Cover with pastry and cut vents in top. Bake at 450° for 10 minutes; reduce heat to 350° and bake for another 30 minutes. Serve warm with Brandy Hard Sauce (recipe follows).

Boy I get a big sloppy case of the slobbers just thinking about one of these pies!

### Brandy Hard Sauce

1 cup confectioner's sugar  
4 TBS. butter  
2 tsp. Brandy  
dash of salt

Let butter get nice and soft, then combine all ingredients and beat until smooth. Chill. Serve over warm mince meat pie.

Well folks, there are three of my favorite all time desserts. I hope you try them this holiday season and when you do, remember me. My mom always said I could eat my weight in these!

Well, the sun is up and it has stopped raining. The deer are eating the apples that dropped from the apple tree right outside my window last night. So I'm gonna fix a cup of coffee to go, get in my old Dodge truck and get this over to Suzanne.

Have a wonderful holiday folks, and I look forward to seeing you all around the cook fire here next month. Until then, may God grant you all peace and health.

Yer friend,

*J.D. Rhymes*

**Merry Christmas**

## To Possess a Song

by Elena Corey

Last week I was talking to a fine older gentleman who has played country music for over 40 years, and I chanced to compliment him on his music.

"Country music doesn't belong to old guys like me anymore," he said. "And what the new generation is playing just isn't country." He shook his head, not wanting to be implicated in association with what now passes for country music.

I thought of bluegrass music and the continuing struggle of wills to define and delimit it. The analogy of personal relationship seemed pertinent, so I took advantage of that opportunity to sing Johnny & Jack's song "Private Property" to myself. Its lyric, in part, goes like this:

You're my private property; all your love belongs to me.

& I won't share your kisses with your old used to be.

I've got my shotgun loaded to shoot anyone I see

Sneakin' around, trespassin' on my private property.

It was hard to resist grinning. In these days of political correctness, such lyrics are rarely sung with bravado. If such songs are performed at all, lyrics are offered in mumble-tones, or elaborate apologies and snickers precede its delivery. But the guy who penned the lyric had clear ideas about what belonged to him—kind of like many songwriters who holler "Gouge" if anyone performs their songs without paying them royalties. Intellectual property is not to be disdained, of course. I'm merely contrasting the attitudes of such songwriters with the attitudes of such folk heroes as Woody Guthrie and Jimmy Rodgers who basically didn't have much truck with legal concepts such as private property. They stole melodies and passed their songs out freely, wallowing in pleasure when other folks played them.

Yesterday I was listening to public radio and Dewey Balfa's grand-daughter, Christine was on the air, playing with her band. She introduced one song with these words. "Here's a song that's been

in my family a long, long time."

I could identify with that. Frequently people ask me about the origin of some song that I do and I don't know if anyone ever recorded it—it was handed down in the family, like deviled-egg plates, quilts and cameo brooches are. But that sense of proprietorship is a bit different than the private property idea. This feeling is more like stewardship; the songs, tunes and all the uses to which they have been put comprise, accumulatively, our heritage of music. So feeling possessive about the song just doesn't apply. Instead, you want to introduce it to folks who haven't been as fortunate to receive such a rich inheritance. You want to spread the music around and promote interest into digging around for its roots. Yes, there is some pain if someone clobbers the song in their delivery, but that seldom lasts long.

Individual interpretation of songs has to be allowable and encouraged if passion and enthusiasm in delivery are to be maintained. If Bill Monroe and Elvis

Presley hadn't agreed to co-exist with their individual versions of "Blue Moon of Kentucky", our musical inheritance would diminish by the amount of that loss. We frequently hear the cliché about someone delivering a song, "He really made it his own." A high compliment indeed!

Another way to look at it is that we don't possess music; it possesses us. That's similar to one view of real estate. If we really love the land—or the music—we tend to respect it, cultivate it and not neglect it. We glory in its diverse terrain, feeling wondrously alive on the mountain top as well as nourished and protected in its densely wooded wildernesses.

And if we don't care for the ways other people are developing our musical real estate, we are always welcome to provide our chosen alternative, to please ourselves, to allow other people who might not have envisioned such possibilities to see an example of what else might be, and to make it easier for the next generation to claim their musical heritage.

## Del McCoury Band Named IBMA Entertainer of the Year, Chubby Wise & Carlton Haney Inducted Into Bluegrass Hall of Honor

LOUISVILLE, KY — The Del McCoury Band, Lonesome River Band and Ricky Skaggs & Kentucky Thunder were the big winners at the ninth annual International Bluegrass Music Awards, October 22, at Louisville's Kentucky Center for the Arts.

McCoury and company took home the award for Entertainer of the Year for the fourth year, and individual band members Ronnie McCoury and Jason Carter won trophies for Mandolin and Fiddle Player of the Year, respectively.

Bluegrass Rules! by Ricky Skaggs & Kentucky Thunder was named Album of the Year, and the band was named Instrumental Group of the Year. Kentucky Thunder fiddler Bobby Hicks also won the Instrumental Album of the Year Award for Fiddle Patch, recorded for the Rounder label.

Lonesome River Band vocalist/bass player Ronnie Bowman was named Male Vocalist of the Year, and Sammy Shelor and Kenny Smith took home awards for Banjo Player and Guitar Player of the Year, respectively.

Bluegrass music's "night of nights" included several rare musical combinations and performances with a song from Tim Austin, Craig Smith, Aubrey Haynie, Dwight McCall, Dan Tyminski and Barry Bales, who collaborated on the Stanley Gospel Tradition: Songs About Our Savior for the Doobie Shea label, (named Gospel Re-

corded Performance of the Year later on in the evening).

Bobby Hicks and The Del McCoury Band got together to sing "We're Stepping Out" (from Fiddle Patch), the current number one song on the *Bluegrass Unlimited* National Bluegrass Survey. Awards Show co-hosts Rhonda Vincent and Ricky Skaggs also sat in with Ralph Stanley & The Clinch Mountain Boys for a song from his critically acclaimed album *Clinch Mountain Country*, released this year on Rebel Records.

The grand finale was a culmination of a week-long focus at the IBMA Trade Show on education and youth in bluegrass, featuring an inspiring rendition of the classic "Orange Blossom Special" popularized by Hall of Honor inductee Chubby Wise. Performers included students from The Wise Village Pickers at Stanton Elementary in Stanton, Ky.; The Wheeling Park High School Bluegrass Club from Wheeling, W.Va.; and college students from bluegrass programs at East Tennessee State University in Johnson City, Tenn.; Kobe University in Japan; and South Plains College in Levelland, Texas.

Ricky Skaggs and Rhonda Vincent both appeared during the show with their respective bands during the star-studded night of music and presentations in 18 award categories, with 2014 industry reps and fans in attendance. The International

Bluegrass Music Awards Show will be broadcast worldwide on more than 300 U.S. markets and 14 foreign networks, thanks to sponsors BellSouth, GHS Strings, Rounder Records and the Deering Banjo Company. (Radio stations may still sign up to receive the Awards Show by contacting IBMA at 888-600-4262 or 502-684-9025.)

Musical events during the evening also featured songs from Blue Highway, Claire Lynch & The Front Porch String Band, The Lonesome River Band, Vocal Group of the Year for the fifth consecutive year Illrd Tyme Out, and Ricky Skaggs & Kentucky Thunder.

Heartfelt tributes were presented during the pre-broadcast segment of the Awards Show to IBMA Award of Merit recipients, the late legendary bass player Ed Ferris, Barry Poss of Sugar Hill Records, radio broadcaster Gary Ferguson, and festival promoters Bob & Jean Cornett.

Also featured during the evening as award presenters were Chris Jones, Chris Thile, Tom T. Hall, Andrea Roberts, Aubrey Haynie, Valerie Smith, Lynn Morris, Pam Gadd, Ronnie McCoury, Ryan Holladay, Missy Raines, Dale Ann Bradley, David Crow, Sonny Osborne, Greg Cahill, Lilly Drumeva, Jerry Douglas, Scott Vestal and Ronnie Reno.

In addition to attracting mainstream media attention to the year's outstanding talent, the Interna-

tional Bluegrass Music Awards are also very important commercially, according to the October 31 issue of *Billboard* magazine. In an article written by Nashville Bureau Chief Chet Flippo, Tower Records general manager Jon Kerlikowske is quoted. "We immediately set up endcaps for the winners. The show has a lot of impact in (the bluegrass) market... We'll sell well."

### The 1998 International Bluegrass Music Awards

- Hall of Honor Inductees: Chubby Wise, Carlton Haney
- Award of Merit Recipients: Ed Ferris, Barry Poss, Gary Ferguson and Bob and Jean Cornett
- Entertainer of the Year: Del McCoury Band
- Female Vocalist of the Year: Lynn Morris
- Male Vocalist of the Year: Ronnie Bowman
- Song of the Year: "Lonesome Old Home," Longview (artists), Ed Hamilton (writer)
- Album of the Year: *Bluegrass Rules!* Ricky Skaggs & Kentucky Thunder, produced by Ricky Skaggs for Rounder/Skaggs Family Records
- Instrumental Group of the Year: Ricky Skaggs & Kentucky Thunder
- Vocal Group of the Year: Illrd Tyme Out

(Continued on Page 18)





# 24th Annual CBA Father's Day Weekend BLUEGRASS FESTIVAL

June 17, 18, 19 & 20, 1999

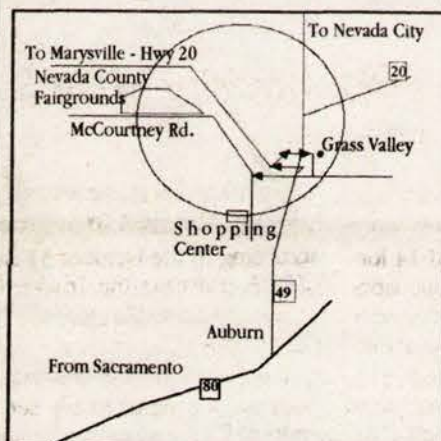
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Come and join us in our 24th Annual Fathers' Day Weekend Bluegrass Festival June 17-20, 1999 at the Nevada County Fairgrounds in Grass Valley, California. Four days of family fun, jamming, workshops, Children's Programs, and the best in Bluegrass and Old Time Music on stage under the beautiful pine trees in Grass Valley.

### Things You Should Know

- Absolutely **NO PETS** allowed on the festival grounds.
- Camping is in the rough on the festival site beginning Monday, June 14 through Wednesday, June 16 for a fee of \$15 per unit per night (lots of grass and big pine trees), limited hookups available, on a first-come, first-served basis.
- Camping during the festival is included in 3 and 4 day tickets.
- No alcohol is sold on the festival grounds. • Food and soft drink concessions on site.
- Bring lawn chairs or blankets for seating.
- Festival is held rain or shine -- **ABSOLUTELY NO REFUNDS**

### ~ Early Bird Ticket Order Form ~

Early Bird Ticket Prices and Senior Citizen (Age 65 and over) Discounts are offered to CBA Members only. Members are entitled to purchase 1 discount ticket for a single membership or 2 discount tickets for a Couple Membership. Deadline for Early Bird Discount tickets is February 28, 1999. No Discounts available at the gate.

