



BLUEGRASS BREAKDOWN

Vol. 24 No. 11

March, 1999

The Osborne Brothers return to CBA's Festival Stage

One of Bluegrass music's most awarded acts, The Osborne Brothers, will be returning to the CBA's Festival Stage for our 24th Annual Father's Day Weekend Bluegrass Festival at the Nevada County Fairgrounds June 17-20, 1999.

Born in Hyden, Kentucky, Bobby and Sonny Osborne who are six years apart in age began their careers separately. In his first radio and live appearance (WPFB, Middletown, Ohio) Bobby, then sixteen, sang a song that was to become the Brothers' first recording together, "Ruby Are You Mad At Your Man" (MGM 1956). In his early career Bobby, along with banjo player Larry Richardson, worked with The Lonesome Pine Fiddlers at WHIS in Bluefield, West Virginia and appeared on their first recordings. From there he went to WCYB in Bristol, Virginia where he and guitarist Jimmy Martin had their own band. For a short time before entering the Marine Corps in 1951, he worked with the Stanley Brothers.

Sonny's career began two years later on the same radio show. In June of 1952 he became Bill Monroe's seventh banjo player. At age fourteen he was the youngest member of a band working regularly at the Grand Ole Opry. He recorded nine songs with Monroe during this period. In the winter of 1952, he recorded (for Gateway Record Company of Cincinnati, Ohio), his own composition "Sunny Mountain Chimes," which has become one of the all time banjo instrumental classics. In April of 1953 he was back with Bill Monroe, until Bobby's release from the Marine Corps in 1953.

The Osborne Brothers career began November 6, 1953, at radio station WROL in Knoxville, Tennessee. From August 1954 to August 1955 they worked in Detroit at WJR radio and in Windsor, Ontario, Canada at CKLW TV, and recorded for RCA Victor with Jimmy Martin. From September of 1955 to November of 1962 was spent in Wheeling, West Virginia at the WWVA Jamboree. From July 31, 1964 until the present they remain members of the Grand Ole Opry.

In 1959, they were the first

Bluegrass band to give a college concert. It was at Antioch College in Yellow Springs, Ohio.

The Osborne Brothers recorded for MGM Records from 1956 until 1963. They became affiliated with Decca Records (now MCA) from 1963 until 1976; CMH Records from 1976 to 1985; Sugar Hill Records from 1985 to 1990; and are now recording for Pinecastle Records. Among their classic recordings during this time were: "Ruby," "Fair and Tender Ladies," "Tennessee Hound Dog," "Georgia Pineywoods," "Making Plans," "Midnight Flyer," and two official state songs. "Rocky Top" (Tennessee 2/15/82) and "Kentucky" (Kentucky 3/17/92). "Rocky Top," which was released on Christmas Day of 1967, has become the most popular Bluegrass song ever recorded, and one of the most performed songs in Country music history.

The Osbornes were finalists in the CMA Awards nominations for Vocal Group of the Year 1970 through 1975 (winning the award in 1971). They won the Music City News Award, Bluegrass Band of the Year 1970 through 1979. They are the only group in history, to date, to have won the Country Vocal Group of the Year and the Bluegrass Band of the Year (1971) simultaneously.

The International Bluegrass Music Association inducted the Osborne Brothers into its Hall of Honor on September 24, 1994. This elite group of Bluegrass music pioneers also includes: Bill Monroe, Flatt and Scruggs, Reno and Smiley, Jim and Jesse, Mac Wiseman and Jimmy Martin.

The Osborne Brothers will be appearing on our festival stage on Thursday, June 17th at 8:05 p.m. and on Friday, June 18th at 3:55 and 9:05 p.m.

Other Specially Featured Bands performing include: Mac Wiseman, Illrd Tyme Out, Dave Evans and River Bend, Larry Sparks and the Lonesome Ramblers and the Sand Mountain Boys. Mountain Heart was selected for the Emerging Artist Band performance slots for 1999.

Featured Bands are: Country Ham, The Crooked Jades, 5 for the Gospel, Tim Graves and Cherokee, The Kathy Kallick Band, Northern



Bobby and Sonny Osborne

Pacific, Special Consensus, Within Tradition, and the Witcher Brothers. In addition, Kids on Bluegrass and a clogging group will also be appearing on our stage this June:

In addition to the music on stage all four days, there will be workshops, a children's program, and lots of jamming beneath the tall pine trees on the Nevada County Fairgrounds. On site camping on the fairgrounds is included in all 3 and 4 day festival tickets. A separate tents only camping area is available. A limited number of RV electrical and water hookups are available and there are two sanitary dump stations on the grounds.

Food, music and other concessions are on the Festival site, however, no alcohol is sold. No pets of any kind are allowed on the grounds. Festival is held rain or shine and no refunds are given.

If you haven't already ordered your Tickets for the 24th Annual CBA Father's Day Weekend Blue-

grass Festival, there is a ticket order form on Page 17 of this issue. On the facing page there is a complete performance schedule for your information.

If you aren't a CBA member, you can join and purchase tickets at the discount price at the same time. There is a membership form on

Page 2 of this issue. Make your checks payable to the California Bluegrass Association, include both forms, and a self-addressed, stamped envelope and mail to: Mary and David Runge, 215 Grant Avenue, Petaluma, CA 94932. For further ticket information, call David Runge at 707-762-8735.

Bluegrass Breakdown
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Stockton, CA 95269-0369

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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 March meeting has been scheduled for Sunday, March 14, at 1:30 p.m. at the home of Yvonne and Paul Gray in Stockton. (Address and phone number at left.)

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

**P.O. Box 9
Wilseyville, CA 95257
or FAX to 209-293-1220 or e-mail
cbawpn@volcano.net**

Visit our Web Site at: www.mandolyn.com

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.....	Ken Reynolds & Barry Willis

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 either Mac or DOS formats.

California Bluegrass Association Membership Application

Name _____ Spouse _____
Address _____ Child(ren) _____
City _____ State _____ Zip _____
Phone _____

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

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

Type of membership:
☐ Single - 1 vote
☐ Couple - 2 votes
☐ Single or Couple With non-voting children
☐ Single or Couple with voting children
 Children's names and Birthdates: _____

If Senior Citizens, please list birthdates: _____

Membership Total \$ _____

New ☐ Renewal ☐ Member # _____

Volunteer Area _____

Editor's Corner

By Suzanne Denison

Greetings from Blue Mountain! As I am writing this column and trying to pull the March issue together, the sun is shining, the trees are starting to bud and the bulbs are poking up out of the ground — it looks like Spring is on its way. Meanwhile, I am fighting the flu bug and feeling absolutely miserable...

Yes, I took the flu shot this year, and the pneumonia shot — but somehow I seem to have picked up a different kind of stain and it is the pits! Oh well, the show must go on... and I guess that applies to editors too.

There are lots of great Bluegrass events coming up this Spring

and we have tried to gather all of the information we could for this issue to let you know about them. In addition, our regular columnists, (Bill Bubb, Elena Corey, Pepper Culpepper, Howard Polley, J.D. Rhynes, Joe Weed and Bill Wilhelm) have lots of great information for you; and Larry Carlin, Ken Reynolds, Barry Willis and I have some recording and video reviews of great new projects for your consideration.

There isn't a synopsis of the Board minutes in this issue, but be patient, we hope to resume the feature next month. Sue Van Enger of Sacramento has graciously volunteered to be the Board Secretary, and will be working on condensing

the minutes for future issues. I know the Board appreciates her services, and I sure do too since I don't have to take the minutes any more!

If you haven't visited the CBA's web site lately, please take a few minutes to do so. Our web master, Eric Janson of Bakersfield has done a great job of updating the site. He has included lots of information about the CBA's 1999 Festival, as well as links to lots of other Bluegrass sites, photographs, and much more. The web site is at: <www.mandolyn.com> If you have any suggestions for Eric, would like to link your web site, or have information about upcoming events

or jam sessions in your area, please contact him via e-mail at: <mandolyn@mandolyn.com>

Speaking of the CBA's June 1999 Festival, you can order Advance Discount tickets now through June 7, 1999. There is an advertisement and a ticket order form on Page 17 of this issue. The savings for CBA members is \$20 per 4-day ticket and Senior Citizens (65 and over) save \$25 per 4-day ticket. Please remember that there are NO discounts at the gate and 4-day tickets are \$80. I was also reminded this month that I had forgotten to let folks know that campers who need Handicapped Camping reservations should call the Festival Co-

ordinator, Lolan Ellis at 510-521-6778. He will take all of the necessary information and make sure that you are accommodated. A handicapped spot cannot be guaranteed unless you make advance reservations.

Well folks, I guess that is all from me for this month... I'll get this issue put together and to the printer as soon as I can and hope that you'll understand if there are more typos than usual this month. Between my runny, red nose and fuzzy flu headache, I'm not hitting on all 8 this month.

Until next month... enjoy the music!

LETTERS TO THE EDITOR

CBA Fall Campout concerns

Editor:

I am writing this letter to protest moving the Fall CBA campout to the Marysville Beckwourth Days. My family and I have attended the Colusa Fall campout since it was moved from the Italian Campground experiment, and we could not be happier.

The accommodations in Colusa are outstanding! We like, the Fair attendants in Colusa who are courteous, the small town atmosphere and safety it entails. The cost of attending this event is minimal. It is also centrally located off I-5. The Fairgrounds camping facilities are perfect for families. The area is safely sealed off to traffic, there is a playground for the kids, pavement for rollerblading and walking. Why end a good thing?

If the campout is moved to the

Old Time Fiddler jamboree in Marysville, we will not be attending. We do not need an amplified, commercial unsafe place to play music. This is not what the CBA should stand for. Please make the right decision and keep the wonderful family atmosphere of the Fall Campout in Colusa.

Sincerely,
Rosalie Henderson,
Corning, CA

Editor:

I am emailing to express my feelings concerning the newly proposed merging of old time fiddlers, etc with the Colusa bluegrass campout. My wife and I travel 500 plus miles from Orange County to Colusa in order to jam with bluegrass jammers and think the format of the previous Colusa campout needs no revision. If it isn't broken don't fix it. Why change something that all the people that I have talked

to like it just the way it was previous to 1999? Maybe the other groups that want to join us are having difficulty with their attendance numbers. That's their problem, not ours. Maybe they don't have that much to offer.

We love large festivals like Grass Valley but the close knit Colusa campout is a nice change. We don't need big stars for big bucks. We have done well in the past by supplying great entertainment with our own pickers. We would appreciate it if the governing body of CBA would consider our request along with many others that you have or will be receiving.

Sincerely,
Rick & Shirley Watson
Tustin, CA

Editor:

I am not in favor of combining our CBA Fall campout with the Beckwourth Frontier Days celebra-

tion.

Sincerely yours,
George Best
Pittsburg, CA

Editor:

I would like to express my disappointment with the Board's decision to combine the CBA's annual meeting & fall campout with the Feather River Fiddle & Bluegrass Jamboree at Beckwourth River Front Park in Marysville, CA.

This is supposed to be the CBA's ANNUAL MEMBERSHIP MEETING. It is the only event held that gives members a public opportunity to direct concerns/complaints/compliments to the Board of Directors. In the past few years, the meeting was held after a potluck dinner. This meeting introduced the new and/or returning Board Members, drew prizes for those who voted, and ended. However for the

past 2 years, the CBA has held a dessert potluck, after which they named the winners of the election, had the drawings, and had a membership meeting where comments, questions, etc. were encouraged.

While there has always been a good turnout for the potluck, it has been lacking in membership participation. For whatever reason, the dessert potluck seemed to result in better membership participation in the meeting. There was not any more attendance at the campout than past years, just better attendance at the meeting. It is my opinion that if combined with another event, the member attendance

(Continued on Page 4)

Bluegrass Breakdown Advertising Rates

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

Display Advertising

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

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

Other sizes of advertising are available at \$1.16 per column inch based on a 5 column tabloid size. Please call (209) 293-1559 or FAX (209) 293-1220 for further information.

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

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

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

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

Classified Advertising

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

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

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

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

CLASSIFIED ADS

BAND MEMBERS SOUGHT

GUITAR/MANDOLIN PLAYER forming bluegrass old time music band in Modesto area looking for Fiddle/Standup Bass/Banjo players and others. Call Jason (209) 874-1261. p2x

FOR SALE

ONE BEAUTIFUL HONEY-BURST RESONATOR GUITAR, excellent condition. Early model with original tweed case, striking flamed maple top, back and sides. \$2500. Call 530-938-4665. p2x

BANJO, BEAUTIFUL GOLD STAR 5-string, autographed, case, accessories \$950.00 (707) 545-1928 p2x

1992 PROWLER 5TH WHEEL — 21.5', excellent condition, electric front jacks, rear scissor jacks, very clean - \$8,500. Call 209-473-1616. p1x

FOR SALE

CBA LOGO MERCHANDISE makes great holiday gifts for your family and friends. Bumper Stickers, Buttons, Calendars, Cookbooks, Coffee Mugs, Caps, Sports Bottles, Sweatshirts, T-Shirts, Jackets, Visors and much more available now at reasonable prices. See the order blank on the back page of this issue for easy shopping by mail.

LESSONS

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

Bluegrass Folks — Brittany Bailey and Si Shaughnessy

by Bill Wilhelm

Yes, Brittany Bailey has appeared in this column before, but Si Shaughnessy hasn't and I couldn't resist this story. You might even agree with me as you read on. As Si's hobby along with his pretty wife, Sharon, is attending bluegrass festivals, they make a habit of attending all of them they can. So, it is not strange that I met them several years ago when we were camping near each other with our RV's, started jamming together and got acquainted. We still keep running across each other at festival. Last summer at Dave Baker's Wolf Mountain Festival, Si and I were talking. When he told me of something he had recently done, I said, "Whoah, I gotta get this one on tape". I did and now I will tell you about Si and get on with it.

He comes originally from up in the state of Washington Near the Canadian border. When Si was a little boy, his father had some old Jimmy Rodgers records and an old hand cranked phonograph. It didn't take Si long to gain full appreciation of them. In ensuing years he listened to all the Nashville artists and became even more familiar with country music.

As he grew older, he wanted to play and sing like Jimmy Rodgers. When he was 15, he traded an old battery radio for an old Harmony guitar with two strings missing. He took care of that problem, but had no one to teach him anything about it. So, he taught himself, using just one finger of his left hand to form each chord — even the C chord which is really the hard way to do it. Anyhow, he learned to play and sing, which he still does at the jam sessions.

When he got a little older, he bought a good Gibson guitar and it wasn't long before it was destroyed in a fire that consumed his home and nearly claimed his life. It was in the middle of the night when and he was asleep when he heard a noise of a window breaking. He awakened to find the whole house consumed in flames. In the process he was badly burned just trying to find a way to get out. He broke a window out with his fist and was badly cut in the process. As he was on the ground floor, he jumped out, but landed in all the broken glass with his bare feet. He was taken to the hospital where he spent



Brittany Bailey and Si Shaughnessy with their Martin D21

a couple of weeks being treated for burns, cuts and smoke inhalation. He was thankful his life was spared, but he really hated to lose that old guitar. Later at the age of twenty five he bought a 1965 Martin D21 and got even more serious about his playing and singing.

Being unable to find work around home, he moved to Santa Maria, California in 1961. In the Army he had learned to be a Diesel mechanic which put him in line for being hired by Lockheed to work as such. He continued with his education in Santa Maria at Hancock College where he earned degrees in engineering and business with an Associate of Science degree in accounting. When he later moved to Sunnyvale, he became a manufacturing engineer and later, a maintenance engineer. Then he was promoted to superintendent of maintenance over 240 workmen of all crafts. Upon retirement, he and Sharon moved to their present home at Alpine, California, near San Diego. He says that retirement now allows them to travel in their motor home to more festivals than ever.

Enter, Miss Brittany. In the world of bluegrass music, Brittany Bailey needs less and less introduction all the time. For a long time now she has been taught by her grandfather, John Morreau and for the last couple of years has been the featured vocalist for his band, "Blue River."

Laurie Lewis and Allison Krauss both impressed her with not only their singing, but their fiddle playing. She decided to learn to play the fiddle, but although she took lessons and tried, she decided it just wasn't for her. She was told that the guitar was a good choice of

instrument because she could accompany herself with it. Though the strings hurt her fingers at first, she got through that and has since been learning guitar from her grandfather, John. Being a critic, myself, I listened closely when I first heard her and she was really playing well. Knowing John as I do, I should have expected that, because he would not have her there just to fill space. She has the drive and practices all the time, but she didn't have a guitar and was using John's Martin D35. She saw a Martin she wanted in a music store, but it was priced at \$2000.

Then at a festival in Washington last summer when she was performing as one of an all girl band, Si and Sharon happened to be there. As she got off stage, Si asked her to take a walk with him to his motor home. He went in and came back out with his prize D21 and said, "Brittany, it's yours". She said, "I was totally surprised just jumped up and down and screamed." She couldn't believe it!

Well, Si had been thinking seriously about it for a long. He wanted his guitar to eventually go where it would be used, and by someone who needed it and would really play it. He said that he knew that right then was the time. I know he could not have given it to anyone who would appreciate it more or put it to better use.

By the way, Brittany and two fourteen year old twin girls, Amy and Heidi Severin who play bass, mandolin, fiddle, guitar and banjo comprise that band, which is named "Few and Far Between." I've heard they are really good and we should all be watching for these young ladies, as they are all fine young musicians and singers. The sky might be their limit.

Brittany says she has been playing so much now that she no longer feels right playing without the guitar. She is in the ninth grade. As far as long range plans, she says school is important to her, but when and if she goes on the road, she will then be home taught. Si really misses his old guitar, but says it is well worth it all just to know it is really where it should be.

Bluegrass Signal schedule for March 1999

"BLUEGRASS SIGNAL" is broadcast Saturdays, 6-7 pm, on KALW (91.7 FM), San Francisco, and is produced and hosted by Peter Thompson. For a complete schedule of program features and Bay Area concerts/jams, write him at P.O. Box 21344, Oakland, CA 94620 or bgsignal@worldnet.att.net

- March 6: BRAND NEW (and reissued) OLD TIME music from Bruce Molsky & Big Hoedown, Freight Hoppers, the Improbabilities, and co-host Scott Nygaard.
- March 13: PRIME CUTS OF BLUEGRASS: selections from a 2-CD collection (now available in stores) of some of the most popular songs from this bi-monthly radio sampler.
- March 20: WINTER'S COME AND GONE: season's change, as reflected in a variety of songs, including the title track from Gillian Welch & David Rawlings.
- March 27: LIVE ON ARRIVAL, part 1: highlights from several recent live recordings, with the music of the Dry Branch Fire Squad, The Kathy Kallick Band, The Crooked Jades, The David Thom Band, Jones & Leva, Thomas/Rigsby/Evans/Raines/Hurst, and others.

MORE LETTERS

(Continued from Page 3)

at the meeting will drop again.

According to the Editor's comments last month, the promoters of this event would provide a "40'x80' tent for jam sessions & open mics". It has been my experience that jam sessions are usually held in the various campsites in an informal manner. Is this not going to be allowed? The Editor also said that they would provide "a shady location to hold our dessert potluck and annual membership meeting". I assume this means outdoors. Not only can it get cold that time of year, but also leaves, etc. are falling. Do we want this in our desserts?

In addition, this venue does not provide hookups for RVs. In the last few years, both the spring and fall campouts have attracted far more RVers than tenters or motellers. One of the attractions has been the fairgrounds providing hookups, plenty of lighting & a safe place to camp. They have also provided a building with tables, chairs, and kitchen facilities for our meeting/potluck. I do not feel that "providing water for RV tanks" and "portable showers" is a viable alternative to RV hookups. The Editor's notes state the promoters have also promised that police patrols would be made every hour in the park. I am not sure I want to camp in an area that requires the local police to patrol every hour just to feel safe. I

guess that means you do not leave anything sitting outside on the tables, etc.

I am sure this was done so that our campout would not conflict with the Jamboree. However, I do not think the CBA should combine the required annual meeting with any other event. (I wonder if they would consider changing their date so it didn't conflict with ours?)

I encourage the Board of Directors to reconsider this decision.

Kathy Kirkpatrick
Membership #73

Editor's note: The Board of Directors considered this item at its February 14, 1999 meeting. The Board decided to invite the representative from the Feather River Fiddle Jamboree and the Beckwourth Days Celebration to attend the March Board meeting to address the concerns which have been expressed to the Board and in Letters to the Editor of this publication before a final decision is made.

Members who have concerns about the Fall Campout and Annual Meeting are invited and encouraged to attend the meeting. It will be held at 1:30 p.m. on Sunday, March 14, 1999 at the home of Paul and Yvonne Gray at 5822 Larcom Lane in Stockton, California. For directions, call the Grays at 209-951-3129.

Remember "Buffalo Bob"?

In the bluegrass and country music world, there are names and faces that appear and re-appear, while the cast of characters weaves a web of memories that seemingly go on forever.

When the California Bluegrass Association first began, it caught the interest of a small family band by the name of "Buffalo Bob's Bluegrass Band". With Buffalo Bob on banjo, wife Carmon on bass, son Eric (then "Hot Lick Louie") on guitar and mandolin, and Les Boek on mouth harp. They were a common sight at Grass Valley between 1974 and 1979 — on stage, or jammin' all night long with all or any.

After their first record release in 1978, they began to play more dance band gigs, as well as show band bluegrass shows in the Bay Area. The Britains also began organizing fiddle contests throughout California until 1986; then, after 14 years of playing music professionally, they moved to San Juan Island, Washington.

While Eric was still involved in playing music professionally, Bob and Carmon owned and operated a salmon fishing charter business until 1995. While on vacation in Cayucos, California, they located THE perfect spot... the place they



THE BUFFALO BUTTER BAND -- on stage at the 1978 CBA Festival. Pictured (l-r) Doc Quam, Buffalo Bob, Carmon, Les Boek and Hot Lick Louie -- (Eric is now on tour across the U.S. with "The Westerleys". Photo by Michael E. Bry

had been looking for since 1975 to open their own restaurant/music stage!

As Bob says, "All old captains want to do is retire to a chicken farm" — in theory of course. Bob and Carmon now cook, play music whenever they feel so inclined, and encourage any and all acoustic musicians to drop by their stage

and pick a tune or two with them or anyone else that may drop by.

Their restaurant, Last Stage West, is located on Highway 41, between Atascadero and Morro Bay. It features Bar-B-Que, excellent prime rib, porterhouse steaks, homemade apple pies and more. There is live music on stage every day, plus scheduled acts and music

workshops.

When not cooking a cheeseburger, Carmon will probably play bass if needed; Bob will do stand-up comedy and then return to finish cooking a prime rib dinner.

The Britains have made several albums of varying kinds during the years and will probably con-

tinue to do so. If you're in the area, drop by and say HI! They also have limited space for self-contained camping. If you'd like more information, directions, or to book a gig, call 805-461-1393. Last Stage West has a great stage and the food is excellent too!

Fresh from Doobie Shea!

Jeanette Williams

Jeanette Williams has a voice that will arouse your senses and cause a smile to spread across your face. Folks who think ladies can't sing bluegrass should listen to the lovely vocals...

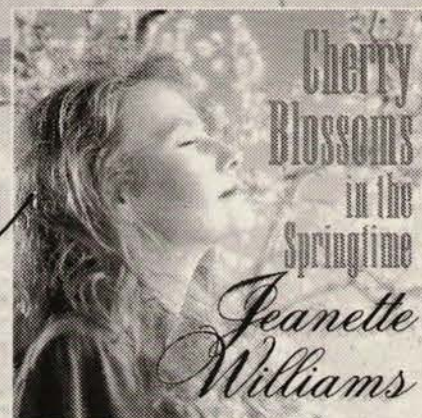
Frank Overstreet,
SPBGMA Bluegrass Music News

The music she presents clearly indicates that she's well on the way to the big leagues of top bluegrass bands in bluegrass music.

Les McIntyre,
BGU Reviewer

A great vocalist with amazing ability and a pure quality in her voice.

Ted Clark,
JRR International



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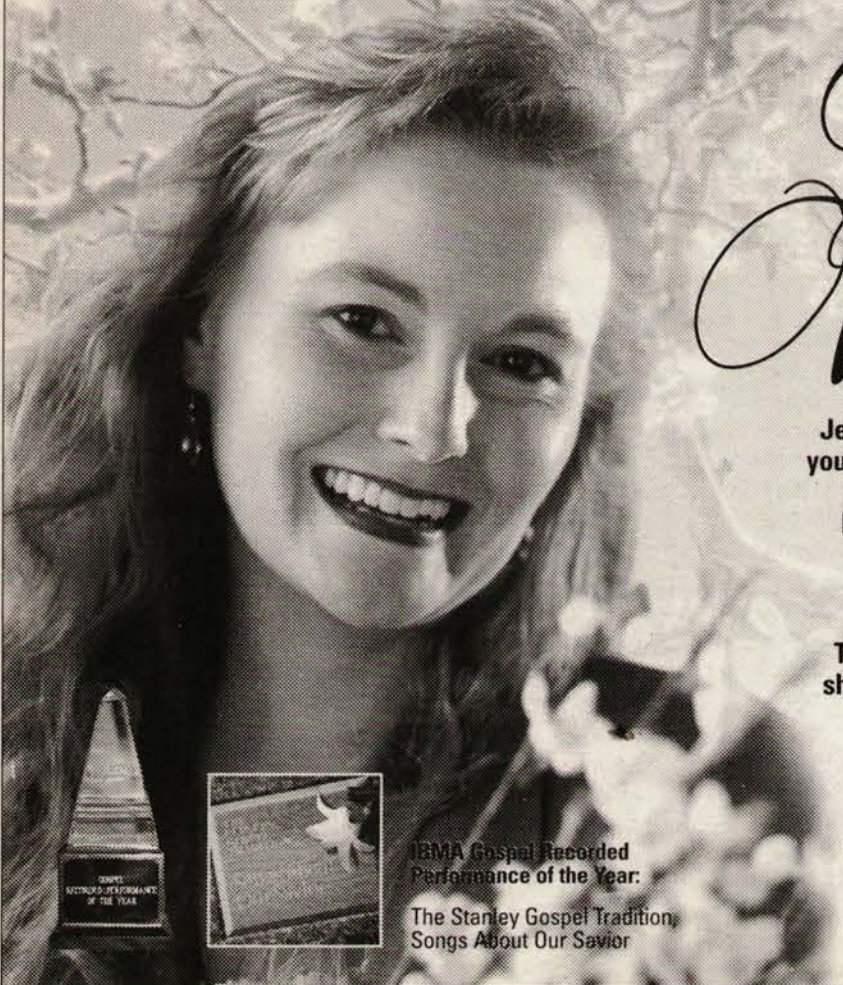
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IBMA Gospel Recorded
Performance of the Year:

The Stanley Gospel Tradition:
Songs About Our Savior

Bluegrass News Notes

29 Years in Your Ears...

Congratulations to "Cuzin" Al Knoth on his 29th Anniversary as a Bluegrass Radio personality on KPIG 107.5 FM in Watsonville. Cuzin Al's Bluegrass Show is on the radio every Sunday from 6-9 p.m. KPIG is also on the World Wide Web at <<http://www.kpig.com/index.htm>>

CBA Member News Notes...

CBA member Dave in Elverta sent us this e-mail message: "In the last issue of the *Breakdown* a list of members hometowns were listed. I would like to know if any of my neighbor CBA member/players/listeners may be interested in setting up a neighborhood jam. I am sure I saw something mentioning that was a possibility.

I live in Elverta, and would like to meet Elverta, Antelope and North Highlands CBA members who may be interested in setting up a jam. They can call me at 992-0161 and ask for Dave."

