



BLUEGRASS BREAKDOWN

Vol. 25 No. 5

Website: www.californiabluegrass.org - E-mail: cbawpn@volcano.net

September 1999

Béla Fleck and "Bluegrass Sessions" musicians tour California this month

Grammy Award winning banjo virtuoso Béla Fleck will be touring several states in September with the musicians who performed on his recent Warner Records recording, "The Bluegrass Sessions—Tales From The Acoustic Planet Volume 2". Five California performances are slated in different cities from September 1 to 5, including an appearance at the Strawberry Fall Music Festival near Yosemite.

Born in New York City, Fleck started playing the 5-string banjo at the age of 15. While attending high school, he studied banjo with Erik Darling, Mark Horowitz and Tony Trishka. Other early influences included Earl Scruggs, Chick Corea, Charlie Parker, Joni Mitchell and the Beatles.

Among the awards garnered by Fleck at an early age were five Best Banjoist awards from *Frets Magazine*, followed by being named to the magazine's "Gallery of Greats" at the age of 26. During the next ten years, he moved to Kentucky, settled in Nashville, and performed and recorded with the New Grass Revival. He also made six more solo recordings for Rounder and continued to study various musical styles.

During this period Fleck collaborated extensively within the bluegrass, country and acoustic communities. He has recorded with Doc Watson, Tony Rice, David Grisman, Jerry Douglas, Mark O'Connor, Ricky Skaggs, Edgar Meyer, Loretta Lynn, Nancy Griffith, Garth Brooks and others.

In the late '80s, he made a career turn from the bluegrass world into the Jazz-Contemporary scene

by founding Béla Fleck and the Flecktones with Victor Wooten, Future Man and Howard Levy. The band has made seven albums on the Warner Brothers label. Their album, "Flight Of The Cosmic Hippo" (1991) was named a number one Jazz Album in *Billboard* and *Cashbox*. "Live Art" (1996) won the Grammy for Best Pop Instrumental in 1998, and in 1999 the band was voted Best Jazz Group in *Playboy* magazine's reader's poll.

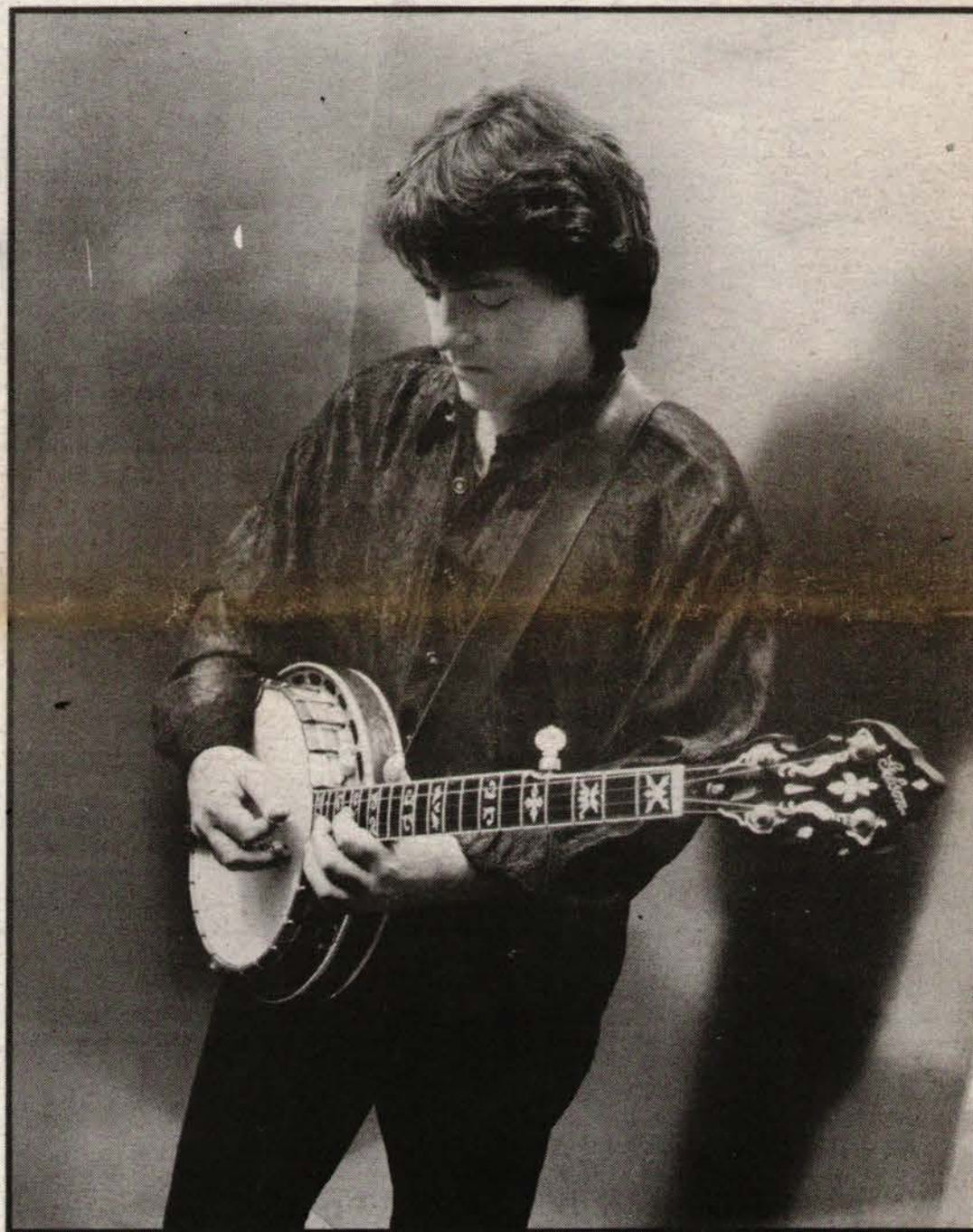
Béla Fleck and the Flecktones have the honor of holding the most awards in the history of the Nashville Music Awards (nine in total). Fleck has garnered numerous Jazz awards, and the song "Almost 12", written by Fleck, Victor Wooten and Future Man won a Grammy Award in 1998 for Best Instrumental Composition. This was Fleck's fourth Grammy win.

Fleck's newest release, "The Bluegrass Sessions — Tales of the Acoustic Planet Volume 2" features Jerry Douglas, Tony Rice, Sam Bush, Stuart Duncan and Mark Schatz — all names familiar to Bluegrass fans. All masters of their individual instruments, combined with Fleck's innovative banjo style, this should be an outstanding combination.

September dates and locations for the Bluegrass Sessions Tour are:

- September 1 — Humboldt State University, Arcata, CA
- September 2 — The Garden Theater, Saratoga, CA
- September 3 — Luther Burbank Center, Santa Rosa, CA

(Please see BELA FLECK page 4)



Your

VOTE

Counts!

A self-addressed, postage paid ballot on Page 17.
Please VOTE and mail your ballot TODAY!

Bluegrass Breakdown
California Bluegrass Association
P.O. Box 690369
Stockton, CA 95269-0369

Non-Profit Org.
U.S. Postage
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Stockton, CA 952
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ADDRESS SERVICE REQUESTED

1998/99 California Bluegrass Association

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- Harold Crawford* — Entertainment Coordinator
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- Don Denison* — Tent Camping Area Coordinator
P.O. Box 9, Wilseyville, CA 95257 (209) 293-1559 - E-mail: cbawpn@volcano.net
- Lolan Ellis* — Festival Coordinator
2115 Encinal Avenue, Alameda, CA 94501 (510) 521-6778
- Yvonne Gray* — Security Coordinator
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- Carl Pagter* — Chairman of the Board & Legal Advisor
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- J.D. Rhynes*
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- Al Shusterman* — Activities Vice President
5717 Reinhold Street, Fair Oaks, CA 95628 (916) 961-9511

*Indicates Elected Board Member

Officers

- M.D. "Pepper" Culpepper — CBA Ambassador At Large
P.O. Box 55, Sheridan, CA 95681-0055 530-633-4261
- Matthew Dudman — Web Site Liaison, Co-Legal Advisor
1330 West H St. Apt. D, Dixon, CA 95620 (707) 693-9409
- John Duncan — CBA Goodwill Ambassador
2915 57th Street, Sacramento, CA 95817 (916) 736-0415
- Madelyn Ellis — President and Festival Gate Crew Coordinator
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- Howard Gold — Official Photographer
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- Bob Thomas — Sacramento Area Activities Vice President
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- Sue Van Enger — Secretary
1024 Captains Table Rd. Apt. 11, Sacramento, CA 95822 (916) 446-3255

Coordinators

- Faye Downs — Volunteer Coordinator
1552 Vervais Ave., Vallejo, CA 94591 (707) 552-6934
- Neale and Irene Evans — Mercantile Coordinators
18 Waterfront Court, Sacramento, CA 95831 (916) 427-1214
- Joe Fox — Publicity Coordinator
5667 Twin Oaks Rd, Mariposa, CA 95338 (209) 966-4509
- Bob Gillim — Electrical Consultant
260 Elliott Dr., Menlo Park, CA 94025 (650) 322-6410
- Terry Ingraham — Children's Program Coordinator
917 Grand St., Alameda, CA 94501 (510) 521-0475
- Gene Kirkpatrick — Concessions Coordinator
1609 Amanda Court, Stockton, CA 95209 (209) 473-1616 - FAX (209) 472-1323
- David Runge — Advance Ticket Sales Coordinator
215 Grant Avenue, Petaluma, CA 94952 (707) 762-8735
- John Senior — Festival Stage Crew Coordinator
3082 Warnke Rd., Paradise, CA 95969 (530) 877-1764



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 September meeting has been scheduled for Sunday, September 12th at 1:30 p.m. at the home of John Duncan in Sacramento. (See left for address and phone number.)

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.californiabluegrass.org/cbaweb

Editor Suzanne Denison
Columnist and Feature Writer Elena Corey
Columnist M.D. "Pepper" Culpepper
Columnist Howard Polley
Columnist J.D. Rhynes
Columnist Joe Weed
Columnist Bill Wilhelm
Feature Writer George Martin
Graphic Art and Layout Denison Desktop Publishing
Photographers Howard Gold
Recording Reviews Ken Reynolds and Eddie Greenwood

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

The end of the summer is almost here, and it has been an unusually cool one for us here in the Sierra Nevada Mountains. We had about a week of hot weather in early July and then things cooled off drastically. Our gardens got a slow start, but by the time you read this issue, I'll be up to my eyebrows in ripe tomatoes — and trying to fit in canning sessions in between newspapers!

We've had to share some of our plants with deer this year, and some kind of gopher or ground squirrel ate most of my cantaloupes, but all in all, it was a good gardening year. At least we didn't have sun burn on the tomatoes or cucumbers!

As you read this, school is back in session, deer hunting season is about to begin, the cows have all been moved from their summer free-range pasture above our house, and I can now work in relative peace and quiet. I enjoy having Don home for the summer, but it is always nice to get back to my regular routine when he goes back to teaching school five days a week. I don't know how women who work at home survive when their husbands retire — I guess they just retire too!

There is lots of Bluegrass music in northern California this month, and I hope you will not only take a few minutes to read about all of the upcoming events, but will attend at least some of them. We need to continue to support the music we love — bluegrass musicians need more than love and admiration — they need a pay check as well.