#### Early Bird Tickets (11/1/98 - 2/28/99)

##### CBA Members Only

4-Day .....	\$55
4-Day Senior (65 & over) .....	\$45
4-Day Teen (13-18) .....	\$30
3-Day (Th-F-Sat) .....	\$45
3-Day (F-Sat-Sun) .....	\$40
3-Day Teen (13-18) (Th-F-Sat) .....	\$25
3-Day Teen (13-18) (F-Sat-Sun) .....	\$25

##### Non-Member Ticket Prices

4-Day .....	\$65
4-Day Teen (13-18) .....	\$40
3-Day (Th-F-Sat) .....	\$55
3-Day (F-Sat-Sun) .....	\$50
3-Day Teen (Th-F-Sat) (13-18) .....	\$35
3-Day Teen (F-Sat-Sun) (13-18) .....	\$35

##### Single Day Tickets

No discounts available

Thursday .....	\$20
Friday .....	\$20
Saturday .....	\$25
Sunday .....	\$15
Children 12 & Under <b>FREE</b>	

Please send me the following tickets to the CBA's 24th Annual Father's Day Weekend Bluegrass Festival:

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<input type="checkbox"/> 4-Day Senior @ \$45
<input type="checkbox"/> 4-Day Teen @ \$30
<input type="checkbox"/> 3-Day Adult (Th-F-Sat) @ \$45
<input type="checkbox"/> 3-Day Adult (F-Sat-Sun) @ \$40
<input type="checkbox"/> 3-Day Teen (Th-F-Sat) @ \$25
<input type="checkbox"/> 3-Day Teen (F-Sat-Sun) @ \$25

#### Non-Member Tickets

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<input type="checkbox"/> Sunday Only @ \$15

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# RECORDING REVIEWS

## Dreamin' Of The Sea Appaloosa

Independent Label  
PM-9801  
P.O. Box 3161  
Roanoke, VA 24015

Songs: *Maggie Valley*, *Rose Gold Wedding Band*, *Maynard's Chandelier*, *Far From Me Now*, *Ways Of God*, *Douglas The Dog*, *Every Time It Snows*, *Walking With The Angels*, *Rodybelle*, *(I'm Gonna Be) 500 Miles*, *Dreamin' Of The Sea*, *Heart Of Caroline*.

Personnel: Wayne Taylor - lead vocals, guitar; Pat White - fiddle, mandolin, vocals; Keith Arneson - banjo, vocals; Joe Wheatley - bass, vocals.

By Ken Reynolds

"Dreamin' Of The Sea" is the latest release by Appaloosa. This

dynamic group has one of the most exciting stage shows that I have had the pleasure of watching. They have a way of captivating an audience when they perform, and leaving them begging for more. They play their music with an intensity that is second to none.

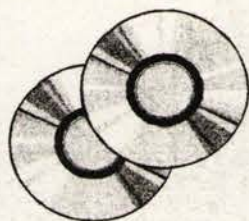
All of the music on this project is original material except one cut.

Wayne Taylor is not only a great musician and vocalist, he is a very prolific song writer. Wayne's original material on this CD includes: "Maggie Valley", "Rose Gold Wedding Band", "Far From Me Now", "Ways Of God", "Every Time It Snows", "Walking With The Angels", "Rodybelle", "Heart Of Caroline" and the title cut of this CD, "Dreamin' Of The Sea".

There are two instrumental tunes on this album. The first one is "Maynard's Chandelier", composed by the group's mandolin/fiddle player, Pat White. The second instrumental is called "Douglas The Dog" and was composed by banjo player Keith Arneson.

As you listen to the CD, you will discover what many folks have known for a long time. These boys can play their instruments very well and they possess some outstanding vocals harmonies. I enjoyed every cut on this CD.

If you like good bluegrass singing and picking, I'm sure you will want to add this one to your collection. Look for an ad in this issue and find out where you can get your hands on "Dreamin' Of The Sea" by Appaloosa.



## New Classics for Bluegrass Mandolin

Butch Baldassari

SoundArt Recordings  
SAR - 1252  
125 43rd Avenue North  
Nashville, TN 37209

Songs: *Consider This*, *Minorsville*, *Boone County Kentucky*, *Perseverance Blues*, *Old Jericho Waltz*, *Wagons Ho*, *Sleepy Gap/Tucker*, *King Wilke*, *Down City - Part 1*, *It's Rainin' The Blues...For Bill Monroe*, *Leaving Portland*, *A Place In The Heart*.

Personnel: Mandolin - Butch Baldassari; Banjo - Steve Huber, Billy Rose, Mike Munford, and Mark Schatz; Fiddle - Aubrey Haynie, Glen Duncan, Richard Greene, Robert Bowlin, and Randy Howard; Violin - Antoine Silverman; Cello - John

Catchings; Guitar - David Grier, Robert Bowlin, Kenny Smith, Gene Ford, and Mark Howard; Bass - Dennis Crouch, Mark Schatz, Buell Neidlinger, Missy Raines, and David Spicher; Vocal - Sonya Isaacs.

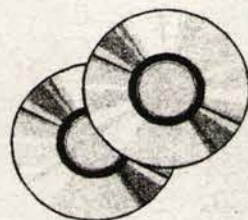
By Ken Reynolds

Butch Baldassari has just released this CD on the SoundArt Recordings label. This is an album of instrumental music. Some of the songs on this project are straight forward bluegrass and some are not. The songs that have that traditional bluegrass sound are, "Boone County Kentucky", "Old Jericho Waltz", "Wagons Ho", "Sleepy Gap/Tucker", "King Wilke", "Down City - Part 1", "It's Rainin' The Blues...For Bill Monroe", and "Leaving Portland". Sonya Isaacs does a vocal background on "Old Jericho Waltz" and "It's Rainin' The Blues...For Bill Monroe".

Butch got some of the best musicians in the business to assist him on this project. The quality of musicians really show. There is some fabulous picking on this CD. In fact, you would be hard put to find any better.

The tunes "Consider This", "Perseverance Blues", even though well played, were a bit far out for my taste. "A Place In The Heart", though not bluegrass, is a very soft and pretty tune.

If you are into all instrumental albums and want to hear some great music, check out New Classics for Bluegrass Mandolin.



## 16 ALL-TIME Favorites

Raymond Fairchild

Rural Rhythm Classics  
Rhy-182  
Box 660040, Dept.D  
Arcadia, CA 91066-0040

Songs: *The World Is Waiting For The Sunrise*, *Precious Memories*, *San Antonio Rose*, *Faded Love*, *Take Me Back To Tulsa*, *Garfield March*, *Ida Red*, *Little Liza Jane*, *Beer Barrel Polka*, *Wednesday Night Waltz*, *Steel Guitar Rag*, *Lost John*, *This Train*, *Knoxville Girl*, *Flop Eared Mule*, *Mississippi Sawyer*.

Personnel: Raymond Fairchild - banjo; Josh Crowe - rhythm guitar; Wayne Crowe - bass; James Worthy - harmonica; Danny Milhon - dobro, guitar; Lawrence Lane - guitar; Ray Sponagle - fiddle.

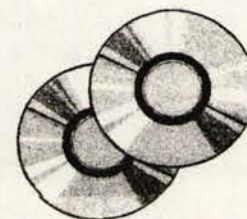
By Ken Reynolds

This CD features the man known by many as "The King of the Smoky Mountain Banjo Players". This of course can be none other than the legendary Raymond Fairchild.

16 All-Time Favorites features Raymond and the group, playing a lot of the old time country classics and fiddle tunes.

This CD has more of a county feel to it than bluegrass. Along with all the instruments generally associated with bluegrass, there is the sound of the harmonica along with a piano and drums, which is not mentioned on the liner notes. An electric bass is used on several cuts, and I found it to be a bit overpowering at times. The mix is not as good as it could be. A point in case, on the tune "Beer Barrel Polka" it is hard to hear Raymond on the banjo. Again he was over shadowed by the electric bass and the piano.

If you are into traditional bluegrass, you probably won't like this one. But if your taste goes beyond traditional bluegrass, you might want to give this one a listen to.



## Silver Lining

Mike Henderson

Copper Creek Records  
CCCD 0162  
P.O. Box 3161  
Roanoke VA 24015

Songs: *Do You Ever Dream Of Me*, *Only A Memory Away*, *Last Call*, *Rufus Taylor*, *Old River*, *Don't Tell Doris*, *I Remember You*, *There Is A River*, *Turn The Green Hills Brown*, *Walking Back To Richmond*, *Like He Was Still There*, *Auction At The Homeplace*.

Personnel: Mike Henderson, Emory Lester, Bill Emerson, Ronnie Simpkins, Rickie Simpkins, Fred Travers, Mark Newton, Peter Bonta and Steve Spence. (The liner notes gave no information as to who was playing what.)

By Ken Reynolds

Silver Lining is the latest release by Mike Henderson on the Copper Creek label.

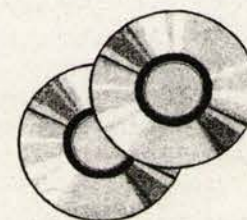
Mike is probably not a familiar name to most bluegrass fans. He has been a song writer for many years now and has been in the business side of the music industry for over twenty years. He has had songs he's written recorded by the Virginia Squires and the Dry Branch Fire Squad.

This CD is a collection of songs that Mike has written. Some of the songs have a bluegrass feel to them and some have a country feel. The songs on this album that have the bluegrass sound are "Do You Ever Dream Of Me", "Don't Tell Doris", and "Turn The Green Hills Brown".

Although Mike may not be considered a professional singer, He does have a deep sounding voice that is pleasant to listen to. The harmonies on this project are smooth and clean. Mike rounded up some top notch musicians to help present his original material. With the likes of Bill Emerson, Ronnie Simpkins, Rickie Simpkins, Fred Travers and Mark Newton, you know the picking is going to be first rate.

My favorite songs on this album were "Do You Ever Dream Of Me" and "Turn The Green Hills Brown".

If you like music that is not main stream bluegrass, give this one a listen to.



## Echoes From The Pasture

Hoof Hearted

Half Hearted Music  
109398.4  
29144 River Road  
Cloverdale, CA 95425  
Ph. (707) 894-2010

Songs: *Today*, *Curly Headed Baby*, *Stormy Horizons*, *Don't Say Goodbye If You Love Me*, *The Hill Of Sacramento Valley*, *Let Her Go*, *God Bless Her*, *Here Today and Gone Tomorrow*, *What About You*, *Home Sweet Home*, *By Baby's Gone*, *If I Could Hear My Mother Pray Again*, *Rose Of My Heart*, *There's An Open Door Waiting*, *Silver Haired Daddy*, *A Message To Your Heart*, *When I Loved You*, *Somewhere My Love*, *When I Stop Dreaming*, *This Little Light Of Mine*.

Personnel: Ernie Hunt - lead and tenor vocals, lead guitar, Dobro; Bob James - lead vocals, rhythm guitar; Pat Ickes - pedal steel, banjo; Dix Bruce - mandolin; Jim Nunally - guitar; Amy Stenberg - acoustic bass.

By Ken Reynolds

"Echoes From The Pasture" is one for you folks who like the old time country duet singing. Though this project is not bluegrass, it is full of some of the best old time country tunes ever re-

## IBMA awards

(Continued from Page 16)

- Gospel Recorded Performance of the Year: Stanley Gospel Tradition: Songs About Our Savior; Tim Austin, Barry Bales, Ronnie Bowman, Aubrey Haynie, James King, Dwight McCall, Dale Perry, Don Rigsby, James Alan Shelton, Junior Sisk, Charlie Sizemore, Craig Smith, Scottie Sparks, Adam Steffey, Ernie Thacker, Dan Tyminski; produced by Tim Austin & Dan Tyminski for Doobie Shea Records
- Instrumental Album of the Year: Fiddle Patch, Bobby Hicks, produced by Bobbi Hicks and Traci Todd for Rounder Records
- Instrumental Performers of the Year
  - Banjo: Sammy Shelor
  - Bass: Missy Raines
  - Dobro: Rob Ickes
  - Fiddle: Jason Carter
  - Guitar: Kenny Smith
  - Mandolin: Ronnie McCoury
- Recorded Event of the Year: Longview; Longview, produced by Ken Irwin and Longview for Rounder Records
- Emerging Artist of the Year: The Gibson Brothers
- Best Graphic Design - Recorded Project: Craig Hansen, for Midnight Storm, by Blue Highway, Rebel Records
- Best Liner Notes - Recorded Project: Bill Vernon for Rebel Records 1960-1995: 35 Year of the Best of Bluegrass, by Various Artists, Rebel Records
- Broadcast Personality of the Year: Terry Herd, The Bluegrass Radio Network, Nashville, Tennessee
- Print Media Personality of the Year: Saburo Watanabe Inoue, Moonshiner Bluegrass Journal, Japan



# RECORDING REVIEWS

corded. It is the first release by a couple of Northern California musicians, Ernie Hunt and Bob James. These two specialize in the old time country duo singing style made famous by the Louvin Brothers.