Band and Musician News Notes...

Doug Bartlett has joined Doyle Lawson and Quicksilver as their new fiddle player. Doug formerly worked with James King and Tina Adair. Other personnel changes in the band include Dale Perry moving from bass to banjo and Jamie Dailey of Gainsboro, Tennessee will play bass and sing baritone with the band.

Quicksilver performed recently during the National Quartet Convention in Louisville, Kentucky where they received a standing ovation from an audience estimated to be between 12 and 14,000 strong.

New Vintage has some personnel recent personnel changes. Russell Johnson, mandolin and Earl Lewellyn, Guitar remain with the band and are joined by Jody King, banjo; Kim Gardner, Dobro; and James Donsencz, bass.

Continental Divide has had some recent personnel changes. The new band includes David Parmley on guitar, Mike Anglin on bass, Danny Barnes on mandolin, Elmer Burchett on banjo, and Steve Day on fiddle. You'll have two opportunities to hear the band's new configuration on April 16 and 17 when CBA presents them in concerts in Palo Alto and Fair Oaks. See the ad on Page 19 for more details and ticket order forms.

Rich Ferguson notified us that the Gospel Creek Bluegrass Band has disbanded and will not be performing any more. Their CD and tape will still be available through

1999. For information or to purchase a recording, contact Rich Ferguson at (510) 568-0887; or e-mail: gospelcreek@juno.com.

Music Related Products News Notes...

Free tab software offered by AcuTab

TABPerfect, a Macintosh software application originally developed for *Banjo NewsLetter*, is now being distributed at no charge. Donald Miller, who developed the software, is no longer able to provide support and has decided to make it a gift to the Macintosh string music community. This is the same software used to typeset the tabs in the *AcuTab* banjo books.

It is only available for the Macintosh platform. No Windows version is available.

TABPerfect supports 4, 5 and 6 stringed instruments and creates the tab as a text file using a custom font. This makes the files very small and easily imported into word processing or page layout programs.

TABPerfect can be downloaded free of charge from the *AcuTab* Web site at: <<http://www.acutab.com/tabperfect>>

Bluegrass Karaoke?

Michael Brogan e-mailed us the following message: "I have a new website, devoted to bluegrass and country midi files. There is a midi karaoke player you can download and play the songs." Unfortunately, he did not list his web site. You can contact him via e-mail at: michael2@funtrv.com.

Record Company News Notes...

Copper Creek Records announces new releases

Copper Creek Records will soon be releasing "Bluegrass Stories" (CC-0165) by Jack Tottle. "Here's great music, written and performed by Jack Tottle, one of the most prolific writers in our music today, and a major singer and mandolinist. Jack is supported by as illustrious a cast of music heroes as was ever assembled for a bluegrass session [Tony Rice, Jerry Douglas, Stuart Duncan, Tim Stafford, Ron Block, Pat Enright, Bela Fleck, Mark Schatz, Charlie Cushman, Wayne Taylor, Glen Rose, Del McCoury, Ronnie McCoury. This collective group has received 87 IBMA and 14 Grammy awards.]"

"Jack has created a set that is great music -- the real thing -- and that also highlights and explains all the essential elements of the music. Pass this one on to your friends who wonder if there's any serious

music in bluegrass! If you're new to bluegrass music, this CD is maybe the best introduction ever recorded. Or, if you're a veteran fan, it's about to be the next great bluegrass album." Dan Crary, Ph.D. - Associate Professor, Communications Studies - California State University at Fullerton

Another Spring release is "Regenesi" (CC-0167) by The Crowe Brothers. For a number of years, Josh and Wayne Crowe formed the nucleus of the band that appeared with Smoky Mountain banjo legend Raymond Fairchild. Their appearances with Raymond afforded them an excellent opportunity to showcase their stellar duet harmonies that recalled the best of the classic "brothers duo" sounds of the 1950s. Their talent and popularity was such that they successfully released several recorded projects in the early and middle '80s.

Although the brothers no longer tour together, Josh Crowe maintains an active presence by continuing to appear with Raymond Fairchild. There continues to be a healthy interest in the duet sounds of the Crowe Brothers. This project revives material that was originally released over a decade ago on the Skyline label in a project called "Always True." Lending a current feel to the proceedings is the inclusion of four new songs that were recently recorded specially for this release. These new tunes mark the first recordings that the Crowe Brothers have made in over ten years.

Doobie Shea Artists to appear on Music TV

Doobie Shea Records recording artists Mountain Heart, will have music videos on The Bluegrass Music channel, which is a new spin off from the popular Southern Gospel Music channel known as Southern Entertainment Television, Inc. The new Bluegrass Music Channel is scheduled to air on March 1, 1999. Recorded live at the Mountain Arts Center in Prestonsburg, Kentucky on January 8th, the new Doobie Shea music videos feature the best in bluegrass and bluegrass gospel music. Photos from the video shoot can be viewed at <http://www.doobieshea.com/mac.htm>.

For more information contact: Debbie Austin at Doobie Shea Records, Inc., P.O. Box 68, Boones Mill, VA 24065; (540) 334-1118; e-

mail: bluegrass@doobieshea.com or visit their web site at: <http://www.doobieshea.com>

Neon Records of Kentucky offers Ralph Stanley Festival videos

Neon Records now has two Ralph Stanley videos available for purchase. "The Legacy Continues" (UCP# 6-008171298), is a 90 minute video filmed Live at "the Old Home Place" near Coeburn, Virginia. It features footage of Ralph Stanley and the Clinch Mountain Boys 28th Annual Memorial Bluegrass Festival which honored the memory of Carter Stanley, as well as interviews with Ralph and special appearances of Larry Sparks, the Isaacs Family, Jim Lauderdale, the Goins Brothers, and Doyle Lawson.

"Ralph Stanley's 50 Year Reunion" (UPC# 6-008170013), celebrates Ralph Stanley's 50 years of outstanding mountain style bluegrass music which is known the world over. Special guests on the video include: Dwight Yoakam, Ricky Skaggs, Larry Sparks, Dave Evans, the Goins Brothers, the Isaac Family, current members of the Clinch Mountain Boys and Ralph Stanley II.

For information or to order the videos, contact Neon Records, P.O. Box 862, Flatwoods, KY 41139; call 1-800-806-8909 (credit card orders) or 606-833-5820 or FAX 606-836-0851. There is also an ad in this issue with ordering information.

Pinecastle Artists Jim & Jesse McReynolds Nominated For Grammy

Jim & Jesse have been nominated for a Grammy for their album, "Songs From The Homeplace", on Pinecastle Records. Continuing a career of more than 50 years in the music business, Jim & Jesse will celebrate their 35th year as members of the Grand Ole Opry in March of this year.

Songs From The Homeplace brought together longtime friends and colleagues Carl Jackson, who handled production chores, and Allen Shelton, a longtime associate of Jim & Jesse who provided his unique style on the five string Dobro. Emmylou Harris added her unmistakable vocals and the project was complete.

The brother duo is a member of the International Bluegrass Mu-

sic Association's Hall of Honor. They have had many milestones throughout their career, including Jesse playing mandolin on an album for The Doors in 1969 and being honored by First Lady Hillary Rodham Clinton with the National Heritage Fellowship Award from the National Endowment for the Arts in September of 1998.

Jim & Jesse were also among the first artists to start their own label, Old Dominion, on which they released 10 albums. That collection of recordings is scheduled to be released in February as a four-CD box set by Pinecastle, the first time these recordings will be available on CD.

Rebel Records signs Schiflett, Waller and Wildwood Valley Boys

Rebel Records recently signed several artists - Karl Schiflett & Big Country, Butch Waller, and the Wildwood Valley Boys - to album contracts for the 1st half of 1999.

1998 IBMA attendees will no doubt remember Karl Schiflett & Big Country's standout showcase performance. Now Karl and Big Country are translating their unique, nostalgic approach into a fun-filled CD of traditional bluegrass, slated for release this summer.

This spring will see the release of a new album from California-based mandolinist Butch Waller, perhaps best known for his work as a member of the band High Country. Butch's classic mandolin style is well known in the industry, and this will be his first solo effort.

Also on deck for this spring is an album from the Wildwood Valley Boys. Those of us who remember the Boys From Indiana are only a "generation" away from these guys. The Wildwood Valley Boys include three sons of Boys From Indiana members - Tony Holt, Jeff Holt, and Harlan Gabbard. Rounding out the group are Gerald Evans, Jr., Wes Vanderpool, and Glenn Inman.

Sugar Hill Records signs Nickel Creek

Sugar Hill Records announces the signing of Nickel Creek to its roster of award-winning artists. Having followed this young band during its evolution into one of the freshest and most exciting sounds in bluegrass and Americana music, Sugar Hill President Barry Poss says he is eager to help bring Nickel Creek the national and inter-



Bluegrass News Notes

national recognition that the band deserves.

During the annual convention of the International Bluegrass Music Association (IBMA) last month in Louisville, Nickel Creek left attendees buzzing about the band's deep talent. Given the rave reactions of audiences at such prestigious venues and events as the legendary Ryman Auditorium, Winterhawk, the North American Folk Alliance annual conference, and the Merle Watson Festival, the band's capacity to impress is clear. Another testament to the band's brilliance is its ability to number such musical stalwarts as Alison Krauss and Jerry Douglas among the act's legion of fans.

Consisting of teenage mandolin marvel and Sugar Hill solo artist Chris Thile on mandolin and vocals, Chris's father, Scott Thile, on upright bass, siblings Sara Watkins on fiddle and vocals and Sean Watkins on guitar and vocals, Nickel Creek is one of the most in-demand bands for festival and concert bookings. An unmatched mix of youth and originality with jaw-dropping musicianship and soul, Nickel Creek stretches the boundaries of tradition, criss-crossing string band genres and blending tones and textures to create a unique and recog-

nizable style all its own.

Sugar Hill signed and released Chris Thile's debut CD, "Leading Off," in 1994 and followed-up with "Stealing Second" in 1997. That same year the award-winner also appeared on Sugar Hill's IBMA and Grammy Award winning compilation, "True Life Blues: The Songs of Bill Monroe." In addition to Chris, Nickel Creek also features Sara Watkins, a rhythmic power house on the fiddle (1996 Arizona State Fiddle Champion) and a soulful lead singer; Sara's brother Sean Watkins, a finalist in the National Flatpicking Guitar Championship in 1993 and writer of much of Nickel Creek's original material (with David Puckett); and Scott Thile, whose solid bass background serves as the underpinning for Nickel Creek's amazing musical momentum.

Grasshoppers win 1999 Pizza Hut International Showdown in Kentucky

Idaho's own bluegrass band, The Grasshoppers, were the winners of the 1999 Pizza Hut International Bluegrass Showdown during the IBMA World of Bluegrass in Louisville, Kentucky last October.



THE GRASSHOPPERS — (l-r) Randy Glenn, Honi Glenn, Glen Garrett and Jeremy Garrett. The band is pictured with the banjo and trophy they won as 1999 Pizza Hut International Bluegrass Showdown champions.

With local and regional contests throughout the United States, there were a total of 125 bands participating. The top five bands went on to Louisville to compete for the Championship, and The

Grasshoppers were very proud of their win.

The band will also be going to Doobie Shea Studios this month to record their second project. For information on their first record-

ing, "All Dressed Up & Someplace To Go," write to: The Grasshoppers, P.O. Box 1389, Caldwell, ID 83606.

Bluegrass Masters



Photo: Irene Young

Photo: Stacey Geikin

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CBA to present Continental Divide and the Fox Family in South Bay and Sacramento April 16 & 17

The California Bluegrass Association is proud to present two outstanding Bluegrass bands in Concert on April 16 and 17, 1998. The Fox Family and Continental Divide will be performing on Friday, April 16 at the Palo Alto Unitarian Church, 505 E. Charleston Road in Palo Alto, sponsored by the South Bay CBA; and on Saturday, April 17 at the Sunrise Community Church, 8321 Greenback Lane in Fair Oaks California.

Both of the bands have performed on the CBA Festival stage and are among the most exciting young bands in Bluegrass music today. The Fox Family is known for their original material and their outstanding vocal leads and harmony, as well as the outstanding instrumental techniques demonstrated by individual band members.

Continental Divide brings the outstanding lead vocals of David Parmley, a long-time member of The Bluegrass Cardinals, and virtuoso instrumental performances by David and the other members of his band.

Order your tickets now for one (or both) of these concerts — you'll

be happy you did! Details for each concert are listed below and ticket order forms are on page 19 of this issue.

• April 16 — 7:30 p.m. (doors open at 6:45 p.m.); at the Palo Alto Unitarian Church, 505 E. Charleston Rd., Palo Alto, CA. General Admission: \$16 CBA members, \$18 non CBA members or at the door. Children under 16 1/2 price when accompanied by a paid adult admission. For tickets, write to: South Bay CBA, 275 Burnett Ave. #61, Morgan Hill, CA 95037. For information call (408) 829-5200; E-mail: SouthBayCBA@Yahoo.com; or visit their web site at <<http://www.geocities.com/Nashville/5443/SouthBayCBA.html>>

• April 17 — 6:30 p.m. (doors open at 6:00 p.m.); at Sunrise Community Church, 8321 Greenback Lane in Fair Oaks, CA. General admission: \$15 CBA members; \$17 non CBA members or at the door. Children under 16 1/2 price when accompanied by a paid adult admission. For tickets, write to Al Shusterman, 5717 Reinhold Street, Fair Oaks, CA 95628. For information, call 916-961-9511.

CBA Spring Campout slated for April 24, 25 & 26 in Colusa

Get out your camping gear, clean up your trailer, or fire up your RV this month to get ready for the CBA's Spring Campout and Jammer's weekend. The event will be held at the County Fairgrounds in Colusa, California on the weekend of April 24, 25 and 26, 1999.

This is a great chance to get a jump on the Bluegrass Festival season, limber up your fingers, jam or

visit with your friends, and have a great family weekend of homemade bluegrass music.

The only cost for the event are the camping fees which are \$15 per night for RVs and \$10 per night for tents. There are plenty of hookups, showers, trees and grass for your comfort. For further information, call Al Shusterman at 916-961-9511.

Mother's Day Weekend "Camp Rude" Bluegrass Festival

Billed by its promoter Pat Conway as the "World's Most Earthshaking Bluegrass Festival," the inaugural Mother's Day Weekend "Camp Rude" Bluegrass Festival will take place on May 7, 8 and 9, 1999 in the scenic town of Parkfield, California.

The lineup features Lost Highway, Copperline, Bladerunners, Bear Ridge Bluegrass Band, Compost Mountain Boys, Highway 52, Lonesome Road, the Bluegrass Redliners and more bands to be announced. Other events during the weekend are a Kids Gift Workshop, a Special Mothers Band and Horseback Riding.

Camping is available on site with 40 electrical hookup spaces for pre-paid tickets only. Tent camp-

ing and dry RV camping is also available, as are showers, a shaded stage area and horseback riding.

Advance tickets are now on sale through April 14, 1999, and are: 3-day advance \$35 for adults; 2-day advance \$25 per adult; Kids 13 and under are free and Kids 65 and older are 1/2 price. After April 15, 1999 tickets are \$55 (3-day) and \$35 (2-day). Single day admission is \$20 per person.

For further information, see the advertisement in this issue or visit their website at <www.camprude.com> or <www.Parkfield.com>. Ticket orders and information available by mail from: Pat Conway - "Bluegrass", P.O. Box 44135, Lemon Cove, CA 93244-4135.



CONTINENTAL DIVIDE -- David Parmley (center) with the members of his band (l.-Elmer Burchett, Steve Day, Mike Anglin and Danny Barnes).

Monumental Fiddle Contest planned on May 22

The Beatrice Chamber of Commerce and Homestead National Monument of America will present their inaugural Monumental Fiddle Contest on Saturday, May 22, 1999, at Homestead National Monument of America in Beatrice, Nebraska.

You're invited to come listen to historic music or perform your own! There will be two divisions of competition. Junior division (for fiddlers who have been playing for 5 years or less) and Senior division (for fiddlers who have been playing for more than 5 years). The Junior division competition will begin at 2 p.m. and will consist of one round of 3 tunes (a hoe-down, a waltz, and a tune of choice).

The first round of the Senior division competition will follow the Junior division contest and will also include three tunes. The judges will narrow this field to 5 finalists who will compete in the evening in the final round. All tunes played by contestants must be tunes that were played during or before the Homestead Period (1862-1936).

The Beatrice Chamber of Commerce will provide cash prizes for the top 3 winners in each division. In addition, a prize will be awarded to the first 50 participants who sign up. Registration for contestants starts at 1 p.m. at the Monument. There is no registration fee for fiddlers and their back ups.

In addition to the contest activities, there will be a song-writing workshop in the morning at 10 a.m. conducted by Greenblatt and Seay, Master Artists with the Nebraska Arts Council. Participants will have the opportunity to perform their original song in the evening after the final round of the contest. All events are free of charge.

For information or registration forms, write to: Superintendent, National Monument of America, Route 3, Box 47, Beatrice, NE 68310 or call 402-223-3514.

Laurie Lewis/Lynn Morris to headline 8th Annual '99 Mariposa County Bluegrass Festival

Two of the best female vocalists in Bluegrass music today, Lynn Morris and Laurie Lewis will be appearing with their bands at the 8th Annual '99 Mariposa County Bluegrass Festival on May 14, 15 and 16, 1999. The event is held at the Mariposa County Fairgrounds in the historic goldrush town of Mariposa, California.

Also featured will be the Bluegrass Patriots of Colorado, Lost Highway and the Witcher Brothers

from Southern California, Side-saddle & Co. from the Santa Cruz area, and Brushy Peak from Livermore, California.

Advance tickets are on sale now through May 5, 1999. There is an advertisement and ticket order form on page 15 of this issue.

For further information or credit card ticket orders, call 1-800-903-9936.

Sponsored by the Mariposa County Arts Council, Inc.

15th Annual Columbia Gorge Bluegrass Festival set for July 22-25, 1999 in Washington

Stevenson, Washington is the site for the 15th Annual Columbia Gorge Bluegrass Festival the weekend of July 22-25, 1999. Sponsored by the American Legion Post #137, the festival is held at the Skamania County Fairgrounds.

Headlining the festival are The Del McCoury Band and the Gary Ferguson Band, along with the Pizza Hug International Showdown Champions, the Grasshoppers. Also appearing are the Noteworthy, Knott Brothers, Sawtooth Mountain Boys, and Ohop Valley Boys. On Friday night you can dance to Beats Cookin' and on Saturday the New Radio Cowboys will be providing dance music.

On Thursday night, July 22nd, there will be a Songwriters Contest. The contest has proved so popular in the past that it has been given an evening time slot this year. To enter applicants should send a tape with two songs to be pre-judged by May 31, 1999. Entries should include a cover letter, lyrics, and a return address and phone number. Send applications to: CGBF Songwriters Contest, 21 Fern Hill

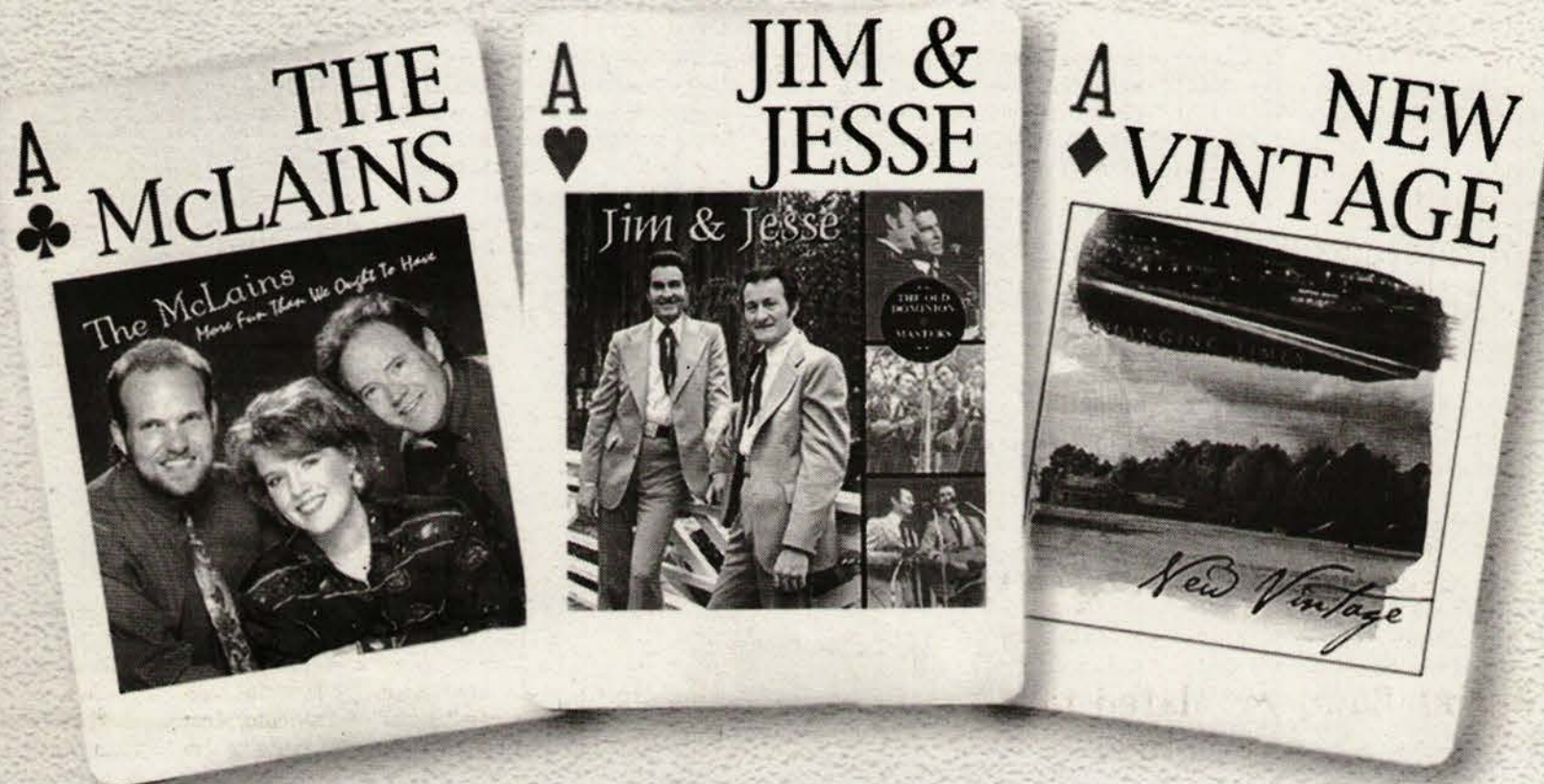
Road, Stevenson, WA 98648. Contest Finalists will be notified in advance of the festival and should be prepared to perform both songs. Two back-up musicians will be allowed per contestant.

Other contests will be held during the festival, including an Instrument Contest and Youth Contest on Friday and a Band Contest on Saturday. Workshops will be held on Saturday, and a free Gospel Show will be held on Sunday morning.

Early Bird Weekend tickets are now on sale through May 1, 1999. Tickets are \$30 per person and camping is available for \$10 per night (no hookups) or \$15 with electrical hook-up. Weekend passes are required for campers. Children 12 and under are free when accompanied by a paid adult admission.

To order tickets, write to: American Legion Post #137, P.O. Box 399, Carson, WA 98610. For further information, write to John Skarr, 21 Fern Hill Rd., Stevenson, WA 98648; call 509-427-8969; or e-mail: <skarrgrs@gorge.net>.

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- **NEW VINTAGE - CHANGING TIMES**

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Introducing the Bluegrass Redliners

By George Martin

It was past midnight on Saturday night last August during the Late Summer Bluegrass Festival in Amador County. The night was warm and I was walking through the fairgrounds looking for a small, congenial jam.

I came upon a man and a woman, he carrying a mandolin and she a bass. We stopped and chatted for a bit. They were looking for a smaller jam, too, so I put my banjo away, unpacked my guitar and we played together a couple of wonderful hours.

The mandolin player turned out to be Chris Ruud, and the lady with the bass was Dolly Mae Bradshaw. They had driven up from Southern California.

It turned out we knew a lot of the same songs, all liked the Stanley Brothers, Del McCoury and Bill Monroe. I tried some of my lesser known songs out, and they either knew them or were quick enough to pick up immediately. They sang beautifully together and Ruud was an excellent, tasteful mandolin player. It was one of those wonderful bluegrass festival moments that I treasure.

I wasn't surprised when they told me they were in a band together down south called the Bluegrass Redliners and were busy in the studio recording a CD. We traded e-mail addresses, exchanged Christmas greetings, and soon after I got a note that their compact disc was completed.

"Leaving McLarin County" is an impressive debut recording. Already Prime Cuts of Bluegrass, the programming company that supplies radio stations with monthly CDs containing the best tracks from newly released recordings has picked up one of the album's songs. "How I Miss My Darling Mother," an old Don Reno song, will be on the March 15 Prime Cuts distribution to radio stations all over the country.

"I was so surprised when I read your business card to get your e-mail address that you're all from California," wrote Prime Cuts staff member Becky Brandenberger to the band. "I would have sworn from your sound that you were all born and raised in the hills of Virginia or Kentucky!"

The Redliners have that old-style bluegrass sound, no doubt. Dolly Mae and Chris lay the soulful foundation with a beautiful duet blend of voices. Howard Hood plays a driving, Scruggs-style banjo, and Dave Leicht's guitar is strong on rhythm and flashy in flatpicking solos. (Leicht has won several flatpicking prizes, including at Julian, in the mountains east of San Diego, in 1995, and at the Topanga Canyon contest in 1997.) Since the

album was completed, Mike Tatar Jr., who spent two years in Alan Munde's renowned bluegrass music program at South Plains Community College in Levelland, Texas, has joined the band on fiddle.

The band dates from the meeting of Chris and Dolly in 1996. After singing a bit together they decided their sound was good enough that it needed a band setting. By February, 1997, they had found Howard and Dave and worked up some songs for the band contest at that spring's Topanga Canyon Banjo and Fiddle Contest, where they won the band competition.

They recently won the Pizza Hut local band contest at Blythe, in the California desert, and will be going to the regional contest in Victorville in June.

Of the 15 cuts on the album, five are instrumentals: a catchy banjo tune, "Along the Shady Ridge," by Howard Hood; the ever-popular "Redwing" and "Alabama Jubilee," both of which showcase Leicht's flashy guitar; Bill Monroe's "Come Hither to Go Yonder," which I had not heard before, and which lets Ruud cut loose on the ol' eight-string, and "Cruisin' Timber," a Larry Sparks tune that Hood plays on the banjo with a lot of drive.

Ruud contributes four original songs and Leicht one. I was particularly partial to "Perfect Love," not only because of its lovely words and tune (it's a gospel number) but the dramatic arrangement, where the band does the song in a call-response style with instruments, then stops playing and the quartet modulates up a step a cappella and does a last refrain in unaccompanied four-part harmony. Really special.

I was also impressed by the other gospel number on the album, the traditional "Sinner You Better Get Ready," which shows off the Ruud-Bradshaw vocal duet in its best light.

The Bluegrass Redliners are a quality addition to the West Coast's roster of bands. Their album is worth having, and while distribution is bound to be spotty for a self-produced first album, Dolly Mae Bradshaw will sell you one by mail if you write her at: 425 Park Ave., Yorba Linda CA 92866.

Editor's note: Many CBA members will remember Mike Tatar, Jr. for his appearances with the "Kids on Bluegrass" on the CBA's Festival stage when he was younger. He and his parents Mike and Yvonne moved to the San Diego area after Mare Island closed and Mike Sr. was transferred to a job in that area. All three of the Tatars are CBA Festival regulars and accomplished Bluegrass musicians.