Coming up on the weekend of October 8, 9 and 10 is the CBA's

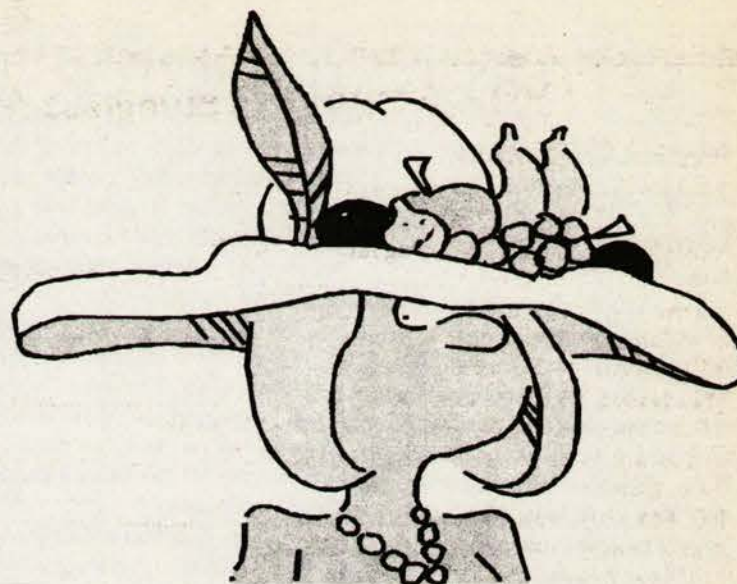
Annual Meeting, Election and Fall Campout. The event will be held at the Amador County Fairgrounds in Plymouth, California, and we hope you'll be there. If you've never attended one of our campouts, you've really missed a good time — lots of jamming, visiting with friends, and an all-around great way to spend a weekend with your family and friends. The only cost for the weekend are the camping fees which are \$15 per RV and \$10 per tent per night.

The Amador County Fairgrounds is a great place to camp. There are lots of trees for shade, grass for tent camping, and the buildings and landscaping are beautiful. There will be a dessert potluck on Saturday at 6:30 p.m. in the Spur Building, followed by the announcing of the election results for the 1999/2000 Board of Directors, and an Annual Membership Meeting. This is your opportunity to meet the folks who head your association, ask questions, give comments and compliments/complaints etc. We hope you'll be there.

One of our most important obligations and privileges as members of the California Bluegrass Association is to elect a nine member Board of Directors each year. These dedicated folks meet once a month (except June), and plan events and the annual Father's Day Weekend Bluegrass Festival. Whether you are satisfied with the way our association is being managed or not, your VOTE is very important. There is a ballot on page 17 of this issue of the *Bluegrass Breakdown* which we urge you to mark and mail. The CBA will even pay the postage. All you need to do is vote for up to nine

candidates, fold and staple or tape the ballot so the return address is up, and drop it in the mail box. You can also vote in person at the Campout in Plymouth until 2 p.m. on Saturday, October 9th. All members who cast ballots are eligible for the prize drawing on Saturday evening, and need not be present to win. See the ad in this issue for further details.

Thanks once again this month to all of the contributors, regular columnists, photographers, and to all readers for their continued support. We welcome a new recording reviewer this month, Eddie Greenwood, a CBA member from New York. Other folks who have donated their time and talents are: Jay



Buckey, Larry Carlin, Elena Corey, M.D. "Pepper" Culpepper, Faye Downs, Howard Gold, Michael Hall, George Martin, Howard Polley, Ken

Reynolds, J.D. Rhynes, Joe Weed, and Bill Wilhelm.

Until next month... Enjoy the music!

CLASSIFIED ADS

FOR SALE

6 STRING GUITARS - 1958 Martin 018, \$1000, 1970 Gibson J50, \$500, Larrivee \$1000. Contact Shari Lacy at 209 532-6025 or E-mail <loren@inreach.com>

UPRIGHT BASS, 3/4 size, 3-string, \$300. Call 510-651-6248.

BLUEGRASS UNLIMITED 4-84 thru 12-98. 6 issues missing. Best offer before Oct 20, plus you pay shipping. Dave, 408-257-0501, or email dewunsch@ieee.org.

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.

NOTICE

MEMBERSHIP DRIVE 2000 -- Introduce your family and friends to the California Bluegrass Association -- recruit them as new members and be eligible for fabulous prizes! The CBA members who recruit the highest number of new folks will win: 1st Prize -- a hand-crafted Instrument; 2nd and 3rd Prizes will be gift certificates for CBA Logo Merchandise. See the special membership form on Page 11 of this issue. Prizes will be awarded at the 25th Annual

CBA Father's Day Weekend Bluegrass Festival in June of 2000.

LESSONS

BANJO LESSONS IN BAY AREA from Bill Evans. Rounder recording artist, *Banjo Newsletter* columnist and *AcuTab* author. Beginners to advanced; Scruggs, melodic and single-string styles, back-up, theory, repertoire. Lessons tailored to suit each student's individual needs, including longer evening or weekend sessions for out-of-town students. Over 20 years teaching experience. El Cerrito, (510) 234-4508; e-mail: <bevans@nativeandfine.com>. 6/99;6x

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.

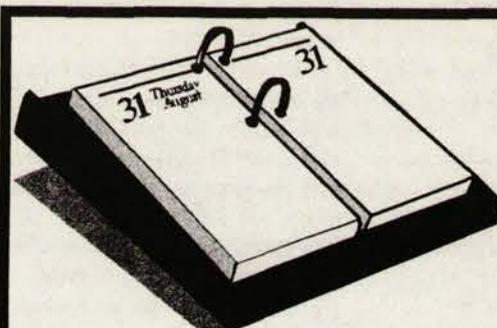
All advertising must be paid for in advance unless prior arrangements have been made for billing.

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



Mark your calendar...

You won't want to miss the CBA's Fall Campout, Annual Meeting and Election -- October 8, 9 & 10, 1999 at the Amador County Fairgrounds in Plymouth, CA!

PRIZE DRAWING -- Saturday night! All CBA members who VOTE will be eligible to win:

- 2 ea. 4-day tickets to CBA's 2000 Father's Day Weekend Bluegrass Festival
- 1 NEW CBA Embroidered Denim Jacket
- CBA Festival T-shirts and other Logo merchandise
- Bluegrass CDs and Cassettes

You need not be present to win -- Use the ballot on Page 17 to VOTE TODAY!

LETTERS TO THE EDITOR

Medical trust fund established for Matt Lawrence

Editor:

A trust fund has been established for Matthew Lawrence, son of Dale and Jill Lawrence. Matthew was involved in an accident that severed the radial nerve in his left arm, and is unable to use his left hand. He will need extensive medical care and therapy. Matthew has already had two surgeries.

Matthew's father, Dale is disabled, and his mother, Jill, has a job, but due to medical care for Matt, she is unable to continue working full-time.

The trust fund is established at:

Bank of Stockton
P.O. Box 100
Pine Grove, CA 95665
c/o Matthew Lawrence Trust,
Jill Lawrence Trustee
or contact Jill Lawrence at P.O.
Box 429, Pine Grove, CA 95665.

Sincerely,
The Lawrence family
Pine Grove, CA

Editor's note: please do what you can folks, Matthew, Jill and Dale need our financial help as well as our thoughts and prayers. Suzanne

Disappointed by Lack of coverage

Editor:

Every year at the Father's Day Festival, the absolute highlight for me and so many other, is when the Kids on Bluegrass are playing on the stage. It is so wonderful in this day and age to see these young folks playing music instead of drink-

ing, smoking dope or any of the many other ways they could be getting into trouble! It brings utter joy and fills me with hope for our young people and I believe they are an inspiration for quite a few.

I'm sure you can understand my astonishment that even though two issues of the *Bluegrass Breakdown* have gone out, there is not only not any pictures, but there is also not any feature stories about these terrific kids.

Yes, my daughter Kalley Davis was one of the featured singers and musicians, but I was equally proud of each of the kids and hope we'll hear more from them and about them too!

Thank you to Frank and all his assistants for helping these kids any way you can with their music.

Sincerely,
Marietta Davis
Modesto, CA

Editor's response—Dear Mrs. Davis (and all other Kids on Bluegrass supporters), I can understand your dismay at the "lack of coverage" for these wonderful young people, and the adults who volunteer their time and talent to work with them at the CBA Festival every year.

First, let me explain that both the June and July issues of the Bluegrass Breakdown go to press before I can go to the festival. The August issue contained a letter from Frank Sullivan recognizing all of the participants and his assistants for the fine job they did again this June.

The reason there hasn't been any feature stories and/or photographs, is because I didn't have anyone volunteer to do them. Since I have more than a full-time schedule prior to the Festival, and usually help at the festival with the Children's Program, I can't do the job. To date, no one else has offered.

Our official photographer, Howard Gold, took some great photographs of the Kids on Bluegrass performances, however, I don't have names to go with the faces. Another consideration is space—there is a limit on the number of pages we can print each month and I have had more than enough copy and photographs to fill a newspaper twice the size we are currently publishing each month. Printing and mailing costs prohibit larger issues.

If there is anyone reading this item who would like to submit a feature article and/or help me put names with faces, I'll be happy to print them. Please contact me at 209-293-1559; FAX 209-293-1220; or e-mail at <cbawpn@volcano.net> and I'll be happy to work with you.

Suzanne Denison

July 11, 1999

The meeting was called to order at 2:05 p.m. by Chairman of the Board, Carl Pagter, at the home of Paul and Yvonne Gray in Stockton, CA.

ROLL CALL:

Board Members and Officers Present: Harold Crawford, Yvonne Gray, Mary Runge, Carl Pagter, Don Denison, J.D. Rhynes, Kelly Senior, Lolan Ellis, Madelyn Ellis, John Duncan. Absent: M.D. iPepperi Culpepper, Howard Gold, Bob Thomas, Matthew Dudman.

Coordinators Present: Irene Evans, Neale Evans, David Runge, John Senior, Terry Ingraham. Absent: Faye Downs, Joe Fox, Bob Gillim, Gene Kirkpatrick.

CBA Members Present: Janet Wicker, George Martin, Barbara Martin, Jack Cogburn, Ruth Littrell, Suzanne Denison (Editor - Bluegrass Breakdown).

SECRETARY'S REPORT:

Sue Van Enger reported that she had sent copies of the April and May minutes to the homes of the Board Members. J. D. Rhynes made a motion to approve the minutes and Harold Crawford seconded the motion. A vote was taken and the motion was passed unanimously.

TREASURER'S REPORT:

Kelly Senior distributed the treasurer's report. She stated that there were two returned checks, one of which has been taken care of. She has not yet received a bill for the porta-potties so the report on the festival profit may be amended. She has not received anything from the Chamber of Commerce yet and will contact them. The total revenue was up from 1998 due to sales of things other than tickets. A little more revenue and a few additional bills will be coming in. She said that there were some major equipment items included in this year's profit and loss statement which will not be reflected in next year's. Kelly reported that tickets sold by BASS or Ticketweb did not comprise a large number of total tickets sold. She gave Carl Pagter a copy of the letter sent to Ed Scofield with the festival figures. Kelly began a discussion regarding the advertising budget and what we need to do for advertising for next year. She felt we should continue working with Ticketweb and found them quite easy to work with.

MEMBERSHIP REPORT:

Mary Runge reported membership at 2716. She has recently sent out 147 renewal reminder notices. All memberships received during the festival have been processed. She

also reminded everyone that the CBA membership drive is underway.