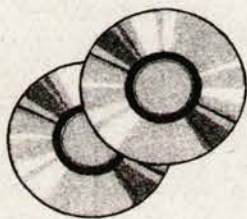
I have watched this dynamic duo entertaining folks at jam sessions over the past few years, and have been a big fan of theirs since the first time I heard them singing together. As you watch these two guys perform, it becomes very obvious that they truly love the music they are performing. I have felt for years that Ernie and Bob should record the music they have been doing. Now at last, they have done just that.

On this project, Ernie shows off his skill on the Dobro on the tunes "Home Sweet Home" and "Somewhere My Love". These are the only instrumentals on the CD.

The song "The Hills Of Sacramento Valley" is a beautiful song that was written by Bob James.

I really enjoyed listening to the duo sing songs like "Curly Headed Baby", "Stormy Horizons", "Rose Of My Heart", "Silver Haired Daddy" and "There's An Open Door Waiting". As I listened to the harmony blend that these two share, I'm reminded of something that Bob once told me. He said, "By myself, I'm not that great of a singer, and the same holds true for Ernie. But together we ain't too bad". After listening to this CD, all I can say is Ernie and Bob, ya done good my friends. I was really thrilled that Bob asked me to do a review on this project for I have thoroughly enjoyed this album.

If you like the old time duo singing, then you need to get this CD.



**The Bottom Line**  
McPeak Brothers

Copper Creek Records  
CCCD 0159  
P.O. Box 3161  
Roanoke, VA 24015

Songs: *The Vow, I Can't Get Over You, Nobody's Darlin' But Mine, Gonna Lay Down My Old Guitar, Why You're Leaving Me This Time, Don't Count The Rainy Days, The Breeze, Somebody's Heart's Being Broken, The Mater's Call, Poor Ellen Smith, The Bottom Line, Used To Be.*

Personnel: Dewey McPeak - banjo,

lead and baritone vocals; Mike McPeak - guitar, lead, baritone and tenor vocals; Larry McPeak - bass guitar, lead and tenor vocals; Rick Allred - mandolin, lead guitar.

By Ken Reynolds

"The Bottom Line" is the latest release by the fabulous McPeak Brothers on the Copper Creek label. As near as I can tell from the liner notes, this talented group is based out of Virginia.

The first, and only time I had the pleasure of seeing this dynamic group was at Owensboro, Kentucky in 1993. They were one of the bands that were showcasing that year. I was really impressed by their vocals and stage presence. When they sang "Simon Crutchfield's Grave", it gave me goose bumps.

The McPeak Brothers have been around as a group for nearly a quarter century. Even though the group has been around all this time,

this is only their eighth studio recording. As you listen to this group sing, you will probably be thinking, as I have, why haven't these guys recorded more?

Larry McPeak who plays bass for the group also writes a lot of their material. On this CD Larry's originals include "The Vow", "Why Are You Leaving Me This Time", "The Breeze", "Somebody's Heart's Being Broken" and the title cut, "The Bottom Line". My favorite

songs on this project are "Why Are You Leaving Me This Time" and "The Breeze". I also enjoyed their rendition of the old Jimmie Davis song "Nobody's Darlin' But Mine" and Mr. Monroe's "Used To Be".

The vocal harmonies and the instrumentals on this CD are first rate. These guys have a great harmony blend, so smooth and clean. They are a sheer joy to listen to.

If you want to listen to some  
(Continued on Page 20)

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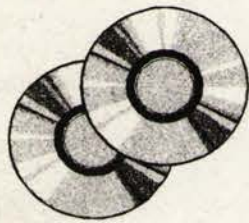
99.3 FM Sacramento • 103.7 Auburn



# RECORDING REVIEWS

(Continued from Page 19)

first rate bluegrass music that is highlighted by some outstanding vocal harmonies, you need to get this album by the McPeak Brothers.



## Just As The Sun Went Down

The Moneyhuns

Copper Creek Records  
CCCD 0163  
P.O. Box 3161  
Roanoke, VA 24015

Songs: *Just Over Yonder, God's Dearest Lamb, Just As The Sun Went Down, What A Day That Will Be, On Heaven's Bright Shore, The Hand Of God, When We Get Home, Lord I'm Just A Pilgrim, Gone Home, Troublesome Waters, Wayfaring Stranger, I See A Bridge, Nearing The Shore, Raging Sea Of Life.*

Personnel: Harvey Moneyhun - rhythm guitar and bass vocals; Sue Moneyhun Williams - lead and harmony vocals; Glenna Moneyhun Herron - harmony vocals; Dan Moneyhun - lead and rhythm guitar, lead harmony vocals; Igeary Pearcy - acoustic bass.

By Ken Reynolds

I just received this CD from Copper Creek Records. It features a gospel family group called the Moneyhuns. The Moneyhuns are a gospel group from East Tennessee, near Kingsport. They are comprised of two brothers (Dan and Harvey) and two sisters (Sue and Glenna).

I have to tell you up front, this is not bluegrass by any stretch of the imagination. They perform the type of gospel music that you would find in a church. The music features a lead and rhythm guitar, acoustic bass and four vocals. The vocal harmonies on this album are smooth, clean and well blended. (the type of harmonies generally expects to hear from a family group).

These folks have great voices and I would love to hear what they could do with some classic bluegrass gospel songs. If you like good gospel music, you should take a listen to "Just As The Sun Went Down" by The Moneyhuns.

## Hyden

The Osborne Brothers

Pinecastle Records  
PRC 1085  
P.O. Box 456  
Orlando, FL 32802

Songs: *Ruby, Hero Of The Creek, I'll Just Pretend, Leaning On The Everlasting Arms, A Child Again, Picture On The Wall, The Older He Got, The Better He Was, Grandpaw's Radio, The Great Speckled Bird, Saviour Save Me From Myself, Little Cabin Home On The Hill, There's A Star Spangled Banner Waving Somewhere, Old Friend Of Mine.*

Personnel: Sonny Osborne - banjo, gitjo, baritone vocals; Bobby Osborne - mandolin, lead and tenor vocals; Gene Wooten - resophonic guitar, lead vocal on The Great Speckled Bird; Terry Eldredge - rhythm guitar, tenor vocals, lead vocal on I'll Just Pretend; Terry Smith - bass, lead vocal on Little Cabin Home On The Hill; Special Guests: Glen Duncan - fiddle.

By Ken Reynolds

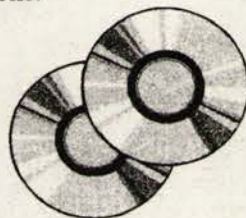
"Hyden" is the latest release by the legendary Osborne Brothers on the Pinecastle label. This is first in a four part series documenting the career of the Osborne Brothers from Hyden, Kentucky to The Ryman Auditorium in Nashville, Tennessee.

This album features some of the older songs by the Osborne Brothers, as well as some that are not that old. Some of the older material that some of you Osborne fans will probably recognize are "Ruby", "I'll Just Pretend", "Leaning On The Everlasting Arms", "Picture On The Wall", "The Great Speckled Bird", "Little Cabin Home On The Hill" and "There's A Star Spangled Banner Waving Somewhere". The song "Ruby" was the first song that Bobby and Sonny recorded together as the Osborne Brothers. Two of the newer songs presented on this album were written by the Osborne's bass player, Terry Smith and his brother Billy. Both "A Child Again" and "The Older He Got, The Better He Was" have the sound and feel that would lead one to believe that they were written back in the late 40s or early 50s.

The vocals and instrumental work on this CD is of the quality that one would expect from the Osborne Brothers and their band. The music on this project is first rate all the way. I really enjoyed this CD and I'm looking forward to hearing the other three that are to be released as a part of this series. In

my opinion, to have all four of these CDs tracing the Osborne's musical career would truly be a collector's dream.

If you want to hear some outstanding picking and singing, get this one.



## Sounds Of The Mountains

Rambler's Choice

Rounder Records  
CD 0447  
One Camp Street  
Cambridge, MA 02140

Songs: *Enough On My Mind, What About You, Sounds Of The Mountains, Mama's Flowers, Sit And Sing The Blues, No More Painting Up This Town, Sweet Country Lovin', When The Mountain Dew Starts Falling, Shotgun Slade, Education From On High, Springtime And Roses, Poor Rambler.*

Personnel: Junior Sisk - guitar, lead and harmony vocals; Tim Massey - bass, lead and harmony vocals; Elmer Burchett - banjo, lead and harmony vocals; Alan Perdue - mandolin, harmony vocals; Jimmy VanCleve - fiddle, lead and harmony vocals; Dan Tyminski - lead and rhythm guitar, harmony vocals.

By Ken Reynolds

I just recently received "Sounds of the Mountains" from Rounder Records. I had never heard of this group, Rambler's Choice before. I finally got around to putting it in the CD player to see what they had to offer. When the music started I was blown away. I scrambled to get the liner notes to see who was playing this hard driving bluegrass music that I was listening to.

I read the liner notes and discovered that I had heard Junior Sisk, Tim Massey and Elmer Burchett before, on the Wyatt Rice & Santa Cruz release, *Picture in a Tear*. If you heard, and liked the Rice CD, you're going to love this one.

These guys have some of the best vocal harmonies that I have listened to in some time. This group is blessed with three outstanding lead singers, each strong in his own right. Junior Sisk has a very unique voice that fits very naturally into bluegrass music. When you blend these three strong voices in harmony, you're got yourself some outstanding singing.

The picking on this album is

about as good as it gets. This dynamic group has a drive to their music that reminds one of the Lonesome River Band. With Elmer's driving banjo, Alan's hot mandolin picking, Jimmy's strong fiddle playing, Tim's rock solid bass and Junior going full bore on the rhythm guitar, you have got a sound that's hard to beat. It is full of energy and emotion and is sure to please even the most discriminating bluegrass listener.

There is some great original material here also. Tim Massey teamed with Ronnie Bowman to write several songs on this project. Together they wrote "Enough On My Mind", "Mama's Flowers", "No More Painting Up This Town", and "Sweet Country Lovin' ". Banjo player Elmer Burchett wrote "Sit And Sing The Blues" and "When The Mountain Dew Starts Falling". All of these songs sound like they could have been written years ago, they have a very traditional feel to them.

This is one of the most refreshing bluegrass groups to come along recently. I liked everything about this album and I think that you will too. So run, don't walk, to your nearest music store and get your own copy of "Sounds Of The Mountains" by Rambler's Choice.

*Editor's note: In case Ken Reynolds' enthusiastic review didn't make you want to rush out and buy "Sounds of the Mountains" by Rambler's Choice, here is what J.D. Rhyne has to say about the recording.*

By J.D. Rhyne

This is probably one of the easiest CD reviews that I'll ever get to do. When I received it in the mail from Rounder back in October, I came home and put it on to play. Right from the first note I knew Rambler's Choice had that "special something" that some bands search their entire existence for and somehow never quite find. I found myself listening to this CD at least five or six times a day.

And then lo and behold who was chosen to Showcase at IBMA this year in Louisville, Kentucky? None other than Rambler's Choice. I can tell you from first hand experience folks, that this band sounds just as good in person as they do on their recording. That's another aspect of playing Bluegrass that a lot of bands never seem to capture. These boys have got it.

When I hear Junior Sisk sing the ballad "Sounds of the Mountains," that's what this music is all about! It gives you that lonesome, homesick feeling. And when Elmer Burchett sings "When the Mountain Dew Starts Falling," a ballad of going back home and an old love

waiting in the mountains, you can hear the influence of Carter and Ralph.

As my friend Jon Hartley Fox so aptly described this band, "Another new band with a tradition soul". How very true.

The vocals are outstanding with that right "feel". The instrumental work on this recording is first rate too. Junior lays that G-run in there just right, and Elmer Burchett plays the banjo the way I love to hear it. He keeps it country! You know what he's pickin' at all times and very rarely does he get up the neck and fancy.