THE BLUEGRASS REDLINERS -- (l-r) Dave Leicht, Dolly Mae Bradshaw, Chris Ruud and Howard Hood. Not pictured is their new fiddle player, Mike Tatar, Jr.

Using Leonardo da Vinci's Insights

by Elena Corey

In the visual arts, beginning and prospective sculptors, painters and even drawing "wannabe" dabblers frequently study the masters for inspiration and motivation. Entire curriculum of art schools can (and do) derive from insights gained from such studies.

Because we can see that artistic potential is both variegated and synergistic, it seems reasonable that pointers geared to folks wanting to train their eyes could be re-stated for folks who want excellent ears—and what musician or listener doesn't.

So, I've reworded Leonardo da Vinci's assumptions about developing one's drawing potential for people who are interested in developing their ears. Some of these are quite obvious, but all relate to realizing our full musical capacities. Among many other quotable thoughts (translated, happily), here is one thing that Leonardo da Vinci said which thrills my heart: "The idea or the faculty of imagination serves as both the rudder and limiter of the mind, inasmuch as the thought is moved by the senses." Here are eight of the many tips which I found to be instructive, and

thus re-worded to apply to aural development:

1. Believe that you can make music and hear music. If you can hear, you can recreate what you hear. It is natural and fun and requires primarily focused attention and practice.
2. The purpose of making music / listening to music is discovery—both self discovery and discovery of your outer world. As you approach your experiments in making music, you may feel the delightful anticipation of discovery and soon notice that your skills in discerning and discriminating among sounds is increasing.
3. Making music is, first of all, for you—perhaps later (maybe never) to please others. This realization frees you to enjoy the process more and think less about how the "product" of your music making will be received by others. A lifelong habit of reproducing, aurally, what you hear in your head or around you—or what you envision as connecting your music to someone else's even—will yield deep insights and much fun from the process itself.

4. Making music retrains and hones your ability to hear. We all think we know what things sound like—we take that for granted. But to discover something new with our ears—to catch a nuance of pitch, rhythm or harmony—we must be willing to loosen our grip on the old aural perceptions. One of the strongest impediments to new creation is clinging to our mental shorthand. For purposes of efficiency, we've developed habits which leap ahead, mentally, saying in effect "This looks like X", and then proceeding to perceive, even stronger the similarities which then become apparent—while neglecting perceptions which don't seem relevant to our comparison.

When we say something like "I know X like the back of my hand", we may in effect be admitting that we no longer really examine/hear it, because we have created concepts in our minds which suffice for us to incorporate the topic/ sound. Re-examining afresh yields new perceptions and allows new connections among

(Continued on facing page)

Using Leonardo da Vinci's Insights

(From previous page)

facets of a work to be perceived. When we hit the "replay" button in our minds preparatory to rendering a tune /song, instead of getting into "record" mode, we gradually deaden our apprehension and comprehension of other alternatives of rendering the music. Unused muscles/ capacities atrophy, and our creative impulses in making music may wither away if we play "on automatic."

5. While we're developing our listening and music playing abilities, we need to require our mental critics to be silent—maybe take a nap. Nothing deadens fresh expression of creative impulse more than negative reception—our own or others.
6. At some point, if our motivation and passion for making music is high, that may be a good sign that we could benefit from instruction. Learning from the experience of others may help, sometimes, so that we don't consume valuable time in known cul-de-sacs, but instead have the benefit of what has worked for others on our same quest. This tip does not mean that we should abdicate our own personal muse, however. Often isolated or self-taught musicians show the most originality. So if you do seek instruction, consider your teacher as a consultant, but you're the final decision maker regarding which paths you explore musically.
7. Remember that participation in the arts is a life-long process with varying peaks and valleys and different facets and modes appearing at imprecisely marked, recurring times. Some learning seems passive, when we incubate ideas and turn them around mentally until they emerge, more personalized. Some phases will exhibit a steeper learning curve, and some allow us to feel more prolific than others. So just as writers keep notepads by their beds in case they wake up from a dream with an idea, you may want ready access to a tape player, to keep for posterity your blossoming musical creativity at these times.

After a spell of prolific output of ideas abates, sometimes we criticize ourselves that the flow of brilliance isn't continuous, but we need to accept slower cycles as well. If we always strive to maintain a positive, experimental attitude and focus our attention, when we're playing and thinking about playing, as specifically as possible, we will at least make the process exciting and fun—and we'll probably increase our mastery of the mental forms we've imagined. This makes the "time in grade" while we await being upon the next

higher level much more meaningful and enjoyable.

8. Be patient with yourself. Enjoy each day's music, and let your sensations "wallow" in that, because today's expression of the artistic individuality inside you is a marker for the beginning of tomorrow's progress.

Sources for many of these thoughts are: 1) Richard Tarnier "The Passion of the Western Mind: understanding the ideas that have shaped our world view"; 2) Giorgio Vasari (Bonadella translation) "The Lives of the Artists", and 3) Leonardo da Vinci "Notebook".



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MUSIC MATTERS

by Elena Corey

"How do you know when it is finished?" a student asked. The topic under consideration is song arrangement. If you listen to a wide variety of music, it readily becomes apparent that bluegrass music, particularly, is more sparse and less self-indulgent in the manner of song arrangement than most any other kind of music.

Four to eight bar tags are not uncommon in bluegrass, but only very recently have other types of presentation than "straight through, with breaks between verses" been used in performance and recording venues. Creative arrangements are a brand new area of opportunity for bluegrass musicians. This doesn't imply that bluegrass performers should emulate pop, country, jazz or other highly visible music performers in vying for the most highly produced arrangements imaginable.

Whether the total arrangement is appropriate or not, to do justice to the music is the primary thing to consider. Amid a criteria listing including elegance, cleverness, use of available people/resources, skill level and other sometimes critical factors, appropriateness stands out in its powerful ability to make or break a song's presentation for both live and recorded performance.

So, how can you tell if it is appropriate to hum an entire verse of "ooohs" after you finish singing the song? How will you know if a

tag really fits? One tag or two—or three? When does it make sense to modulate to a higher key and repeat the last chorus/verse? How can a fledgling performer become instantly knowledgeable regarding matters of how to set a song or tune off so that it is displayed at its best?

Instantly acquired knowledge may not be possible, and some areas may always remain subjective. Yet, there are guidelines and tips which other performers have used which may prove useful to people seeking insight into this area.

Song arrangement clusters around several familiar ideas, and can be clarified, somewhat, by asking yourself the basic questions. These include: 1) Why am I including this particular song/tune within this set or on this recording? 2) Who are my most probable listeners and what are their expectations regarding what I can give them? 3) What response do I want my listeners to have after hearing this song?

These and perhaps other similar questions need answering before you attempt to arrange your song for presentation, since they affect how you "display" a song for your audience's ears. Notice that these questions are not as relevant if you are playing only for yourself, since your subconscious already knows your motivations, expectations, needs and possible desire to use a song as an impetus toward action or inducing a mood for your-

self. Since we don't know, for certain, similar things about other people's interior life, our answers to the questions may be somewhat of a speculation—but there are clues to guide us.

Recording artists and live performance musicians alike want to continually increase their following. "No gain on the play" is as disappointing in music as it is in football. We want each step we take, musically, to enable us to step a little higher next time. We want to reach wider and wider audiences. Sometimes appealing, directly, to the probable tastes of such wider audiences seems to backfire initially. Consider the instances of the Osborne Brothers, Ricky Skaggs, and the Seldom Scene. They wanted to stay viable as full-time musicians and, thus, played pretty much whatever seemed to succeed for others around them at the time. Only recently have hard-core bluegrass fans "forgiven" their stars for wandering from the fold.

But playing primarily to meet other people's expectations is the tail wagging the dog in a larger sense. One of the main reasons a culture will support musicians enough to enable them to play music full time is that musicians, as do other media artists, provide passion and vision to their society. Artists, including musicians, dare to create stunning glimpses of what could be—what can be—that is if we

keep our focus. We can't retain an image of ourselves as artistically passionate and true to our vision if we allow our repertoire to be dominated by \$20 tips to sing "Your Cheatin' Heart" one more time. (Not that there is anything wrong with Hank's great song.)

The priority here to keep in mind is the first question we ask ourselves—why am I including this particular song/tune in this set or recording? The answer to that will probably override considerations of audience expectation—especially if you, as the performer, have expectations of your own you'd like to offer to your audience.

So how does all this apply to arrangement? It falls into place very nicely. Here's an example. Suppose you're playing a live concert to promote songs you recently recorded—a not uncommon phenomenon. Your "covers" included in your recorded songs will probably not depart very much from the recorded versions, lest people buy your recorded version, listen to it and feel disappointed that it didn't match the live performance. OK, that does evoke a previous question—How do you know how to arrange the song for the recording? Many, many factors influence that decision or group of decisions.

The instrumental and vocal abilities of the musicians, their strengths, anything particular about the song's lyric message you'd like

to highlight, the length of the song/tune, and what purpose you'd like the song/tune to serve all become relevant. Let's say you want to feature an original mandolin tune, written by the mandolinist in your group. That fact almost dictates that the mandolin either kick off the tune or at least take the very first break, as well as wrap up the tune. If it is a fast tune which is short, it may be a natural to use it to lead into a set and highlight the band's high energy level—and it won't need to be repeated as many times as it would if everyone in the group were being featured. If it is a waltz with intricate melodic styling, such a role (introducing a set) for the tune is less likely to work. Such factors can also be seen to help determine whether tags, fading, modulating and other arrangement factors are an enhancement or a distraction to the overall feel of the song. If your lead singer has written a powerfully evocative ballad which contains beautiful thoughts, the accompaniment which surrounds the lyric will want to be arranged so that the last sounds the audience hear will keep the beautiful message of the song alive in their memories as long as possible—that means no instrumental follow-up after the vocalist has breathed the last pearly syllable.

These examples may be a bit extreme or primitive, because the overall topic of song arrangement can get to be convoluted. Some strong factors may override other weaker ones. Some performers experiment with arrangement with open minds right up to the time of performance—to see what feels right at the time and to be able to include audience enthusiasm within the overall equation of things to consider. For example, if you're playing for a live audience and midway through a slow ballad one couple in your audience realizes that your song is actually danceable, you have several options. You can proceed the way you already have it arranged and bring it to its close, as planned, regardless of the dancers. Or, if you wish to encourage dancing, you can re-arrange the song on the spot, prolonging the song so that other prospective dancers get an opportunity to get out on the floor. How do you know when a song is finished? When it *feels* finished to you, the deliverer of the song, and you're sure that you've been as reflective as you can be about the song and your role in its delivery.

Happy picking to you.

Elena Corey

Texts of many Music Matters columns are available via this web site: <http://bome.earthlink.net/~elenacp>

Harmonica Korner -- Especially for... Beginners, Kids, Grandparents, Anyone

by Howard Polley

Hello again. Know what? Isn't the *Bluegrass Breakdown* a neat paper? A big variety of topics each month: Music happenings around California and the country, Personalities, Recording Reviews, Inter-

views, Recipes, Advertisements and more... even harmonica articles — of all things!

We've been giving you all a hearty dose of harmonica technique and information for the past few

months. Enough! Over the mountains and miles I think I hear some of you coughing and gasping for air. The air waves seem to be saying, "no more, no more". I agree. A change of pace is in order.

Here's an article I wrote that was recently published in the *American Harmonica Newsmagazine*. Be aware of a little imagination mixed in with some authentic information of the origins of the harmonica. Hope you enjoy it.

What REALLY Happened... When the Harmonica Was Invented

Only recently have investigators turned up information that sheds new light on the harmonica's rather strange beginnings. Two questions have surfaced:

1. Did the harmonica inventors have a subtle sense of humor?
2. Was there a national symposium meeting to play ways to test the patience of future, upstart musicians?

If we listen carefully we can almost hear those early voices coming from a smoke-filled cabin somewhere in the Black Forest of Germany.

"Well Hans, how could we confuse those future up and coming musical rascals that want to play this new instrument?"

"I know," replies Hans. "Let's make a 3-octave, 10 hole diatonic instrument with little square blow and draw holes. We'll call it a harmonica. We can have a complete major scale in the middle octave and leave out a couple of notes in the lower and upper octaves."

"Brilliant," cries Herb. "If that arrangement doesn't confuse the musical culprits, we'll toss in another clinker — Change the blow/draw pattern in the upper octave... just when they're used to it in the lower octaves!"

"That should do it," Hans responds. "By the time the new player figures out what is going on, we'll be far away somewhere manufacturing precision clocks and making a fortune."

Update:

Well, not exactly. It didn't take long for harmonica players to figure out what was going on. The projected hurdles planned in that smoke-filled cabin didn't make the harp players miss a beat; in fact, the harmonica has been elevated to a position in our society completely unthought of by those early inventors.

Testimonial:

As an older musician but relatively new harp player, day by day I am finding new respect and praise for this little instrument. For many, the harmonica could be one of the avenues of the "pursuit of happiness" clause mentioned in our nation's Declaration of Indepen-

dence. In any event, it has been good to join the ever-growing fraternity of harmonica players.

Well, time to grab the harp and practice some songs, scales and improvisational ideas.

Oh, I almost forgot, descendants of Herb and Hans are now employed by a large harmonica company based in Germany. In their off duty hours, they play tuba and accordion with a local polka band. They seem to have inherited an uncanny ability to keep a perfect tempo — just as accurate as the ticking of a clock...

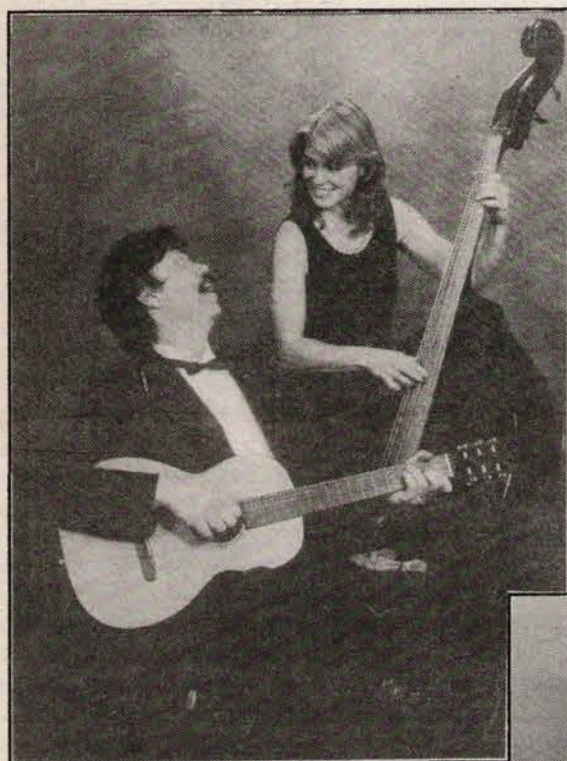
Harping to all and to all a good night!



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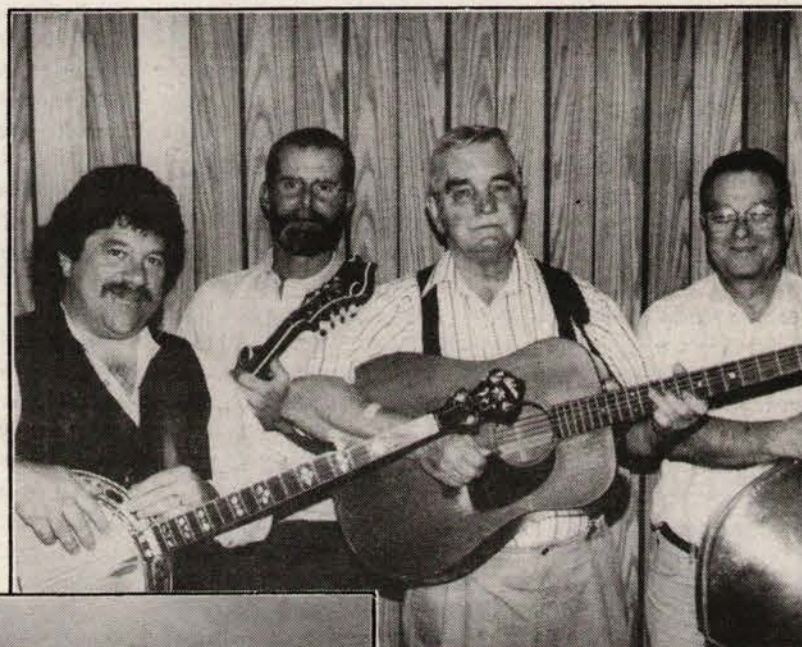
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Further Travels of a Bluegrass Junkie

by M.D. "Pepper" Culpepper

The month of January was a kind of laid back. I waited for Thursday 1/28 before I flew to Jacksonville, Florida, rented a car and drove to Waldo and The Orchard Motel, the only one in town. I settled down for the night and rested up.

The next morning I went over to Dixieland Park - off U.S. 301 I was going there to enjoy the music with friends, some of them responsible for this "Festival of Thanks". As their flyer said: (after a partial list of bands donating their time and talents): "These bands are honored to be donating their Talents in an effort that hopefully, in some small way, will repay a man who has given so much of himself to help others. His tenacity in dealing with his bout with Cancer should be an inspiration to us all, so please attend this event and let's show Steve that we do care!!" They were referring to my good friend Steve Dittman - with not a hair on his body because of Radiation and Chemo treatments, but a heart bigger and bolder than most!

Bands headed up by The Bass Mountain Boys, Sand Mountain Boys, River Bend and some 20 more were listed, and some were coming that were not on the list - Valerie Smith and Liberty Pike for one. I

knew before I left home they were heading South out of the Nashville area, as Valerie and Shelia are e-mail friends.

Shelia Wingate plays bass and sings in the band. Steve Dittman and his wife Janis live with their daughter in Zephyrville, near Tampa, Florida. They are both natives of Florida, and were raised in the Tampa area. It would be unusual to visit them at their house without someone else being there from elsewhere in the bluegrass world - from Canada, Ohio, California, or some other place. They are gracious hosts to us all.

The first time I saw them was at the Sertoma Youth Ranch Festival. When Carl Pagter and I went there together, Steve had already left orders at the gate to notify him when we arrived. It wasn't the first festival that I attended in Florida, but it was the best. No one has treated us any better than Janis and Steve. Since Carl and I first went to the Sunshine State, the Dittmans have added 8 more festivals that they put on in Florida during the Winter months. The storms that hit Arkansas, Kentucky, and Tennessee a week or so before I left had me worried for awhile there, as I didn't want to be on the first commercial flight that ever went into the Eye of a Twister on the way to a Bluegrass event. But everything went almost as planned.

The weather was good at 4:40 am when I left home and drove to North Highlands, picked up my granddaughter Summer Rae and drove to the Airport in Sacramento. She dropped me off and took my car home. When we left California we were on time and the flight and the weather were beautiful.

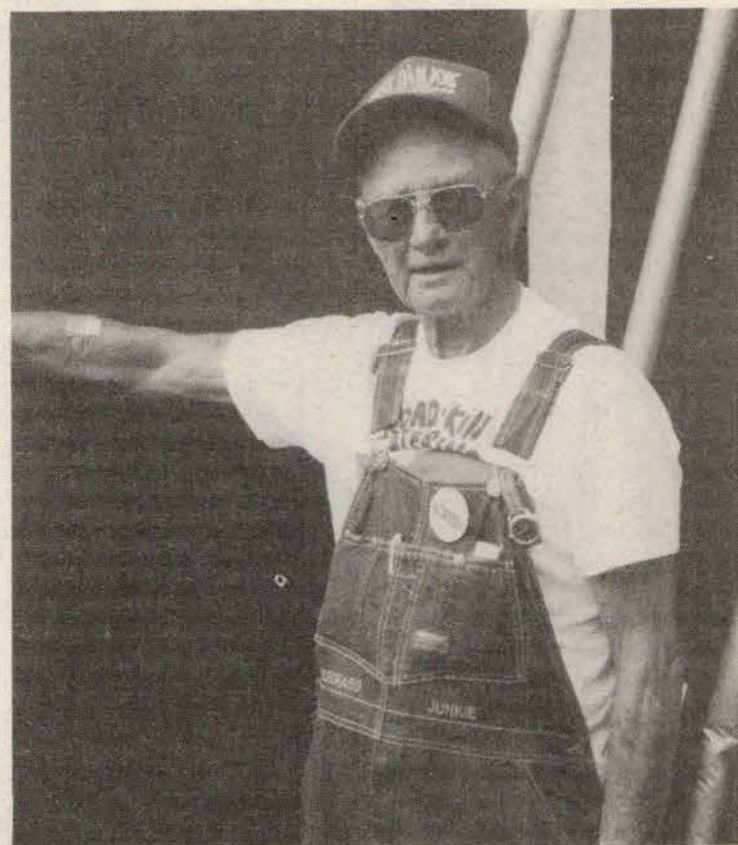
We landed in Jacksonville, Florida and I got to Alamo Car Rental at 6:30 pm. I rented a mid-size 4

door car and headed South and West to the turn-off for Highway 301 then went South to Waldo - now I must tell you about 301.

On the airplane, on the shuttle bus from the airport, and at the car rental I was told: "You are going through 40 miles or so of Speed Trap on 301 - when the sign says 45 mph be sure you aren't going any faster when the rear of your car passes the sign, or you are going to get a speeding ticket." It is the first time I ever drove that far under these kinds of conditions. If you ever go there, you now know what everyone in the state knows and talks about - even the musicians on stage mention it!

By 9 p.m. I was settled down at the Orchard Motel. They only take cash, but I knew it before I got there. The weather in Florida this time was a bit different than California, warm in the day and sunshine - until Sunday when light showers started - but I was headed to Jacksonville by then.

At noon at the Festival when Cypress Creek kicked it off with a fast breakdown, the temperature was a bit cooler, but all things considered, it was a lot nicer weather than the folks in Arkansas and Western Tennessee were having to put up with. The "Twister" season got an early start this year. The music (trailer) park where festivals are held in Waldo has a covered stage and small sit-down restaurant, should weather conditions be less than ideal. And within walking distance is a nice restaurant to order full meals. The 2 days of music were worth going anywhere to see, and as it was for a special friend, everyone really enjoyed it. The only disappointment was that The Sand Mountain Boys from Alabama had their bus breakdown as they started out and couldn't make it. At



M.D. "Pepper" Culpepper

least they were close to home when the bus quit on them!

The highlight of the event was The Bass Mt. Boys, who came out of retirement down from North Carolina and made everyone happy with their energetic style Stage show. It reminded me of how much I miss them out on the "circuit". Last Fall Mike Wilson fell off a building he was working on and broke his back - couldn't come to IBMA and the week of Bluegrass in Louisville last October, but he was at Waldo on stage and didn't look like he had gone through a back injury. He played the guitar and sang like he did for so many years on the road.

The night before, Mike Street (bass) told me he knew what I wanted him to sing. I asked if he still remembered "The Water's So Cold"? He did it the 2nd set. What

a voice he has! Mike Aldridge (Precious) hasn't forgotten a lick on his mandolin, nor has Johnny Ridge on the fiddle or rhythm guitar and lead singing. Jim Mills on banjo was a former key member of the band but he was playing in Ricky Skaggs Band this week. However, a young man he had been teaching since he was 13 years old, Brian Aldridge (son of Mike). (Boy! If I'm wrong on his name he'll never play another thing for me in a Jam again). When he was 12 or so, he was playing the mandolin like his Dad - so well that Vi Jean said to me: "get that young man a ticket to the CBA's Festival at Grass Valley as the Bass Mt. Boys were coming there to play that June. I don't think his Mom wanted him to go on a plane so he stayed in North Carolina. He said he wanted to play a banjo along about then and my friends Dave and Doris had a good one, so they made the offer to lend him the banjo - just to see if he could get good. Now he is so accomplished that it is hard to believe anyone that age could be so talented. Now a Mid-teen, he is "awesome", and showed it this night.

The last band to play was Valerie Smith and Liberty Pike, an upcoming group that has everyone in the Bluegrass world talking about them. No one left when they came on stage late that night. And no one was sorry he or she stayed. The band has two women that can sing (Valerie and Shelia Wingate) each with her own style - but energy to burn. No one slept through their set and they were called back by an audience that appreciated them. Solid picking came from the rest of the band and a job well done.

(Continued on Page 16)



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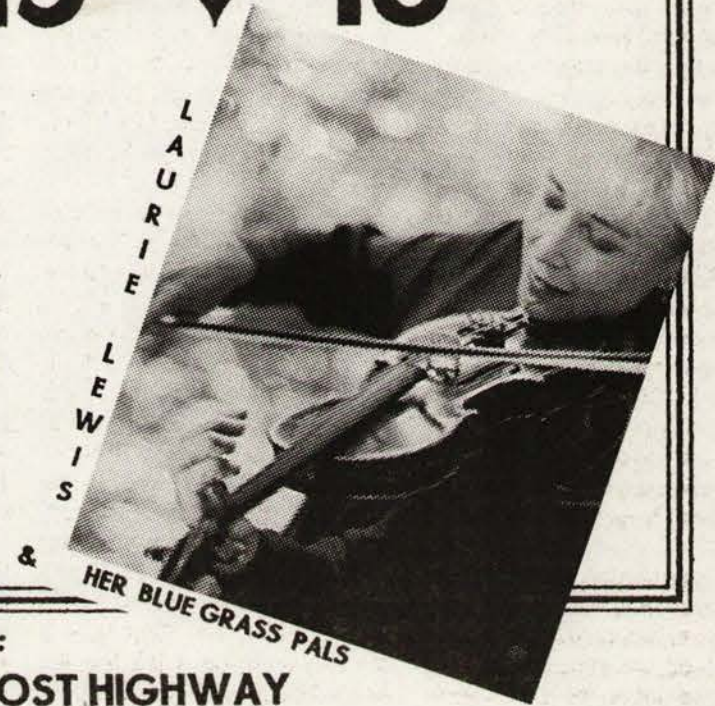
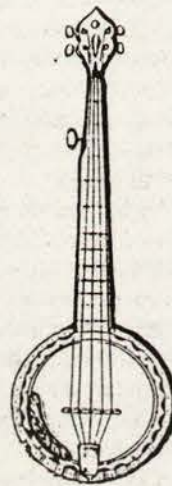
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Further Travels of a Bluegrass Junkie

(Continued from Page 14)

Sunday morning I drove to the airport, and by 1:30 p.m. Kristy Addison picked me up at the Nashville airport, and drove me to Terry and Jamie's home. I put my luggage in the spare bedroom. We visited and had a good lunch, then Kristy and I went followed Terry Eldredge to Ron and Allison McCoury's new (to them) home, where a birthday party for their baby and Jason Carter and Del McCoury was in full swing — even my young buddy Ryan Holliday was there with his sister Hanna and his Mom, and Dad. He was pickin' with Del McCoury, Mike Bub, and Jason was playing a Mandolin — a house full of friends to start my 8 days in Nashville out right.

Later, Kristy and I went to the Station Inn, and as we were early, we got good seats for the first of two evenings of bluegrass music, these nights were a benefit for Fiddle player Randy Howard (another friend fighting Cancer). The show started with a set by Butch Baldessari and his Mandolin Group — some of the best mandolin playing ever. Mike Snider, the banjo playing comic from The Grand Old Opry, was the MC for the evening and he then brought on-stage friends of

mine, the Wild and Blue band out of Nashville. Even Mike Snider sat down to hear them play and sing — as good as I have heard.