MERCANTILE REPORT:

Irene and Neal Evans passed out the mercantile report, the festival shirt report and a report on asset purchases for the mercantile area. There was a discussion regarding the purchase of denim jackets with an embroidered design. Yvonne Gray made a motion to approve the purchase of 48 jackets. Madelyn Ellis seconded the motion. A vote was taken and the motion was approved unanimously. Nealsaid that the old awnings were being used at the performers' booths and that the tables will need to be replaced for next year. He said he felt the volunteers were wonderful. Some bands asked for discounts on the shirts. Neale said he thought this would be a good idea. Don Denison made a motion to allow band members to purchase t-shirts at half price or trade their CD's or their t-shirts. J.D. Rhynes seconded the motion. A vote was taken and the motion passed unanimously. Neale said he felt we might want to discount the remainder of the festival shirt inventory to promote sales. Suzanne Denison will advertise the shirts in the Bluegrass Breakdown and Neale and Irene will be taking some to the Wolf Mountain festival. J.D. Rhynes suggested taking some of the shirts to the IBMA convention and donating them to the silent auction. Mary Runge made a motion to donate two Year 2000 Festival tickets and 6 t-shirts to the IBMA silent auction. Lolan Ellis seconded the motion. A vote was taken and the motion was passed unanimously. Neale and Irene let everyone know that next year will be their last year as mercantile coordinators and requested board members to help in finding a replacement.

OLD BUSINESS:

1. Festival.
 - A. Bill Downs will update the Festival timeline for the year 2000.
 - B. Lolan Ellis asked that everyone give Kelly Senior any outstanding bills promptly.
 - C. Gene Kirkpatrick (concessions) was not present
 - D. Faye Downs (volunteers) was not present but did report that she had sent out 160 thank you letter to volunteers and she will be submitting a letter to be published in the Bluegrass Breakdown. Twenty volunteers were paid for their tickets. She had volunteers from several states and there were 200 at the volunteer potluck dinner. She said she would be the volunteer coordinator again next year.

- E. Yvonne Gray (security) said she felt the radios were a tremendous help and would like to purchase additional radios. Lolan Ellis made a motion to approve the purchase of three more radios and of six padlocks with keys. J.D. Rhynes seconded the motion. A vote was taken and the motion was passed unanimously.
- F. Joe Fox (publicity) was not present. Carl Pagter read a letter of resignation from Joe Fox as publicity coordinator.

2. Activities:

- A. Al Shusterman report. Al was not present.
- B. Sacramento area activities: Bob Thomas was not present. Sue Van Enger distributed his report and the items were discussed.
- C. South Bay area activities: Matthew Dudman was not present. Sue Van Enger distributed his report and the items were discussed. Carl Pagter distributed a letter that Matt drafted to the Santa Cruz Bluegrass Society regarding a name change by them. Carl Pagter said that SCBS was going ahead with a vote by their members regarding their name change. Carl said we have proprietary rights to the name of California Bluegrass Association. He feels we should go ahead and take the steps to register the name of "Bluegrass Breakdown". J.D. Rhynes made a motion that we register the name of "Bluegrass Breakdown". Lolan Ellis seconded the motion. A vote was taken and the motion passed unanimously. There was discussion regarding Mike Scott, who has volunteered to take over the job as editor of the South Bay area newsletter. It was suggested that Matt invite Mike Scott to the next board meeting to introduce him to the board. Carl Pagter will ask Matt to invite Mike.

OTHER BUSINESS:

1. J.D. Rhynes made a motion to waive the "no repeat" rule for the Emerging Artist Band for the year 2000 Festival, the CBA's 25th Anniversary Festival. (This band is selected by CBA members at the IBMA Convention in Louisville, KY in October.). Harold Crawford seconded the motion. A vote was taken and the motion was passed
2. Carl Pagter read a letter received from Don Herman productions stating Mr. Herman's interest in having a sponsorship/relationship. A motion was made and passed to invite Mr. Herman to a

Please see JULY MINUTES page 6

BELA FLECK

Continued from Page 1

- September 4 — The Fox Theater, Hanford, CA
- September 5 — Strawberry Fall Music Festival, Camp Mather, (near Yosemite) CA
- September 7 — University of Utah, Salt Lake City, UT
- September 8 — Walk Festival Hall, Jackson Hole, WY
- September 9 — Wilson Theater, Bozeman, MT
- September 12 — State Theater, Minneapolis, MN
- September 13 — Barrymore Theater, Madison, WI
- September 14 — Michigan Theater, Ann Arbor, MI
- September 15 — Navy Pier, Chicago, IL

For further information or other tour dates, visit their web site at: <www.BluegrassSessions.com>.

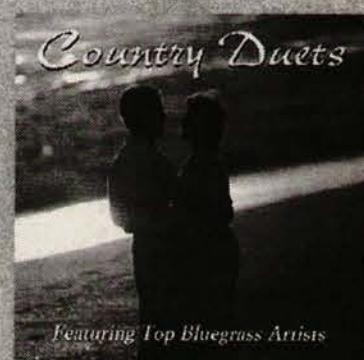
SUMMER FUN!



VARIOUS ARTISTS

Country Duets

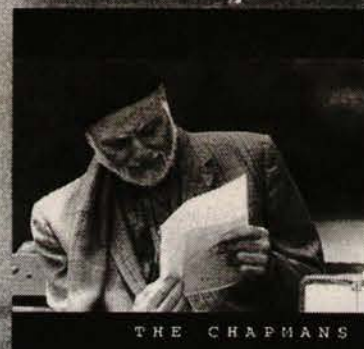
A selection of the very best vocal duets taken from the extensive Pinecastle catalog! Perfect for those summer nights.



THE CHAPMANS

Notes From Home

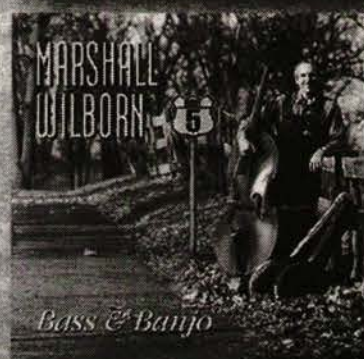
Their Pinecastle debut. Look for this band to become a household name! Their stage charisma and tight vocals are sure to make them favorites.



MARSHALL WILBORN

Root 5

An intriguing album featuring the bass, banjo and players like Tony Furtado, Alan Munde, Craig Smith, Pete Wernick, Tom Adams, Lynn Morris and others!. Take a bluegrass trip with us via... Root 5!



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RECORDING THE SIGHTS AND SOUNDS OF AMERICANA!

For a free catalog, write to: Pinecastle Records • Dept. PP0999 • 5108 S. Orange Ave. • Orlando, FL 32809
 1-800-473-7773 • 407-856-0245 • FAX 407-858-0007 • Email: info@pinecastle.com • Web Site: <http://pinecastle.com>

BLUEGRASS NEWS NOTES...

In Memory...

Marty Geesling

May 23, 1975-June 30, 1999

An explosion at 7:30 a.m. on Wednesday, June 30, 1999 near Livingston, Tennessee took the life of Marty Geesling, guitarist and lead singer with the Clear Creek bluegrass band. Marty and two other men were repairing an oil tank when the explosion occurred.

Services were held on Saturday, July 3, 1999 at the Speck Funeral home in Livingston. Marty was buried in the Allen Chapel Cemetery. He is survived by his parents, Charles and Nelda Geesling, his wife, Jenny Marie Geesling, a son, Ethan Geesling and a brother, Scott Geesling. — Frank Overstreet



Band and Musician News Notes...

Modern Hicks Release "Out Among The Stars"

SANTA ROSA, CALIFORNIA — Sonoma County contemporary Bluegrass band Modern Hicks recently announced the release of their first CD "Out Among The Stars" on Jackelope Records. This eclectic collection of 15 songs range from the Louvin Brothers "Satan's Jeweled Crown" (written by Edgar L. Edens), through Billy Jack Willis' western swing number "Cadillac" and contemporary writer Gillian Welch's "Stillhouse".

The Modern Hicks is composed of five veterans of the Sonoma County Music scene — Kevin Russell, Layne Bowen, Gina Blaber, Tom Sours and Craig Anderson. Using traditional Bluegrass instrumentation, the Modern Hicks draw on a variety of Bluegrass, Country, Swing, and Folk sources.

A CD release jubilee will be held September 11 at New College of California at 99 6th Street in Santa Rosa, CA (call 707-568-0112 for directions or theatre information). The show starts at 8:00 pm. There will be a cover charge.

The recording is available through live shows and at The Last Record Store, 739 4th Street, Santa Rosa; Backdoor Disc & Tape, 7665 Old Redwood Hwy, Cotati; City Hall Records, <http://www.cityhallrecords.com/>; Jackelope Records 707-575-9364, <http://www.the-last-record-store.com/lrsjackelope.html>; or Tom Sours at tsours@itiaccess.com. For more information or bookings call 707-526-4397.



High Plains Tradition announces debut release

Colorado based bluegrass band High Plains Tradition recently released their debut CD, titled "Prairie Wind", which is available on the internet music site <mp3.com>. The CD contains twelve songs, with eight originals written by members

of the band.

Each song is available free for radio stations to download and play on the air. Four songs are available for downloading by the general public at no charge, and additional music is available for purchase. For more information, visit their web site at <www.mp3.com/HighPlainsTradition>.



Northern California musicians receiving national notice

By George Martin

Three Northern California musicians are getting national notice with their recent recording projects.

"Walking in My Shoes," the title cut from Kathy Kallick's recent CD on the Live Oak label is at No. 12 on the Bluegrass Unlimited national survey. The tune is up from 18th place the month before and has been on the chart three months.

At 20th spot is "Tall Pines," a Damon Black-penned song originally recorded by Bill and James Monroe back in the 1970s, but done this time by Laurie Lewis and Her Bluegrass Pals on Rounder. It is the song's first month on the chart. Laurie's CD also appears on the album chart, debuting in August at No. 12, one spot above Kathy Kallick's album.

Butch Waller's mandolin album, "Golden Gate Promenade," on the Rebel label, is featured in County Sales' August ad in Bluegrass Unlimited. County only runs photos of four albums each month, and Butch is in good company with Longview, Bela Fleck and the new Blue Ridge CD with Terry Baucom and Randy Graham.

Both Butch's and Laurie's CDs also get highly positive reviews in County Sales August newsletter as well. "Play just a few notes of any of the 14 instrumentals here and you'll know immediately that Bill Monroe was Waller's inspiration," writes the County reviewer. "Waller's tone, choice of notes and feel for the music come through beautifully, not only on Monroe's 'Blue Grass Stomp,' 'Blue Moon of Kentucky,' 'Smoky Mountain Schottische' and 'Watson Blues,' but also on his own originals, of which the title tune is a standout."

Regarding the "Bluegrass Pals" CD, the reviewer writes: "Beautifully backed by her own fiddle, Craig Smith's banjo, Tom Rozum's mandolin and bass & guitar supplied by Todd Phillips & Mary Gibbons respectively, Laurie does a superb job on 13 songs — every one of them superior. The setting is pure, hard-



core bluegrass and Ms. Lewis is tastefully stunning."



New Member Of Blue Grass Hall Of Fame

According to an e-mail message received from Frank Overstreet, "Saturday, September 25, 1999 will see a new name added to Bill Monroe's Blue Grass Hall Of Fame in Bean Blossom, Indiana. The twenty-second member of this elite group will be Doyle Lawson of Bristol, Tennessee.