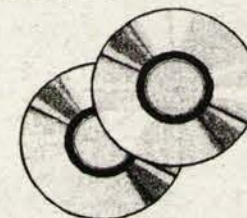
Alan Perdue's mandolin playing is accomplished without being too "notey", and his rhythm has got what my ol' buddy Vern Williams calls that "Monroe chop" to it. Jimmy VanCleve's fiddle playing is second to none, and his style really fits this band. I especially liked his twin fiddle work on "Springtime and Roses".

Rounding out the instrumental work on this CD is Tim Massey's solid bass work. He keeps on top of the beat and drives it the way it's supposed to be played. He also wrote four of the songs on this project.

When you put it all together, you have one of the finest recordings that this ol' country boy has heard in many a moon! Like I've said before, drop what you're doin', fire up the ol' truck and smoke down off the mountain to get this CD. I know its going to be one of your favorites. Nuff said.

## Coming Of Age

The Rarely Herd



Pinecastle Records  
PRC 1084  
P.O. Box 456  
Orlando, FL 32802

Songs: *That Ain't No Way To Go, Moonville Brakeman, First Whippoorwill, Long Black Beauty, Nobody Loves You Like Me, Cecil Barfield, When Will I Let Go, My Virginia Girl, One More Night, Hang Your Coat, Tennessee Girl, Love Come Home, Holy, Holy, Holy*

Personnel: Jim Stack - guitar, lead and harmony vocals; Alan Stack - mandolin, guitar, lead and harmony vocals; Jeff Weaver - bass, tenor vocals; Rob Ickes - resophonic guitar; Don Wayne Reno - banjo.



# RECORDING REVIEWS

By Ken Reynolds

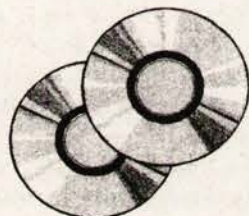
Coming Of Age is the latest release by the ever talented Rarely Herd on the Pinecastle label. Coming Of Age is a very appropriate title for this album. When the Herd signed their first contract with Pinecastle Records around six years ago, they were considered a regional band. Now four albums and one video later, they are truly a national act.

This group has put some mighty fine music on this CD. Along with being outstanding musicians and vocalists, they write a lot of their own material. The original songs on this project include; "That Ain't No Way To Go" and "Moonville Brakeman", written by bass player Jeff Weaver. Jim and Jeff teamed up to write "Hang On To Your Coat". "My Virginia Girl" was originally written by Pam Gadd as "My Virginia Man". The group liked the song and made a few modifications to the lyrics and it became "My Virginia Girl".

Jim Stack does most of the lead vocals for the group. He has a rich, deep voice that is so easy to listen to. When you add Alan's strong baritone and Jeff's tenor to the sound of Jim's lead vocal, you have yourself a winning combination. To see what I mean about their vocals, just take a listen to the song "Holy, Holy, Holy", which the guys do a cappella.

I especially enjoyed the Herd's arrangement of the old Bob Dylan song "One More Night". It didn't sound this good when Dylan recorded it.

These guys have been one of my favorite groups for some time now. Why not treat yourself to some outstanding music and get your hands on this latest release by The Rarely Herd.



## Our Little Town Special Consensus

Pinecastle Records  
PRC 1083  
P.O. Box 456  
Orlando, FL 32802

Songs: *Another Day With The Blues, Blue In The Blue Ridge, Our Little Town, Irish Medley (The Traveler/Green Gates), Lonesome Cold Wind, Slow Train Through Georgia, Silver Dew On The Bluegrass Tonight, Journey To My Saviour's Side, Billy Boy, Nothin' But The Wheel, Strawberry Point, New Jerusalem.*

Personnel: Greg Cahill - banjo, harmony vocals; Colby Maddox - mandolin, harmony vocals; Andrea Roberts - acoustic bass, lead and harmony vocals; Chris Walz - guitar, lead and harmony vocals; Special Guest: Stuart Duncan - fiddle.

By Ken Reynolds

Our Little Town is the latest release by Special Consensus on the Pinecastle label. This Chicago based band has been around

for a while, and has gone through some personnel changes over the years. Through all of this, band leader Greg Cahill has kept the faith and kept the band going. In my opinion, the current group is the best Greg has put together to date.

The group has included some great music on this project. They give us a touch of Texas Swing on the old Hank Thompson classic, "Silver Dew On The Bluegrass Tonight". Andrea Roberts does a fine job on the country ballad "Nothin' But The Wheel", originally recorded by Patty Loveless.

They have included two instrumental tunes on this CD. The first is an Irish medley consisting of two tunes, "The Traveler" and "Green Gates". The second is "Strawberry Point". "Strawberry Point" is a tune that was composed by the late Bill Monroe. A song Bill never published or recorded. The group states in the liner notes that they decided to include this tune as their tribute to Mr. Monroe. You are going to hear some great picking on both of these tunes.

For the gospel music fans, they have included two songs which I think you will enjoy. "Journey To My Saviour's Side" and "New Jerusalem" are both great songs. "New Jerusalem" is done a cappella, and really shows off the groups vocal harmony. And I can tell you, these folks can sing.

Greg plays the banjo with a lot of drive and energy. You guitar fans will want to take a close listen to the flat-picking of Chris Walz. This young man is hot. I particularly enjoyed the mandolin playing of Colby Maddox. He plays it really clean. Anchoring the sound is the solid bass work of Andrea Roberts. In my opinion Andrea has added a lot to the groups sound, both vocally and instrumentally.

My favorite song on this album is the title cut, "Our Little Town". This is some awesome song writing.

If you want to get your hands on some fantastic music, then you need to get "Our Little Town" by Special Consensus.

## Bluegrass Masters



Photo: Irene Young

Photo: Stacey Geikin

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# James King Band performs at Anderson Fairgrounds

By George Martin

To the dismay of its many fans, there was no Shasta Serenade bluegrass festival at the fairgrounds in Anderson this year. After last year's rainstorm, which caused the festival's performance tent to collapse and forced the show indoors, sponsorship problems developed and a 1998 festival became impossible.

But Pat Wallner, who organized the three Shasta Serenades that are so fondly remembered by those who attended, doesn't want the festival to die. To keep the early October date in the bluegrass community's collective unconscious, Wallner organized a small gathering at the fairgrounds featuring the James King Band, which was making a western swing and passing through Shasta County on the way back from Eugene, Ore.

This was quite a special day, almost invitation-only. Wallner used the Shasta Serenade mailing list and his co-organizer George Ireton passed out some fliers at the CBA's fall camp-out in Colusa, but there was very little local publicity and (our editor tells me) Wallner's press release to the Bluegrass Breakdown missed the deadline. Even though Anderson is 200 miles from our home in Point Richmond, Barbara and I had enjoyed the Shasta Serenades so much we decided to make the drive on Friday, stay in a motel and drive back Saturday night for a previously scheduled commitment on Sunday.

After a leisurely breakfast on Saturday we arrived at the fairgrounds about 11:30. It took a while to find an unlocked gate (it was around back and appeared to be locked) but we finally got in and spotted a few lonely souls walking around with instrument cases. I flagged them down and we agreed to set up a jam in the covered area near the rest rooms.

There we played and sang all afternoon, having a high old time. Musicians came and went at various times but we almost always had at least four. Among the names I remember are fiddler Mikki Feeney, banjo player Jim Genaw, singer-guitarist Randy Johnsen; Kris Hare, the Red Dirt Bullies banjo player; Duane Thompson and his resonator guitar, mandolin player Van Atwell, and singer-Dobroist-guitar player Walt Jankowski.

The dapper chap in the snap-brim hat and bib overalls who I just know as (the other) George was in and out of the jam at various times, and his friend Nancy was around but didn't play while I was there.

About 4 p.m. James King and his band played about a 40-minute set in the little outdoor amphitheater. Kris Hare and Duane Thompson had brought along the Red Dirt Bullies sound system. I had known

James King from his vocal tracks on the "Stanley Tradition" album, but had never heard his own band. He has a great group, particularly an outstanding banjo player, Adam Poindexter, who always seems to hit exactly the right note, both in lead and backup. Mandolinist Kevin Prater did some neat leads, including a sort of arpeggio on the E string that sounded rather like cross-picking, Jesse McReynolds-style, except all on one string. Prater also contributed some nice tenor singing. Owen Saunders' fiddling was tasteful, and bassist Jason Moore, when he got a chance to do a solo, proved to be one of those "real" bass players who can go up the neck and rock out.

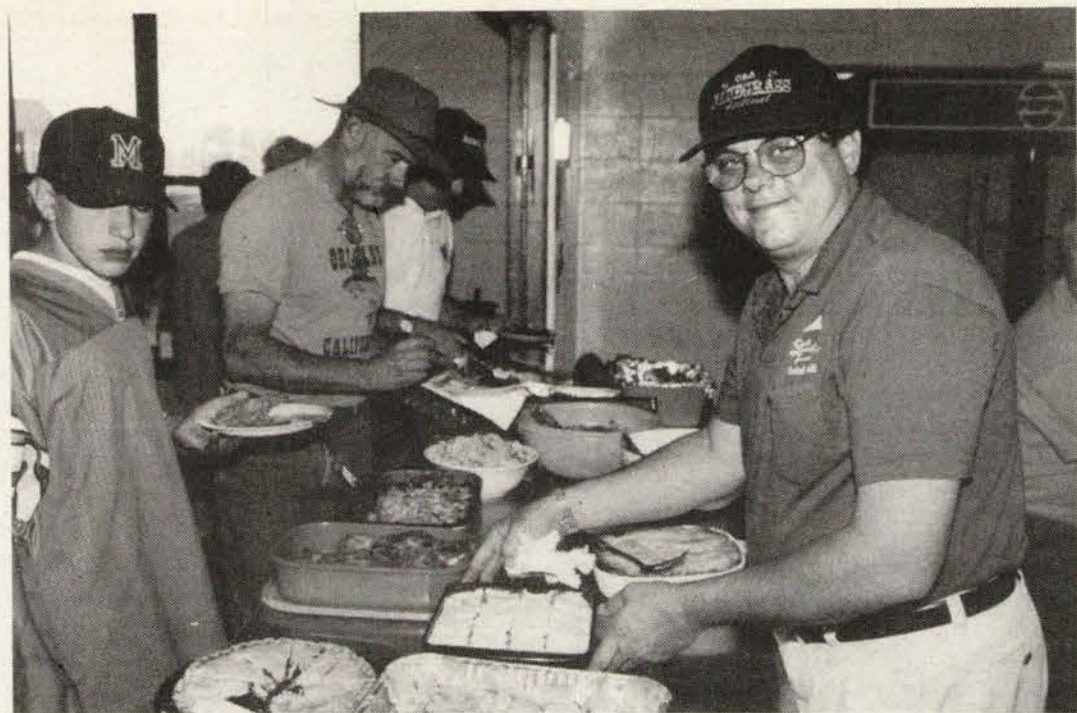
King's band wound up their first set and Barbara and I went back to our car and fired up the Coleman stove to heat the Mongolian pot stickers we had brought. These are little dumplings stuffed with ground chicken, cabbage and spices and cooked in a spicy soy-based sauce. They're good for pot-luck dinners because they stay warm a long time in our iron Dutch oven, plus they are kind of exotic.

I love pot-luck dinners; all the hot dishes and wonderful salads and pies and cakes. Wallner had barbecued a bunch of tri-tip beef, so we had an extra main course. The man knows his way around a barbecue; the beef was juicy and delicious. Kathy DuBois from Colfax was a late arrival, getting there just in time for the pot-luck and second set.

After dinner the band fired up again, this time inside the dining hall, and played about an hour, featuring songs from their new CD, "Bed by the Window," on Rounder. The title song is quite a tear-jerker, and the material on the album is all strong. King is a traditionalist and has gone back to find excellent songs (but not done to death) from Johnnie and Jack, Stonewall Jackson, Connie Gately (he recorded with Babe Lofon as Connie and Babe and the Backwoods Boys in the 1970s) and Bill and James Monroe (Damon Black's "Tall Pines").