Later Barry Crabtree, who plays banjo for Wild and Blue, told me that 8 or so years ago in Indiana when he was playing banjo in Larry Sparks' band, Mike had come to him and had asked him to show him some "licks" on the banjo. Later in the evening Mike did a set with his own band from the Grand Ole Opry. Charlie Cushman plays the guitar in Mike's band. In reality he is one of the best Banjo players one can find. So there was no shortage of good pickers this evening, which ended with a stage full of fiddle players.

When I got up Monday and had coffee and later breakfast I called Barry. he came over and we loaded my things in his car, then went to Pat and Sam Jackson's farm. I then retrieved my car that I leave there, and proceeded to Goodlettsville and Sandra and Lester Armistead's house, where I had been invited to live the next 7 days. After Barry went home that evening, I was late getting started. I skipped eating and got to the Station Inn before it filled up. I se-

cured a table next to the one where Kristy and I sat the night before. I ordered a Pizza and ate half of it before it got too crowded. Soon Carl Jackson, his mom and dad (Ruby and Lee Jackson) from Louisville, Mississippi, and Don Rigsby and his wife from Kentucky came and sat at our table. The show had started before Kristy came in and sat down with us.

Kristy works at the Guilda's Club Nashville. This agency was started in New York, and now has facilities in other cities to help families that are fighting cancer. Their homes feature children's playrooms and they provide a variety of services, including counseling and in general helping where needed. Kristy talked to Kathy Chiavola and Randy Howard about such things as corporate sponsors that (for the last ten or so years) will fly at the sponsor's expense someone with cancer to most anywhere they have to go to receive medical treatment.

As he did the night before, Randy Howard played a lot of fiddle this night on stage. John Hartford was the MC. He played during the evening with his band, which featured Cris Sharp playing like Lester Flatt on guitar and Mike Compton

playing the mandolin as near-like Bill Monroe as one can get. Soon Carl Jackson was on-stage playing and singing with most any musician that got up there, including Don Rigsby. Someone once said: "It don't get no better than that".

Later on in the week it was reported that \$12,000 was raised on these two nights. The Station Inn really just isn't big enough for something like this — there was at least 120,000 dollars worth of talent there!!! Anyway, I got home kinda late again that second night (or early morning).

Tuesday Lester took me over to the Goodlettsville Fire House where his son Mike works. On his days off Mike produces some of the neatest projects including a couple of CDs of Larry Perkins and friends and a Bashful Brother Oswald CD, (former dobro player in Roy Acuff's band on The Grand Ole Opry). Mike had been asked to line up the house band for The Earnest Tubb Theater Saturday's Midnight Jamboree which has been going for 52 years — the Jamboree that is. The Theater is only a few years old.

When we got to the Fire House Charlie Cushman was there playing banjo and Mike was playing guitar

and singing some of Earnest Tubbs' songs. It was "laid back" pickin'. Lester and Mike sang an old Roy Acuff song together — good listenin'. But as Lester and I wanted to get good seats for the night, we soon headed out to the Station Inn. We got our seats for the night to hear my favorites, the Sidemen with Jimmy Campbell-Fiddle, Mike Bub-bass, Terry Eldredge-guitar, Gene Wooten-dobro, Mike Compton-mandolin, Rob McCoury-banjo, and this night, Ron McCoury-mandolin. As they started late, Kristy had time to get there after work and heard the start of a good evening. Before the night was over we heard other good pickers and singers on stage, one pair of which was Lester and Terry singing by the "letter" (rare back and "let-her fly") — and they sound good together. Lester and I got in late, and as usual, early the next morning we were up.

Thursday evening started with the annual benefit for Keith McReynolds. Keith is the son of Jesse McReynolds and has been fighting MS for years, so Thursday night before SPBGMA's 3 days and nights at the Sheraton Hotel, there is a benefit in Gallatin Civic Center (Continued on Page 18)

24th Annual CBA Father's Day Weekend Bluegrass Festival Band Performance Schedule

Thursday, June 17th

10:15 - 11:00 a.m.	Within Tradition
11:10 - 11:55 a.m.	Special Consensus
11:55 a.m. - 1:00 p.m.	Lunch Break and Workshops
1:00 - 1:45 p.m.	Crooked Jades
1:55 - 2:40 p.m.	Sand Mountain Boys
2:50 - 3:35 p.m.	Northern Pacific
3:45 - 4:30 p.m.	Mac Wiseman
4:30 - 6:15 p.m.	Dinner Break and Workshops
6:15 - 7:00 p.m.	Kathy Kallick
7:10 - 7:55 p.m.	5 for the Gospel
8:05 - 8:50 p.m.	Osborne Brothers
9:00 - 9:45 p.m.	Sand Mountain Boys
9:55 - 10:40 p.m.	Mac Wiseman

Friday, June 18th

9:30 - 10:15 a.m.	Crooked Jades
10:25 - 11:10 a.m.	Northern Pacific
11:20 a.m. - 12:05 p.m.	Kathy Kallick Band
12:05 - 1:11 p.m.	Lunch Break and Workshops
1:10 - 1:55 p.m.	5 For The Gospel
2:05 - 2:50 p.m.	Within Tradition
3:00 - 3:45 p.m.	Special Consensus
3:55 - 4:40 p.m.	Osborne Brothers
4:50 - 5:25 p.m.	Cloggers
5:25 - 6:25 p.m.	Dinner Break and Workshops
6:25 - 7:05 p.m.	Kids on Bluegrass
7:15 - 8:00 p.m.	Mac Wiseman
8:10 - 8:55 p.m.	Mountain Heart
9:05 - 9:50 p.m.	Osborne Brothers
10:00 - 10:45 p.m.	Sand Mountain Boys

Saturday, June 19th

10:00 - 10:45 a.m.	Witcher Brothers
10:55 - 11:40 a.m.	Tim Graves and Cherokee
11:40 - 12:55 p.m.	Lunch Break and Workshops
12:55 - 1:40 p.m.	Mountain Heart
1:50 - 2:35 p.m.	Dave Evans and River Bend
2:45 - 3:30 p.m.	IIIrd Tyme Out
3:40 - 4:15 p.m.	Cloggers
4:15 - 5:15 p.m.	Dinner Break and Workshops
5:15 - 5:50 p.m.	Kids on Bluegrass
5:50 - 6:10 p.m.	Board Introductions and Presentations
6:20 - 7:05 p.m.	Country Ham
7:15 - 8 p.m.	Dave Evans and River Bend
8:10 - 8:55 p.m.	Mountain Heart
9:05 - 9:50 p.m.	Larry Sparks & the Lonesome Ramblers
10:00 - 10:45 p.m.	IIIrd Tyme Out

Sunday, June 20th

9:30 - 11:20 a.m.	Gospel Show
11:30 - 12:15 p.m.	Country Ham
12:15 - 1:15 p.m.	Lunch Break and Workshops
1:15 - 2:00 p.m.	Witcher Brothers
2:10 - 2:55 p.m.	Larry Sparks & the Lonesome Ramblers
3:05 - 3:50 p.m.	Dave Evans and River Bend
4:00 - 4:45 p.m.	Tim Graves and Cherokee
4:55 - 5:40 p.m.	IIIrd Tyme Out
5:50 - 6:35 p.m.	Larry Sparks & the Lonesome Ramblers

Performance schedule subject to change due to performers' travel problems and other factors which may occur and are beyond our control. Final schedule will be published in the Festival Program.



24th Annual CBA Father's Day Weekend BLUEGRASS FESTIVAL

June 17, 18, 19 & 20, 1999

At the Nevada County Fairgrounds in Grass Valley, California

ADVANCE DISCOUNT TICKETS NOW ON SALE

Featuring... • The Osborne Brothers • IIIrd Tyme Out • Mac Wiseman •

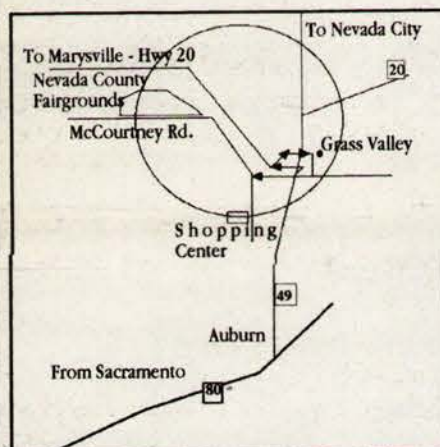
• Dave Evans & River Bend • The Sand Mountain Boys •

• Larry Sparks & the Lonesome Ramblers • Mountain Heart

• 5 For the Gospel • Country Ham • Crooked Jades • Tim Graves and Cherokee • The Kathy Kallick Band

• Kids on Bluegrass • Northern Pacific • Special Consensus • Witcher Brothers • Within Tradition

PLUS -- Cloggers, Workshops, Children's Program, Camping, Jamming and more!



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. For Handicapped Camping reservations, call Festival Coordinator Lolan Ellis at 510-521-6778.
- 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

~ Advance Ticket Order Form ~

Advance 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 Advance Discount tickets is June 7, 1999. No Discounts available at the gate.

Advance Tickets (3/1/99 - 6/7/99)

CBA Members Only

4-Day	\$60
4-Day Senior (65 & over)	\$55
4-Day Teen (13-18)	\$35
3-Day (Th-F-Sat)	\$50
3-Day (F-Sat-Sun)	\$45
3-Day Teen (13-18) (Th-F-Sat)	\$30
3-Day Teen (13-18) (F-Sat-Sun)	\$30

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 FREE	

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

CBA Member Advance Tickets

4-Day Adult @ \$60	_____
4-Day Senior @ \$55	_____
4-Day Teen @ \$35	_____
3-Day Adult (Th-F-Sat) @ \$50	_____
3-Day Adult (F-Sat-Sun) @ \$45	_____
3-Day Teen (Th-F-Sat) @ \$30	_____
3-Day Teen (F-Sat-Sun) @ \$30	_____

CBA Member No. _____

Date of Order _____

Total Enclosed _____

Name _____

Address _____

City _____

State _____

Zip _____

Phone _____

Join the CBA and receive member discounts! Complete the form on page 2 and enclose your membership dues with your ticket order. Mail to the same address.

Non-Member Tickets

4-Day Adult @ \$65	_____
4-Day Teen @ \$40	_____
3-Day Adult (Th-F-Sat) @ \$55	_____
3-Day Adult (F-Sat-Sun) @ \$50	_____
3-Day Teen (Th-F-Sat) @ \$35	_____
3 Day Teen (F-Sat-Sun) @ \$35	_____

Single Day Tickets

Thursday Only @ \$20	_____
Friday Only @ \$20	_____
Saturday Only @ \$25	_____
Sunday Only @ \$15	_____

Mail ticket order form, a **SELF ADDRESSED, STAMPED ENVELOPE**, and check or money order payable to the California Bluegrass Association (CBA) to:

CBA Festival Advance Tickets

David Runge

215 Grant Avenue

Petaluma, CA 94952

For further information about tickets, call:

(707) 762-8735

Further Travels

(Continued from Page 16)
in Gallatin, Tennessee. Most every-
one from The Grand Ole Opry plays
and sings at least 3 songs at the
benefit, which makes it a long night
of music. Kristy drove and I sat back
and enjoyed the ride. If I go by
myself, I usually get lost coming or
going. This night I told her how to
get there and back. Of course as she
knew I am famous for not doing it
right, she didn't pay any attention
to my directions and we got there
and back without once getting lost!!
We ended up at the Station Inn
and caught the last set of the Lone-
some River Band. It was so full I
could hardly breathe, so I got to sit
in the back bar, next to a fan. The
bar was so swamped that Lester was
helping out by carrying cases of
beer in to go in the cooler and
Kristy started clearing off tables and
taking orders. Sandra left her seat
and talked to me. She said that she
had only had a half a beer, as it was
too hot and "tight" for her and that
I had the best seat. Ryan Holliday
was there with his family and he
went on stage and sang a good
harmony number. And I was home
again!!

One more thing I must tell you
about: Bertie Sullivan came into
Nashville with her van load Thurs-
day with her son Cliff Aultman, her
Mother Delores Walters, and her
Aunt Mamie Stanley from Midwest
City, Oklahoma. I had gathered
passes for 4 people to go backstage
at the Grand Ole Opry. I took
Mamie, Cliff and Kristy to the Grand
Ole Opry Birdie decided that she
would take everyone to else to the
Station Inn early enough to save us
seats to the Del McCoury 10:30 late
show (including the Jones Girls
from McGee, Mississippi who were
members of the band Blue Rail Ex-
press who had also just arrived).
We later got to the Station Inn in
plenty of time to take the seats that
Bertie had save for us. Del McCoury
and the boys put on a 1-1/2 hr.
Show.

The next night we were seated
in the Ernest Tubb Theater before
Mac Wiseman started a 2 hour show.
Afterwards I left my car there and
rode to the Sheraton with Bertie
and her friends and relatives. Kristy
had three Aunts from Missouri with
her. We all met at Bertie's room for
a jam, started by Carl Jackson, Don
Rigsby, and Randy Howard. It ended
at 5 am, and by the time Kristy
dropped me off at my car and I
drove home, it was 6 o'clock in the
morning. Very late, and a long
night, but I wouldn't have missed it
for the World! What memories I
took out of Nashville this time!
Sunday night I watched the SPBGMA
Awards Show with my two e-mail
friends, Kristy Addison and Shelia
Wingate. The list of Winners is
being sent to Suzanne Denison with

this article for publication. Without
her, no one's writings would get to
you. She's the best Editor the *Blue-
grass Breakdown* has ever had!

SPBGMA International Band Championship Results

The Society For the Preserva-
tion of Blue Grass Music in America
held their annual Trade Show and
Contests on February 4-7, 1999 at
the Sheraton Music City Hotel in
Nashville, Tennessee. The follow-
ing are the results of the Band Con-

test as reported by BGRASS-L and
received via e-mail from Pepper
Culpepper.

Bands are listed in the order
they finished followed by their point
total and prize money:

1. Lonesome Road	(8,845)	\$5,000.00
2. Sam Wilson & The Bluegrass Colonels	(8,452)	\$3,000.00
3. Midwest Wind	(8,306)	\$1,000.00
4. Bluegrass Kinsmen	(8,294)	\$800.00
5. Southland	(8,272)	\$600.00
6. Jeanette Williams & Clearwater	(8,223)	\$500.00
7. Dixie Train	(8,150)	\$400.00
8. Straight Drive	(8,078)	\$300.00
9. NewTime	(8,077)	\$300.00
10. Blue Hollow Band	(8,070)	\$200.00
11. The Jimmy Haynes Band	(7,799)	\$200.00
12. Virginia Blue	(7,786)	\$200.00
13. Nob Hill Boys	(7,675)	
14. Holland Family	(7,524)	
15. Distant Cousins	(7,349)	

SPBGMA 25th Anniversary Bluegrass Music Awards announced

Thanks to Pepper Culpepper details on the SPBGMA National
for these award results. For further Convention see Pepper's column.

- Bluegrass Promoter of the Year — Dwight Dillman
- Bluegrass Club Newsletter of the Year — Spring Creek Bluegrass News-
letter, Spring Creek Bluegrass Club
- Bluegrass Songwriter of the Year — Randall Hylton
- Bluegrass Album of the Year — "Longview" by Longview on Rounder
Records
- Bluegrass Bass Performer of the Year — Missy Raines
- Bluegrass Dobro Performer of the Year — Gene Wooten
- Bluegrass Guitar Performer of the Year — Kenny Smith
- Bluegrass Mandolin Performer of the Year — Ronnie McCoury
- Bluegrass Banjo Performer of the Year — Randy Howard
- Female Vocalist of the Year (Contemporary) — Sonya Isaacs
- Female Vocalist of the Year (Traditional) — Lynn Morris
- Male Vocalist of the Year (Contemporary) — Ronnie Bowman
- Male Vocalist of the Year (Traditional) — Don Rigsby
- Gospel Group of the Year (Contemporary) — The Isaacs
- Gospel Group of the Year (Traditional) — Five For The Gospel
- Gospel Group of the Year (Overall) — Doyle Lawson & Quicksilver
- Bluegrass Vocal Group of the Year — IIIrd Tyme Out
- Bluegrass Instrumental Group of the Year — Ricky Skaggs & Kentucky
Thunder
- Entertaining Group of the Year (Overall) — Lonesome River Band
- Entertainer of the Year — Little Roy Lewis
- Song of the Year — "Three Rusty Nails" by Lonesome River Band, written
by Ronnie Bowman, Jerry Nettuno and Terry Campbell on Sugar Hill
Records

STUDIO INSIDER

More about Recording Vocals in Bluegrass

By Joe Weed

Back in Touch!

Sorry I missed February's col-
umn. I was flat on my back for two
weeks with the flu. Next year I'll
be first in line to get a flu shot!

Last month, several musicians
who may be familiar to CBA mem-
bers came to record at Highland
Studio. David Wunsch put down
tracks for a radio spot for Sam's, a
San Jose restaurant that features
bluegrass and other acoustic mu-
sic. He was accompanied by Beth
MacNamara (bass) and Jerry
Ashford (guitar), both of Side-
saddle fame. Steve Palazzo came
to co-produce tracks for Mike
Jones' live album, and Greg Biles
laid down basics for his album of
original material.

At the end of this month, I'll
be off with my family for a week's
sojourn on the Swanee River in
Florida. We'll spend most of the
week boating, but I'll take one day
to shoot video and interview the
staff at the Stephen Foster Folk
and Cultural Center in White
Springs. Foster never ventured "
way down upon the Suwannee
River." He searched an atlas to
come up with the name of the
river "Swanee" for his tune "The
Old Folks at Home." His original
choices for the lyrics, the "Pedee
River" and the "Yazoo River," just
didn't sing right, so with his brother
Morrison he searched high and
low, finally choosing the sound of
the Swanee.

I've begun working on a docu-
mentary video about Foster and his
music, and this trip will provide a
great opportunity to combine my
family's love of river boating with
some pre-production photography
and research for the video.

Back to bluegrass...Where were we?

This month's column will con-
tinue the focus on recording vocals
in bluegrass. I'll review some of
the basics, and then move on to
include a few tricks and special tech-
niques. In bluegrass, the lead vocal
is traditionally mixed loud, front
and center. It is usually the most
important element in a bluegrass
song, and intelligibility is para-
mount. Be sure that the singer
doesn't use typical live, on-stage
microphone techniques; for ex-
ample, "eating the mic" will cause
the voice to sound bassy and
muffled, and "p's" and other plosive
consonants will cause the mic's dia-
phragm to shudder drastically, send-
ing earthquake-like explosive
sounds over the speakers. The best
microphone is a condenser (not a
dynamic) large-diaphragm mic with
a cardioid pick-up pattern. If your
room and ambient noise floor per-
mit it, try to place the mic 12" to 18"
away from the singer, and place a
"popper stopper" type air shock
diffuser between the singer's mouth
and the mic.

The compressor is usually a
necessity due to the incredible

changes in volume that can come
from a singer's mouth. (Refer to
four previous columns about com-
pressors and dynamic range).
Briefly, compressors even out the
volume levels (the dynamic range)
of the vocal part. Recording equip-
ment, and to an even larger extent,
the human ear, prefer to hear music
without large, sudden swings in
volume level.

Now how do I plug all this stuff together?

The typical equipment chain
in a vocal session looks like this:
first comes the pop absorber, then
the microphone, then the mic
preamp and any built-in equaliza-
tion, then the compressor, then the
tape recorder (or hard disk). A
variation that occurs sometimes is
placing an equalizer after the com-
pressor, if the mic preamp doesn't
include equalization. Once the
compressor has evened out the lev-
els of the vocal, it will put fewer
demands on subsequent pieces of
gear. Appropriate use of the com-
pressor will give you more options
to be creative with the equalizer,
since vocal peaks that might cause
the equalizer to overload have been
ironed out by the compressor be-
fore the signal is equalized.

If you are using a recording
console's built-in mic preamps, then
use its "insert jacks" to "patch" the
compressor into the signal path af-
ter the mic preamp. The signal can
be compressed and then returned

to the console, where the on-board
equalization can be used before
the signal is sent to tape or disk.

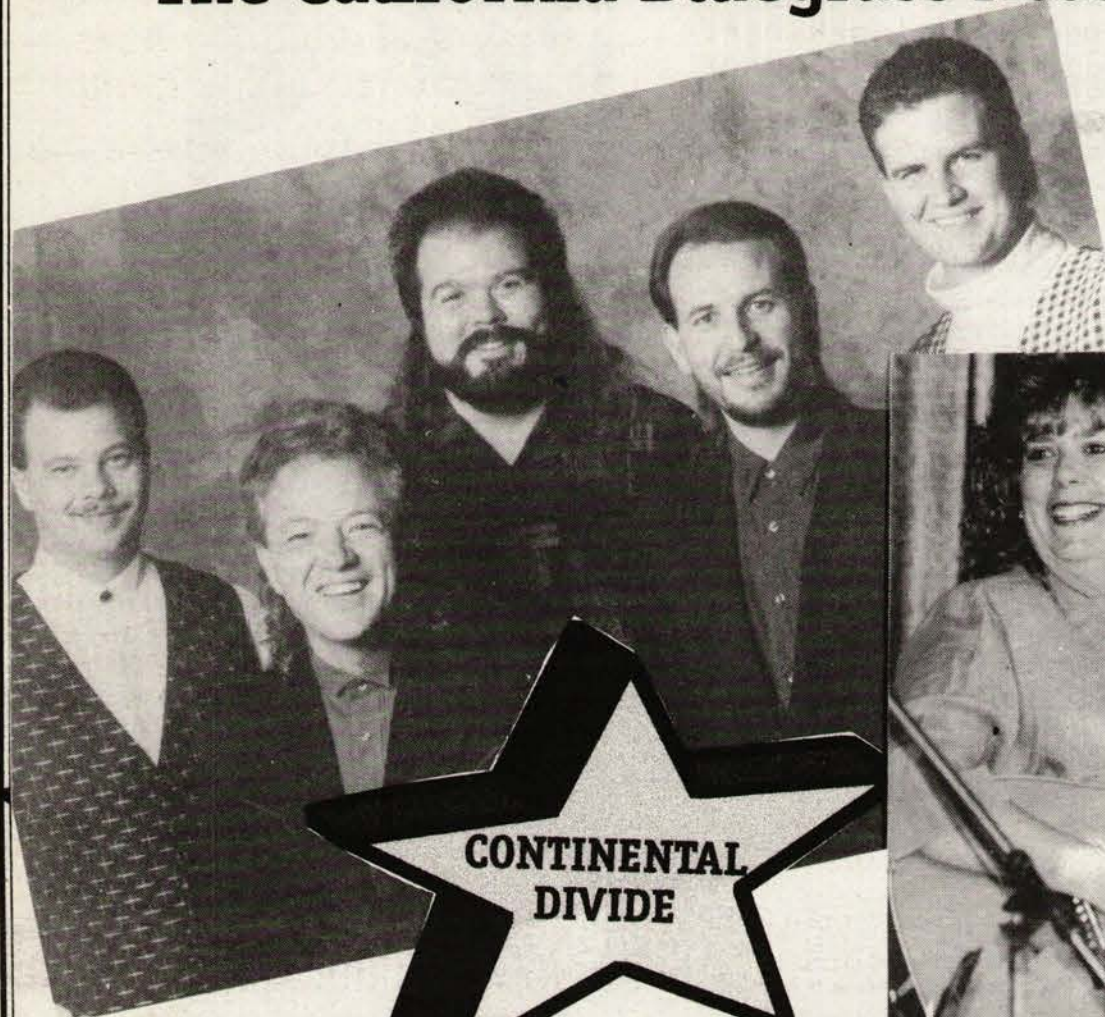
Now that it's all plugged in, what do I do?

The way to set up the com-
pressor will vary somewhat, de-
pending on the model you have.
Some units allow the user to ad-
just many parameters; others, only
one or two. A good way to begin
is to have the singer sing the same
song she or he will be recording,
and make your adjustments to the
compressor and the rest of the
signal chain during this warm-up
performance. Adjust the mic
preamp for proper input level and
proper level going to tape (or disk)
and then engage the compressor.
Here's a brief list of controls and
how to set them for a vocal per-
formance:

1. **Threshold:** Set this so that the
singer's louder notes cause the
unit to go into gain reduction.
2. **Ratio:** Start with a setting be-
tween 4:1 and 12:1.
3. **Attack time:** Start with a fairly
quick attack time, so that loud
bursts don't get through unproc-
essed.
4. **Release time:** Start with a me-
dium to slow release time, so
that as the compressor leaves
compression mode when the
vocal drops below the thresh-
old, you won't hear the volume

(Continued on Page 20)

The California Bluegrass Association Presents...



IN CONCERT

Friday, April 16th and Saturday, April 17th -- in Two Locations...

Friday, April 16th — 7:30 p.m. (doors open at 6:45 p.m.)
Palo Alto Unitarian Church
505 E. Charleston Rd.
Palo Alto, CA

General Admission: \$16 CBA members, \$18 non CBA members or at the door. Children under 16 1/2 price when accompanied by a paid adult admission.

PALO ALTO TICKET ORDER FORM

Please send me the following tickets for the April 16th CBA concert in Palo Alto:

_____ CBA Member Tickets @\$16 each CBA Member # _____
_____ CBA Member Child Tickets @ \$8 each
_____ Non-Member Tickets @\$18 each
_____ Non-Member Child Tickets @ \$9 each Total
Enclosed \$ _____

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

Mail ticket order form, payment and a self-addressed, stamped envelope to:

South Bay CBA
275 Burnett Ave. #61
Morgan Hill, CA 95037.

For information call (408) 829-5200
E-mail: SouthBayCBA@Yahoo.com;
or visit their web site at
<<http://www.geocities.com/Nashville/5443/SouthBayCBA.html>>
Please make checks payable to the
California Bluegrass Association

April 17 — 6:30 p.m. (doors open at 6:00 p.m.)
Sunrise Community Church
8321 Greenback Lane
Fair Oaks, CA

General admission: \$15 CBA members; \$17 non CBA members or at the door. Children under 16 1/2 price when accompanied by a paid adult admission.

FAIR OAKS TICKET ORDER FORM

Please send me the following tickets for the April 17th CBA concert in Fair Oaks:

_____ CBA Member Tickets @\$15 each CBA Member # _____
_____ CBA Member Child Tickets @ \$7.50 each
_____ Non-Member Tickets @\$17 each
_____ Non-Member Child Tickets @ \$8.50 each Total
Enclosed \$ _____

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

Mail ticket order form, payment and a self-addressed, stamped envelope to:

Al Shusterman
5717 Reinhold Street
Fair Oaks, CA 95628

For information, call 916-961-9511

Please make checks payable to the California Bluegrass Association

J.D.'s Bluegrass Kitchen

Howdy, Howdy, Howdy!

Ah, March! The time when these old mountains start greening up and new life abounds everywhere in the meadows and forests. By the end of the month the wild flowers will start to paint the hills and meadows with their beautiful colors and you know that festival

season will soon be here again.

I can hardly wait for the days to turn warm and sunny so I can fire up my big ol' meat cooker with Manzanita wood, hang 2 or 3 chickens and 3 or 5 BIG Tri-Tips in it, knock the top off a cold one and just sit there picking and eating for days! I talked to my ol' pickin'

partner Vern Williams this morning and he agreed that we'd do just that when La Niña takes a hike! I don't care if they spell it El Niño or La Niña—it adds up to lots of rain and snow. Last week it was snowing here and all this week it has rained, so I'm definitely ready for some warm spring weather.