Other news from Doyle and Quicksilver came from the band's monthly newsletter. Their newest gospel recording, "Winding Through Life," is now available on the Sugar Hill Records label. It is also available directly from the band by writing to: Doyle Lawson and Quicksilver, P.O. Box 3141, Bristol, TN 37625, or call 423-878-6160.

More good news for Doyle Lawson & Quicksilver fans — the band will be appearing at the CBA's 25th Annual Father's Day Weekend Bluegrass Festival at the Fairgrounds in Grass Valley, California on June 15-18, 2000.



Patsy Stoneman named the 1999 Autoharp Honoree

At the May 1999 Mountain Laurel Autoharp Gathering, Patsy Stoneman, was named the 1999 Honoree in the Autoharp Hall of Fame. The proclamation honoring Ms. Stoneman for her dedication to the preservation of old-time music stated (in part): "Through her preservation and dissemination of the work of Pop Stoneman and the Stoneman Family, Patsy alone has kept their autoharp music of decades ago alive and available. She has pursued this goal in audio and video format, print and through public performances for over sixty years."

Congratulations to Patsy Stoneman for this honor. Her father, Ernest "Pop" Stoneman was the recipient of the same award in 1994.

Nominations are now being accepted for the 2000 Autoharp Hall of Fame. For information or a nomination form, contact Lumberjack

Productions, 18 Burd Road, Newport, PA 17074.

Thanks to the *Autoharp Quarterly*, Summer, 1999 issue for the above information. If you are interested in subscribing to this excellent Autoharp publication, subscription for one year is \$20. For information or to subscribe, write to Stonehill Productions, P.O. Box 336, New Manchester, WV 26056; or call/FAX 304-387-0132.

Print and Cyber Media News Notes...

New editor named for CBA South Bay News

At the August 8, 1999 meeting of the CBA Board of Directors, Mike Scott of Cupertino, California was named the new editor of the CBA "South Bay Bluegrass News", a newsletter which is distributed by mail and e-mail to interested area residents. Mike also has the newsletter on the SBCBA website each month at <www.californiabluegrass.org/SouthBayCBA.html>.

Due to a job and family move from the Bay Area to Dixon, Matt Dudman is no longer able to serve as the CBA South Bay Area Activities Vice President and editor of the newsletter. He is currently serving as the Co-Legal Advisor and CBA Website liaison for the Board of Directors.

Mike's first issue of the "South Bay Bluegrass News" for August 1999 is currently available in all formats. Check it out on the Internet, or if you would like to receive a copy in the mail, call Matt Dudman at 707-693-9409 or e-mail Mike Scott at: <SouthBayCBA@yahoo.com>.



Record Company News Notes...

Copper Creek's 2000 Bluegrass Calendar now available

Gary Reid of Copper Creek Records announced recently that their 2000 Bluegrass Calendar is now available. "The calendar retails for \$11.95 — we offer a 40% discount to retail outlets and bluegrass associations" Reid said.

To order your calendar(s), or for more information, visit the Cop-

JULY MINUTES

Continued from Page 4

- board meeting so that he can make a presentation with a copy of his video.
- John Duncan gave a report on the Orchard. He said it is a nice place for an event. There was some question about what the people from the Orchard were proposing to the CBA and a discussion followed. This matter will be followed up at a later date.
 - Lolan Ellis asked if the board would be interested in having a video produced of the Year 2000 Festival. It was decided that this would be discussed at the August board meeting.
 - Ruth Littrell spoke about her work as a volunteer at the 1999 festival. She said she feels it would be a great help if there was a volunteer training manual with a copy kept at each coordinator's area. She said she saw a lack of

training in the volunteers at the gate. She also spoke about the tent and RV camping areas and said she feels there should not be an area designated for tents only. Discussion regarding this matter followed. Ruth began a discussion about payment for early campers. She also said that the volunteers wanted to thank Lolan Ellis as Festival Coordinator for doing such a great job as that made the jobs of the volunteers much easier.

NEW BUSINESS:

The August Board Meeting was scheduled for Sunday, August 8, 1999, at 1:30 p.m. at the home of Paul and Yvonne Gray in Stockton, CA.

Respectfully submitted,
Sue Van Enger

BLUEGRASS NEWS NOTES...

per Creek website at: <<http://hometown.aol.com/copcrk/myhomepage/index.html>>; or e-mail: CopCrk@aol.com.



OMS Records announces new releases

OMS Records of Durham, North Carolina plans a late fall release for the acoustic country recording from Grand Ole Opry star **Johnny Russell**. The CD will include many of Johnny's most famous songs; among them "Act Naturally" (The Beatles, Buck Owens), and "Making Plans" (Dolly Parton, Loretta Lynn & Conway Twitty, the Osborne Brothers).

Joining Russell on the recording are **Crystal Gayle, Earl Scruggs, Marty Stuart, Bobby Osborne, the Whites and Buck Owens**.

Benny Martin's "The Big Tiger Roars Again (Part 1)" is in its seventh week on the **Gavin Americana Charts**, coming through in July at #27. Receiving airplay on classic country and Bluegrass radio stations, "The Big Tiger Roars Again" marks the return of this legendary fiddler and former Grand Ole Opry member. Joining Benny are **Vince Gill, Tom T. Hall, Ricky Skaggs, Del McCoury** and many more.

For more information on these or other OMS Records products, write to P.O. Box 52112, Durham, NC 27727 or call 1-888-522-5607.



Miscellaneous Music News Notes...

New Jam Session started in Murphys, CA

CBA members **Jennifer and Barry Cantrell** are starting a new Bluegrass and acoustic music jam session in the Sierra foothills town of Murphys, California. The jam will be held on the second Wednesday of every month from 6:30 to 9 p.m. at the **Highway 4 Cafe**, immediately adjacent to the Texaco Station in downtown Murphys.

The Cafe features a full menu of hot and cold sandwiches, Espresso, soft drinks and deli style food. For further information or directions, call 209-795-9425.



Fund-raiser Talent Show seeks musicians

Bands or individual musicians in Calaveras and Amador Counties are invited to participate in a Talent Show at 7 p.m. on Friday, September 12, 1999 in West Point, California. The event is a fund-raiser for the local theater group, the **Blue Mountain Players**, and will be held in the West Point Community Hall on Hwy. 26.

Musicians can expect an opportunity to perform on stage for an enthusiastic audience and free homemade desserts and coffee.

Blue Mountain Players are also seeking musicians or a band for a one half hour set before their production which will be performed on November 5, 6 & 7; and 12, 13 & 14 at the **Blue Mountain Playhouse** on Main Street in West Point. There is a small stipend offered.

For further information on either event, call **Darrell Dever** at 209-293-1227.



Bluegrass to be featured at Lumberjack Day Celebration

Come on up to West Point for the 25th Annual Lumber Jack Day Celebration on Saturday, October 2, 1999. Bluegrass music will be featured on stage for the first time from 1-6 p.m.

The hard-driving, traditional **Big Valley Band** from Placerville,

CA will perform and more bands will be announced next month.

In addition, the small Calaveras County community (population 850) celebrates their annual tribute to the logging industry with a full day of events including an American Legion pancake breakfast, a soapbox derby, a parade on Main Street, a variety of logging contests, an antique car show, an ugly car contest, Fireman's Barbecue, a variety of food and craft booths, Children's activities, and a Saturday night dance at the VFW.

Camping is available at nearby **Schaad Ranch** for both RVs and Tents at \$10 per campsite with a \$5 charge for additional vehicles. There are a limited number of electric hookups available, and most campsites have fire rings and picnic tables. The resort is located about 7 miles from West Point on the Middle Fork of the Mokelumne River, and features fishing (in the river or the nearby lake), swimming in Uncle Dewey's pond, a variety of sandwiches and a full bar. Jamming is encouraged, and musicians are doubly welcome.

For information about this event, please call **Suzanne Denison** at 209-293-1559 or e-mail: cbawpn@volcano.net. For camping reservations, please call **Schaad Ranch** at 209-293-4982.



Bluegrass Gospel Day planned by Snelling 1st Baptist Church

The 1st Baptist Church of Snelling, California will be holding a Gospel Bluegrass Show on Saturday, September 25, 1999 from 10 a.m. until dark at the church. The event is free but donations will be accepted. The church is located on Hwy. J-59 on the west side of Snelling, a small town about 25 miles from either Modesto or Merced, California.

Entertainment will be provided by the **Witcher Brothers** of Southern California, the **Best is Yet to Come** from Merced, **Homeward Bound** and the **Shelton Allen Band**.

Bring your family and come to Snelling to support this wonderful music. For information or directions, call **Ed Brown** at 209-383-2639 (evenings) or 209-605-7200 (cell phone anytime).

Worldwide Web News Notes...

New Bluegrass Radio Show on the Internet

Mike Tatar, a former northern California resident now living in the San Diego area launched a new web radio show on the first weekend in August. The "Bluegrass Central" show can be heard from 11:30 a.m. to 12:30 p.m. every Sunday. The web address is <www.worldmusicradio.org>.

Mike will be hosting the show on alternating weeks with **Wayne Dickerson** and **Elizabeth Burkett**.

In addition to hosting the radio show, Mike is now performing with **Jon Cherry** and others in a band called "Virtual Strangers". His son, **Mike Tatar, Jr.** is now the fiddler for the **Bluegrass Redliners**.

Do you have News Notes?



Send your music-related news to:
Suzanne Denison, Editor - Bluegrass Breakdown
P.O. Box 9
Wilseyville, CA 95257
or e-mail: cbawpn@volcano.net

Bela Fleck & Deering Banjos... A Class Act

Bela Fleck and the Flecktones' CD "*Left of Cool*" released by Warner Brothers Records features Bela playing a **Deering Crossfire** electric banjo, pictured here, and also his new **Deering MB-6** banjo. The MB-6 is a guitar players dream, tuned and played just like a guitar. *Check out Bela's incredible new "Left of Cool" CD at record stores everywhere!*

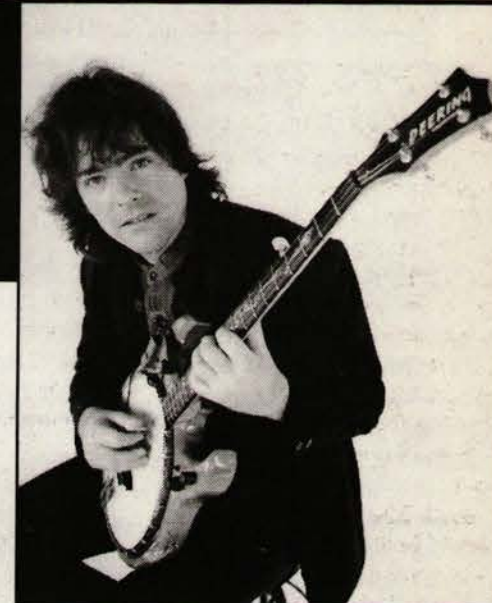
Deering's patented Crossfire Electric Banjo gives you:

- * **Double pickup:** a bridge and a neck pickup, with a selector switch you can select either pickup or combine the sounds of both.
- * **The ability to control your sound** with onboard tone and volume controls
- * **The ability to play with unparalleled power** without feedback.
- * **The ability to play almost silently** unplugged.
- * **The professional banjoists stage instrument** for musical explorers.