During the set, King stopped for a moment to thank the crowd for the excellent dinner. Fiddler Saunders stepped forward, and in his deep-South accent (which I can't reproduce on paper) said, "Who made those little things with the cabbage inside?" When I raised my hand from the front row and admitted I didn't exactly make them from scratch, Saunders replied, "Them was fine," the "fine" coming out in at least two syllables, "fi-yun."

King plays one of the new Stelling dreadnaught guitars. It is a beautiful instrument and sounds great over the PA. King plays hard, hits a mean G-run and broke at least



**SHASTA POT LUCK** -- Pat Wallner (right), the man behind the Shasta Serenade, readies the food for pot-luck dinner guests.

one string that night. After the show I asked if I could play it a moment, as I own a Stelling banjo but had never played one of Geoff's guitars. It felt light, like a Collings, and sounded fine as far as I could tell, but I was in a big concrete

room with a lot of background noise, so I can't make any fine judgments as to tone or volume.

It was a little after 8 o'clock at that point, the kitchen had been mostly cleaned up and people were starting to think about jamming. Bar-

bara and I started to think about an early Sunday appointment we had, so we piled in the car and pedaled-to-the-metal south on I-5. One presumes the jamming was a wonderful end to a great day but you'll have to ask someone who was there.

## Festival Review

### International Bluegrass Festival at Guthrie, Oklahoma

as seen by Elena Corey

By now the whole world knows that Byron Berline moved away from the fast tracking studio musician life he enjoyed in L.A. to a slower-paced sleepy little town and decided he would invite all the musicians he'd ever played with to come and visit him there. Guthrie folks are very accomodating; they got into the spirit of all Byron's musical projects and are delighted to have good live music available most every weekend.

So this year, the first weekend of October marked the second huge festival that Byron produced—with the help of many volunteers, such as John Hickman, Byron's wife Betty, their daughter and most of the city council and chamber of commerce of Guthrie.

Musicians from 17 different foreign countries came to mid-America to participate, and of course Byron also had numerous American musicians there to play.

Just like Winfield, Byron's festival featured five main stages offering performances at the same time, so a person had to choose. Luckily, many of the folks were booked for two appearances, so that if you missed them the first time, you might catch them the next day. In addition to the 5 professional-performance stage, a campground sign-

up open-mike stage was available for attendees who wanted a chance to be heard in more than a jam setting. So that makes six stages running concurrently. Hmmm.

Everyone from Emmy Lou Harris to John Hartford was there. Sam Bush, Jerry Douglas, Josh Graves, Kenny Baker, Robin & Linda Williams, Kevin Burke, Rhonda Vincent, Bill Casswell, the Shankman twins, the Freight Hoppers, Peter Rowan, Billy Joe Foster, the Red Dirt Rangers, Nickel Creek, New Country Kitchen, Nugget, Peter Feldman, and Kay Pitts were all featured Americans—as were all the musicians in all the bands with whom Byron has ever played. From the Dillards through California, all of the bandmates of Byron's erstwhile years were there with bells on. Alan Munde & Joe Carr (of Country Gazette) especially seemed to love the reunion, and Dan Crary, Steve Spurgeon and a few other old bandmates just happened to be on hand to do a number or two most of the weekend. Byron's own new band was everywhere—sitting in with many other artists.

From across the ocean, the Hillbilly Boogiemens (from Holland) and Druha Trava (from the Czech republic) and Totte Bergstrom especially seemed ubiquitous and they

were infectious in their enthusiasm. They all were delighted to get to see middle America at its unselfconscious natural state.

A special treat was the "Fiddle Philharmonic" group. This group was started when a class of junior high classical string players in Michigan persuaded their instructor to teach them a bit about folk fiddle. Since the instructor was a modest person and didn't believe he could demonstrate a folk style as well as he played classical violin, he invited Byron Berline up to Michigan to play for his class. The class was entranced.

Then Byron was so pleased that they loved his kind of music that he stayed after hours and taught several fiddle tunes to the kids who wanted to stay—and he invited the entire class to come to his festival and play for his audiences. The kids knew they'd died and gone to heaven. They kept their two chaperones and Betty Berline all busy trying to keep them out of mischief when they weren't performing. They all wanted to go backstage and get autographs of the stars, and they all wanted to order pizza around midnight—to be delivered to the motel (I was in an adjacent

(Continued on facing page)



## 24th Sonora Christmas Craft and Music Festival '98 slated for November 27-29

The Mother Lode Fairgrounds on Highway 49, downtown in the historic gold country town of Sonora, California will be the site of the 24th Annual Sonora Christmas Craft and Music Festival on Thanks-

giving Weekend (November 27-29, 1998). The festival features 250 high caliber craft-artists from all over the West Coast, including jewelers, spinners, weavers, candlemakers and much more.

### Festival Review

(From previous Page)

room of four of the girls and heard their delighted squeals when the delivery boy turned out to be good looking.)

Workshops—did I mention there were workshops for every conceivable topic—and I was delighted to participate. Also the festival offered a fairly comprehensive schedule for children's activities, which I visited briefly to compare notes. With all this wonderfulness and Byron walking around with a grin all the entire time, you'd think it would be practically perfect.

There were a few bugs that hadn't gotten worked out—like the direction the campground stage faced allowed the sound system to blast the entire campground which didn't please the campers who felt like captives as an audience—when they'd rather be playing themselves. Also the folks directing traffic couldn't count. Apparently they'd lived in the area a long time and knew where things were, but they

would direct people to "go down three blocks and turn left", e.g. to get to the venue at the amphitheatre, only in reality the count would be six blocks instead.

Also the weather blustered and worried folks all weekend. There were several outright gullywashers, a lot of heavy sprinkles and a fairly consistent drizzle. No one's spirits seemed to be dampened by the wind or rain however. Many of the people from that area just took it in stride. I saw many Winfield regulars and, of course, being able to abide whatever weather is thrown at you is a badge of honor at Winfield.

One of the highlights, for me, of the International Bluegrass Festival, was hearing many of the foreign musicians singing along—without an invitation—on a couple of standards jam groups played at the campground after the stages were closed. "Bluuu Muuun of Kintukky" never sounded prettier.

In addition, there will be continuous live entertainment on four stages including The New Christy Minstrels, Golden Bough, Joe Craven & Born in a Barn, Cadillac Angels, Cats & Jammers, Earth Angels, Homegrown, Bakra Bata Steel Drum Orchestra, Doodoo Wah, Sourdough Slim and the Saddle Pals, the Mirth and Glee Carolers, Sean Folsom, Valerie Johnson, and many more.

You'll also enjoy the amazing vaudeville antics of Grinn and Barrett Jugglers, Magic Steve, Mo, Painter of Fine Faces, Santa, the Elves and Twinkle Trees, and much more.

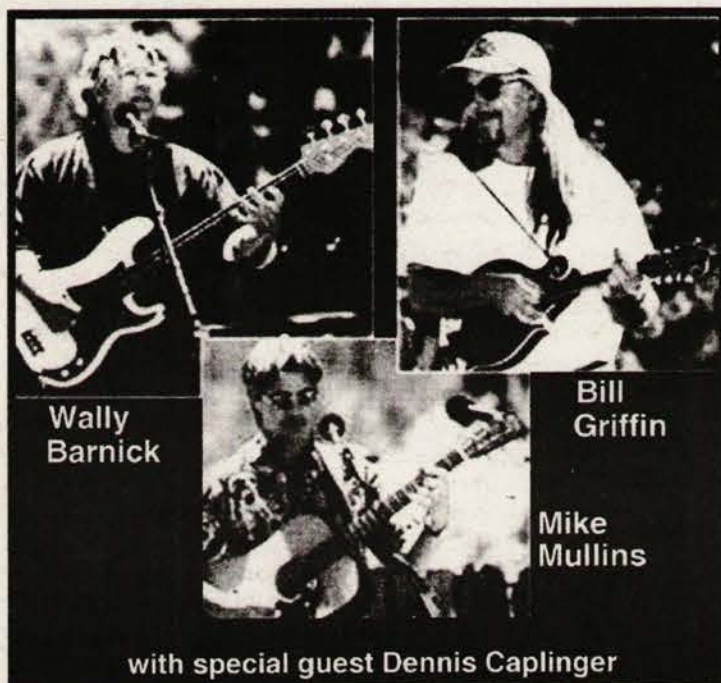
There will be excellent food and drink concessions on site, including the products microbreweries and wineries of the Mother Lode. The festival helps benefit many community groups. Festival hours are 10 a.m. to 6 p.m. Friday and Saturday; and 10 a.m. to 5 p.m. on Sunday.

Admission is \$6 for adults (Friday and Saturday) and \$4 on Sunday. Seniors are \$4 and children 6-12 are \$1 each and under the age of 6 are free with a paid adult admission. Adults receive \$1 off admission on Sunday with a canned food donation to the Christmas Can Tree in Sonora.



JOE CRAVEN — and Born in a Barn will be appearing at the 24th Annual Sonora Christmas Craft and Music Festival on Thanksgiving Weekend.

### The Brand New CD From The Cache Valley Drifters "mightyfine.net"



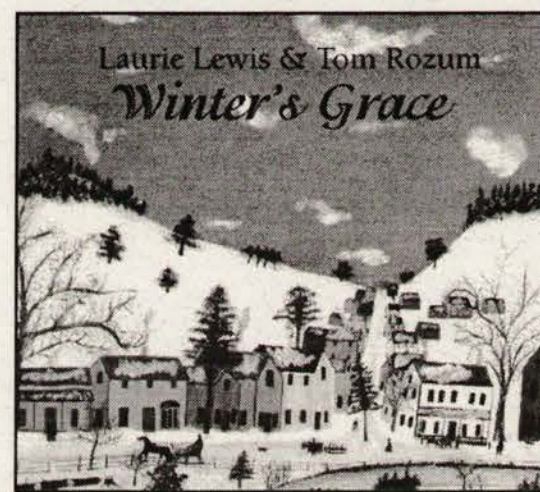
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# BANDS AND UPCOMING GIGS

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.
- 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 Louise 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. December 12 — Northridge Inn in Nevada City, CA, 7-10 p.m.
- Blue Northern Bluegrass Band - Redding, CA (530) 223-3352 or online... <http://www.shasta.com.bluenorthern>
- The Birch Lake Ramblers, Bluegrass and eclectic acoustic music. Members play guitar, mandolin, bass, banjo, fiddle and Dobro. Contact Penny Godlis 408-353-1762 or Eric Burman 408-479-9511 for information or bookings or to be put on their mailing list. Email: [bdsmiller@aol.com](mailto:bdsmiller@aol.com).
- 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; phone (415) 969-7389; e-mail: [Cirimele@aol.com](mailto: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 95521 (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.
- 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 Jeff Kazor at (415) 587-5687. Appearing every 3rd Sunday from 7-11 p.m. at the Radio Valencia Cafe at Valencia and 23rd Street in San Francisco. December 16 — Freight & Salvage Coffee House in Berkeley.
- 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](mailto: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). December 4, 18 & 19; January 2, 8 & 9, 15 & 16 — "A Winter Night's Yeow" Concerts in various locations. For information or tickets, call (209) 533-4464.
- 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).
- Foothillbillys - old time string band music and other rural favorites. For information and bookings, call (209) 245-4534 or (209) 296-2601. December 4, 18 & 19; January 2, 8 & 9, 15 & 16 — "A Winter Night's Yeow" Concerts in various locations. For information or tickets, call (209) 533-4464.
- 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)
- The Gold Rush Balladeers — Music of the Gold Rush Days! For bookings: call Julie Johnson 209-533-2842 or e-mail us at: [juliejohnsongold@hotmail.com](mailto:juliejohnsongold@hotmail.com). December 4th & 5th — Columbia Lamplight Tour, Columbia State Historic Park, CA; December 19th — Railtown Christmas Party, Jamestown, CA; December 21st — Oakland Museum Guild, Oakland, CA; January 9th — Concert with the Black Irish Band and Los Compadres, Sonoma, CA
- 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; ore-mail: [gospelcreek@juno.com](mailto:gospelcreek@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](http://www.research.digital.com/wrl/projects/misc/Grass_Menager) (whew!)
- 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/> December 18 — 7:30-10:30 pm, Lamppost Pizza, 7071 Warner, Huntington Beach, CA; January 10 — 6:00-9:00 pm, Papa's Western BBQ & Saloon, Long Beach, CA; January 29 — 7:00-9:00 pm, Winterfest Bluegrass Night, Taylor Hall, Scripps & Indian Hill Blvd., Claremont, CA; February 14 — 6:00-9:00 pm, Papa's Western BBQ & Saloon, Long Beach, CA
- 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/> December 31 — 9 to 9:45 pm, First Night Celebration, Escondido, CA; Hwy 52 will perform in the City Council Chambers as part of this huge family-oriented, alcohol-free New Year's Eve party that takes place all around the downtown. 760-480-0086.
- 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.
- (The) Freilachmakers Klezmer String Band, klezmer music with old-timey, Celtic and Balkan overtones. Featuring fiddle, clawhammer banjo, mandolin, guitar, accordion, balalaika and bass. Based in the Sacramento/Davis area. For information or bookings call Andy Rubin at (916) 484-1176.
- 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 & Grant Street, 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. December 12 — 8:00 PM New College of California, 99 6th street (corner of 6th and Cleveland) Santa Rosa. Modern Hicks in



## BANDS & UPCOMING GIGS

concert with Ellen Staphenhorst. New College of California is Santa Rosa's newest listening room. Admission is \$7.00 for Adults, \$5.00 for Seniors and Children. For more information call David at New College of California at 707-568-0112.