My buddy Keith Little has been living back in Nashville, Tennessee for about ten years now and every spring when the wild Poppies start blooming, I send him a picture or two of 'em. He always calls me and tells me how homesick he gets every time I send him some pictures of the beautiful California mountains.

These old mountains are wet and cold this morning though as I write this. It's the first Sunday in February and still cold and storming, so I got up this morning early, fired up the ol' cook stove and whipped up a good breakfast of Biscuits, Gravy, Chili Puffs and eggs! So, come on in, pour yourself a hot cup of Cowboy Coffee and pull up a chair and we'll share some good recipes for vittles!

I fixed a big supper of fried chicken, mashed potatoes and gravy, and vegetables for my granddaughter Janeva and myself last night. So this morning I took the left over potatoes and fixed myself some Chili Puffs for breakfast. I just purely love these! I usually deep fry 'em but this morning I formed them into patties and fried them in a little olive oil. Wow! Talk about jump-starting your day!

When you have left over mashed potatoes this is an excellent way to fix 'em.

Chili Puffs

2 cups mashed potatoes
1 can diced sweet chili peppers
1 egg, beaten
Dash of evaporated milk
1 to 2 TBS. flour

Beat the egg and mix into the potatoes. Add chili peppers and milk and mix well. If the mixture is wet, add enough flour to make a stiff mixture. Heat one inch of oil over high heat. Drop in a spoonful of the mixture at a time and cook until golden brown. Or, form into patties and fry in a small amount of oil or butter on a griddle. Salt and pepper to taste.

These are great for any meal. For lunch or supper they're a tasty treat with some grated Parmesan or Romano cheese on them.

Every once in a while I get a hankering for some new potatoes. I don't care how you fix 'em, I just want 'em! One of my favorite ways to fix new potatoes is to poach them in white wine. These are absolutely heavenly when you have some poached eggs and sourdough biscuits to go with them for breakfast!



I call these poached, but I guess the correct term would be steamed with white wine, because you evaporate the wine during the last five or six minutes of cooking time. But most people understand the word poached and that's what I've always called this recipe. No, Billy B., you don't pour the whole darn bottle of wine in the skillet! Just use a half a cup!

New Potatoes Poached in White Wine

6 good sized new potatoes, scrubbed well
4 TBS. butter
1 clove garlic, minced
1/2 tsp. Dried, whole oregano
1/2 cup white wine (use the cheap stuff, the taters don't care)
Salt and pepper to taste

Scrub the potatoes and slice them. Melt the butter in a heavy skillet that has a tight fitting lid. Fry the potatoes along with the Oregano until they're just about done. Sprinkle the garlic over the potatoes, turn the fire up to high for a minute or so and pour the wine over the potatoes. Put the lid on and cook on high for another minute; reduce the heat to medium and cook for another 5-6 minutes, or until the fluid is evaporated. Stir if necessary to keep from burning.

You can also sprinkle grated Cheddar or Parmesan cheese over this mixture to change the character of the dish. Salt and pepper to taste.

There folks are two of my favorite ways to fix potatoes for breakfast. Reminds me of what my ol' pickin' buddy Ray Park always used to say: "Come on up for supper and we'll knock a tater in the head!" I'll bet us Arkies eat more taters than any other race of people on Earth!

On Super Bowl Sunday I BBQ'd two BIG Tri-tips in my fireplace. My cowboy son Garrett and I ate on 'em for two or three days and still didn't polish 'em off. So one day last week I got up and fixed up some hash for breakfast with the left overs.

When it comes to the perfect breakfast, hash and eggs has got to be in the top half a dozen in my book. (Biscuits and Gravy is always number one!) I've only found two

restaurants in the state of California that make their own hash instead of just opening a can of it. Those two are Mimi's, a small chain of restaurants in Southern California, and Prince's Restaurant and get my "hash fix". The rest of the time though if I have "the fixins" I'll whip up a big mess of hash here at home. Here's how you do it:

I highly recommend these fine establishments for anyone who is looking for the finest hash you can get for breakfast. About once a month I get in my ol' Dodge truck and head down across the North Fork of the Mokelumne River to Prince's Restaurant and get my "hash fix". The rest of the time though if I have "the fixins" I'll whip up a big mess of hash here at home. Here's how you do it:

Cowboy Skillet Hash

4 cups cooked (leftover) beef, chopped
2 cups cooked potatoes, chopped
1 cup chopped onion
1 tsp. Salt
1/4 tsp. Pepper
1/4 tsp. Sage
1/2 cup meat juice, or leftover gravy
1/4 cup bacon fat (I use vegetable oil)

Mix up everything but the bacon fat and oil. Heat the oil in a heavy skillet, add hash, fry slowly over low heat until brown and crisp on both sides. Serves 4-5.

This is how the old time chuck wagon cooks used to fix a good substantial breakfast for a wild and woolly bunch of Cowboys. It also kept 'em healthy and happy. Next time you have a special breakfast either for family or friends, try this one and they'll be content as a bunch of old time cowboys laying around the campfire with a belly full of homemade hash.

And speaking of laying around the camp fire, that's just what I intend to do for the rest of this cold, rainy day here on Bluegrass Acres. I'm going out to my shop, build a big roaring fire in the stove and work on one of the many projects that I've always got going. Hopefully Spring will come early for us this year so we can get an early start on our picking!

Until next month, may God grant you all peace and health.

Yer friend,

J.D. Rhynes

STUDIO INSIDER

(Continued from Page 18)

"recover" and create artifacts like "breathing" or "pumping."

5. Make-up gain: Use the compressor's bypass switch repeatedly to see if the unit is boosting or cutting the average level from the singer. Use the make-up gain knob to ensure that your compressor isn't changing the average level from what you chose with your mic preamp.

Treat yourself to a trick...

In my years of recording, I've found that vocalists generally give their "all" when doing a real take. If, during a warm-up, you set a gain control to 8 out of 10 in order to get a good, safe level going to tape, then you'd better lower it to 6 or 7 when the singer starts the real performance, because it's going to be louder! Keep a close watch on recording levels during the vocal takes, and don't be afraid to change them if needed (usually lower), to keep from "going into the red." Remember that in digital recording, "going into the red" usually results in ugly distortion that fails to represent what was being recorded. The analog systems of the old days were much more tolerant of peaks in the red zone. Don't let them happen on your watch and ruin what the vocalist considers to be an otherwise perfect take.

Guess which mic...

Due to the emotion that a song causes, or due to habit, some singers will creep closer and closer to the mic during a session. In spite of your repeated warnings, you'll hear the clap of (distant) thunder when the singer pronounces a "p" or "b." One way to deal with this type of situation is to use two mics. One mic will be going to the keeper track on tape. The second mic will be for the singer's headphones, and might not even go to tape. Place the singer's cue mic where the singer wants it, and make sure that its output is being sent, nice and loud, to the singer's headphones. Place the other mic, the one that's going to tape, at the distance you need for good, clear sound. Monitor

only this mic in your control room, so you can tell if you're getting what you want on tape. More than once this technique has helped me get a great sound while a singer has crept all over the cue mic.

Tales of Reverb...

Probably the most important thing you can do for a singer when recording is to give him/her a great headphone mix. It makes all the difference in the world for the singer's comfort as well as the quality of the performance. A singer can be intimidated by his/her own voice's extreme volume. It can hide the other instruments which are needed for pitch and timing cues. Lack of volume can result in a low-confidence performance. Give the singer the volume she or he needs for accurate monitoring and care-free, confident singing. Then bring some reverb into the headphones. If possible, put on a set of headphones and listen to the same mix that the singer hears. Slowly bring in the reverb on the voice, stopping when the singer indicates a comfortable level. This effectively puts the singer "in the shower," and transports him or her effectively out of the studio environment and into the dream world of the song.

Putting too much reverb in the phones, however, smears the vocal and hides details. That may be necessary later to doctor up a poor performance, but while a singer is working, she or he needs the feedback of the details in order to give the best performance. Work with the vocalist to get the best mix in the phones, and then go back to your control room mix and do what you want for yourself.

Next Month

In April's column, I'll write more about recording vocals, discussing further the use of mic preamps and equalization.

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@highlandpublishing.com.

RECORDING REVIEWS

Journey Home

Jones and Leva

Rounder Records
CD-0457
One Camp Street
Cambridge, MA 02140

Songs: *She Could Have Loved Him, Notbin' for Notbin', Drunkard's Lantern, Log Book Of Love, Satan I Won't Be Your Servant No More, A Sweet Goodbye, Up On Camp, Loving On Borrowed Time, Bullet In Your Breast, Why Can't You Love Me, Truest Love, Where Did You Go, Hosanna.*

Personnel: Carol Elizabeth Jones — vocals and rhythm guitar; James Leva — vocals, lead guitar, fiddle, and banjo; Dave Grant — bass; T.J. Johnson — mandolin; Barry Sless — pedal steel; Spencer Lathrop — drums; Will Lee — banjo; Rose Sinclair — accordion.

By Larry Carlin

Back in the early days of country and bluegrass the brother duo was an integral part of the music scene. The Delmore Brothers played in the 30s and 40s, the Bollick Brothers performed as The Blue Sky Boys, the Louvin Brothers were Sky Boys, the Louvin Brothers were big in the 50s, and the Everly Brothers finished off the decade and began the 60s. There is something magical about the brother harmony sound, and there are some wonderful duos around now at the turn of the century — such as Gillian Welch and David Rawlings, and Jody Stecher and Kate Brislin — that are resurrecting that sound. Another act is a husband and wife duo called Jones and Leva, and they have taken the brother sound to new dimensions on their new CD titled Journey Home.

Not only are Carol Elizabeth Jones and James Leva talented players and singers, they also are wonderful writers who wrote all 13 songs — either alone or together — on Journey Home. Carol's voice is one of the sweetest to come along in awhile, and she can also be heard on the new trio recording Heart Of A Singer, along with Hazel Dickens and Ginny Hawker. (You won't hear about this CD like you will the new Harris/Ronstadt/Parton recording — but buy it first!) When Carol and James sing together the harmony sound is heavenly. Besides picking some tasteful guitar James also saws some fine fiddle. And the simple arrangements with the tasteful backup players let the songs and the voices shine through.

Basic old-time country themes are mined on Journey Home — love

(Continued on Page 22)

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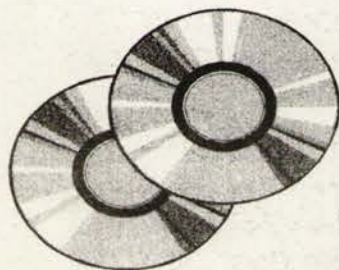
RECORDING REVIEWS

(Continued from Page 21)

songs about heartbreak and longing, as well as a touch of gospel music. The recording begins with "She Could Have Loved Him", and it is the most powerful song on the CD — a sad tale about good love gone bad. "Nothin' For Nothin'" is an uptempo tune followed by a Cajun waltz called "Drunkard's Lantern", about a guy who drinks to forget the mistakes he made with his family. "The Log Book Of Love" is a clever country song that lays out the rules of romance. It is a song that could and would be played on country music stations if the Hat Guys didn't dominate them.

"Satan I Won't Be Your Servant No More" is a bluesy-gospel song that tells the devil that his services will no longer be needed, followed by "A Sweet Goodbye", which is a sweet, sad song wondering if the lover is really gone for good. "Up On Camp" is the only instrumental song on the recording and it shows off James' hot fiddling, and Carol's "Loving On Borrowed Time" is a happy-sounding song that says to the guy, "Hey man, I'm right here. Let me in!" The haunting "Bullet In Your Breast" has an old-timey feel to it, and "Why Can't You Love Me" is the one song on the CD sung as a duet throughout, and it has the two former lovers wondering if they can't try all over again. "Truest Love" is a shuffle with a great country groove that unfortunately won't be played on Hat Guy radio either. James does some really nice fingerpickin' on the wistful "Where Did You Go", and the last song is a gospel tune with some nice fiddling and accordion playing called "Hosanna".

The traditional bluegrass sound features lots of hot pickin', a four or five-piece band, and three or four part harmonies. Yet when you can pare the sound down to just two voices, some great writing, and radiant arrangements like Jones and Leva have done here, you can't go wrong. Carol and James both have the "heart of a singer", and riding along on their Journey Home is one enjoyable trip.



Ancient Tones

Ricky Skaggs and Kentucky Thunder

Skaggs Family Records
CD-1001
329 Rockland Road
Hendersonville, TN 37075

Songs: *Walls Of Time, Lonesome Night, How Mountain Girls Can Love, Mighty Dark To Travel, Carolina Mountain Home, Connemara, Coal Minin' Man, I Believed In You Darlin', Pig In A Pen, Give Us Rain, Boston Boy, Little Bessie*

Personnel: Ricky Skaggs — vocals and mandolin; Mark Fain — bass; Bobby Hicks — fiddle; Bryan Sutton — rhythm and lead guitar; Jim Mills — banjo; Paul Brewster — vocals and guitar; Darrin Vincent — vocals; and special guests.

By Larry Carlin

In case you haven't heard by now — maybe you were too wrapped up in Impeachapalooza, or perhaps you were chanting with your guru in the Himalayas — there is hot band out there that is taking the bluegrass world by storm called Ricky Skaggs and Kentucky Thunder. Their first CD from 1997, *Bluegrass Rules!* was a big winner at the 1998 International Bluegrass Music Association gathering, winning awards for both Album of the Year and Instrumental Group of the Year. Their fiddle player, Bobby Hicks, won Instrumental Album of the Year for his solo recording titled *Fiddle Patch*. And now their newest CD is out, and it is called *Ancient Tones*.

It's not hard to understand why these guys were winners as the Instrumental Group of the Year. Ricky Skaggs has assembled a stellar cast of lightnin' hot pickers in Kentucky Thunder, and even though there are some new members in the band — Jim Mills on banjo, and Darrin Vincent on baritone vocals — they sound like a well-oiled machine that has been playing together for decades.

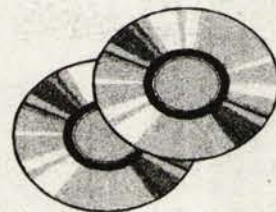
Similarly to *Bluegrass Rules!*, on *Ancient Tones* Skaggs and company once again pay tribute to the forefathers of bluegrass music by recording four songs of Bill Monroe's and three of the Stanley Brothers. The very first song — the classic "Walls Of Time" by Bill Monroe and Peter Rowan — is where the title of this CD comes from. It is amazing what can be done with two chords, haunting lyrics, and special guest John Cowan laying down the tenor harmonies! The next two songs are by Carter Stanley — "Lonesome Night" is a slow waltz, and it is an age-old tale about a jealous guy who blows it all; and "How Mountain Girls Can Love" is an uptempo tune about a guy going back home

to find the little gal he left behind.

"Mighty Dark To Travel" is a smokin' tune of Monroe's about a guy pining for the gal he lost, followed by a song Skaggs heard the Stanley Brothers sing called "Carolina Mountain Home", which, like *How Mountain Girls Can Love*, is another sad tale of a wandering lad on his way back home to hopefully marry the little one he left behind. "Connemara" is one of two instrumentals on the CD, and Skaggs wrote this one. "Coal Minin' Man" is an homage to a miner who is old and dying, and it was written by the banjo player, Jim Mills.

"I Believe In You" is another Monroe song, a waltz about a poor broken-hearted boy who is blue beyond hope. Next comes the standard Stanley Brothers song "Pig In A Pen", followed by "Give Us Rain", a gospel-flavored song written by former bandmate Billy Joe Foster, and it features harmonies by Sharon (Skaggs' wife) and Cheryl White. "Boston Boy" is the other instrumental, and Bill Monroe wrote it as tribute to his Uncle Pen. Finally, the traditional "Little Bessie" is 8-1/2 minutes long, with a third of it sung a capella by Skaggs, and it features some authentic ancient tones on the harp and Celtic bodhran.

Kentucky Thunder definitely plays by the unwritten bluegrass rules — lots of great pickin' with high lonesome harmonies and some traditional tunes — and this recording will no doubt be in the running for awards at the 1999 IBMA. Country music indeed rocks these days, and in an ideal world bluegrass would rule on the airwaves instead of the cookie cutter country crooners. With Ricky Skaggs and his Skaggs Family Records promoting bluegrass perhaps the *Ancient Tones* will become the wave of the future.



High Waters

Dave Evans

Neon Records of Kentucky, Inc.
NR-0998 CD
P.O. Box 862
Flatwoods, KY 41139
606-833-5820

Songs: *Put My Little Shoes Away, High Waters - Bad Blood, Love Will Make It Last, Drink Up And Go Home, Yall Come, Rounder at Twenty-One, Fair River Side, Cold Dark Cell, Dear Old Dixie, Pure*

Gallio Wine, Stone Coal West Virginia, Humble Carpenter from Galilee.

Personnel: Dave Evans - lead vocal, banjo and lead guitar; Gerald Evans - fiddle, mandolin and vocals; Clancy Fields - bass; Ray Craft - guitar; Randy Thomas - Mandolin.

By Suzanne Denison

High Waters is the latest release for Dave Evans and River Bend on the Neon Records of Kentucky label. The recording was released in October of 1998, just in time for the IBMA World of Music in Louisville, Kentucky, where Dave performed an artist Showcase and by all accounts wowed the crowd.

Dave Evans is considered by many to be one of the most soulful singers in Bluegrass Music. This is his second Neon release. His first Neon recording, *Look at Me Now*, was issued in 1997 shortly after his release from prison. It received national airplay and excellent reviews, including several weeks on the *Bluegrass Unlimited* National Bluegrass Survey.

As well as being an excellent vocalist, Evans really shines on the banjo and is an accomplished songwriter. He wrote six of the songs on the album: the title song "High Waters," "Love Will Make It Last," "Cold Dark Cell," "Pure Gallio Wine," "Stone Coal West Virginia," and "Humble Carpenter From Galilee".

Evans was introduced to Bluegrass music at the age of eight by his father, an old-time clawhammer banjo player. He began writing songs at the age of thirteen and discovered his talent for singing about the same time. His first professional job was as the banjo player for Earl Taylor and the Stoney Mountain Boys. Evans has also performed with Larry Sparks and the Lonesome Ramblers, Red Allen and the Kentuckians, The Boys From Indiana, and the Melvin Goins Show before starting his own band, River Bend in 1978.

Gerald Evans is the only other musician on this project with whom I'm familiar. He is a former member of the disbanded but well remembered Traditional Grass. Gerald plays fiddle and contributes vocal harmonies to River Bend. The instrumental backup provided by Clancy Fields, Ray Craft and Randy Thomas is outstanding; however, it is Dave Evans who is in the spotlight on this recording, and he really shines!

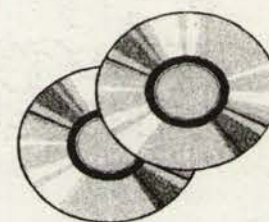
Unfortunately there is not a great deal of information provided with this CD. Dave's autobiography (which accompanied the recording) gives the listener an insight into the deep feelings which are expressed in his sad, lonesome

songs, and also his faith and love of Bluegrass music which are clearly prominent in his music.

Writing his feelings about Bluegrass music, Evans says: "Through the storms of life she has sheltered me, she has made me laugh and made me cry. She has never left me lonely or forgotten (like so many promises in life do). No. Oh no!! She instead has given me beautiful sweet reminders of all my friends, family and fans alike, that I can recall forever. ...For all these reasons alone I thank my God for giving her to me."

There isn't a song on this recording that I don't enjoy listening to again and again. I would highly recommend "High Waters" to anyone who enjoys great Bluegrass music and especially to those who long for soulful singing and outstanding banjo work. If you can't find the CD in your local music store, call or write Neon Records of Kentucky to order it today — you won't be disappointed.

Dave Evans and River Bend will be appearing at the CBA's 24th Annual Father's Day Weekend Bluegrass Festival, June 17-20, 1999 at the Nevada County Fairgrounds in Grass Valley, California. This is the first ever appearance for Dave and his band on the West Coast — and we're really excited to have them appear on the CBA's stage. This is one band you don't want to miss in June



Walkin' In My Shoes

The Kathy Kallick Band

Live Oak Records
CD-510
P.O. Box 21344
Oakland, CA 94620

Songs: *Walkin' In My Shoes, I Won't Do It Again, Rocky Road Blues, Don't Mind Me, Tomorrow's Breakdown, I'd Jump the Mississippi, Dark Moon, When I Wake Up To Sleep No More, Who's Goin' Down To Town, Neon Chiefs/Fire In The East, Moods of a Fool, Wings, After All.*

Personnel: Kathy Kallick - guitar, lead and harmony vocals; Tom Bekeney - mandolin, fiddle, harmony vocals; Amy Stenberg - acoustic bass, harmony and lead vocals; Avram Siegel - banjo, guitar, harmony vocals. Guest artists: Darol

RECORDING REVIEWS

Anger, Ed Neff and Jim Nunally.

By Suzanne Denison

Bluegrass in Northern California? YES — and "Walkin' In My Shoes," the latest recording by The Kathy Kallick Band, is a prime example of the Monroe-based traditional Bluegrass being performed in our state, mixed with some original songs that really get your toes tapping.

Kathy Kallick, singer-songwriter-band leader, has been a part of the Bluegrass music scene in California for a number of years. Her band The Good Ol' Persons was a Bay Area standard for many years. The Little Big Band, which featured local as well as nationally known musicians, recorded and performed a more progressive style of the music. During the past few years she also performed with the all-woman band Blue Rose, and did some solo work and recorded duets with Laurie Lewis. Her latest band formation, The Kathy Kallick Band, finds Kathy back home with three well-known and very talented band members

— Tom Bekeny, Amy Stenberg and Avram Siegel.

I was really pleased to receive this latest CD, and can tell you that Kathy sounds better than ever. Her voice is unique — bluesy, dulcet, strong and with a special Bluegrass edge — all at the same time. She wrote five of the songs on the album, and all of them are excellent. I particularly enjoyed the title tune, "Walkin' In My Shoes," and "Don't Mind Me," but all of the cuts are very well done.

Kathy's songs, even when they are about lost love or loneliness have an up-beat bouncy sound that brings a smile to your lips and makes you tap your toes. Avram Siegel's rollicking banjo breaks, Tom Bekeny's lilting mandolin licks and Amy Stenberg's steady bass add to the mix and make the music move! One of the best examples is "I'd Jump The Mississippi," a song written by the unusual combination of George Jones and Johnny Mathis. The bouncy banjo licks, Kathy's unique rhythm guitar style, and the harmonies of Kathy and Amy make this a joy to listen to.

Another mood is evoked on

"Dark Moon" when Amy takes the lead vocals with Kathy and Tom singing harmony. The song was a hit for Bonnie Guitar in the '50s, and gets a new interpretation from this group. "When I Wake Up To Sleep No More" is a gospel song featuring beautiful quartet harmony with Avram Siegel joining in on low tenor; as is Kathy's original "Wings," which also features quartet harmony while spotlighting Kathy's beautiful lead vocals. In addition to adding their great instrumental styles to this recording, Avram Siegel wrote "Tomorrow's Breakdown," and Tom Bekeny wrote "Neon Chief/Fire In The East".

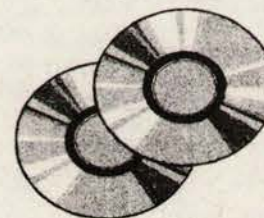
Kathy Kallick and Jim Nunally produced the recording; executive producer was Peter Thompson, and the photography for the project was by Anne Hammersky with one photo provided by proud papa Peter Thompson. The graphics for the project are excellent, and the liner notes provide information about each song, along with lyrics. It is an impressive and attractive package.

If you haven't ever heard these musicians, the liner notes give a good background. ...The Kathy Kallick Band is a group of musicians born

and bred in this traditional brand of West Coast Bluegrass. The four are native or long-term Californians and each has been playing bluegrass since the '70s. Their music is distinctive and powerful, and brilliantly supportive of the singing and songwriting of Kathy Kallick.

I don't know what more I can tell you about "Walkin' In New Shoes" or the Kathy Kallick Band — except go out and get a copy! There is a wonderful listening experience in this recording that you're sure to enjoy over and over again.

You'll also have the opportunity to see The Kathy Kallick Band perform at this June's CBA Father's Day Weekend Bluegrass Festival in Grass Valley, California. I'm sure going to be in the audience, glued to my seat during their sets — and I hope you will be too!



More Fun Than We Ought To Have

The McLains

Pinecastle Records
PRC 1086
P.O. Box 456
Orlando, FL 32802

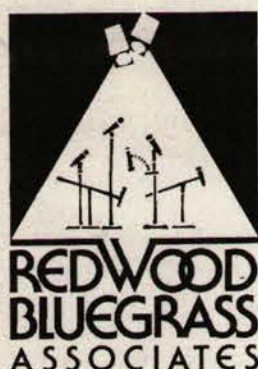
Songs: *It'll Come To Me, Lips That Lie, Star Of Munster, Take Me In The Lifeboat, (Wish I Was A) Freight Train, My Baby Thinks He's A Train, Dizzy Fingers, Through The Garden, The Winner's Circle, Little Darlin', Gracie, Foggy Mountain Top.*

Personnel: Raymond McLain - banjo, fiddle, guitar, vocals; Michael McLain - guitar, banjo, vocals; Jennifer Banks McLain - mandolin, vocals; Special Guests - Todd Phillips and Dennis Crouch - bass; Al White - mandolin; Mike Stevens - harmonica; Jim Hurst - guitar.

By Ken Reynolds

"More Fun Than We Ought To Have" is the latest release by
(Continued on Page 24)

Redwood Bluegrass Associates and the Santa Cruz Bluegrass Society present



Information:
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8:00 PM (doors open 7:30)

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505 E. Charleston Rd., Palo Alto

SCBS members: \$19

(advance mail order only)

Advance tickets: \$20

Tickets at the door: \$24

RECORDING REVIEWS

(Continued from Page 23)

the Kentucky based band known as the McLains, on the Pinecastle label.

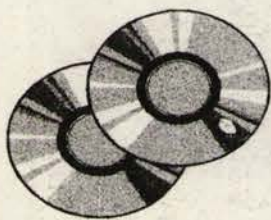
Raymond has played banjo and fiddle with Jim & Jesse McReynolds for over eight years. Michael has done guitar, mandolin and banjo work for Claire Lynch & The Front Porch String Band. Michael's wife, Jennifer performed for over ten years with Reva Banks & the Country Folk, and is no stranger to bluegrass music. These three are the core base of the McLains.

As you listen to vocals on this project, you can definitely hear the "family" influence in their voices. At the risk of sounding like a broken record, you just can't beat family harmonies. Instrumentally, this group is very solid. You are going to hear some great flat-picking guitar and banjo playing on this CD.

The group has included two numbers that show off their instrumental abilities. The first one, "Dizzy Fingers" gives you a dose of twin banjos in stereo provided by Raymond and Michael. This is a mellow little tune. The second is a rousing banjo tune called "Gracie" and was composed by Michael.

The McLains use the harmonica playing of Mike Stevens on "Wish I Was A Freight Train", "The Winner's Circle" and "Gracie". Mike Stevens is a premier harmonica player, but for my taste, I don't care for the harmonica in bluegrass.

Overall, this is a pretty good CD the McLains have released. It is a combination of traditional and non-traditional music.



The Old Dominion Masters

Jim and Jesse McReynolds

Pinecastle Records
PRC 9001 - DJ Sampler
P.O. Box 456
Orlando, FL 32802

Songs: *Cotton Mill Man, (It's A Long Way) To The Top Of The World, Everybody's Reaching Out For Someone, (I'm Changing The Words To) My Love Song, Mid The Green Fields Of Virginia, Little White Church, Truth On The Mountain, An Old Account Settled, Everybody Will Be Happy Over There,*

I'll Reap My Harvest In Heaven, God Bless America Again, When The Wagon Was New, Back In The USA, Air Mail Special On The Fly, Ballad Of Thunder Road, When I Stop Dreaming, Gosh, I Miss You All The Time, Border Ride, Paradise, Diesel Train.