For a free color catalog write: **Deering Banjos**

Dept. BGB, 7936 Lester Ave. Lemon Grove, CA 91945

or call (800) 845-7791 or (619) 464-8252 * Web Site: DeeringBanjos.com



Herb Pedersen's new Banjo spotted at Wolf Mountain Festival

Recording King Banjos now being built by Rich & Taylor

By George Martin

As the Laurel Canyon Ramblers strolled on stage at the Wolf Mountain Bluegrass Festival, you could almost hear the banjo players in the audience snap to attention.

Whoa, Herb Pedersen has a new banjo! And not just a new banjo, a new *brand* of banjo. I took the binoculars out of my wife's backpack and trained them on Herb: The banjo had a lovely peghead, very art deco looking, almost like the outline of a fleur-de-lis. Extra-wide white binding outlined the peghead and the neck. Within the binding were Gibson-like inlays on the peghead and a modified hearts and flowers pattern on the ebony fingerboard. The pot looked like a Mastertone. There was a brand name engraved on a white rectangle of pearl on the peghead, but I couldn't make it out with the binoculars.

Later I found Pedersen backstage and asked him about it. "It's called a Recording King," Herb said. "It's a prototype Greg Rich is working on. I'm helping him with the set-up."

He flipped the banjo over to show the curly maple neck and resonator, with its natural maple to deep brown sunburst. "The workmanship is beautiful," he said. "This tour is sort of a shakedown for it. The tone is fine, but I'm still working on getting the action just right."

For those who don't recognize the name Greg Rich, he was the

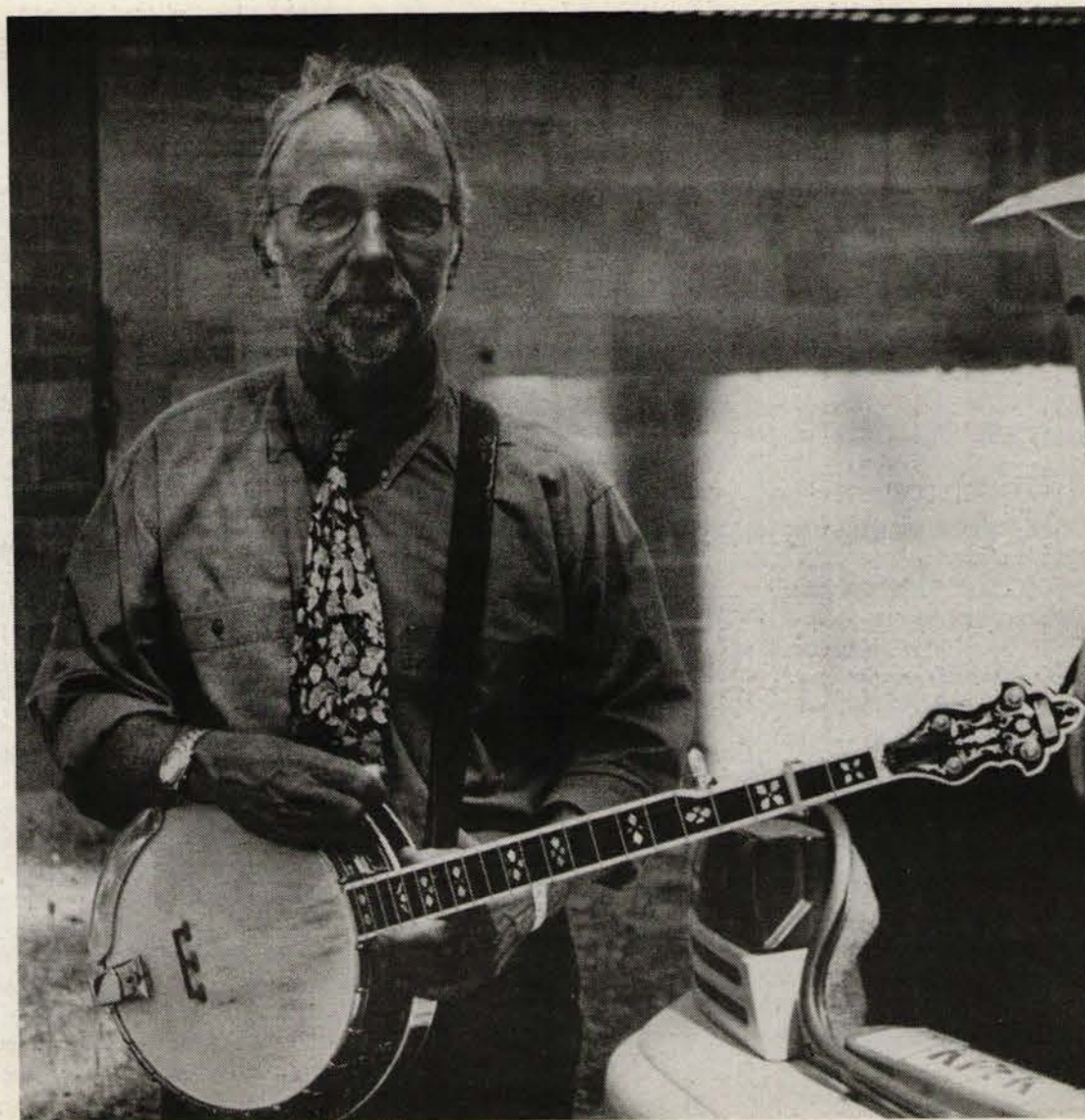
man who was hired by Gibson in 1987 to supervise the company's acoustic instrument operation. He was particularly noted for improving the quality of Gibson banjos, which had fallen on hard times as the company for years had put most of its attention into electric instruments. Rich also started the Gibson Custom Shop, which produced art-quality instruments to order.

After returning from Wolf Mountain I tracked Rich down by phone at Dream Guitars and Apparel in Glendale, where he is again in the art guitar business, and also talked with Rich's longtime partner and associate Mark Taylor of Crafters of Tennessee, where the new Recording King banjo actually is being produced.

"Recording King was made originally by Gibson in Kalamazoo for Montgomery Ward," Rich said. "All it is, basically, is a Mastertone with a little bit different headstock and ornamentation."

"My history is building banjos," Rich continued. "When I left Gibson in 1993, Mark and I formed Rich & Taylor banjos. Then when I left Rich & Taylor to come to the West Coast I decided I wanted to build banjos again. So I decided to look back at old original names, and I discovered that the name Recording King was not being made anymore."

Rich got together with Taylor and they agreed to form a new



Herb Pedersen and new Recording King Banjo from Greg Rich and Mark Taylor.

Photo by George Martin

company to make the banjos at Taylor's shop in suburban Nashville.

"I bought an old original Recording King then tore it apart, measured it all out and basically duplicated it, just like I did the old Gibsons," Rich said. "Herb has the prototype. We built several and he has one of them. Pat Cloud has a new Recording King, too."

"We just finished the NAMM (National Association of Music Manufacturers) show in Nashville and we had several of those on display," Taylor said by phone from Tennessee.

"We're making three models of that particular banjo. One of them is gold, engraved, made out of maple. Herb's is curly maple and nickel plated, and then we make a mahogany-nickel model. All of them have the exact same inlay pattern."

I asked Taylor about the extra-wide binding (it's really wide, about 1/4 of an inch). "Some of those, back in the pre-war days, were made with a white-black binding, kind of like a checkerboard. That wide white binding up the neck and around the peghead would have been white-black-white-black."

"Most of them would have been plectrum banjos," Taylor said, not-

ing that the instrument Rich copied was a four-string instrument. "There were some five-strings made...this was probably in the middle to late 1930s when five-strings started becoming a little more prominent."

The Recording King's pot is a Mastertone clone using Taylor's Tennessee 20 tone ring, which he developed in 1972 in an attempt to duplicate the alloy of old pre-War Gibson tone rings.

"I reintroduced that tone ring about 1995 and right now it's one of the hottest rings on the market. The Oak Ridge facility in Tennessee, the nuclear facility, did all the testing and analysis of that tone ring. They compared it to most of the tone rings being made today and even a few old rings. This is the result of all that testing."

Things are humming at the Crafters of Tennessee shop, where five employees in 3,000 square feet of space produce about 40 instruments each month. Rich & Taylor banjos are still produced there, as are Tennessee banjos, Tut Taylor resophonic guitars, Tennessee flat-top guitars, Recording King banjos and Loar mandolins.

"Loar" of course is the surname of the legendary acoustic engineer

who put the finishing touches on the design of Gibson's F-5 Artist model mandolins back in 1922. He signed the labels of those mandolins for about two years, including the one Bill Monroe played. A "Lloyd Loar" Gibson mandolin is worth something like \$40,000 at the moment.

When I said to Taylor, "you kind of caught Gibson with their pants down on that one," he chortled like a country boy who had put one over on a city slicker. "We registered the name," he said. "We snuck that one in real good."

Taylor is also building the Roy Rogers and Dale Evans art guitars that Rich sells from his Dream Guitars shop in Glendale. The guitars are hand-made in Tennessee, then shipped to California where the portraits of Roy or Dale are individually painted on, then sent back to Tennessee where they are lacquered and buffed.

Taylor said he's recently signed a contract to sell bluegrass instruments to the Guitar Center music store chain, which recently bought the Musician's Friend retail and mail-order operation. And the planning goes on. "We've got a few new surprises coming out," Rich said. "I can't really talk about it yet, but there's some new stuff in the works."

Bluegrass Music At The Santa Cruz County Fair, September 14-19

By Michael Hall

The Santa Cruz Bluegrass Society and the Agricultural History Project will present a week of bluegrass music at the Santa Cruz County Fair, September 14-19 in Watsonville. This year's show will move to the new, comfortable Madesko Gazebo Stage and will add afternoon performances for the first time. All shows are free with fair admission.

Watsonville musician Regina Bartlett arranged the opportunity to introduce bluegrass and folk music to the fairgoing public 6 years ago. The Northern California Bluegrass Society, still known as the Santa Cruz Bluegrass Society in the

greater Santa Cruz Area, has helped produce the program for the last 3 years. In past years, performers played on the porch of an historic railroad packing shed, while fans sat on equally historic hay bales. "This year, we are looking forward to the improved facilities the fair has built for us," said NCBS volunteer and performer Penny Godlis.

The bluegrass show at Yesterday's Farm will still be made possible by the Santa Cruz County Agricultural History Project. The Ag History folks will be demonstrating the use of farm and home equipment used in the Watsonville area

Please see COUNTY FAIR page 9

COUNTY FAIR

Continued from Page 8
throughout the last century near the bluegrass stage. "Thanks to the Ag History volunteers for having us play again this year," said Bartlett. "We hope bluegrass fans will enjoy

their exhibits as much as they enjoy our music!"