- **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
- **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>.
- **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.
- **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.

(Continued on Page 26)

## Dana Shankman & Deering Banjos... A Class Act.

Dana Shankman performs effortlessly on her custom **Hartford** banjo on their wonderful new CD "Duality". Their song Waterbound has risen to the top ten on the Bluegrass Charts. To order this exciting CD send \$16 to County Sales, Dept B, Box 191, Floyd, VA 24091. (540) 745-2001



The Shankman Twins, Lauren & Dana

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**Gryphon Stringed Inst.**  
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San Diego, CA 92104  
(619) 280-9035

**Rich Hunt's Guitar Shop**  
348 E. Grand Ave  
Escondido, CA 92025  
760-489-9251

### CALIFORNIA

**Shade Tree**  
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Laguna Niguel, CA 92677  
(714) 364-5270

**The Fret House**  
309 N. Citrus  
Covina, CA 91723  
(626) 339-7020

**Thin Man String Co.**  
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Alameda, CA 94501  
510-521-2613

### COLORADO

**Denver Folklore Center**  
1893 South Pearl St.  
Denver, CO 80210  
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Boulder, CO 80302  
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Deering Web Page: <http://www.torranceweb.com/category/music/deering> You can see Deering banjos in more than 200 music stores world wide.

## Virtual Band

### A Bluegrass Method For Banjo, Guitar, Fiddle or Mandolin

"Virtual Band" is a product of many years of teaching and input from my students. For a long time, I've seen a need for a method that would teach beginning players how to play along with others in a band.

The heart of the program is **the recording**, a high quality mix of rhythm guitar, mandolin, bass, lead guitar, dobro, lead mandolin and banjo. The CD makes it easy to repeat a particular song over and over at the same speed to make your practicing more productive. By providing a variety of tempos, you can pick the one you feel the most comfortable with.

More than one solo is provided as you progress in technique. The first solo, or break is the easiest (**beginner**) and is generally the basic melody, with the words included. After playing it, another instrument will take a solo on the recording and you will need to play the **back-up**, followed by another solo that's a little more difficult (**advanced**), thereby taking turns with the other musicians, just like a real playing situation. Included are the endings. The music is written larger than is found in most music books, so it is easier to see.

**Scales and fingering studies**, although dry to play by themselves, are presented with a full bluegrass band back-up. This helps you keep even timing and helps you to hear the texture of the harmonies that fit each note.

Included are additional sections that cover other important topics:

- **How to count** and keep good timing
- The use of **vibrato** (fiddle), to make your playing sound warmer
- Learning to **sight read** better
- Understanding **music theory** so that you can begin to develop your own individual style
- **Picking direction** and **Bass runs**

Separate recordings and books are available for the banjo, mandolin, guitar and fiddle, working together with matching arrangements, so that everyone can play together.

By practicing diligently and regularly, you will find a lot of enjoyment playing with "Virtual Band" and will soon be able to join others in a hot bluegrass jam session.

**Happy Picking!**

The book and play along CD is \$23.00 ppd. Send check or money order to:  
Jay Buckley, 4017 N. Torrey Pines, Las Vegas, Nevada 89108. (702) 396-7824.



# BANDS AND UPCOMING GIGS

(Continued from Page 25)

- 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>
- 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> or e-mail: <sidesaddle99@yahoo.com>. Sam's BBQ, 1461 Campbell Avenue, Campbell, CA (408) 374-9676 every Thursday evening 6-9 p.m. reservations recommended. February 25-28 — Wintergrass Bluegrass Festival, Tacoma, WA; May 1999 - Mariposa Bluegrass Festival, Mariposa, CA.
- 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., 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> December 4 — The Salt Mine, Lincoln, CA 8pm 530-645-2144 W/The Saddle Pals; March 13, 1999 — 13 Cowboy Jubilee, Convention Center, Carson City, NV Cowboy Poetry & Music Festival, Melody Ranch, Santa Clarita, CA W/The Saddle Pals
- 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 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>.
- 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.
- 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 Wilton Prison Band, traditional Bluegrass and New Grass. For booking or information, contact the Warden's Office — Drew Evans at (916) 344-8589.
- 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.
- Breakaway — for information or bookings, contact Andy Sacher, PO Box 8343, Burlington, VT 05402; e-mail: sachman@juno.com
- 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.
- Dan Crary, for information or bookings, contact Class Act Entertainment, P.O. Box 160236, Nashville, TN 37216, phone 615-262-6886, FAX 615-262-6881; e-mail: <Class\_Act@compuserve.com>; website: <www.mindspring.com/~bumn/classact>.
- 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>.
- 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>.
- 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.
- Freight Hoppers, for information and bookings contact Keith Case and Associates, (615) 327-4646; (615) 327-4949 FAX. February 13 & 14 — Mid-Winter Bluegrass Festival, Denver, CO;
- Front Range, for bookings and information contact Cash Edwards, Under the Hat Productions, (512) 447-0544, FAX (512) 447-0544.
- 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; or visit their web site: <http://www.banjo.com/Profiles/HPT.html>. January 15-17, 1999 — Blythe, CA - Bluegrass Festival. Tickets/Info: Barbara Martin (800) 443-5513; February 12-14 — Northglenn, CO - Mid-Winter Bluegrass Festival. Tickets/Info: Ken Seaman (970) 482-



0863; May 1-2 — Park City, KS - Park City Bluegrass Festival. Tickets/Info: Jim Bullard (316) 691-8178

- 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.
- Del McCoury Band, for information and bookings contact Keith Case and Associates, (615) 327-4646; (615) 327-4949 FAX.
- John McEuen, for information and bookings write 5384 S. Alpine, Murray, Utah 84107 or call (801) 265-8486.
- Lynn Morris Band, for information and bookings contact Class Act Entertainment: phone 615-262-6886; FAX 615-262-6881; e-mail: Class\_Act@compuserve.com; website: [www.mindspring.com/budm/classact](http://www.mindspring.com/budm/classact)
- Nashville Bluegrass Band, for in-

formation and bookings contact Keith Case and Associates, 59 Music Square West, Nashville, TN 37203, phone (615) 327-4646; (615) 327-4949 FAX.

- 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/nostings-attached>>
- Northern Lights, for additional information and booking contact Linda Bolton, 437 Live Oak Loop NE, Albuquerque, MN 87122-1406, phone/FAX 505-856-7100, email <[nlightsmgt@aol.com](mailto:nlightsmgt@aol.com)>. December 31 — Concord, NH, Capitol Center for the Arts (w/ Beausoleil), 44 S. Main St., 7:30 & 10:30p shows, \$24.50 per show, 603-225-1111, <<http://www.ccanh.com>>.
- 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). December 5 — 9pm to ??, at The Snake and the Weasel, 1720 SE 12th, Portland, OR; (503) 280-9858 or (503) 288-4191; February 6 — 9pm to 12:30am, at McMenamin's Boon's Treasury, 888 Liberty Street NE, Salem, OR; (503) 399-9062
- Sand Mountain Boys, Traditional Bluegrass Music. For information and bookings contact call Wayne Crain, 7744 Rube Pace Rd., Milton, FL 32583, phone 850-983-2824. June 17-21 — CBA's 24th Annual Father's Day Weekend Bluegrass Festival at the Nevada County Fairgrounds in Grass Valley, CA.
- 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



# Bluegrass on the Internet...

## Bluegrass Web Sites & E-mail Addresses

### Associations

- Bluegrass Connection** — [www.go-tech.com/](http://www.go-tech.com/)
- Bluegrass Northwest** (non-profit bimonthly newsletter); Home Page: <<http://www.geocities.com/Nashville/Opry/5933/index.html>> (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/cvip/~ckj12/](http://www.csufresno.edu/cvip/~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](mailto:intunenews@aol.com)

**The Kentucky Friends of Bluegrass Music Club** — <<http://chapel1.com/kfobg>>

**Mid-State Bluegrass Association** — [www.mandolyn.com](http://www.mandolyn.com)

**Oregon Bluegrass Association** — [www.aracnet.com/%7eobagrass](http://www.aracnet.com/%7eobagrass). 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)

**Southwest Bluegrass Association** — [www.swba.com](http://www.swba.com)

**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.

**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/~manetasm/compost](http://www.humboldt.edu/~manetasm/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/Grass\\_Menager](http://www.research.digital.com/wrl/projects/misc/Grass_Menager)

**High Hills** — <http://home.pacbell.net/highhill>

**Hwy 52** — <http://members.aol.com/hwy52/>

**Laurie Lewis** — [www.laurielewis.com](http://www.laurielewis.com)

**Mountain Heart** — <http://www.doobieshea.com/mtnheart.htm>

**Northern Lights** — <http://www.supercharged.com/nlights>

**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)

**Tom Rozum** — [www.laurielewis.com/tomrozum](http://www.laurielewis.com/tomrozum)

**Phil Salazar** — [www.west.net/~psalazar](http://www.west.net/~psalazar)

**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)

[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)

**Scott Vestal** — Scott Vestal's Stealth Banjo <<http://www.stealthbanjo.com>>

**Frank Wakefield page** — <http://www.mossware.com/wakefield/>

**Bluegrass Pages and Links** — 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)

**Gospel Song Website** — <http://subnet.virtual-pc.com/da567664/>

**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)>. 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.rhrun.com/uncle>>

**Mariposa Goldrush Bluegrass Festival** — <<http://home.earthlink.net/~phototom/Festival.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.

**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)

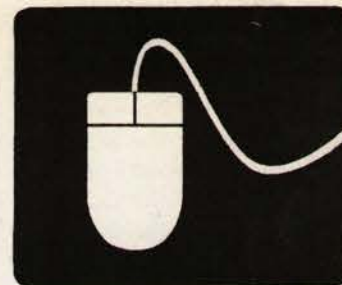
### Luthiers

**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/users/bnl/](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** — Lessons By Mail <<http://www.acutab.com/Lessons.html>>

**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.homespuntapes.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

**Back Home Music** -- e-mail: <[backhome@napanet.net](mailto:backhome@napanet.net)>

**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/Webco Records** — <http://www.pinecastle.com>

**Rebel Records** — [www.rebelrecords.com](http://www.rebelrecords.com)

**Rounder Records** — [www.rounder.com](http://www.rounder.com)

**Sierra Records** — [www.sierrarecords.com](http://www.sierrarecords.com)

## Bands & Gigs

(From previous page)

21915 (410) 885-3319.