Personnel: Jim McReynolds - guitar, vocals; Jesse McReynolds - mandolin, vocals.

The liner notes did not give the names of any of the other musicians on this project.

By Ken Reynolds

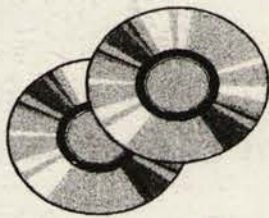
I just got this CD labled as a DJ sampler of the legendary Jim and Jesse. The Old Dominion Masters will be released around February 23, 1999 as a four CD set.

You will be able to get this four CD set with 100 songs plus a 16 page book, including extensive commentary and many rare photographs, all for a list price of \$49.95 from Pinecastle Records.

The box set will include Jim and Jesse's hit songs like Please Be My Love, Mountain Rosalie, Border Ride, El Comencher, Cotton Mill Man, Air Mail Special, Freight Train, I Wish You Knew, Old Slew Foot and Somewhere My Love. Gospel classics on this set includes Little White Church, Wings Of A Dove, Over In Gloryland, Amazing Grace, Family Bible. Bluegrass classics include Rocky Top, Ashes Of Love, Knoxville Girl, Mansion On The Hill and Live And Let Live.

This sampler features a lot of great music that is the typical Jim and Jesse sound that these legendary figures are noted for.

If you are a fan of Jim and Jesse, you'll want to keep an eye out for the release of this four CD box set. It should be a great addition to any bluegrass fan's collection.



Changing Times

New Vintage

Pinecastle Records
PRC 1088
P.O. Box 456
Orlando, FL 32802

Songs: *Next To Nothing, Changing Times, Old Chain Gang, You Put The Fun Back, Long Lost Love, You Can't Have Your Cake And Eat It Too, Six Feet Under The Ground, He Took Your Place, You'll Just*

Have To find Another Man, Honey Do, It's Morning Already, Send My Body Home On A Freight Train

Personnel: Russell Johnson - mandolin, vocals, lead vocals on 1, 2, 6, 8, 10 & 12; Earl Lewellyn - guitar, vocals, lead vocals on 3, 5, 7, 11; Jody King - banjo, vocals; Kim Gardner - dobro, vocals, lead vocal on 9; James Doncsecz - bass; Special Guest: Dale Ann Bradley - lead and Harmony vocal on 4.

By Ken Reynolds

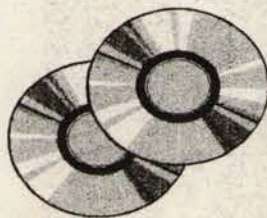
This is one for you fans of New Vintage, it's their latest release on Pinecastle Records.

This will be the fifth review I've done of this talented North Carolina group. I believe they just keep getting better and better with each new release. "Changing Times" may well be their best project to date.

I have always enjoyed Russell's singing. He has a voice and a style that are uniquely his own, and they are well suited to bluegrass music. When you put Russell's voice with those of Earl Lewellyn, Jody King and Kim Gardner, you have a winning combination. One real treat on this CD was listening to Russell and Dale Ann Bradley team up vocally on the song "You Put The Fun Back" which was written by Russell and Kandis Johnson. Other cuts on this project that were written by Russell includes "Next To Nothing", "Honey Do", and the title cut, "Changing Times". Another great original song on this album is "You'll Just Have To Find Another Man", written by Kim Gardner.

I really liked the group's version of the Flatt/Scruggs gospel song, "He Took Your Place". Full of emotion.

Instrumentally, this group ranks right up there with the best, in my opinion. From the exciting guitar playing of Earl, to the smooth mandolin picking of Russell, the driving banjo of Jody, and the powerful Dobro of Kim (Kim is probably one of the most under-rated Dobro players in bluegrass), and the solid bass of James, these guys play the music with a lot of energy and drive. But to really appreciate this talented group, you've just got to see them in a live performance. I have really enjoyed this new release by New Vintage and I think once you have listened to it, you're going to enjoy it too.



Penny Moon

The Andy Rau Band

Endovalley Records- ER-CD 1955
P.O. Box 841
Yorba Linda, CA 92885

Songs: *Half A Heart, If You Know What I Mean, Kathleen, Feeling Like This, White Flash, Things Change, Is This Really Happening, Unhappy Girl, Penny Moon, Make No Mistake, L-O-V-E, Jackson County.*

Personnel: Andy Rau - banjo, vocals; Les Johnson - guitar, vocals; Evan Anderson - mandolin, vocals; Bill Bergren - bass.

By Ken Reynolds

This is the latest release by a Southern California group known as The Andy Rau Band on the Endovalley Records label.

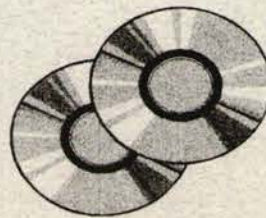
I think this is the third project by this group that I have reviewed. This project, as with the others, contains all original songs. Andy wrote all the songs on this CD except the instrumental is a tune "White Flash," which was written by guitarist Les Johnson. The other instrumental tune composed by Andy called "Jackson County", which moves along at a brisk pace and shows off the composer's picking ability. I think it says a lot for a group to have three CDs on the market that contain all original material.

I had the opportunity to watch this talented group live a few years back. They have great stage presence, really put on a show and they are a nice bunch of individuals to boot.

Andy's writing style tends to fall in the area of a progressive style of bluegrass. I tend to lean more toward the traditional style but I did enjoy listening to all the new material this group has out. Instrumentally, this band is solid as a rock. Andy plays a hard driving banjo which is complemented by some great flat-picking by Les Johnson. I also enjoyed the smooth mandolin playing of Evan Anderson.

Vocally, the group blends very well together, and their singing is smooth and clean.

If your taste leans toward a progressive style and you want to hear a CD that's packed full of original material, you need to check out "Penny Moon" by The Andy Rau Band.



Ridin' The Lines

The Travelers

Hay Holler Records
HHH-CD 1029
P.O. Box 868
Blacksburg, VA 24063

Songs: *Ridin' The Lines, How Could I Love Her So Much, On Chariots Of Fire, Shadow Of A Man, Lonely Lady, Who Threwed That Rock, A Little Left Over, Before The Battle, I'm Over You, I'm Gonna Be A Wheel Someday, She Did It For Love, Keep On Going, Lord What A Way To Go.*

Personnel: Norman Wright - mandolin, guitar, vocals; Kevin Church - banjo, vocals; Jason Owen - guitar, vocals; Spider Gilliam - acoustic bass, vocals; Guests: Doug Bartlett - bass, fiddle, vocals; Darren Beachley - dobro, vocals; Ray Legere - fiddle; Carolyn Kellock - bowed bass; Ronnie Rice - bass.

By Ken Reynolds

This is the first release on the Hay Holler label by a Virginia based group known as The Travelers. This group has a sound that is punctuated by solid lead and vocal harmonies, and driving instrumental backup.

This is the first I've heard of this band, but they have some veteran musicians in the group. Norman Wright, Kevin Church and Spider Gilliam are former members of the Country Gentlemen. I'll tell you folks, I knew I was going to like this group as soon as I listened to the first cut.

Five original songs are included on this CD. Norman, Kevin and Jason teamed up to write the title cut, "Ridin' The Lines". I really enjoyed this song. Norman wrote "Chariots Of Fire", "Shadow Of A Man", and "She Did It For Love". "Lonely Lady" was written by Jason Owen. All of these songs are well written and delivered with feeling.

The song that really shows off the vocal quality of this dynamic group is "Before The Battle". The vocals are very prominent and you really get to hear the well blended voices of The Travelers.

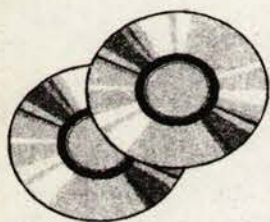
Instrumentally this group doesn't have to take a back seat to anyone. Their picking is full of drive and soul.

On this project the group does a version of the old Fats Domino song, "I'm Gonna Be A Wheel Someday" that is unique. The songs that most caught my attention on this album are "Ridin' The Lines", "Before The Battle", "Keep On Going", and "Lord What A Way To Go".

This CD is fast becoming one of my favorites to listen to. If you

RECORDING REVIEWS

like good traditional bluegrass, I strongly suggest that you get your hands on this one.



A Dream Come True

Rhonda Vincent

Rebel Records
CD 1716
P.O. Box 3057
Roanoke, VA 32802

Songs: *Kentucky Sweetheart, We Were Almost Like A Dream Come True, Lone Star State Of Mind, Mama's Angels, Wishing Well Blues, Just For Old Times Sake, Break My Heart, A Far Cry From You, Love Without A Trace, Goin' Gone, Till I'm Fool Enough, Sundown.*

Personnel: Rhonda Vincent - mandolins, fiddles, lead and harmony vocals; Richard Bailey - banjo; David Grier - Guitar; Darrin Vincent - bass & harmony vocals; Jerry Douglas - Dobro; Kathy Chiavola, Wayland Patton, Carl Jackson & Tensel Davidson - harmony vocals; David Parmley - harmony vocal on "Mama's Angels"; Jim Ed Brown - vocal duet on "Just For Old Times Sake"; Blaine Sprouse - fiddles on cuts 1, 9, & 10; John Hartford - banjo on cuts 6 & 10.

By Ken Reynolds

"A Dream Come True" by Rhonda Vincent has been out for a while now. It is on the Rebel Records label. As near as I can determine, it was recorded around 1990. So it seemed a little strange that I would now be getting a copy of this for review. But I'm not complaining, it's a great CD.

I know that Rhonda and her new band have a new CD coming out real soon. It may be that this CD was sent out as a primer for the new release.

Rhonda started out in bluegrass with her family band, the "Sally Mountain Show". She then took a try at the country music scene but recently decided she wanted to get back into bluegrass. I have always enjoyed this young lady's singing and picking abilities, so I was glad to hear that she is getting back to her roots.

She has included her original composition "Sundown," which is the only instrumental on this project.

Rhonda has a singing voice that is uniquely her own. Each song she sings is charged with emotion and feeling. She is definitely one of a kind. The songs

that I most enjoyed on this CD were "Kentucky Sweetheart", "Mama's Angels" and "Wishing Well Blues". She has some of the top names in the business to help her on this album, so you know the picking is going to be outstanding. I'm really

looking forward to her new album and her "comeback" to bluegrass music.


If you want to hear some outstanding singing and picking, you need to add "A Dream Come True" to your collection.

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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.
- 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.
- BanjerDan, for information or bookings, call 619-702-6041; e-mail: banjerdan@mazart.com; or visit our website at: <www.mazart.com/banjerdan.html> March 5—Metaphoe Cafe, 258 E. 2nd Ave., Escondido, CA.
- Tina Louise Barr, master performer of the Autoharp. For information or bookings, call (209) 522-6548 after 6:00 p.m. (PST).
- Batteries Not Included — a Bluegrass band based in the bay area, playing contemporary and traditional bluegrass. For bookings, contact Toni Murphy (408) 738-1123. Or visit their web site at <www.bnibluegrass.com> Batteries Not Included will be playing at Cuppa Joe, 194 Castro Street in Mountain View on Saturday March 13, Saturday April 10, and Saturday May 8 from 8:30 to 11:30pm. For information, call: 650-967-2294.
- 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. May 7, 8 & 9 — 1st Annual Mother's Day Weekend Camp Rude Bluegrass Festival in Parkfield, CA (40 miles NE of Paso Robles).
- Charlie Blacklock with "Charlie's Band", 1821 St. Charles St., Alameda, CA 94501. Phone (510) 523-4649.
- The Bluegrass Redliners, for information or bookings, contact Dolly Mae Bradshaw, 425 Park Ave., Yorba Linda CA 92866.

March 6 — Me 'n Ed's Pizza, 4115 Paramount Blvd, Lakewood, CA, 7:30 - 10:30 p.m.; March 9 — SDBC Bluegrass Night, Carlton Oaks Country Club, Crest Room, 9200 Inwood Dr., Santee, CA; May 7, 8 & 9 — 1st Annual Mother's Day Weekend Camp Rude Bluegrass Festival in Parkfield, CA

- Big Valley Band contemporary and traditional Bluegrass. For information or bookings, call Randy at (916) 687-8556.
- 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: bdsjmler@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, con-

tact (510) 443-5217; 532 Alden Lane, Livermore, CA 94550. March 26 — Virtues of Coffee, 1819 Holmes, Livermore (Lucky Shopping Center), 7:30 pm, (925) 606-8620; April 24 — First Presbyterian Church Concert, 2020 5th St., Livermore, 7:30 p.m., (925) 447-2078; May 14-16 — 8th Annual Mariposa County Bluegrass Festival at the County Fairgrounds in Mariposa, CA; • Cache Valley Drifters, c/o Wally Barnick, 4495 Sycamore Rd., Atascadero, CA 93422, (805) 466-

Staten Island Hornpipe

Key of D

Arr. by Steve Kaufman

Mandolin

Bands and Upcoming Gigs...

2850. March 10 — SoHo Santa Barbara, CA; March 11 thru 23 — European Tour, see www.BluegrassEurope.com or email karlsiber@compuserve.com for details; March 27 — Espresso Garden and Cafe, 814 S. Basom Ave., San Jose, CA, 8 p.m.
- 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.
 - 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/~manetasm/compost. May 7, 8 & 9 — 1st Annual Mother's Day Weekend Camp Rude Bluegrass Festival in Parkfield, CA
 - Country Ham, and Carl and Judie Pagter. For booking or information, call (925) 938-4221 or (804) 985-3551. March 11-14 — The Catskill Mountains Bluegrass Festival at the Friar Tuck Inn in Catskill, NY.; June 17-20 — 24th Annual CBA Father's Day Weekend Bluegrass Festival, Grass Valley, CA;
 - The County Line Bluegrass Band, consists of Paul Bernstein, Doug Holloway, Tony Phillips, Sue Smith, and Bob Waller. County Line plays monthly at the San Gregorio Store, and has recently opened a great new venue in the East Bay at the Kensington Circus Pub. For information or bookings, e-mail: banjar@jps.net or web site: <http://www.jps.net/tophill> > March 7 — The Merry Prankster Cafe, 1-4 p.m., Highway 84, La Honda, CA; March 21 — The San Gregorio General Store, 2-5 p.m., Stage Road, just off Highway 1, 12 miles south of Half Moon Bay, CA;
 - 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. June 17-20 — 24th Annual CBA Father's Day Weekend Bluegrass Festival, Grass Valley, CA;

- Dark Hollow, traditional Bluegrass band. Contact John Kornhauser (415) 752-0606, 2102

Hayes #1, San Francisco, CA 94117 or Alan Bond (510) 845-2909, 2820 Benvenue #D, Berkeley, CA 94705 or <http://www.webbnet.com/~Mandolin/dkhollow> or Bonda@ceb.ucop.edu Dark Hollow performs on the 2nd and 4th Sunday of every month from 7-11 p.m. at

Radio Valencia Cafe at Valencia and 23rd Street in San Francisco.

- Doodoo Wah, contact Ron DeLacy, P.O. Box 1500, Columbia, CA 95310 or phone (209) 533-4464. On the World-wide Web at www.colorado.net/picklehead/doodooowah.
- 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.
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(Continued on Page 28)

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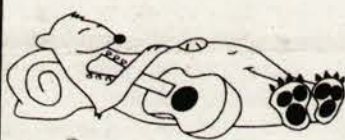
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Bands and Upcoming Gigs...

(Continued from Page 27)

- recording artist, *Banjo Newsletter* columnist and IBMA board member; performances, workshops, and private lessons. For information: 510-234-4508; email: <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. March 20 - In concert at the Fresno Art Museum, 2233 N. First St., Fresno, CA. Sponsored by the Fresno Folklore Society. For information or tickets, call 209-456-0453;
 - **(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.
 - **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>
 - **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>.
 - **Good Company**, Country, Bluegrass, Folk, Gospel, Old Time to Popular Hits. Contact Jan (408) 223-2628 or Bette (510) 376-6241.
 - **Grace Avenue Band**, Gospel and Bluegrass Music. For booking information, contact Bob Thomas at (916) 989-0993 or e-mail: <Graceavenue@yahoo.com>
 - **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
 - **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 or visit their website at <<http://home.pacbell.net/highhill/>>
 - **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.
 - **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 or on the web at <http://members.aol.com/hwy52/> April 23-25 - 39th Golden West Bluegrass Festival, Silver Lakes Ranch, Norco, CA; May 7, 8 & 9 - 1st Annual Mother's Day Weekend Camp Rude Bluegrass Festival in Parkfield, CA
 - **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.
 - **The Kathy Kallick Band**, for booking or information, write to P.O. Box 21344, Oakland, CA, 94620; call 510-530-0839; or e-mail: <bgsignal@worldnet.att.net>. June 17-20 - 24th Annual CBA Father's Day Weekend Bluegrass Festival, Grass Valley, CA;
 - **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.
 - **Laurie Lewis & Grant Street**, for booking information, contact Cash Edwards, Under the Hat Productions, (512) 447-0544, FAX (512) 447-0544. March 12 - In concert at the Neighborhood Church, 301 N. Orange Blvd. In Pasadena, CA. For information or tickets, call 626-791-0411; March 13 - in concert at San Dieguito United Methodist Church, 170 Calle Magdalena, in Encinitas, CA. Sponsored by the San Diego Folk Heritage. For tickets or information, call 619-566-4040; April 8 - Salmon Arts Council, Salmon, ID; April 9 - Country Series, Idaho Falls, ID; April 10 - College of Southern Idaho, Twin Falls, ID; May 8 - In concert at the Fresno Art Museum, 2233 N. First St., Fresno, CA. Sponsored by the Fresno Folklore Society. For information or tickets, call 209-456-0453; May 14-16 - 8th Annual Mariposa County Bluegrass Festival at the County Fairgrounds in Mariposa, CA;
 - **The Log Cabin Serenaders**, American Roots music, duo or group. For information, contact Dave Rainwater, P.O. Box 142, Mountain Ranch, CA 95246, phone 209-754-5747.
 - **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. May 7, 8 & 9 - 1st Annual Mother's Day Weekend Camp Rude Bluegrass Festival in Parkfield, CA (40 miles NE of Paso Robles). May 14-16 - 8th Annual Mariposa County Bluegrass Festival at the County Fairgrounds in Mariposa, CA; June 18-20 - Huck Finn's County & Bluegrass Jamoree, Mojave Narrows Regional Park, Victorville, CA;
 - **Modern Hicks**, contemporary Bluegrass. For booking or information, call 707-544-6909. March 6 - Modern Hicks in Concert at New College of California, 6th and Wilson, Santa Rosa CA. Special Guest Howdy Skies and His Blue Skies Orchestra (Western Swing). \$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. March 20 - Northridge Inn, Nevada City, CA, 7 p.m.;
 - **Pleasant Valley**, (the Giacomuzzi Family Bluegrass Band), Contemporary style Bluegrass Music. For information or bookings, call (805) 987-2386.
 - **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.
 - **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.
 - **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. April 10 - Woodhaven West Concert Series at Los Gatos Methodist Church, 19 High School Ct., Los Gatos, CA, 7:30 p.m. For information, call 408-354-4730; May 14-16 - 8th Annual Mariposa County Bluegrass Festival at the County Fairgrounds in 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.
 - **Songs of the Appalachians**, Historical school shows for grades K-8 (American folk songs and instruments). For information contact, Dave Rainwater at 209-754-5747.
 - **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>> March 6 - Winters Opera House, Winters, CA 530-795-4220; March 13 - Cowboy Jubilee, Convention Center, Carson City, NV 702-883-1532; March 19, 20 - Cowboy Poetry & Music, Grange Hall, Vinton, CA 7:30pm 530-993-4692; March 27, 28 - Cowboy Poetry & Music Festival, Melody Ranch, Santa Clarita, CA W/The Saddle Pals; April 10 - Community Center, Escalon, CA 7:30pm 209-838-2425 W/The Saddle Pals; April 23, 24 - End of Trail Jubilee, Norco, CA 714-998-1899; April 25 - Autry Museum of Western Heritage, Los Angeles, CA 12:30-3pm 213-667-2000;
 - **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>. July 22-25 - Columbia Gorge Bluegrass Festival, Stevenson Washington; Gospel music program and Dobro workshop.
 - **Alice Stuart and Prune Rooney**, for bookings or information, e-mail: <sturoo@netshel.net> March 7 - In concert at Sylvan Music, 1521 Mission St., Santa Cruz, CA, 7:30 pm. For information, call 831/427-1917; March 13 - The Monte Vista Inn in Dutch Flat, CA; March 20 - A benefit for the The Ashland Folk Music Club and Headwaters at The Headwaters Environmental Center, 84 Fourth Street, Ashland, OR; for tickets, call 541/482-4459 (Headwaters) or /488-3576 (Heart & Hands Craft Store);

Bands and Upcoming Gigs...

- March 25 — In concert at The Upstage in Port Townsend, WA; 360/385-2216; March 26 — A concert for the Seattle Folklore Society at Grateful Bread, 7001 35th Ave. N.E., Seattle, WA. Tickets: 206/528-8523;
- 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.
 - Tall Timber Boys, traditional bluegrass. For information or bookings, call (408) 446-9033 or write 1009 Acacia Lane, Davis, CA 95616 or e-mail at TallTimberBoys@Yahoo.com. www.talltimberboys.com.
 - Valley Bluegrass Boys, contact Bob Sandstrum, (619) 560-5526 or write to 7757 Nightingale Way, San Diego, CA 92123.
 - Virtual Strangers - (bluegrass) for information or bookings, call Jon Cherry at (619) 659-3699 or Mike Tatar at (619) 679-1225.
 - Wild Blue, Bluegrass Trio featuring Elmo Shropshire on Banjo. For bookings call (415) 924-7814, or write to P.O. Box 724, Larkspur, CA 94977.
 - The Witcher Brothers, for information or bookings, contact Dennis Witcher, P.O. Box 33903, Granada Hills, CA 91394, phone (818) 366-7713. April 23-25 — 39th Golden West Bluegrass Festival, Silver Lakes Ranch, Norco, CA; May 14-16 — 8th Annual Mariposa County Bluegrass Festival at the County Fairgrounds in Mariposa, CA; June 17-20 — 24th Annual CBA Father's Day Weekend Bluegrass Festival, Grass Valley, CA;
 - 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. June 17 - 20 — 24th Annual CBA Father's Day Bluegrass Festival, Grass Valley, CA;
- Bluegrass Patriots, for booking and information, 1807 Essex Drive, Fort Collins, CO 80526, or call (970) 482-0863. May 14-16 — 8th Annual Mariposa County Bluegrass Festival at the County Fairgrounds in Mariposa, CA;
- 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.
 - Continental Divide, for booking or information, contact David Parmley at (615) 824-4399. April 16 — CBA sponsored Concert at the Unitarian Church in Palo Alto, CA, for tickets or information, call Matt Dudman at 408 829-5200 or e-mail: SouthBayCBA@Yahoo.com; April 17 — CBA sponsored Concert at the Sunrise Community Church, 8321 Greenback Lane in Fair Oaks, CA. For information or tickets, contact Al Shusterman at (916) 961-9511.
 - Dan Cray, 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>. March 5 — Taylor Guitar Workshop, Clovis Music Center, Clovis, CA; March 7 — Taylor Guitar Workshop, Houser's Music, Oroville, CA; March 8 — Hensling's Tavern, Ben Lomond, CA; March 11 - St. John's Pub, Portland, OR;
 - J.D. Crowe and the New South, for information and bookings, contact: Philbuster Entertainment, Phil Leadbetter, 8207 Thompson School Road, Corryton, TN 37721, (423) 688-8855; e-mail: <lead@esper.com>.
 - 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. April 16 — CBA sponsored Concert at the Unitarian Church in Palo Alto, CA, for tickets or information, call Matt Dudman at 408 829-5200 or e-mail: SouthBayCBA@Yahoo.com; April 17 — CBA sponsored Concert at the Sunrise Community Church, 8321 Greenback Lane in Fair Oaks, CA. For information or tickets, contact Al Shusterman at (916) 961-9511.
 - 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. June 18-20

- Huck Finn's County & Bluegrass Jamoree, Mojave Narrows Regional Park, Victorville, CA;
- 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. Huck Finn's County & Bluegrass Jamoree, Mojave Narrows Regional Park, Victorville, CA; July 22-25 — 15th Annual Columbia Gorge Bluegrass Festival at the Skamania County Fairgrounds in Stevenson, WA;
- 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. May 1-2 — Park City, KS - Park City Bluegrass Festival. Tickets/Info: Jim Bullard (316) 691-8178; June 5-6 — Pueblo, CO - 10th Annual Bluegrass on the River Festival. Tickets/Info: Damian Rotolo (719) 545-9114.
- Illrd Tyme Out, for information and bookings, contact the Deaton Agency at 770-271-9056. June 17 - 20 — 24th Annual CBA Father's Day Bluegrass Festival, Grass Valley, CA;
- 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.
- 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.
- Kate MacKenzie, for information and bookings contact Red House Records (800) 695-4687. March 20 — St. John's Pub, Portland, Oregon; March 27 — "A Prairie Home Companion", Fitzgerald Theater, St. Paul, Minnesota; May 12 - May 29 — European Tour (contact Red House Records for dates and locations);
- Del McCoury Band, for information and bookings contact Bobby Cudd at Monterey Artists, at 615-

- 321-4444. July 22-25 — 15th Annual Columbia Gorge Bluegrass Festival at the Skamania County Fairgrounds in Stevenson, WA;
- 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 May 14 — Freight & Salvage Coffee House, Berkeley, CA; May 15 & 16 — Mariposa Goldrush Bluegrass Festival, Mariposa, CA; May 17 - Hensling's Tavern, Ben Lomond, CA; May 20 - Neighborhood Church, Pasadena, CA; May 22 - San Diego Heritage Folk Festival, La Jolla Children's School, San Diego, CA;
 - Nashville Bluegrass Band, for information and bookings contact Keith Case and Associates, 59 Music Square West, Nashville, TN 37203, phone (615) 327-4646; (615) 327-4949 FAX.
 - 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/nostingsattached>
 - Northern Lights, for information and booking contact Linda Bolton, 437 Live Oak Loop NE, Albuquerque, MN 87122-1406, phone/FAX 505-856-7100, email <nlightsmgt@aol.com>.
 - Northern Pacific, for information and booking contact Trisha Tubbs, P.O. Box 601, Woodinville, WA 98072-0601; phone 425-481-7293; or e-mail: trish tubbs@aol.com. June 17-20 — 24th Annual CBA Father's Day Weekend Bluegrass Festival, Grass Valley, CA;
 - Sam Hill, for information and bookings, contact Doug Sammons, 22290 N.W. Green Mtn. Rd., Banks, OR 97106; 503-647-2350; or E-mail at Deean BG@aol.com. March 6 — 9 pm to ??, The Snake and the Weasel, 1720 SE 12th, Portland, OR (503) 280-9858 or (503) 288-4191
 - 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; e-mail: <sandmntboy@aol.com>; or Kenny Townsel at 256-561-3373; e-mail: <kenny boy@airnet.net>. June 17-20 — 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 21915 (410) 885-3319.
- The Sitze Family, for booking or information, write to 1663 Madison 250, Fredericktown, MO 63645; call 573-783-7054; e-mail: sitze@fredericktown.K12.mo.us. March 13 — Dogwood Hills Bluegrass Festival, Patton, MO; May 7 — Bluegrass Festival, Decatur, IL; May 8 - Clouds Creek Bluegrass Festival, Comer, GA;
 - 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. March 6 - Blue Heron Restaurant, Reno, NV; March 27 — Clare Tappan Lodge, Soda Springs, CA; May 21 — Brewery Arts Center in Carson City, NV; July 31 — Bowers Mansion Bluegrass Festival, Carson City, NV;
 - 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>
 - Larry Sparks and the Lonesome Ramblers, for information and bookings, contact Larry Sparks, P.O. Box 505, Greenburg, IN 47240, (812) 663-8055. June 17-20 — 24th Annual CBA Father's Day Weekend Bluegrass Festival at the Nevada County Fairgrounds in Grass Valley, CA;
 - 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 (323) 258-0969.
 - String 'Em Up, Pizza Hut Champions. For bookings or information, contact Al Shusterman at (916) 961-9511.
 - Sunnyside Drive, featuring Karl Maerz, Doug Moore, Bob Martin, and JoAnne Martin. For bookings and information, contact Karl Maerz (602) 983-1757 or (602) 964-2670.
 - The Tylers, Bluegrass, Old-time Country and Gospel featuring the close family vocal harmonies of Joe, Kathy and Dee. For bookings for information, write 27602 N. 151 Ave., Sun City, AZ 85373-9568 or phone (602) 584-1552, FAX (602) 584-4396, e-mail tylers@doitnow.com 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



Places to find Live Acoustic 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.
- **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 650-967-2294. Bluegrass jam session every Wednesday evening beginning at 7:30 p.m.
- **Freight and Salvage Coffee House**, 1111 Addison Street, Berkeley. Call (510) 548-1761 for information. March 10 — Hillbillies from Mars; April 22 — Salamander Crossing; April 30 — Laurel Canyon Ramblers; May 2 — Rosalie Sorrels; May 8 — High Country; May 14 — Lynn Morris Band;
- **Great American Music Hall**, 859 O'Farrell, San Francisco, CA, (415) 885-0750.
- **Harbor Cafe**, 7th Avenue in Santa Cruz, CA. Bluegrass performances every Saturday from 6-8 p.m. For information, call 831-475-4948.
- **The Kensington Circus Pub** 389 Colusa Ave., Kensington, CA; (925) 524-8814.
- **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.
- **McCabe's Guitar Shop**, 3101 Pico Blvd., Santa Monica, CA. For in-

formation call (213) 828-4403 or tickets (213) 828-4497.