Information: Regina Bartlett (831) 722-5704. The Fair is located at 2601 East Lake Avenue off Highway 152 east of Watsonville

Music at the Santa Cruz County Fair's Yesterday's Farm

Presented by the Ag History Project and SCBS

Tuesday

September 14th

(Seniors Day)

3:00 PM Yodeling Lady Lolita
8:00 PM Regina Bartlett
8:30 PM Birch Lake Ramblers
9:30 PM Dave & Penny

Wednesday

September 15th

(Kids Day)

3:00 PM TBA
8:00 PM Cisco Jim
9:00 PM Banjo Buds
10:00 PM Regina Bartlett

Thursday

September 16th

(Kids Day & KPIG Day)

3:00 PM Hot Shoes & Cold Feet
8:00 PM Hayfever
9:00 PM All Star Bluegrass Jam
10:00 PM Hogwash

Friday

September 17th

3:00 PM TBA
8:00 PM Regina & the Dead Sea
Squirrels
9:00 PM Courthouse Ramblers
10:00 PM TBA

Saturday

September 18th

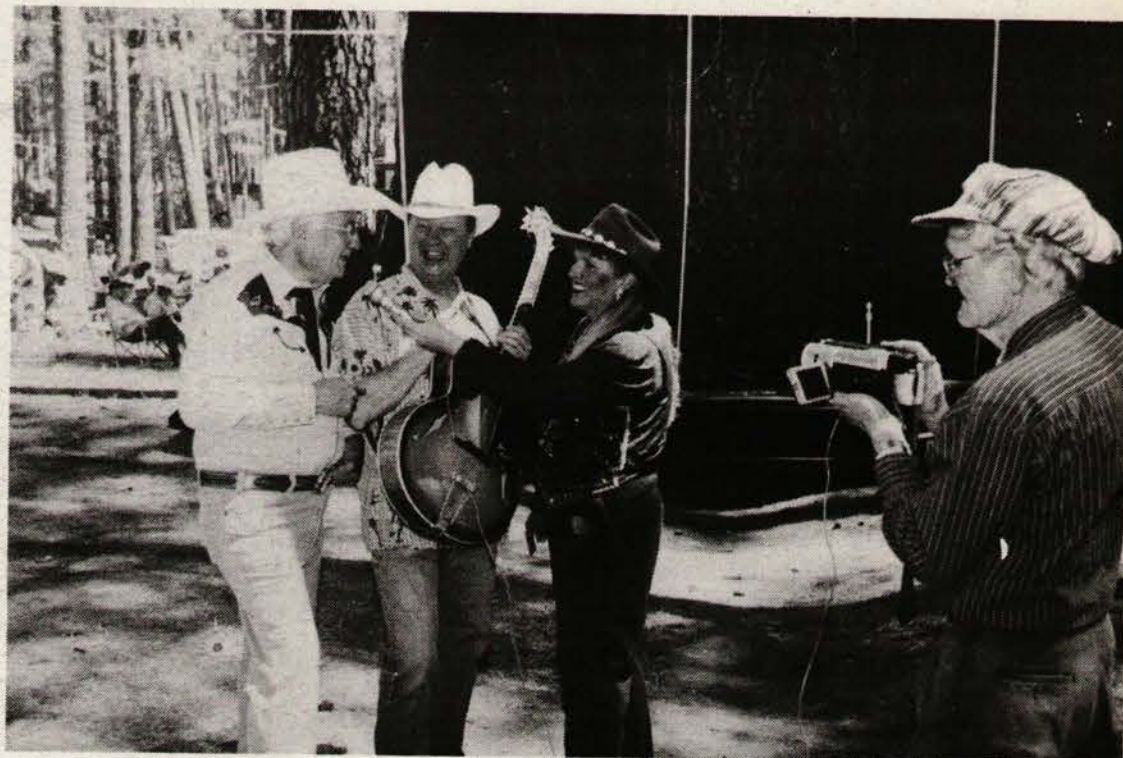
8:00 PM The Mighty Avalanche
Choir
9:00 PM Regina & the Dead Sea
Squirrels
10:00 PM TBA

Sunday

September 19th

8:00 PM Wild Oats'n Honey
9:00 PM Regina and Friends

"Bluegrass and Friends" interviews musicians at Wolf Mountain Festival



Jack Sadler, left, and Joe Kimbro of Lone Prairie get their 15 minutes of fame at the Wolf Mountain Bluegrass Festival as they are interviewed by Carolyn Flake, hostess of the "Bluegrass and Friends" TV show on station WGRB in Campbellsville, Ky. At right is Bill Spear, who makes and plays aluminum banjos when he isn't running a video camera. "Bluegrass and Friends" has just been added to the Channel 45 cable access channel in Napa. Flake and Spear (they have a company called "Flakespeare Productions") were in California combining work and picking, and dropped in to film parts of the Wolf Mountain festival.

Photo by George Martin



Lumberjack Day Music

Sponsored by:

- *Bank of Stockton
- *Jackson Rancheria
Casino & Hotel
- *California Bluegrass
Association

Come Join in the Family Fun at the 25th Annual West Point LUMBERJACK DAY CELEBRATION

Saturday, October 2, 1999 - 8 am - Dark
*Pancake Breakfast *Parade *Soapbox Derby
*Firemen's BBQ *Lumberjack Contests
*Arts & Crafts *Car Show
*Food and Drink Vendors AND...
BLUEGRASS MUSIC on stage from 1 to 6 pm
FREE ADMISSION

All events take place in downtown West Point, California -- located in Calaveras County on Highway 26 -- approximately 25 miles from Jackson or San Andreas, California.
Camping available at nearby Shaad Ranch on the Mokelumne River
Call 209-293-4982 for camping reservations.
For further information, call the CBA office at 209-293-1559 or e-mail: cbawpn@volcano.net

Bluegrass Folks — Pete Siegfried

by Bill Wilhelm

As usual, the biggest guy in the band plays the smallest instrument. In the Mountain Laurel Bluegrass Band, that big guy right out there in front who looks like he's havin' a ball (because he is) just happens to be Pete Siegfried. I'm safe in saying that, because any time Pete's playing bluegrass music, he is smilin' and he is havin' a ball.

The state of Pennsylvania certainly has its share of this music and that's where Pete started out in life, in Trucksville, surrounded by coal mining country. At age six, a tragedy struck, though, as he lost his daddy in a traffic accident. His daddy was working temporarily out of state and it was just two days before Christmas. He was coming home to be with his family over the holidays and it happened enroute. That tragic holiday is one that none of the family will ever forget.

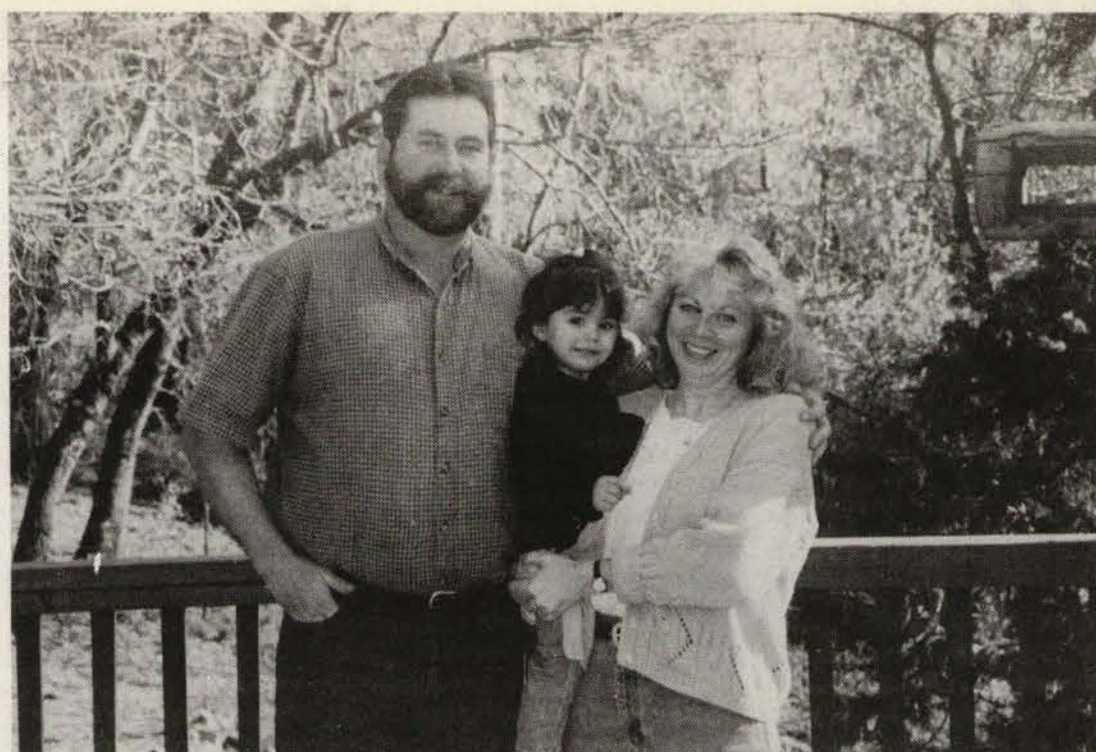
As his dad was so well known and liked in their little community, Pete says in the aftermath he gained about fifteen fathers, as all his dad's friends stepped in. They made sure that Pete had a complete childhood. They took him fishin' and huntin', to ball games and made sure that he did all the things that kids grow up on. Though losing the love of his daddy was devastating, especially at an age when he needed him most, he never suffered from the lack of any of the activities.

From early on, when he needed a haircut, he'd go to Ray, the barber at the local barber shop. Well, this wasn't just your regular run of the mill barber shop. Nor was Ray just your regular run of the mill barber. Not only was Ray a bluegrass fan and musician, he had bluegrass in-

struments hanging on all the walls. Coming over a sound system was the recorded stereo sound of never ending Flatt & Scruggs, Reno & Smiley and all the greats of the fifties and sixties. On Saturdays there were so many musicians in there jammin' that Pete says you couldn't even get a haircut.

When Pete was fifteen, all this began getting his attention. One of his closest friends was already playing a guitar and singing folk songs. Ray loaned Pete some records to take home and play. He soon realized he liked this music as much as Ray did and even decided he wanted to learn to play it. At that time, Pete wanted to learn the fiddle, but Ray had an old Martin mandolin that he let Pete take home and try. Pete did more than just that and seldom put it down. It was only a short time until he was really playing it. He was persistent and learned to play it well. Ray insisted he keep it as long as he was using and enjoying it. Actually it was six or seven years later when he got one of his own that he finally gave it back.

Pete joined a local band, Moon Cummings and the Back Mountain Boys, not only playing mandolin, but doing most of the vocals. Ray, the barber played the Dobro in the band. Later Pete was off to the US Army. Upon completing his military obligations, he worked for a while in Colorado where he became a heavy equipment operator. Typical of construction jobs, the job came to an end, and a turning point in his life took place. His plan then was to go back to Pennsylvania to live.



Pete and Cindy Siegfried with their granddaughter Madelyn Meza

Photo by Bill Wilhelm

He had a sister at Grass Valley, California who asked him to come visit her. That's not exactly enroute to Pennsylvania and he was hesitant. Knowing his weakness for bluegrass music, she bribed him. She sent him a brochure on an upcoming CBA bluegrass festival in Grass Valley with a cast of some of the best bands in the business. One morning he put the rising sun in his rear view mirror and went for it. He had a great visit with his sister and was in time for the CBA festival. He had been to bluegrass festivals before, but says this one was the biggest and best he'd ever seen.

He also saw some of the most alluring country he'd ever seen. The more he saw, the less he thought about going back home. He got a job operating heavy equipment in a mining operation. One of his fellow employees and he became good

friends, resulting in Pete being invited to some of his friend's family picnics and parties. Pete, with his astute powers of observation, just by chance happened to notice that his friend had a very pretty blonde sister named Cindy. It's a little known fact, but lack of absence also makes the heart grow fonder and Pete began seeing her on a regular basis. It wasn't long before they were standing up at the altar exchanging their vows and are now in the process of living happily ever after.

So now, to get up to date here, Pete has at this time been employed for several years operating heavy equipment for the United States Forest Service. Constant practice and plenty of playing jobs keep him busy with Mountain Laurel, the band he named after the state flower of Pennsylvania. They have a CD out

now, too, titled "It's About Time." Returning to Pennsylvania on a recent visit, he proudly presented Ray the barber with one of them.