- **Seldom Scene**, for information and bookings contact Keith Case and Associates, (615) 327-4646; (615) 327-4949 FAX.
- **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)> December 4 — The Beal House, Unitarian Universalist Church, Rt. 106, Kingston, MA;
- **Larry Sparks and the Lonesome Ramblers**, for information and bookings, contact Larry Sparks, P.O. Box 505, Greengburg, 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.

- **Larry Stephenson Band**, for information and bookings, write to P.O. Box 731, Antioch, TN 37011-0731 or phone (615) 731-3123.
- **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



# "Plugged In"

by banjobill@abilnet.com

Wow, did you read that articles about Ralph Stanley and how to organize a bluegrass festival, as well as how to install your own tone ring on your banjo, all on the email list? The internet has become truly become the "information highway," as we were told years ago, and email is an effective tool to increase your appreciation of bluegrass, introduce you to others who like this music and even help you play better on any instrument.

What exactly is email? It's electronic mail, that travels over the telephone lines to and from computers all over the world. Email is faster than Foggy Mountain Breakdown. If you need help to get connected, ask your friends and co-workers for advice. Ask for referrals to local internet service providers, which usually offer more technical help, or national providers, such as AOL or Prodigy. To get rolling you'll need a computer, a modem, a connection with an Internet Service Provider (ISP), an email software program (there are lots of free ones such as Eudora Light, Yahoo, Hotmail and Juno), and a fair amount of time and patience to devote to learning how to use email.

A discussion list address usually ends in .com or .edu. The .com means it is housed at a commercial provider. The .edu means it is an educational provider, such as universities.

Your rewards will be as much information as you want about bluegrass, tips on improving your performance, even one-on-one conversations with some of the greats.

There are email lists for festivals and all types of instruments, as well as for discussion of different facets of bluegrass, like newgrass, traditional, folk music, old time music, dancing and such.

It works by getting signed onto a discussion list, getting mail from other members of the list and then being able to send your message back. After joining the list of your choice, but before sending any comments or questions to the list, spend a little time in the "lurk" mode, observation what goes on. Lurk mode is a good place to sit and watch all the goings on and to see what people are talking about and how they handle the give and take of email conversation. Then after you've waited for a spell and you have something you would like to say or ask to the list, be sure to read the posting instructions first and then go ahead, jump in.

Your question and comment will go to everyone on the list. If someone has something to add, they'll either send a response directly to the list, for everyone else to read at the same time, or they'll send a message to you for your eyes

only, off-list. This is a good feature, especially when you are asking about something that may only appeal to a few people.

Through trial and error, you'll discover there are many good points about being part of a email discussion list. They include an incredible amount of information on any given topic. For example, if you are on a discussion list for banjos and you play a banjo, you will learn from practical experiences from people, tried and true. When you being exploring email lists, you will discover one or two that are a perfect fit for your interests, no matter how unusual or bizarre. (In these columns, we will explore some email lists to get you started.)

But one thing you must keep in mind is that everything you read on the email discussion lists, no matter what the topic, may not be the gospel truth and last word. It is usually close, but not something you can bank on all the time. You have to in time be able to weed out fact from fiction. Remember, anyone who joins can post to the list and you need to use your own good judgment about it. However, the in-depth knowledge from others who have tried different ways of doing things can be most beneficial to you.

A good tactic for learning while your list is at a topic with a direct impact on how you're playing the banjo, for example, or regarding tablature, is to retain the discussion for future reference. You can print out the various comments from people, with their name and email address and date it was discussed, punch holes in the sheets, and put them in a three-ring binder. You'll be surprised how quickly you will assemble your own reference library of pointers and tips and inside information, as well as email addresses of new friends. It's a good idea to keep a notebook or a group of index cards with some of the email addresses, as well as fill the address book in your email program, in case you need some help on any given subject in the future. Then you can write directly to someone who can help.

Of course, along with the good, there a downside of things and that is especially true, when you dabble with email discussion lists. You are going to run into an occasional curmudgeon, who won't like anything that you say and will grind on and on about any subject currently floating about on the list. Some of these critters will attempt to attack you directly on the list, for all the subscribers to see, expressing total disapproval of your questions and comments. If it happens, it will trip a wire inside your brain and heart and make you angry. The first thing

you'll want to do is snap right back at the curmudgeon, but don't do it. Don't let people know they've gotten your goat. The second thing you'll want to do is disassociate yourself from the list by disconnecting. Really, you don't want to do that because you will be missing out on a lot of good information while you are hiding out and cooling off. This is where the time and patience will come in pretty handy. Most times, the curmudgeons aren't mad at you. They're just mad and you're in the way. Besides, everyone else on the list knows the guy is just a bad-tempered windbag and they ignore him. You should too.

In future columns, I'll let you know some of the topics currently talked about on the many bluegrass and music lists and I'll fill you in on some of the actual lists, what they are about and how to get on. You're not obligated in any way to stay on forever. If the list isn't you, sign off and try another. But do take the plunge soon and tap into this fantastic source of information. Think of the internet as an incredible world-wide library and joining an email discussion list is just one of the books you can read.

## Bill's Pick's

My first choice is Bluegrass-L. It is devoted to bluegrass music and

is a medium to high volume electronic mailing list. You'll get mail from other fledglings like yourself and from bluegrass radio announcers and musicians too. The talk is about recordings and history of groups and reviews of festivals and gripes about anything in Bluegrass. You will find a lot of bluegrass fans in-the-know on many different aspects. Many nights and weekends have been spent here and I am better educated on the roots of Bluegrass.

Care to venture there? Send in the body of the message (please leave the subject line blank) the list command, subscribe BGRASS-L your name, to LISTSERV@LSV.UKY.EDU.

In return mail, you will get an acknowledgment that you are on the list. Some lists will require you to send back an OK reply with the list number they provide you with, like a password, to verify your email address and to make sure that someone didn't send your name to that list as a prank. Once you take care of that with some lists, they'll send you a welcome message. In that, you'll get list instructions which you will need to save in your file, or print out for future reference.

Each month, I'll drop by to give you some idea as to the subjects being discussed on the vari-



ous lists pertaining to bluegrass and old time music. They include some banjo lists, guitar lists, a fiddle list and some general music lists of music which include bluegrass and old time music in their circle of conversation. You will be simply amazed, if you haven't yet explored this segment of the internet, and with an open mind, you will be well educated on the music and instruments you love most.

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*Banjobill is Bill Bubb, a recovering intermediate 5-string banjo picker living in Phoenix, Arizona with 2 dogs and 2 cats and a real good wife. By all means, if you have any questions regarding how to get into the lists, how to be a part of them and anything else related to the fun world of "emailing" don't hesitate to send me an email. Promise to get back to you as quick as possible. Till next month happy emailing.*



## to find live Music

- Baja Taqueria at 41st and Piedmont in Oakland, CA. Bluegrass Jam session at the every Monday from 8 to 10 PM. Phone (510) 547-BAJA. For further information call Joe Howton (510) 843-8552.
- 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. December 6 - The Quirks (Paul Kotapish, Scott Nygaard and Ruthie Dornfield); December 10 - Greg Brown at MLK Jr. Auditorium, 1781 Rose Street; December 12 - Jody Stecher and Kate Brislin; December 13 - Radim Zenkl; December 16 - The Crooked Jades and David Thom Band; December 22 - Freight Winter Holiday Revue with Laurie Lewis; December 31 - New Year's Eve Bluegrass Bash with High Country plus Jones and Leva; January 7 - Marley's Ghost; Janu-

- ary 8 - Tony Trischka; January 10 - Rob Ickes; January 22 - Austin Lounge Lizards; February 10-12 - Ralph Stanley and the Clinch Mountain Boys;
- 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 & Coffee House, 777 South Center St., Reno, NV 89501, (702) 323-5443. November 4 - Ed Gerhard (modern fingerstyle guitarist) 7 p.m.; November 10 - Gordy the Banjologist, 7 p.m.; November 14 - Chris Proctor (modern solo guitar), 7 p.m.; November 16 - Judith Edelmann Band, with Matt Flinger (Newgrass), 7 p.m.; November 21 - David Grier (flatpick guitarist), 7 p.m.; (all at the Store Creek Coffee House) tickets are \$12 per person per concert;
- McCabe's Guitar Shop, 3101 Pico



# Upcoming Bluegrass, Old-Time & Gospel Music Events

• November 27-29 -- 24th Annual Sonora Christmas Craft & Music Festival '98 at the Mother Lode Fairgrounds on Hwy. 49 in Sonora, CA. Over 250 artists and craftspeople. Four stages with entertainment by: The New Christy Minstrels, Joe Craven and Born in a Barn, Doodoo Wah, Sourdough Slim and the Saddle Pals, Golden Bough and many more. For information, call 209-533-3473 or visit their website at: [www.fireonthemountain.com](http://www.fireonthemountain.com)

## DECEMBER

• December 4 — A Winter Night's Yeow Concert by Doodoo Wah, Sourdough Slim & the Saddle Pals and The Foothillbillies, 8 p.m. at The Salt Mine in Lincoln, CA. Tickets \$12 advance and \$15 at the door. For information or tickets, call (209) 533-4464.

• December 5 — Kathy Kallick Band concert and bluegrass CD release party at the Palo Alto Unitarian Church, 505 E. Charleston Rd. In Palo Alto, CA. Sponsored by the Redwood Bluegrass Associates and the Santa Cruz Bluegrass Society. Tickets are \$14 in advance and \$16 at the door. For tickets or information, call (650) 691-9982 or visit their website at <http://www.rba.org/>

• December 5 — Rincon Ramblers

in concert, 7:30 p.m. at the Fresno Art Museum, 2233 N. First Street in Fresno, CA. Bluegrass and Folk performed by top-notch musicians Phil Salazar, Alan Thomhill, John Wilcox, Bill Flores and Danny Wilson. Admission is \$10 at the door; \$8 for FFS & FAM members. For further information, phone (209) 456-0453.

• December 8 — Lighthouse and the Valley Bluegrass Boys perform, 7:30 to 10 pm, in the Crest Room of the Carlton Oaks Country Club, 9200 Inwood Dr., Santee, CA. The evening's performances will be recorded for a live CD project! Call Elizabeth at 619-286-1836.

• December 10 - 12 — Christmas in the Smokies with The Larkin Family at the Grand Hotel and Convention Center in Pigeon Forge, Tennessee. Featuring: The Larkin Family, Luke McKnight, the Osborne Brothers, Ralph Stanley & the Clinch Mountain Boys, the Lewis Family, Jim & Jesse & the Virginia Boys, James Monroe, Eddie & Martha Adcock, the Reno Brothers, Raymond Fairchild, Randall Hylton, Bill Grant & Delia Bell, Keystone Bluegrass, Carroll County Ramblers, and the Bluegrass Mountaineers. For tickets or information, contact The Larkin Family, P.O. Box 350, Church

Hill, TN37642; phone (423) 357-6741 or (423) 357-7515; or visit their website at: <http://www.svs.net/flash/larkin.htm>

• December 12 — Gospel Jam at Landmark Baptist Church, 609 Figueroa St., Folsom, CA. The jam begins at 6:00 p.m. and goes until 10:00 or so. Bring your bluegrass instrument and enjoy some old gospel music. For further information, call Bob Thomas at (916) 989-0993.

• December 12 — Greg Brown (prolific songwriter/singer) in concert at 8 p.m. in the Carson City Community Center, Carson City, Nevada. For tickets or information, call the Brewery Arts Center at (702) 883-1976.



DECEMBER 14th

• December 18 & 19 — A Winter Night's Yeow Concert by Doodoo Wah, Sourdough Slim & the Saddle Pals and The Foothillbillies, 8 p.m. in the Sutter Creek Theatre, Sutter Creek, CA. Tickets \$12 advance and \$15 at the door.

For information or tickets, call (209) 533-4464.

• December 19 — The Sacramento Area monthly Bluegrass Jam will be at the home of Jim and Elena Pate in Salida. For further information, call Bob Thomas at (916) 989-0993.