- **Last Stage West**, 15050 Morro Road, Highway 41, West of Atascadero. Acoustic music and jams. Open Friday, Saturday and Sunday. Hosted by Buffalo Bob and Carmon Brittain. For information or to book a gig, call 805-461-1393. (Self-contained camping available on site.) March 19 — Brushy Mountain; March 20 — Southside Bluegrass; March 20 — Brushy Mountain (gospel and more);
- **Merry Prankster Cafe**, Hwy. 84, La Honda, CA, phone: 650-747-0660, website: <www.scruznet.com/~prankstr/>. Bluegrass every Sunday afternoon followed by bluegrass jam session. March 7 — The County Line Bluegrass Band, 1-4 p.m.;
- **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.
- **Mr. Toot's Coffee House**, upstairs over Margueritaville in Capitola Village, CA. Bluegrass music every Sunday from 5 p.m. to 8 p.m. For information, call 831-475-3679.
- **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.

- **Northridge Inn**, 773 Nevada Street in Nevada City. They frequently feature bluegrass bands on Saturday evenings. Shows start about 7:00 and band usually play two or three sets. If your band would like to play at the Northridge Inn, call Lynn at 530-478-0470. March 20 — Past Due and Playable;
- **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. March 6 - Golden Bough;
- **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 Barbeque**, 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); Every Thursday night 6-9 p.m. Sidesaddle & Co. (The South Bay's Premier Bluegrass Band). Reservations recommended.
- **Sam's Barbeque**, 1461 W. Campbell Ave., Campbell, CA; phone 408-374-9676. Every Wednesday 6-9 p.m. Bluegrass music and hosted open mic by Sam's Barbeque Boys (Jake Quesenberry, Sam Morocco, Dave Glarente and Jerry Truppa);
- **San Gregorio General Store**, Stage Road, just off Highway 1, 12 miles south of Half Moon Bay, CA. March 21 — The County Line Bluegrass Band, 2-5 p.m.
- **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 ev-

ery 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.

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.
- **Atascadero — Last Stage West**, 15050 Morro Road, Highway 41, West of Atascadero. Acoustic music and jams. Open Friday, Saturday and Sunday. Hosted by Buffalo Bob and Carmon Brittain. For information or to book a gig, call 805-461-1393. (Self-contained camping available on site.)
- **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.
- **Campbell — Bluegrass jam session every Wednesday** from 6 to 9 p.m. at Sam's BBQ, 1461 W. Campbell Avenue in Campbell, CA. Host band is Jake Quesenberry and friends. For information or directions, call 408-374-9676.
- **Copperopolis - Bluegrass jam** the 2nd and 4th Fridays of each month 7 p.m. until ? at the Old Corner Saloon, 1/2 Mile off Hwy 4 on Main Street in Copperopolis, California. Sponsored by Fred and Melinda Stanley. For more information, call (209) 785-2544.
- **Garberville - Bluegrass jam** 1st Tuesday of each month, 7 p.m. at Sicilito's Restaurant, 445 Conger Street in Garberville. For further information, call Ron Stanley at (707) 923-2603.
- **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 call Sacramento Area CBA Vice

President Bob Thomas at (916) 989-0993.

- **Livermore - Bluegrass Jam Session every 2nd Saturday**, 7 - 10 p.m. at Magoo's Pizza, 364 South Livermore Ave., in Livermore, California. Directions: take Livermore exit off I-580, cross 1st street on left between 3rd and 4th Streets. For information please call (510) 447-2406.
- **Livermore - Bluegrass Jam Session every 3rd Sunday**, 1-4 p.m. at The Virtues of Coffee, 1819 Holmes (Hwy 84), Livermore, CA. Call (510) 447-2406 for information and directions.
- **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.
- **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 (530) 662-7908.

(Continued on Page 31)

Where Can I Go to Hear or Play Some Music?

(Continued from Page 30)

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.
- **Bellflower** - The Southern California Old-Time Fiddlers hold jam sessions the second and fourth Sundays at the Masonic Lodge, 9813 E. Beach Street, Bellflower, CA. Contact Mel Durham (562) 867-9224 for more information.
- **Castro Valley** - United Methodist Church at 19806 Wisteria Avenue in Castro Valley, California, 4th Sunday of every month from 1:30 to 5 p.m. For further information or directions, please call Suzanne Klein at (510) 527-2538.
- **El Cajon** - Wells Park Center, 1153 Madison, El Cajon, CA. 3rd Sunday 1-5 p.m. Call Omer Green at (619) 748-3493 for details.
- **Fresno** - Senior Citizen's Village Community Room, 1917 S. Chestnut Ave., every Saturday Dance, 7:30-11:00 p.m. Call Margarette Smith at (209) 924-2034 for details.
- **Fullerton** - 1414 Brookhurst Rd., Fullerton, CA 1st Sunday 1-4 p.m. Call Pete Peterson (562) 430-7340 for details.
- **Merced** - Colony Grange Hall, 2277 Child's Avenue, Merced, CA. 2nd Saturday 7-11 p.m. For information, call Omie 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 Ralph Standiford 530-676-0836 or Dorothy Morgan at 916-725-7244.
- **Oroville** - Monday Club, 2385 Montgomery Blvd, 4th Sunday each month 1-4:30 p.m. For information, call Bob Hedrick at (530) 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 set-up, CDs, tapes and records, books and videos, accessories. Lessons on fiddle, guitar, mandolin, banjo and more. Regularly scheduled jam sessions - call in advance for dates and times (818) 700-8288.
- **Laguna Niguel** - Acoustic Jam session 4th Friday of every month from 7-11 p.m. at Shade Tree Stringed Instruments, 28062-D Forbes Rd., Laguna Niguel, CA. For information, call 714-364-5270.
- **Leucadia** - Jam Till You Drop, first Saturday of each month from 11 a.m. at Traditional Music, 1410 N. Hwy 101, Leucadia. For information, call (619) 942-1622.
- **Mariposa** - Cousin Jack Pickin' Popcorn Music Jam at Cousin Jack's Store, 5026 Hwy 140, Mariposa, California. 1st Saturday of each month from 6 to 10 p.m. For further information, please call (209) 966-6271.
- **Mountain View** - Bluegrass Jam Session every Wednesday evening beginning at 7:30 p.m. at Cuppa Joe's, 194 Castro Street in Mountain View, CA. For information, call 650-967-2294.
- **Pasadena** - Traditional Music Store - Bluegrass and Old Time Jam the 1st Saturday of every month from 2-5 p.m. Regularly scheduled workshops offered. Location is 228 El Molino Ave., Pasadena, CA. For further information, call (818) 577-4888. (408) 377-2613.
- **Sacramento** - The New Fifth String Music Store, 930 Alhambra Blvd. At J Street in Sacramento. Bluegrass Jam every Thursday from 6 to 10 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.

- **Berkeley** - Freight & Salvage, 1111 Addison St., Berkeley. Occasional Bluegrass jams. Call (510) 548-1761 for details or to get on their mailing list.
- **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 Bob Ratliff, President at (559) 224-3288 or Kent Kinney, Vice President at (559) 787-3317.
- **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.
- **Fresno** - Fresno Folklore Society, P.O. Box 4617, Fresno, CA 93744-4617. Monthly potluck and jam. For further information, call Nancy Waittlow at (209) 224-1738 at (209) 431-3653 or Newsletter Editor Carl Johnson, phone (209) 229-8808.
- **Granada Hills** - Monthly bluegrass concerts produced by the Union Station Music Productions at the Granada Hills Masonic Hall, (818) 894-1643 for information.
- **Granada Hills**, Bluegrass Association of Southern California (BASC) night at Baker Square, 17921 Chatsworth Street (818) 366-7258; featured band plus open mike jamming on the third Tuesday of each month 7:30 - 10 p.m.
- **Hollywood** - Bluegrass Jam the 3rd Tuesday of every month 8 p.m. - 12 a.m. at the Highland Grounds Coffee House, 742 N. Highland Avenue, Hollywood, California. \$2 cover charge/one drink minimum. For more information call Blue Ridge Pickin' Parlor (818) 700-8288.
- **Lake Isabella** - Bluegrass jam the 1st and 3rd Tuesday of every month from 7-10 p.m. at 5405 Lake Isabella Blvd. Sponsored by the Mid-State Bluegrass Association. For information, call Paul Ash at (619) 379-3189.
- **Lompoc** - Acoustic jam session,



7-10 p.m. on the second and fourth Wednesday of each month at the Southside Coffee Company, 105 South H St., Lompoc, CA (Telephone (805) 737-3730.) For further information, contact Bill Carlsen (805) 736-8241, or email Charlie Bockius via e-mail at: <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/
- **Rialto** - Jam 4th Sunday of every month at the C&A Barn, 916 S. Riverside Ave, Rialto, CA. 10 a.m. until late afternoon. For information call (714) 874-0550 or (714) 874-4771.
- **Riverside** - Sunday folk and bluegrass concerts at The Barn at the UC, Riverside. For information call (714) 682-3621.
- **San Diego** - San Diego Bluegrass Club events - Featured band plus open mike and jamming on the 2nd Tuesday of each month, 7:30 - 10 p.m. at the Carlton Oaks Country Club Crest Room, 9200 Inwood Dr. in Santee. Open Mike and Jam on the 3rd Tuesday of each month, 7-10 p.m. at

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

- **San Diego** - Walt's Slow Jam, first Friday of each month at 6:30 p.m.; San Carlos Recreation Center, 6445 Lake Badin Ave., San Diego. Call Walt Richards (619) 280-9035 for information.
- **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.
- **Whittier** - 2 jams a month on Sundays. Parnell Park, corner of Lambert & Scott, Whittier, \$2 donation. Call (818) 917-0973 for information.
- **Woodland Hills** - Songmakers, a non-profit organization devoted to "the enjoyment and support of traditional and contemporary folk and other forms of home-made and acoustic music. For information about "hoots" in various Southern California locations and membership information write to Kay Conroy, Songmakers, 22707 Burbank Blvd., Woodland Hills, CA 91387.

"Plugged In"

by Bill Bubb
Banjobill@abilnet.com

Spring is in the air outside and there's so much abuzz inside the computer. As promised, this month I'm gonna tell you about Fiddle-L as well as another interesting list.

Sometimes when you move to a certain area of the country, not long after you've moved in, you feel like you've been part of that community forever. The "feel" as I call it, is good. Darn good, actually. And though my present knowledge about the fiddle is limited, there is still the desire to learn as much as can be. A lot of banjo music has come across the musical waters from the fiddle too.

To The Lists

FIDDLE-L. A great place to go and learn and partake in the many interesting threads of conversation. Many, many people on the list are there to help with the simplest questions and share the wealth of knowledge they have about the fiddle. And too, as with a lot of the lists I have mentioned thus far, you will get a good bit of "jawing" mail that doesn't have to do directly with the fiddle. But the eyes and ears on the list seemingly do an excellent job of policing.

On a recent visit, I asked just how a fiddle fits into a band that may consist of a banjo, guitar, dobro, mandolin and a bass. Every instrument plays an important part in each tune and they all work off of each other, most times, pretty well. But to understand where the fiddle shines and why is something fun to learn in itself. So with the right wording, a question was sent to the list regarding the fiddle and its mission in with so many other instruments. The responses were quite heavy and in depth and that thread of an idea proceeded to kick off other closely related threads. The email binder is chock full of posts received on this subject. Thank you FIDDLE-L for making me feel so comfortable on the recent information seeking visit.

How to get there from here. Send an email to LISTSERV@BROWNVM.BROWN.EDU and in the body of your message put Subscribe Fiddle-L Your Name. Put nothing on the subject line, of course. At times, this sign on process with this particular list that has been tricky. Sometimes, it'll take with just your name in the body part of your message and sometimes it will need your email name. Be patient and try several different ways, if need be.

But here's a real kicker about signing onto FIDDLE-L. If you read the intro. letter from the list, you'll find it. I didn't and couldn't figure out for the life of me why messages came only in the digest format. If you want to get individual mes-

sages as they are posted, you will need to send a post to LISTSERV once again after you get logged on, and mention SET FIDDLE-L MAIL. And a good deal of time spent on this list, even in the lurk mode, will be quite an educational visit, too.

This has been a busy, busy month discovering many new email lists out there and finally figuring out, just how to start one of my own. Actually, since visiting last, I have started two separate email discussion lists. The feat may sound difficult, but with some time and some planning and patience, it can be done. The two started deal with music. One with jug band music and the other with the banjo.

If you are a beginner banjo picker and have a whole case full of questions and ideas and you desire to talk about your banjo with a group of others of like mind, this list might be interesting. This list is dedicated to discussing the issues of beginning players, but there are members on many levels. To get to this list from here, you need to jump up onto the Internet to get logged on. Once you do that, then you will be sending and getting all of your messages through the email circuit. Whatever banjo you play and whatever style you play it in and whatever kind of music floats your boat, so to speak, you are welcome in this list.

OK, go to <http://www.onelist.com/subscribe.cgi/BgnrBanjo>. Follow the sign-on instructions to the letter and, bingo, you'll be on the list. The sign on instructions encourage you to tell everyone about you and your banjo, which helps break the ice. You can lurk for a while as on the other lists or you can jump right in with your comments and questions.

Helpful Hints

Everyday one learns much about their personal interaction on these email discussion lists. Everyone does make mistakes. "Live and learn," as the bumper stickers say. The funny thing about making mistakes is that when you might feel you are upsetting the pack with your comment or question, you find out that in the end, no one cared what you said. And then when you aren't looking, poof, everyone is out to let you have it with both barrels.

Some of the lists and the people on them are quite forgiving and some, simply aren't. It's up to the subscribers and the list owner to keep peace in the land and to be civil. There it is, the crux of this all. Be civil in your questions and comments and how you conduct yourself on the lists.

Sometimes on a list there is a know-it-all who will have someone else slinking down as low as possible in the chair, hoping that no one will notice, till the red flush goes out of the face and the temper within slows down to a simmer. The lists often do provide a great deal of pulling and tugging on a given subject and, as long as we all keep that in mind, it makes this whole learning and sharing experience so much easier.

There will be days when the subject matter is a mile away from your interests. The delete key will get rid of those posts, so there is no need to get on the list to whine and complain about the never-ending boring threads. If you aren't posting something in a civil tongue, you probably shouldn't post it at all.

E Mail Information Sites

Thank you all for sending along so many neat email sites to visit. Like Vintage Guitar Magazine at vguitar@vguitar.com.

Music Vox guitars and basses at guitar@musicvox.com. Here's a fun one, all about Guitar Camp. at accentm@teleport.com. If you are looking for a digital study recorder, try gp604@ridgerunner.com. And when it comes to guitar luthiers, this country is full of them and here's one at Luthiersintl@bcsupernet.com.

Need a guitar strap, try DBLTR@AOL.COM. AOL can be so fussy at times, so stick with the all caps on this address. Here's a trip down memory lane with this address, though many people still have radio's and PA systems running via tubes. Send an email for a free catalog of parts, vacuum tubes, supplies, books and schematics to info@tubesandmore.com.

Continental Case makes some nice looking custom cases and you can write them at conticase@aol.com. Need an address for Steve Kaufman's Flatpicking Camp? He's at Flatpik@compuserv.com.

Live in the SF Bay area and need some banjo lessons? You can reach Bill Evans at bevans@dnai.com. He also writes an interesting column in Banjo Newsletter. Know any other teachers with email addresses, by all means send them.

One of my all time favorite places to email to is jdmc@janetdavismusic.com. Drop her a line for the free catalog of banjos and strings and accessories.

A lot of old music is now coming out fresh on the Vanguard Label and you can reach them at vanguard@aol.com. Waterbug has some nice CD samplers of their folk artists and bands at Waterbug@aol.com. Golly, the Windham Hill label brings back memories of George Winston and Arizona's own Liz Story to name a few and they are at whinfo@bmgmusic.com.

Signature Sounds sent a nice folk sampler last year and there's a label with a lot of interesting artists. You can find them at info@signature-sounds.com. I wish there were more labels doing samplers for the bluegrass music than there are. You would be surprised at the impact of a sampler, in this age of so many different kinds of music.

That's it, gang. If you'd like to let the above people know where you found out about their email address, you can tell them in this column, here in the Bluegrass Breakdown.

Bluegrass on the Internet

Associations

Bluegrass Connection — www.gotech.com/

Bluegrass Northwest (non-profit bi-monthly newsletter); Home Page: <http://www.geocities.com/Nashville/Opry/5933/index.html> E-mail address is: sjbickle@everett.com

Bluegrass Telegraph — News, CD reviews, Artist profiles, Poems, Bluegrass Trivia, Picture This, Links to Associations and Links to Record Companies — www.bluegrasstelegraph.com

California Bluegrass Association — www.mandolyn@mandolyn.com
Colorado Bluegrass Music Society — 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

Fresno Folklore Society — folk music and dance with occasional Bluegrass concerts. E-mail: brickard@csufresno.edu; website www.cvip.fresno.com/~ckj

International Bluegrass Music Association — www.ibma.org/IBMA
International Bluegrass Music Museum — www.ibmm.org/IBMM

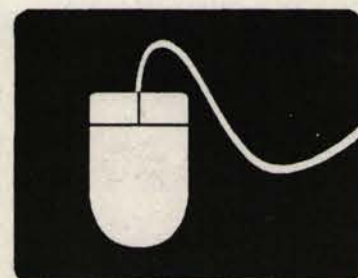
inTUNE: Southern California Bluegrass News (Bluegrass Association of Southern California and San Diego Bluegrass Club) — <http://members.aol.com/intunenews/> and inTUNEnews@aol.com

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

Mid-State Bluegrass Association — www.mandolyn.com



Next month we'll talk about, hopping up on one of those search engines all by yourself to find email lists to fit your particular interests. You'll be surprised at how much is out there for every of music taste you can begin to imagine. Till then, happy emailing.



Oregon Bluegrass Association — 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/

Rosine Association — www.gotech.com/rosine/homepg.htm
Sacramento Area CBA — Web site: <http://home.earthlink.net/~elenacp/>; e-mail: sacbluegrass@yahoo.com

San Diego Bluegrass Club — <http://members.aol.com/intunenews/>; E-mail: 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

South Bay CBA — <http://www.geocities.com/nashville/5443/southbaycba.html>; e-mail: southbaycba@yahoo.com

Southeast Bluegrass Association — jbroyal@bellsouth.net

Southwest Bluegrass Association — <http://www.S-W-B-A.com>

Washington Bluegrass Association — www.scn.org/arts/wba/

Bands, Musicians & Booking Agents

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

Batteries Not Included — a Bluegrass band based in the bay area,

Upcoming Bluegrass, Old-time and Gospel Music Events

MARCH

- March 3 — Bluegrass Etc. performs, at San Dieguito United Methodist Church, 7:30 pm, 170 Calle Magdalena, Encinitas, CA. John Moore and Dennis Caplinger are two of the most popular and talented bluegrass musicians ever to come out of San Diego County. Joined by Wally Barnick on bass, this trio will present a delightful evening to a hometown crowd! Presented by the North County Bluegrass & Folk Club, together with the San Diego Bluegrass Club. For concert information call 760-789-1438 or 760-489-2248 or email rgagos@home.com.
- March 5 — Frog Mountain with Peter McLaughlin in Concert per-

forming Traditional bluegrass and 30's swing at the Berger Performing Arts Center, 1200 W. Speedway, Tucson, AZ. For information, call Hear's Music at 520-795-4494; or e-mail: service@hearsmusic.com.

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

- March 5-7 — 22nd Annual Kissimmee Bluegrass Festival at the Silver Spur Rodeo Grounds in Kissimmee, FL. Featuring: Bluegrass Heritage, Doug Cloud & Countyline, New Tradition, the Lewis Family, Cypress Creek, Ramblin' Rose, and more. For information, call 813-783-7205.

- March 6 — The Foothillbillies in concert at the Fresno Art Museum, 2233 N. First St., Fresno, CA. Sponsored by the Fresno Folklore Society. For tickets or information, call 209-456-0453 or 224-1144.

- March 9 — The Bluegrass Redliners perform, plus an open mike and jamming, 7:30-10 pm, in the Crest Room of the Carlton Oaks Country Club, 9200 Inwood Dr., Santee, CA. Call Elizabeth at 619-286-1836.

- March 11-14 — The Catskill Mountains Bluegrass Festival at the Friar Tuck Inn in Catskill, NY. Featuring: Jim & Jesse, James King Band, Lonesome River Band, Dry Branch Fire Squad, U.S. Navy Band, The Freighthoppers, Aus-

tin Lounge Lizards, Country Gentlemen, Eddie Adcock, the Gibson Brothers, Country Ham, Bob Paisley, Valerie Smith, Smokey Greene and more. For reservations or information, call 1-800-832-7500 or 518-678-2271; or write to Friar Tuck Inn, 4858 Rt. 32, Catskill, NY 12414.

- March 13 — Mollie O'Brien, Nina Gerber and friends with Kristina Olsen in concert at the Fallon House Theatre in Columbia State Park, CA. For tickets or information, write to P.O. Box 1073, Twain Harte, CA 95389; phone 209-586-2374; or e-mail: rsholer@sonnet.com.

- March 14 — Harvey Reid, "The Master Minstrel", in concert at the Chico Women's Club, 3rd St.

And Pine in Chico, CA. A former national acoustic guitar and autoharp champion, Reid performs folk, country, classical, blues, ragtime, rockabilly, Celtic, Bluegrass and popular music woven seamlessly together with his own compositions and wry humor. Sponsored by the Butte

(Continued on Page 34)



Bluegrass on the Internet

playing contemporary and traditional bluegrass. Website: <www.bnibluegrass.com>.

Blue Northern Bluegrass Band & Music Bookstore — <www.shasta.com/bluenorthern>.

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>

Class Act Entertainment, Mike Drudge — Representing: John Cowan, Dan Crary, Bill & Bonnie Earne, Ryan Holladay, Jim Lauderdale, Claire Lynch, Lynn Morris Band, Tim O'Brien & Darrell Scott, Rambler's Choice, Jeff White, The Whites, Red Wine. E-mail: <Class Act@compuserve.com>; Web site: <www.mindspring.com/~budm/classact>

Compost Mountain Boys — www.humboldt.edu/~manetasm/compost

J.D Crowe And The New South: <http://www.rhrun.com/jd crowe>

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

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>

Grass Menagerie — 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

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

Northern Lights — http://www.super-charged.com/nlights

No Strings Attached — http://www.SwiftSite.com/nostringattached

Red Dirt Bullies — www.aracnet.com/~obagrass/reddirtb.html

Pagosa Hot Strings — website <www.webpan.com/pagosa hotstrings>; e-mail: skigrass@compuserve.com

Tom Rozum — www.laurielewis.com/tomrozum

Phil Salazar — www.west.net/~psalazar

Sand Mountain Boys — e-mail: Jerry Crain at <sandmtnboy@aol.com> or Kenny Townsel at <kennyboy@airnet.net>

Sidesaddle & Co. — <www.cruzio.com/~gpa/sidesaddle/index.htm> or e-mail: <sidesaddle99@yahoo.com>.

Ricky Skaggs — www.skaggsfamilyrecords.com/

Sourdough Slim — www.twc.online.com/custom/sourdoughslim

Ralph Stanley — www.members.aol.com/rstanleyfc/ralphstanley.html

Tall Timber Boys@Yahoo.com. www.talltimberboys.com.

The Tylers — www.doitnow.com/~tylers

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

Frank Wakefield — performance at the 1998 Mariposa Goldrush

Bluegrass Festival, as well as information and upcoming gigs <http://home.earthlink.net/~phototom/Mariposafank.htm>

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

Bluegrass Pages and Links

The Bluegrass Telegraph — on-line Bluegrass magazine <www.bluegrasstelegraph.com>

Alan Bond — <http://www.webbnet.com/~Mandolin>

Pat Cloud Home Page — www.cloudbanjo.com

Cybergrass — http://www.banjo.com/

Festival Finder — ww.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>, then follow link.

KPIG, Watsonville 107.5 FM — Real audio and video 24-hours a day since 1996 at <www.kpig.com>; e-mail: <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

Phil Leadbetter: <http://www.rhrun.com/uncle>

Mariposa Goldrush Bluegrass Festival — <http://home.earthlink.net/~phototom/Festival.htm>;

Planet Bluegrass — http://www.Planet@bluegrass.com, the home page for producers of the Telluride Bluegrass Festival, The Rocky Mountain Bluegrass

Festival, and the Folks Festival, plus various other traditional and contemporary acoustic events throughout the year. Page provides links to all these events and include The Bluegrass Academy and Workshops, band and instrumental contest information, merchandise, and other relevant links.