Cindy is and for several years now has been secretary to retired Brigadier General Chuck Yeager, P51 Fighter Pilot Ace from WW2 and better known for being the first to breaking the sound barrier and helping to enable the military and commercial aircraft to operate at the altitudes and supersonic speeds that they do today.

Last, but by no means least, Pete wants to take this opportunity to give credit to his band members, Doug Bianchi, Rick Grant, Ken Nilsson and Paul Siese for all their long hours of cooperation, work and practice to make Mountain Laurel the great little bluegrass band that it is today. Oh, yes, he sends a great big thank you to Ray, the barber.

Thanks to CBA Festival Volunteers

by Faye Downs

I know, I know, I'm a little slow getting this article written this year. I really have no excuse, so I'll just use my latest alibi for anything I do (or don't do, as the case may be) that isn't quite right. "I'm getting old, I'm not responsible for anything I say or do or wear!"

Now, with that over, I want to take time to tell all of you volunteers how wonderful you are and how thankful I am for all of you. You were almost 200 strong this year and you helped make this another memorable event. The coordinators and the Board of Directors could never get their jobs done without you. Every year the Festival gets bigger and there are more jobs to be done because of this growth.

None of us would want it any different. Every year we get new volunteers to do these jobs and the experienced volunteers are right in there pitching and making sure everything gets done wherever they are needed. As Volunteer Coordinator, I see just how many of you there are and it sure makes my job easy when you are all so cooperative and willing to work.

Next year is the 25th Anniversary of this wonderful Festival and I am sure we will need all of you that helped out this year, and as many more of you as we can get. The Board expects a large turn out, which means more security, more gate runners, more ticket booth cashiers, more helpers for the

Children's Program, etc. Everyone who worked this year (the ones I know about, anyway) will be hearing from me next Spring and if you don't get a letter from me by April 1, call or write me. If you have never volunteered before, and think you would like to try it, call or write to me. My name and address are in the front of the Breakdown.

I have made so many good friends since I started this job and my life is so much richer because of these friendships that I can hardly wait for the next camp-out or the next festival so that I can see you and talk with you again. The week in Grass Valley goes much too fast for me. It seems I don't have as much time to spend visiting with all of you as I would like to have. And

every year there are more of you, which makes it even more fun for me. I miss the ones who don't or can't make it each year, and I mourn those who have moved on, even knowing they are still enjoying the music on a higher level.

Please have a great year and I hope to see you next June, if not sooner. For now, Bill and I are off on another "Great Adventure" that will take us to New England for the Fall colors. We will leave the first of

August and return in November. Our motto is "Have Trailer, Will Travel". We might even get in a few festivals back East this fall. I hear the one in Gettysburg is outstanding. You never know where we might end up.

Thanks again for all of your hard work, your love of Bluegrass Music, and your friendships. Bill and I both cherish the relationships we have with all of you.

THANK YOU

RECORDING REVIEWS

Life's Highway Big Country Bluegrass

Hay Holler Records Inc.
HH-1343
P.O. Box 868
Blacksburg, VA 24063
Tel 540-552-7959
email: hayholler@usit.net

Songs: *Life's Highway, He Said If You Love Me, Why Do I Keep Trying, I Was Left On The Street, Water Deep, Heaven We'll Call Home, Nobody's Darling But Mine, Mountain Folks, My Dear Old Southern Home, Hack's Breakdown, I'm Waiting To Hear You Call Me Darling, In Foggy Old London, Big Walker, Big Ball's In Boston, Carolina Mountain Home, In Such A Short Time.*

Personnel: Tommy Sells (mandolin), Teresa Sells (rhythm guitar), Jeff Michael (fiddle), Larry Pennington (banjo), Alan Mastin (upright bass)

by Eddie Greenwood

This band won't drive ya off the back porch, but will sit you in a

swing and let you understand how good bluegrass can get ya through the day with a smile. Crisp clean vocals, bankable instrumentals, consistently tasteful, credulous, and sixteen of em to boot. What more do ya want?

The material within has been chosen with care not to stray from the traditional mode. Fiddler Jeff Michael himself penned: "Why Do I Keep Trying", "Heaven We'll Call Home", and the instrumental "Big Walker", while banjoist Larry Pennington rang out his own "Hack's Breakdown". Take these original tunes, add three of Roy McMillan's writings, throw them in a blender with covered straight up stuff once done by Monroe, Jimmie Davis and even Jimmie Rodgers and it makes for an aesthetic blend. Of course that Mountain Folk tune I found a tad hoaky for my taste but sometimes its fun to get tweaked a bit to keep ya on your toes..

This band (from what I understand) is throwing its hat in the ring and I guess that's the reason for Big Ball's in Boston. For promoters I'd say they're a good bet, Foggy Old London...why not?

There's A Great Day Coming The Village Singers

Pinecastle Records
5108 S. Orange Ave.
Orlando, FL 32809

Songs: *When I lift up my head, I'll Live In Glory, Someone To Care, Come Unto Me, When I Wake Up, Neither Do I Condemn, Church In The Wildwood, A Heart That Will Never Break, Far Side Banks Of Jordan, That's Why I Love To Call His Name, On My Fathers Side, There's A Great Day Coming, In The Garden.*

Personnel: Harold Goad (most instrumental leads), Warren Goad (rhythm guitar, sings bass), Kathie Goad (lead singer), Shirley Vaughn (bass, alto singer, and occasional

lead).
By Eddie Greenwood

I'm convinced that many of the bluegrass icons that play for us on stages all over the country, when finished with the grueling day into night of busing, performing and watching us all enjoy bluegrass, will relax by listening to this style of music. It's not slick, it won't overwhelm you with runs of melodic overbeats, but it will just make you understand and appreciate the precision and attitude that goes into this genre. Somehow the infectious style of the Village Singers can't help but stimulate a soul no matter how crusty or cynical.

As soon as I noticed that Sonny Osborne produced this project and Bobby had his two cents thrown in, I figured it would be a keeper...those two cant be bought for some flatlanders money...sure enough.

Except for the song, "When I Lift My Head", the words from every song seemed clear and deep setting. Warren Goad's bass vocals on "When I Wake Up", and "That's Why I Love To Call His Name" certainly complimented the message within and Kathie Goad's output of "Someone To Care", "On My Fathers Side"

and "A Heart That Will Never Break" can't help but convince one to get right. As for "Church In The Wildwood", "Far Side Banks Of Jordan", or the classic "In The Garden" I found the choices very tasteful indeed.

To sum up what one feels after listening to this work... life is good, remember yesterday, don't be too quick to judge, and be ready...we don't have long to wait.

My Great Grandfather's Fiddle Jason Barie

Independent Label
Contact: Jason Barie
P.O. Box 631
Valrico, FL 33595
Email - JAB0018@aol.com

Songs: *Irish McGreew, Goodbye Old*

(Continued on Page 12)

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RECORDING REVIEWS

(Continued from Page 11)

Pal, Woodstock Hornpipe, Ashokan Farewell, Sugar In The Gourd, Chuck-a-Luck, My Great Grandfather's Fiddle, Laughing Boy, American Rifle Team, Bill Cheatum, Rose Of Old Kentucky, Ray Burnt The Beans.

Personnel: Jason Barie - fiddle(s), mandolin; Wayne Crain - mandolin on tracks 11 and 12, vocals on tracks 2 and 11; James Crain - guitar, vocal on track 7; Kenny Townsell - banjo on tracks 2, 7, 8, 10 and 11; Lynwood Lunsford - banjo on tracks 1, 3, 5, 6, 9 and 12; Jerry Crain - bass.

By Ken Reynolds

If you like the sound of good fiddle playing, this one is for you. This CD is by a young man I had the pleasure to meet at the Father's Day Weekend Bluegrass Festival held at Grass Valley, California this past June. If you haven't heard of Jason Barie, I'm sure it won't be long before you'll know who this talented young man is. He is not only a great fiddle player, but he is one of the nicest young men you'll ever meet. Jason plays fiddle for one of my favorite groups, Sand Mountain.

On this CD, Sand Mountain provides the backup as Jason steps in the limelight to show off his fiddling skills. One would generally think that an album put out by a fiddle player would be all instrumentals. Not so in this case. There are three vocal numbers on this CD provided by the talented guys of Sand Mountain. They include two of Monroe's classics, "Goodbye Old Pal" and "Rose Of Old Kentucky." The third vocal song on this project was written by Jason Barie. "My Great Grandfather's Fiddle" was written in tribute to Jason's great aunt who gave Jason his great-grandfather's fiddle to play. I liked all the cuts on this CD, but this one is, by far, my favorite cut on this project.

Jason has a talent far beyond his years and I know that it won't be long before he starts getting the recognition that he so richly deserves.

This CD is full of some fine fiddle tunes, played to perfection, and the vocal numbers are what you would expect from the talented group, Sand Mountain. If you want to add some wonderful music to your collection, I highly recommend that you contact Jason, at the address listed at the top of this review, and see how to get your very own copy of "My Great Grandfather's Fiddle". I know you won't be disappointed.

Home Is Where The Heart Is Bluegrass Etc.

Tricopolis Records
TRCD 004
32261 Adelfa Street
Lake Elsinore, CA 92530

Songs: *Sweet Georgia Brown, Someplace Far Away, Roanoke/Wheel Hoss Medley, Northern Plains, Amelia In Flight, Evangelina, Clinch Mountain Backstep, Sarah Hogan, Did You Ever Meet the Devil Uncle Joe, Home Is Where The Heart Is, Emerald Isle, Houndogs Never Die.*

Personnel: John Moore - mandolin, acoustic guitar; 2, 4, 6, 8, 10, 12 / bass, lead vocals; 4, 10, 12 / harmony vocals; Dennis Caplinger - banjo, fiddle, harmony vocals; Curtis Jones - acoustic guitar; 1, 3, 5, 7, 9, 11; Wally Barnick - lead vocals, bass; 2, 6, 8.

By Ken Reynolds

This is the latest release by Bluegrass Etc. on the Tricopolis Records label. Bluegrass Etc. is a Southern California based group that is really making a name for itself.

There are a total of six instrumental tunes on this album and six vocal tunes. As I sat down and listened to it, I knew right away that this was a "pickers" CD. The picking on this project will blow you away. Their arrangement of "Clinch Mountain Backstep" is like none you've ever heard. I'm sure you pickers out there will thoroughly enjoy their version of the "Roanoke/Wheel Hoss Medley". I'll tell you folks, picking don't get any better than this. The music presented here is a combination of bluegrass, newgrass, country and a touch of cowboy music.

If you like the cowboy type songs, take a good listen to "Northern Plains", "Evangelina" and "Sarah Hogan". Another song I particularly enjoyed was a song I learned years ago called "Houndogs Never Die". (I know that Carl Pagter has been looking for a recorded version of this song. Well, Carl, here it is).

All the vocal tunes have a strong lead vocal and some fantastic harmonies. The harmonies are well blended and smooth as silk.

There wasn't a cut on this project that I didn't like. The entire album was a pleasure to listen to. If you want to hear some great singing and awesome picking, you need to add this one to your collection. I'm sure you won't be disappointed.