**MERRY CHRISTMAS**

• December 29 - January 2 — Pete Wernick's Winter Basic Skills Banjo Camp in Boulder, Colorado. For information, write to: Dr. Banjo, 7930-F Oxford Road, Niwot, CO 80503.

• December 31 - January 1 & 2 — 23rd Annual New Year's Bluegrass Festival at Jekyll Island, Georgia. Featuring: Ralph Stanley and the Clinch Mountain Boys, Josh Graves & Kenny Baker, the Osborne Brothers, the Lewis Fam-

ily, Charlie Waller and the Country Gentlemen, Jim & Jesse and the Virginia Boys, Doyle Lawson and Quicksilver, the Village Singers, the Dry Branch Fire Squad, IIIrd Tyme Out, the Larry Stephenson Band, the James King Band, the Stevens Sisters, Bill Grant & Delia Bell, the Gary Waldrep Band, the Sitze Family, Raymond Fairchild and the Maggie Valley Boys, Daleann Bradley & Coon Creek, and the Goins Brothers. For tickets or information, call (706) 864-7203; or write to Narmal Adams or Tony Anderson, P.O. Box 98, Dahlonega, GA 30533.

## JANUARY



HAPPY NEW YEAR 1999!

• January 2 — A Winter Night's Yeow Concert by Doodoo Wah, Sourdough Slim & the Saddle Pals and The Foothillbillies, 8 p.m. at The State Theatre in Modesto, CA. Tickets \$12 advance and \$15 at the door. For information or tickets, call (209) 533-4464.

• January 5-9 — Pete Wernick's Winter Banjo Camp for Intermediate/Advanced Players in Boulder, Colorado. For information, write to: Dr. Banjo, 7930-F Oxford Road, Niwot, CO 80503.

• January 8 & 9 — A Winter Night's Yeow Concert by Doodoo Wah, Sourdough Slim & the Saddle Pals and The Foothillbillies, 8 p.m. at Holman Foundry Playhouse in Sonoma, CA. Tickets \$12 advance and \$15 at the door. For information or tickets, call (209) 533-4464.

• January 12 — Borderline and Slim Pickins perform, 7:30 to 10 pm in the Crest Room of the Carlton Oaks Country Club, 9200 Inwood Dr., Santee, CA. The evening's performances will be recorded for a live CD project! Call Elizabeth at 619-286-1836.

• January 15 & 16 — A Winter Night's Yeow Concert by Doodoo Wah, Sourdough Slim & the Saddle Pals and The Foothillbillies, 8 p.m. at the Merced College Theatre in Merced, CA. Tickets \$12 advance and \$15 at the door. For information or tickets, call (209) 533-4464.

• January 15 - 17 — Colorado River Country Music Festival, Blythe, CA. Sponsored by Blythe Chamber of Commerce. Featuring: the Bluegrass Patriots, Country Current, Silverado, Pleasant Val-

(Continued on Page 30)



to find live Music

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.scruznet.com/~prankstr/](http://www.scruznet.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.

• 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.



# Upcoming Bluegrass, Old-Time & Gospel Music Events

(Continued from Page 29)

ley, String 'Em Up, Traditional Bluegrass, Colorado River Boys, High Plains Tradition and others, band and instrument contests and bandscramble. For information, call 1-800-443-5513 or FAX 760-922-4010.

## FEBRUARY

- February 4 — the Dry Branch Fire Squad performs, 8 pm at the La Paloma Theatre, 471 S. Coast Hwy (Hwy 101 at D. St.) in Encinitas. Tickets are \$13 in advance and will be available in December. Tickets at the door are \$15. Kids 12 & under half-price. Call La Paloma at 760-436-SHOW for theater information, call Elizabeth at 619-286-1836 for concert information.
- February 19 - 21 — 2nd Annual Bowie Bluegrass and Old Time Country Music Festival, Alaskan RV Park, Bowie, AZ. For information, call 520-847-2218.
- February 19-21 — Tri State Blue-

grass Association 21st Annual Bluegrass Music Festival at the Hannibal Inn in Hannibal, MO. Featuring: Bob Lewis Family, Second Exit, Gold Wing Express, The Ezells and The Sand Mountain Boys. For information or tickets, contact Delbert Spray at 573-853-4344 or Oliver Smith at 309-876-2381.

- February 20 & 21 — 4th Annual Pioneer Bluegrass Days, Pioneer, AZ. Featuring Ralph Stanley and the Clinch Mountain Boys, The Shady Creek Band, Paradox Bluegrass, Grasswhackers, Out of The Blue, Goldrush, The Hillwallys, Front Page News (reunion), Contra Dances on Friday and Saturday, and a Saturday Night BBQ show with The McNasry Brothers. Dry Camping, music workshops, kids activities and more. For information, call 602-842-1102; e-mail: <Theabma@aol.com>; or write to: Festival Coordinator, 8008 W. Tuckey Ln., Glendale, AZ 85303.

- February 25 - 28 — 6th Annual Wintergrass Bluegrass Festival, at the Tacoma Sheraton in Tacoma, WA. Featuring: Tony Rice & Peter Rowan, Illrd Tyme Out, Chesapeake, Laurie Lewis with Tom Rozum & Todd Phillips, Dry Branch Fire Squad, J.D. Crowe & the New South, Bluegrass Etc., Laurel Canyon Ramblers, Cache Valley Drifters, Cornerstone, Sidesaddle & Co., Gibson Brothers, Danny Barnes, Buell Grass, The Paperboys, Dan Crary, and many more. For information, write to Wintergrass Bluegrass Music Festival, P.O. Box 2356, Tacoma, WA 98401-2356; call 253-926-4164 or e-mail: earla615@aol.com.

## MARCH

- March 5 - 7 — '99 Buckeye Bluegrass & Ole Time Country Review, Eagle Mountain Ranch, Buckeye, AZ. For information, call 602-386-2316.

## APRIL

- April 27-30 — Pete Wernick's Bluegrass Jam Camp at MerleFest, Wilkesboro, North Carolina (Monday-Thursday prior to the festival). For information, write to: Dr. Banjo, 7930-F Oxford Road, Niwot, CO 80503.
- April 29 - May 2 — Merlefest '99, 12th Annual Homecoming in Memory of Merle Watson, at Wilkes Community College in Wilkesboro, North Carolina. Partial lineup includes: Doc Watson, Blue Highway, The Sam Bush Band, Chesapeake, Guy Clark, Jerry Douglas, Bela Fleck and the Flectones, James King Band, Hootie and the Blowfish, Lonesome River Band, Nashville Bluegrass Band, Nickel Creek, The Del McCoury Band, Lynn Morris Band, Longview, Tony Rice and many, many more. Advance tickets now on sale. For information or tickets, visit their website at:

<www.merlefest.org>; call M-F 10 am - 4 pm 800-343-7857; FAX 336-838-6277; or write to Merlefest, P.O. Box 1299, Wilkesboro, NC 28697-1299.

## JUNE

- June 17 - 21 — CBA's 24th Annual Father's Day Weekend Bluegrass Festival at the Nevada County Fairgrounds in Grass Valley, CA. Partial line-up includes: Mac Wiseman, The Osborne Brothers, Illrd Tyme Out, The Sand Mountain Boys, Mountain Heart — plus 10 additional bands and cloggers to be announced. Early Bird tickets now on sale through February 28, 1999. For information, call 209-293-1559; FAX 209-293-1220; e-mail: cbawpn@volcano.net; or write to CBA Festival, P.O. Box 9, Wilseyville, CA 95257. For further ticket information, call David Runge at 707-762-8735, or see ad in this issue.

## Harmonica Korner

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

by Howard Polley

Hi readers, musicians and friends.

It occurred to me that some of you may be wondering just who is this guy Howard Polley anyway? Where is he coming from? More important, where is he going? Legitimate concerns. Good questions. Here's a profile for you.

OK, OK, I confess! I'm really a re-cycled trumpet player: sixteen years in Army National Guard and Navy Bands. I also taught music in public and private schools for ten years. I've held Music Training Credentials in Virginia, Colorado, Wyoming, Nevada and California.

I started playing harmonica about five years ago. As an emerging senior citizen, my trumpet blowing powers blue a gasket as near as I can tell! But the harmonica — that's a different story. I've been having an absolute ball jamming and playing with Bluegrass, Country, Contemporary Christian and Gospel musicians at all kinds of functions. I have also been giving private and small group music lessons to young and old alike and having a fun time in the process.

Well, there you have it. I hope you feel you know this guy Polley a little better now. Oh yes — one more thing. My job for the past eight years has been teaching basic education subjects to California State Prisoners. You might say I have a captive audience. Yes, I like doing this. I have to admit though, it is nice to be able to go home at day's end.

Now, on with this month's ar-

ticle.

"It's that wonderful time of the year," so goes the lyrics of a Christmas song. If you've been following the Harmonica Korner articles and practicing your harp, you can add your own notes to this festive season. One way to do this is by playing some Christmas carols. I've tabbed out *Joy to the World* for you to work on this month. This is one carol where you not only learn the

song, but you also improve your major scale practice as the melody just goes up and down the scale.

Sometimes it's interesting to research the background of a carol. Who wrote it? When? Did the same person write the words and music? What about *Joy To The World*?

This carol has been around since 1719! Lyrics were by one of the more famous of English hymn writers, Isaac Watts. The music is



attributed to Messiah composer George F. Handel. Researchers tell us that an early American music teacher, Lowell Mason, adapted the music for this carol from the Messiah and arranged it in its present

form.

Thank you again for the opportunity of meeting on these pages since 1998. Have a Merry Christmas and a very Joyous New Year!

Harmonica  
Tab

## Joy to the World



# 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 Sicilto's Restaurant, 445 Conger Street in Garberville. For further information, call Ron Stanley at (707) 923-2603.
- Folsom - Monthly gospel jams, the 2nd Saturday of the month from 6-10 p.m. at the Landmark Baptist Church, 609 Figueroa St., in Folsom CA. For information or directions, call Bob Thomas at (916) 989-0993.
- Livermore - Bluegrass Jam Session - 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.
- 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.
- 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.

- 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 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 Saticoy, Canoga Park. Instruments, repair and setup, 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-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.
- 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

- 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.
- 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 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, 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.
- 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: <cbockius@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.

- 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.
- Oakland - Bluegrass jam every Monday from 8-10 p.m. at the Baja Taqueria, 4070 Piedmont Ave. (near 41st Street), Oakland, CA. Phone (510) 547-BAJA. For further information call Joe Howton (510) 843-8552.
- Palo Alto - Santa Cruz Bluegrass Society Jam session the 3rd Sunday of every month from 1 to 5 p.m. at St. Michael's Art Cafe, 804 Emerson Street in Palo Alto.
- 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/
- 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 urday 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 ? 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.



# Candid shots of Bluegrass Events...



**DEL MCCOURY** -- onstage at the Late Summer Bluegrass Festival in Plymouth, CA this August.

*Photo by Howard Gold*



**CBA BOARD MEMBERS** -- respond to member questions during the Annual Meeting held in Colusa, CA in October. (l-r) Yvonne Gray, Al Shusterman, Harold Crawford, Mary Runge, Carl Pagter and Kelly Senior. Not pictured are Lolan Ellis Don Denison and J.D. Rhynes.

*Photo by Howard Gold*

*Editor's note: One of the most energetic and dedicated CBA volunteers who contribute their time and talents to the Bluegrass Breakdown is photographer Howard Gold. He takes wonderful candid shots at almost every CBA event and many Northern California concerts and festivals.*

*Unfortunately, due to space constraints, we can't always publish his photographs. We're limited by the press size to 32 pages in one section each month. (I could fill at least 16 more pages.) For the last few months it has been especially difficult to have room for Howard's photographs due to a huge increase*

*in advertising, letters, new columns and other great stuff.*

*I'll try to include more photos in the next issue -- and hope that you'll tell Howard how much you enjoy his photos when you see him at our next event. Suzanne*

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<input type="checkbox"/> Henley Shirt - Blk, Grn, Dk Gray, L-XXL .....	\$22.00	Shipping: .....	\$1.00 through \$10.00 - add \$3.00
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