Ron Rose — PWI.Netcom.com/~gittar/bluegrass.html

The Bluegrass Music Page — www.best.com/~kquick/bg.html

Luthiers

Allen Guitars — http://www.allenguitar.com, "Building Tomorrow's Collectable Instruments Today", E-mail: 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

Stringed Instrument Division — http://www.montana.com/instruments. Offering the finest in new and handmade instruments. For a catalog, E-mail <sid@montana.com>

Taylor Guitars: <www.taylorguitars.com>

Magazines

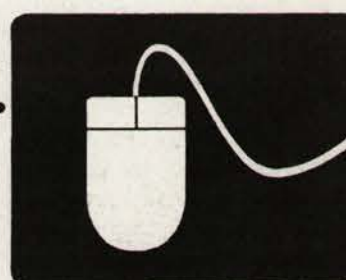
Banjo News Letter — www.tiac.net/users/bnl/

Bluegrass Now — <www.bluegrassnow.com>

Bluegrass Unlimited — 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/

Homespun Tapes — http://www.homespuntapes.com

Mel Bay — http://www.melbay.com or e-mail: @melbay.com

Mountain Arts Music School — www.netshop.net/~100mile/mtn_arts or email: mtnarts@netshop.net

Music-related Services

ASCAP — www.ascap.com/

BMI — www.bmi.com/

Record Companies and Sales

Copper Creek Records — <http://www.coppercreekrec.com>; E-mail: CopCrk@aol.com

County Record Sales — www.countysales.com

Doobie Shea Records — www.doobieshea.com

Elderly Instruments — http://www.elderly.com

Freeland Recording Co. — web site: <www.crfrc.com> and e-mail: <crfrc@aol.com> (Charles R. Freeland)

Hay Holler Records — hayholler@nrv.net

Pinycastle/Webco Records — http://pinycastle.com

Rebel Records — www.rebelrecords.com

Rounder Records — www.rounder.com

Sierra Records — www.sierra-records.com

Upcoming Bluegrass, Old-time and Gospel Music Events

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Folk Music Society. For tickets or information, call 530-895-8560.

- March 19 - 21 — Southern Nevada Bluegrass Music Society All Association Jam in Quartzite, Arizona. For further information, call Al at 702-566-3320 (weekdays from 9 a.m. to 5 p.m.).
- March 19 - 21 — SPBGMA First Annual Winter Bluegrass Festival at the Eagle Creek Resort and Conference Center in Findlay, Illinois. Featuring: Kentucky Blue, Blue Night, Twin Rivers Band, New Tradition, High Cotton, Charlie Lawson & Oak Hill, Randall Hylton, Gates Family Gospel Singers, The Boys from Middle Creek and more. For information, contact: SPBGMA c/o Chuck Stearman, P.O. Box 271, Kirksville, MO 63501; phone 660-665-7172; FAX 660-665-7450; or e-mail: <spbgma@kvmo.net>.
- March 20 — Laurie Lewis, Tom Rozum and Todd Phillips in concert at the Fresno Art Museum, 2233 N. First St., Fresno, CA. Sponsored by the Fresno Folklore Society. For tickets or information, call 209-456-0453 or 224-1144.
- March 25-28 — Cowboy Poetry and Music Festival at Melody Ranch in Santa Clara, CA. Featuring: Ian Tyson, Baxter Black, Riders in the Sky, Tish Hinojosa, Sons of the San Joaquin, Waddie Mitchell, Sourdough Slim & the Saddle Pals, and many more. For information, call 805-255-4910 or 805-286-4021, or visit their website at <www.scvpages.com/cowboy_festival/cowboy.htm>
- March 26 & 27 — Early Bird Bluegrass Music Show at the OSU Extension Auditorium, 800 North

5th Street in Hugo, OK. Featuring: The Wildwood Valley Boys, The Vern Young Show, The Larkin Family, The Marksmen, Karl Shiflett & Big Country, Delia Bell & Bill Grant, The Wildwood Valley Boys, The Larkin Family, Goldwing Express, Billy Joe Foster's Special Edition and Twice as Nice. For information or tickets, contact Bill Grant, Rt. 2 Box 74 Bill Grant Road, Hugo, OK 74743 or call 580-326-5598.

- March 27 — Annual Maltby Bluegrass Concert, Auction and Jam Session at the Maltby Community Center, 87th and 206th Streets in Maltby, WA. Sponsored by the Washington Bluegrass Association. Featuring Fred's Homegrown, 78 RPM and Northern Pacific. For information or tickets, contact Jan Jones at 360-568-3685 or Trisha Tubbs via e-mail at: trishtubbs@aol.com.
- March 28 — Songs of the Transcontinental Railroad at the Eagle Theatre, 925 Front Street in Historic Sacramento, CA. Featuring: Utah Phillips, Mary McCaslin, the Black Irish Band, Radio Rail, Charlie Chin and Los Compadres. Two shows 2 p.m. and 7:30 p.m. Tickets by reservation only. For information, call 408-725-8142 or 916-323-6343.

APRIL

- April 3 - 2nd Annual Fan's Choice Bluegrass Awards, Rhyman Auditorium, Nashville, TN.
- April 10 — Barbara Higby/Nina Gerber Duo in concert at the Fresno Art Museum, 2233 N. First St., Fresno, CA. Sponsored by the Fresno Folklore Society. For tickets or information, call 209-456-0453 or 224-1144.

- April 13 — The Bladerunners perform, plus an open mike and jamming, 7:30-10 pm, in the Crest Room of the Carlton Oaks Country Club, 9200 Inwood Dr., Santee, CA. Call Elizabeth at 619-286-1836.

- April 16 — Continental Divide and the Fox Family in Concert, 7:30 p.m. (doors open at 6:45 p.m.) at the Palo Alto Unitarian Church, 505 E. Charleston, Palo Alto, CA. Sponsored by the South Bay CBA. Sponsored by the South Bay CBA. Advance tickets are \$16 for CBA members; \$18 non-members; and 1/2 price for children 16 and under. All tickets are \$18 at the door. For tickets or information, contact South Bay CBA, 275 Burnett Ave. #61, Morgan Hill, CA 95037, Info: (408) 829-5200; e-mail: SouthBayCBA@Yahoo.com; or visit their web site at: <http://www.geocities.com/Nashville/5443/SouthBayCBA.html>

- April 16 — Eddie and Martha Adcock, 3-time Grammy nominees, perform acoustic country and Bluegrass music in concert. (No location given.) Co-sponsored by the Butte Folk Music Society. For tickets or information, call 530-895-8560.

- April 16 - 18 — Where the Rivers Meet Bluegrass Jamboree at Quesnel, BC, Canada. For information, contact Vern Schell, Quesnel & Dist. Srs. Soc, 461 Carson Ave., Quesnel, BC, Canada V2J 2B6 or phone 250-992-3991.

- April 17 — Continental Divide and the Fox Family in Concert at the Sunrise Community Church, 8321 Greenback Lane in Fair Oaks, CA. Doors open at 6 p.m.,

concert at 6:30 p.m. Sponsored by the California Bluegrass Association. Advance tickets are \$15 for CBA members; \$17 for non-members; 1/2 price for children 16 and under. All tickets are \$17 at the door. For information or tickets, write to Al Shusterman, 5717 Reinhold St., Fair Oaks, CA 95628 or call 916-961-9511.

- April 17 — Eddie and Martha Adcock in Concert, 8 p.m., at the Palo Alto Unitarian Church, 505 E. Charleston, Palo Alto, CA. Opening is the David Thom Band. Sponsored by Redwood Bluegrass Associates and Santa Cruz Bluegrass Society. Tickets are \$15 for SCBS members and \$16 general in advance; \$20 at the door/phone. For information or tickets, see the ad in this issue or call 650-691-2131.

- April 23-25 — CBA Spring Campout at the County Fairgrounds in Colusa, CA. Plenty of RV hookups, lawn area for tent camping, showers and permanent bathrooms. Great jam weekend! For information, call Al Shusterman at 916-961-9511.

- April 23-25 — 39th Golden West Bluegrass Festival at Silver Lakes Ranch in Norco, CA. Featuring: Jim & Jesse and the Virginia Boys, Eddie and Martha Adcock, Damascus Road, the Witcher Brothers,

Bladerunners, Hwy 52, High Hills, Lillies of the West, High Cotton, Hickory Ridge and Clog Dancers. Jam Session workshop on Saturday and open Bluegrass Banjo Contest on Sunday. Advance tickets are \$32 for the general public and \$30 for Bluegrass Association Members (show membership card). Rough camping is \$3 per unit per day. For tickets or information, contact Richard Tyner, 475 College Blvd. Suite 6-121, Oceanside, CA 92057; phone 760-758-7375 or e-mail: RTyner5439@aol.com.

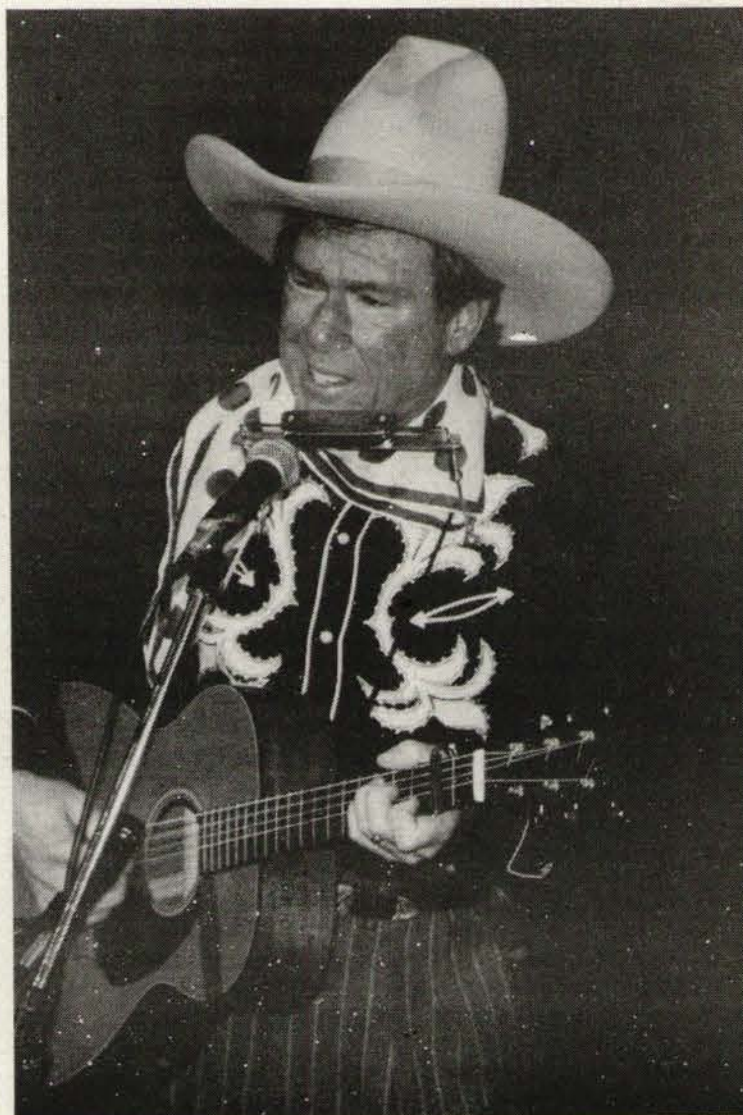
- April 27-30 — Pete Wernick's Bluegrass Jam Camp at Merlefest, Wilkesboro, North Carolina (Monday-Thursday prior to the festival). For information, write to: Dr. Banjo, 7930-F Oxford Road, Niwot, CO 80503.

- 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 Flecktones, James King Band, Hootie and the Blowfish, Lonesome River Band, Nashville Bluegrass Band, Nickel Creek, The Del McCoury Band, Lynn Morris



DOODOO WAH -- Ron DeLacy and Dave Cavanaugh (above) and Sourdough Slim (right) provide some much needed Mid-Winter entertainment at one of their "Winter Yeou!" concerts in Sutter Creek, California. Also on the bill (but not pictured) are the Saddle Pals and the Foothillbillies.

Photos by Howard Gold



Upcoming Bluegrass, Old-time and Gospel Music Events

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.

MAY

- May 1-2 — Granville Island Bluegrass Festival, Vancouver, BC, Canada. For information or tickets, contact: Pacific Bluegrass and Heritage Society, 1343 East 14th Ave., Vancouver, BC, Canada V5N 2C7 or call 604-931-7194.
- May 7 — Laurie Lewis in Concert, 8 p.m., at the Palo Alto Unitarian Church, 505 E. Charleston, Palo Alto, CA. Sponsored by Redwood Bluegrass Associates and Santa Cruz Bluegrass Society. Tickets are: \$19 for SCBS members or \$20 general in advance; \$24 at the door/phone. For information or tickets, see the ad in this issue or call 650-493-2131.

Mother's Day

- May 7, 8 & 9 — 1st Annual Mother's Day Weekend Camp Rude Bluegrass Festival in Parkfield, CA (40 miles NE of Paso Robles). Featuring: Lost Highway, Bladerunners, Bluegrass Redliners, Bear Ridge Bluegrass Band, Lonesome Road with Martha White, Compost Mountain Boys and more. For information or tickets, write to Pat Conway - Bluegrass, 211 Peach Street, Exeter, CA 93221-1128 or visit their web site at <www.camprude.com or <www.Parkfield.com>.
- May 7, 8 & 9 — Sonoma County 1999 Folk Festival at the Sebastopol Community Center complex in Sebastopol, CA. Partial line-up includes Nobody You Know, Bryan Bowers, and Word of Mouth with more bands to be announced. For information, or to be a part of the planning of the festival, call 707-838-4857.
- May 7 - 9 — Santa Fe Trails Bluegrass Festival at the Wyandotte County Fairgrounds in Kansas City, KS. Featuring: Ricky Skaggs & Kentucky Thunder, The Del McCoury Band, Freight Hoppers, Stephen Bennett, Spontaneous Combustion, Bill Barwick, The Bluegrass Missourians, Etcetera String Band, The Span Mountain Boys, and more. For information, call 913-764-5399 or visit their web site at: <<http://www.cantafetrails.org>>.
- May 7, 8 & 9 — Doyle Lawson & Quicksilver's Bluegrass Music Festival at Denton Farmpark,

Denton, North Carolina. Featuring: Doyle Lawson & Quicksilver, BlueRidge, Tony Rice, Randall Hylton, The Osborne Brothers, The Lewis Family, Janette Williams & Clearwater, The Stevens Sisters, IIIrd Tyme Out, J.D. Crowe & the New South, Peter Rowan, The Goins Brothers, Heaven's Echos, The Hatley Family, Hoyt Herbert & The Strings of Five, and Paul Williams. For camping and ticket information, call or write Denton Farmpark, 1366 Jim Elliott Rd., Denton, NC 27239; phone 336-859-2755 or 3663; or Doyle Lawson, P.O. Box 3141, Bristol, TN 37625-3141; 423-878-6160.

- May 8 — Laurie Lewis, Tom Rozum and Todd Phillips in concert at the Fresno Art Museum, 2233 N. First St., Fresno, CA. Sponsored by the Fresno Folklore Society. For tickets or information, call 209-456-0453 or 224-1144.

- May 13-16 — Gettysburg Bluegrass Camporee at Granite Hill Campground, 3340 Fairfield Rd., Gettysburg, PA. Featuring Del McCoury Band, Lonesome River Band, Ralph Stanley, Dry Branch Fire Squad, The Lewis Family and many more. For information or tickets, write to Granite Hill Campground, 3340 Fairfield Road, Gettysburg, PA 17325; or phone 717-642-8749 or 800-642-TENT.

- May 14 - 16 — Mariposa County Gold Rush Bluegrass Festival, Mariposa County Park, Hwy 495, Mariposa, CA. Featuring: Laurie Lewis, Lynn Morris, Witcher Brothers, Bluegrass Patriots, Lost Highway, Sidesaddle & Co., and Brushy Peak. For information or tickets, contact Mariposa County Arts Council, P.O. Box 2134, Mariposa, CA 95338; E-mail <arts@yosemite.net>; or visit their web site at <www.mariposa.yosemite.net/arts>

- May 16 — Topanga Banjo and Fiddle Contest at Paramount Ranch, Cornell Rd., Agora Hills, CA. For information, call 818-382-4819.

- May 21-23 — Sacramento Area CBA Campout at Yogi Bear's Beaver Creek Camp Ground at 14417 Bottle Rock Road, Cobb Mountain California. They have 107 pull through sites for RVs, and tenters have a table, water, electricity and a sink. We've reserved a large area with a gazebo in the center. Call 1-800-307 CAMP for reservations

- May 22 — Bryan Bowers Trio in concert at the Fresno Art Museum, 2233 N. First St., Fresno, CA. Sponsored by the Fresno Folklore Society. For tickets or information, call 209-456-0453 or 224-1144.

- May 22 — San Diego Folk Heritage Festival, Children's School, La Jolla, CA. Bands, workshops, jams, dance, storytelling, food and fun. Sponsored by the San



LAURIE LEWIS — and Tom Rozum (above) appeared in concert with Texas singer/songwriter Ray Wiley Hubbard (left) as part of the "Winter Gold" concert series at the Fallon House Theater in Columbia, California.

Photos by Howard Gold



Diego Folk Heritage. For information, call 619-566-4040.

- May 22 — Monumental Fiddle Contest at Homestead National Monument of America in Beatrice, Nebraska. Two divisions of competition with cash prizes for 1st, 2nd and 3rd place. A songwriting by Greenblatt and Saey will be held at 10 a.m. For information or contest registration, write to: Superintendent, Homestead National Monument of America, Route 3, Box 47, Beatrice, NE 68310 or call 402-

223-3514.

- May 27-31 — Strawberry Spring Music Festival, Camp Mather (near Yosemite), California. Featuring: Jerry Douglas Band featuring Maura O'Connell & Tim O'Brien, The Lonesome River Band, The John Cowan Band, Alison Brown Quartet, The Mollie O'Brien Band, Dry Branch Fire Squad, Chris Smither, The Hot Club of Cowtown, The Gibson Brothers, and Riders in the Sky. For information or tickets, contact Strawberry Music, P.O. Box

565, Sonoma, CA 95370; e-mail <smfest@sonnet.com>; or visit their website at <www.strawberrymusic.com>. For credit card orders, phone 209-533-0191.

- May 28 - 30 — Western Colorado Memorial Day Weekend Bluegrass Music Festival at the Adam's Mark Hotel in Grand Junction, CO. Featuring in concert The Stanley Tradition Album Band, Lonesome River Band, The Ernie Thacker Band, Mountain Heart, Lost Highway, Bluegrass Patriots, Pam Gadd, Junior Sisk, Steve Spurgin, The Grasshoppers and Wing & a Prayer. Festival offers indoor and outdoor stages, and a large park area for jamming, as well as instrument contests, workshops, and kids on stage. For room reservations, call GJ Adam's Mark 1-800-360-4066 or Country Inn at 1-800-990-1143. For tickets or information, contact Dick Pierle at 970-245-0836 or 1-888-OLD-BLUE; write to: Old Blue In., 715 S. 7th St., Grand Junction, CO 81501; e-mail <oldblue@gj.net>; or visit their website at: <www.oldblue.com>

JUNE

- June 2-6 — Steve Kaufman's Mandolin Camp, Maryville, TN. For information, call 1-800-FLATPIK.
- June 3 - 5 — Graves Mountain Festival of Music at Syria, Virginia. Featuring: J.D. Crowe and the New South, James King Band, Lynn Morris Band, Valerie Smith

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Upcoming Bluegrass, Old-time and Gospel Music Events

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- and Liberty Pike, Lonesome River Band, Ralph Stanley, Tony Rice, Del McCoury, Illrd Tyme Out, and many more. For information or tickets, call 540-923-4231 or Mark Newton at 540-899-3870.
- June 4, 5 & 6 — Wild Iris Folk Festival at the Mendocino County Fairgrounds in Booneville, CA. Featuring: Tim O'Brien, Salamander Crossing, plus additional worldclass and local performers to be announced. The festival offers workshops, a craft fair, children's activities, open mikes and jams and on-site camping facilities. For information, contact Wild Iris Productions, P.O. Box 262, Philo, CA 95466; phone 707-895-3439.
 - June 6-13 — Steve Kaufman's Flatpicking Camp, Maryville, TN. For information, call 1-800-FLATPIK.
 - June 17-20 — CBA's 24th Annual

- & the Lonesome Ramblers, The Sand Mountain Boys, Dave Evans and River Bend, Mountain Heart, Country Ham, The Crooked Jades, Special Consensus, Northern Pacific, Witcher Brothers, Within Tradition, Tim Graves and Cherokee, 5 For the Gospel, The Kathy Kallick Band, Kids on Bluegrass and cloggers to be announced. Advance discount tickets now on sale through June 7, 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. For handicapped camping reservations, call Lolan Ellis at 510-521-6778.
- June 17-20 — Telluride Bluegrass in Telluride, CO. Featuring: Earl Scruggs, Willie Nelson, Junior Brown, The Sam Bush Band, Ricky Skaggs and Kentucky Thunder, Altan, The Del McCoury Band, John Cowan, Bela Fleck & the Flecktones, Peter Rowan and the Free Mexican Airforce, Tim O'Brien and Jerry Douglas. For information or tickets, contact Planet Bluegrass, 500 Main St., Lyons, CO 80540; phone: 303-449-6007; FAX 303-823-0849; e-mail: planet@bluegrass.com.
 - June 18, 19 & 20 — Huck Finn's Country & Bluegrass Jamboree, Mojave Narrows Regional Park, Victorville, CA. Featuring: Marty Stuart, The Dillards, The Osborne

- Brothers, Lost Highway, Mountain Heart, the Freight Hoppers, the Grasshoppers, Julie Wingfield, Circuit Riders, and more. For information or tickets, write to: Huck Finn Jubilee, P.O. Box 56419, Riverside, CA 92517; call 909-780-8810; or visit their website at: <http://huckfin.com>
- June 18 - 20 — Live Oak Music Festival at Live Oak Camp, just over San Marcos Pass, twenty minutes west of Santa Barbara, CA. Featuring: Big Sandy and His Fly-Rite Boys, The Freight Hoppers, the Tony Furtado Band, Rosalie Sorrells and Utah Phillips, Yeska, Ad Vielle Que Pourra, Bad Livers, California Cajun Orchestra, the Mighty Travelers, Loston Harris Trio, Karen Tyler, Tolado Shakers, Sugar Daddy Swing Kings, Darryl Purpose with Daryl S. And more. For information or tickets, call KCBX at 805-781-3169 or visit their web site at: <www.kcbx.org/liveoak>

- No details on line-up provided. Look for further information in the next issue.
- July 9, 10 & 11 — The Good Old Fashioned Bluegrass Festival, Bolado Park, Hollister, CA. Sponsored by the Santa Cruz Bluegrass Society. Partial line-up includes: David Thom Band, Foggy Mountain Jam, Highway, New Birth Lake Ramblers, Sidesaddle & Co. More bands to be added. For information or tickets, contact Penny Godlis, 540 N. Santa Cruz Ave. #104, Los Gatos, CA 95030 or phone 408-353-1762.
 - July 16-18 — Darrington Bluegrass Festival, Bluegrass Grounds, Darrington, WA.
 - July 22 - 25 — Columbia Gorge Bluegrass Festival at Skamania County Fairgrounds in Stevenson, WA. Sponsored by American Legion Post #137. Featuring: The Del McCoury Band, Gary Ferguson Band, The Grasshoppers, Noteworthy, Knott Brothers, Sawtooth Mountain Boys and Ohop Valley Boys. Early Bird tickets available through May 1, 1999. For further information and ticket order form, contact John Skarr, 21 Fern Hill Rd., Stevenson, WA 98648; call 509-427-8969; or e-mail: <skarrgrs@gorge.net>.
 - July 30 - August 1 — 2nd Annual High Country Superjam, Murray Summit Campground, Ely, Nevada. Sponsored by the Southern Nevada Bluegrass Music Society. For information call 775-

- 235-7437; 775-289-4823 or 775-235-7424; or e-mail: bilt@idsely.com or perijone@netxxpress.net.
- July 31 — Front Range performs at La Paloma Theatre, 471 S. Coast Hwy (Hwy 101 at D. St.) in Encinitas, CA. More details to follow. Call Elizabeth at 619-286-1836 for concert information.

AUGUST

- August 4-7 — Grant's 31st Annual Bluegrass and Old Time Music Festival in Salt Creek Park, Hugo, Oklahoma. Featuring: The Wildwood Valley Boys, The Rarely Herd, The Marksmen, 5 for the Gospel, Delia Bell & Bill Grant, Twice as Nice, and more to be added. For information or tickets, contact Bill Grant, Rt. 2 Box 74 Bill Grant Road, Hugo, OK 74743 or call 580-326-5598.
- August 13-15 — Mount St. Helens Bluegrass Festival at Toledo High School in Toledo, WA.
- August 14-15 — 9th Annual White Mountain Bluegrass Music Festival, Pinetop-Lakeside, AZ. For information, call 520-367-4290.
- August 26-29 — Gettysburg Bluegrass Camporee at the Granite Hill Campground in Gettysburg, PA. Featuring: Ricky Skaggs & Kentucky Thunder, Longview, and many more. For information or tickets, write to Granite Hill Campground, 3340 Fairfield Road, Gettysburg, PA 17325; or phone 717-642-8749 or 800-642-TENT.



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, Larry Sparks



JULY

- July 8-11 — Ol' Sawmill Bluegrass Jamboree in Prince George, B.C.

Celebrate St. Patrick's Day with a present from the CBA Mercantile...

CBA logo items for the Bluegrass fan for Valentine's Day, Birthday, Anniversary, Graduation... what ever the occasion, we have lots of great stuff they will enjoy. --

Send in your order today for:

- Baseball Caps • Bumper Stickers • Buttons • Coffee mugs • Drink Koozies
- CBA 20th Anniversary Recordings • CBA Golf Shirts, Henleys, T-shirts, Sweatshirts
- CBA logo Jackets and Windbreakers • Sports Bottles • Visors

...And Much, Much More...



Ball Cap - Black or Blue, Embroidered	\$15.00
Ball Cap - White	\$8.00
Bumper Sticker (CBA)	\$1.00
Button - Instrument related sayings	\$1.00
Bill White Tape	\$5.00
CBA Cookbook	\$5.00
20th Anniversary Recording of Father's Day Festivals 1-19	
CD	\$9.00
Cassette Tape	\$7.00
Coffee Mug: I Love Bluegrass	\$5.00
CBA Logo Decal	50¢
CBA Member Decal	50¢
Golf Shirt - M-XXL	\$20.00
Henley Shirt - Natural or White, L-XXL	\$20.00
Henley Shirt - Blk, Grn, Dk Gray, L-XXL	\$22.00
Baseball Jacket - M, L & XL	\$40.00
Baseball Jacket - XXL	\$45.00
Drink Koozie	\$2.00
Leather Tie - Black, Clip-on Asst. Beads ...	\$15.00
License Plate Frame	\$2.00

Sports Bottle - Large/32-oz.	\$5.00
Sweatshirt - S, M, L	\$20.00
Sweatshirt - XXL	\$25.00
Tote Bag - Small	\$6.00
Tote Bag - Large	\$10.00
Thermal Mug - 22-oz.	\$7.00
Thermal Mug - 34-oz.	\$9.00
T-Shirts - White S - XXXL	\$12.00
T-Shirts - Black, Green, Lt. Gray, M-XXXL	\$14.00
Visor - Yellow/Gold Terry cloth	\$5.00
Windbreaker - M, L & XL	\$35.00
Windbreaker - XXL	\$40.00

Sub Total _____
Shipping: _____ \$1.00 through \$10.00 - add \$3.00
\$11.00 and up - add \$5.00

TOTAL _____
ENCLOSED \$ _____

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

PHONE _____

Make checks payable to The California Bluegrass Association, and mail payment and order blank to:

California Bluegrass Association Mercantile
c/o Neale and Irene Evans
18 Waterfront Court
Sacramento, CA 95831
For further information, please call:
(916) 427-1214