Leave This Town Behind Bluegrass Mountaineers

Independent
MRCCD 1001
Contact: Bluegrass Mountaineers
894 Oregon Avenue
Akron, OH 44314
or e-mail Chris Smith at
BANJOCS316@aol.com

Songs: *Out On My Own, Mother You Cared, Leave This Town Behind, The Firing Line, Snow Deer, Lonesome Train Blues, Walking In The Light Of Jesus, Living A City Life, Lonesome Sound, Bluegrass Yodel, Explain To Me, Tennessee Breakdown.*

Personnel: Edward Efaw - guitar, bass vocals, lead vocal on "Walking in the Light of Jesus"; Larry Efaw - Mandolin, lead vocals; Chris Smith - banjo, tenor vocals, vocal on "Lonesome Train Blues", lead guitar on "Walking in the Light of Jesus"; Billy Borton - fiddle, vocal and guitar on "Bluegrass Yodel"; Billy Rose - lead guitar, baritone vocals, banjo on "Walking in the Light of Jesus"; Jeff Bailly - acoustic bass.

By Ken Reynolds

I received this CD, and a tape which I will be reviewing in the near future, from Chris Smith, who plays banjo for this group.

The Bluegrass Mountaineers are one of the oldest traditional bluegrass bands in Ohio. Based out of the Akron area, formed by Edward Efaw in the early sixties, they have been working together for over a quarter of a century.

Listening to this group takes one back to the early days of bluegrass. Their music reminds one of the Stanley Brothers. They have that mountain quality that Dr. Ralph refers to when describing his sound.

There are a lot of great songs on this CD. All presented here were written by Efaw with the exception of "Snow Deer" and "Tennessee Breakdown". I liked all the material, but my favorites have to be "Lonesome Train Blues", "Bluegrass Yodel" and "Lonesome Sound". Their picking skills are shown at their best on "Lonesome Train Blues", which they play in overdrive. There is some hot banjo and mandolin picking on this tune along with some souped-up fiddle playing.

The vocals have that raw, rustic edge associated with the early days of bluegrass. The harmonies are well blended and smooth.

If you want to add some pure traditional bluegrass to your collection, contact Chris at the address listed above and I'm sure he will get you your own copy of "Leave This Town Behind" by the Bluegrass Mountaineers.

The Bluegrass Sessions -- Tales from The Acoustic Planet, Vol. 2 Bela Fleck

Warner Bros. Records
CD -9 47332-2
3300 Warner Blvd.
Burbank, CA 91505
www.BluegrassSessions.com

Songs: *Blue Mountain Hop, Bufalo Nickel, When Joy Kills Sorrow, Spanish Point, Polka On The Banjo, Clarinet Polka, The Over Grown Waltz, Ode To Earl, Home Sweet Home, Valley Of The Rogue, Plunk's Lament, Maura On The Bicycle/ Stout & Molasses/Way Back When, Dark Circles, Old Jellico/Puddle Jumper/Dead Man's Hill, Katmandu, Do You Have Room, Foggy Mountain Special, Major Honker.*

Personnel: Bela Fleck - banjo; Tony Rice - Guitar; Sam Bush - mandolin; Mark Schatz - acoustic bass; Stuart Duncan - fiddle; Jerry Douglas - dobro. Special Guests: Earl Scruggs - banjo; Vassar Clements - fiddle; John Hartford lead and bass vocals, banjo; Vince Gill - harmony vocals; Tim O'Brien - harmony vocals; Ricky Skaggs - harmony vocals. Da Polka Band: Joey Miskullin - accordion; Larry Paxton - tuba; Bob Mater - drums.

By Ken Reynolds

The Bluegrass Sessions is the latest release by Bela Fleck on Warner Brothers Records. I have to tell you right up front, this is not what most folks would call straight up bluegrass. But if you are a Bela fan, you will probably enjoy this CD very much.

This CD is comprised of mostly instrumentals. The song "Polka On The Banjo" has vocals. Then you have "Do You Have Room" which is a narration type of thing that has some, in my opinion, weird background voices used in a call back arrangement that goes back and forth from one speaker to the other.

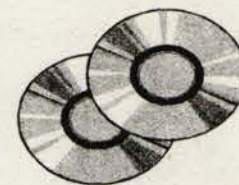
Bela has gathered some of the top names in the business to help him on this project. When you look at the names of the artists performing on this CD, you know that the picking quality is going to be first rate.

The only songs on this CD that sound anything like traditional bluegrass are "Home Sweet Home" and "Foggy Mountain Special". Even they are done in an arrangement different from traditional bluegrass. Both of these tunes feature two banjos and nothing else.

Even though this project has some outstanding picking on it, it didn't appeal that much to me. I

guess I'm too much of a traditionalist to really appreciate it.

If you like the "Newgrass" sound, you might want to check this one out.



Dixie Dream Kazuhiro Inaba

Copper Creek Records
CCCD 0166
P.O. Box 3161
Roanoke, VA 24015

Songs: *Dixie, My Old Kentucky Home, Old Black Joe, Lorena, I Wish You Knew, What A Friend We Have In Jesus, Take Me Home Country Roads, Prairie Lullaby, Where The Wild River Rolls, Cbeyenne, Tennessee Waltz, Jambalaya, A Beautiful Life, Blue Moon Of Kentucky, Hard Times, Come Again No More.*

Personnel: Kazuhiro Inaba - vocal, guitar, banjo; Buddy Spicher - fiddles and viola; Bobby Hicks - fiddle; Randy Howard - fiddle; Keith Little - guitar, harmony vocal, banjo; Gene Wooten - dobro; Gene Libbea - acoustic bass; Ronnie McCoury - mandolin; Mike Compton - mandolin; Roland White - mandolin, baritone vocal; Don Rigsby - harmony vocal; Satoshi Yoshida - piano.

By Ken Reynolds

I just got this CD by Kazuhiro Inaba from Copper Creek Records. I'm not sure if I would class this CD as purely bluegrass. Even though it does have all the instruments associated with bluegrass. The material selected for this project, though American, are songs that have become universal.

I can't give you much background on Mr. Inaba, as the liner notes are mostly in Japanese. The liner notes do, however, list the words to the songs, in English. If you look at the list of songs included in this project, you will see that this is not your typical bluegrass album.

Kazuhiro does have a very fine voice and except for a few words he has trouble pronouncing, he sounds like he is straight from the mountains of the eastern United States. His voice is strong and clear.

The songs that have that traditional bluegrass feel are, "My Old Kentucky Home", "I Wish You Knew", "Where The Wild River Rolls", and "Blue Moon Of Kentucky". I did find that I enjoyed all

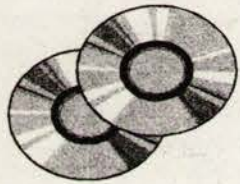
(Continued on next Page)

RECORDING REVIEWS

the songs presented on this album.

As you look at the musicians working with Kazuhiro on this project, you know that there is going to be good solid picking.

If you want to add something "just a little different" to your collection, get your hands on "Dixie Dream" by Kazuhiro Inaba.



It's About Time Mountain Laurel

Independent Label
Contact: Doug Bianchi
124 Boulder St.
Nevada City, CA 95959
Phone: (530) 265-6743
e-mail: dbianchi@nccn.net

Songs: *Time To Call My Own, Love Of The Mountains, Childhood Memories, Love Oh Love Please Come Home, Circle The Wagons, Can't You Hear Me Calling, Coal Tattoo, Grey Eagle/Huckleberry Hornpipe, I Wonder Where You Are Tonight, Last Few Years, Little Maggie, Uncle Pen Medley, Eighteen Wheels.*

Personnel: Pete Siegfried - mandolin, lead vocals; Ken Nilsson - guitar, harmony vocals; Rick Grant - fiddle, harmony vocals; Doug Bianchi - acoustic bass; Paul Siese - banjo; Kathy Barwick Fox - dobro.

By Ken Reynolds

I got this CD from a Northern California based group at the Grass Valley festival this past June. I have known most of these guys for quite a while now, and like the album title says, "It's About Time" they got into the recording studio and put

their music out for folks to hear.

They have a great selection of music on this project, including some original material. "Time To Call My Own" was written by Pete Siegfried and Ken Nilsson. Another Siegfried composition is "Child-

hood Memories." Rick Grant also wrote one instrumental and one vocal number that appears on this CD. The instrumental number is "Circle The Wagons", the vocal is "Last Few Years". I really enjoyed all the original material, but I'd have

to say that "Childhood Memories" and "Last Few Years" are my favorites.

Instrumentally these guys are solid as a rock. They have definitely mastered the instruments they play. There is some great picking on this

project, and I'm sure you folks will enjoy what you hear. Their vocals are smooth and clean and they have a fine harmony blend.

When you combine vocals like this with some great rhythm and

(Continued on Page 14)

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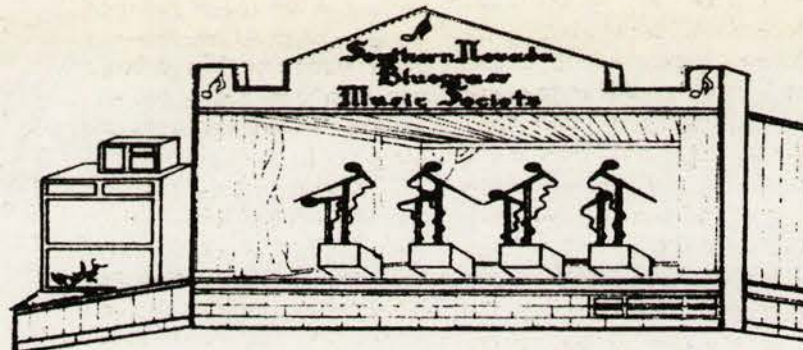
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of the Candidates for the 1999/
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starting on page 15 of this issue.

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for prize drawing on Oct. 9th.

PLEASE VOTE!

RECORDING REVIEWS

(Continued from Page 13)
lead guitar work by Ken Nilsson, the smooth fiddle playing of Rick Grant, solid mandolin work by Pete Siegfried, the driving banjo of Paul Siese and the rock solid bass of Doug Bianchi, let me tell you folks, you have some hard driving bluegrass

here.

This is one that I'm glad to have in my collection. It's good California style bluegrass. Pick up your copy of Mountain Laurel's "It's About Time" and treat yourself to some great music.

Molly Rose Sand Mountain

Hay Holler Records
HHH-CD 1339
P.O. Box 868
Blacksburg, VA 24063

Songs: Molly Rose, Fastest Rabbit Dog In Clark County Today, You Don't Have Far To Go, Silver Wings, Send Me The Pillow That You Dream On, One Step Ahead Of The Blues, Is Anybody Going To San Antonio, I'll Still Write Your Name In The Sand,

Once A Day, I've Cried My Last Tear Over You, I'm Gonna Love You Back To Loving Me, No Doubt About It, I'm Using My Bible For A Roadmap, Mama's Got The Catfish Blues.

Personnel: Wayne Crain - mandolin, vocals; Jerry Crain - acoustic bass; James Crain - rhythm guitar, vocals; Lynwood Lunsford - banjo, lead guitar, vocals; Jason Barie - fiddle; Guest Artist: Steve Crain - resophonic guitar, vocals.

By Ken Reynolds

"Molly Rose" is the latest release by Sand Mountain on the Hay Holler label. I have seen this talented group perform several times over the past few years and they just keep getting better and better every time I see them. They bring an excitement to their stage shows that very few bands can match. If you have never seen this group live, I strongly suggest that you do so at your first opportunity. (Why not at the CBA's Father's Day Weekend Festival 2000 in Grass Valley?) I don't think you will be disappointed.

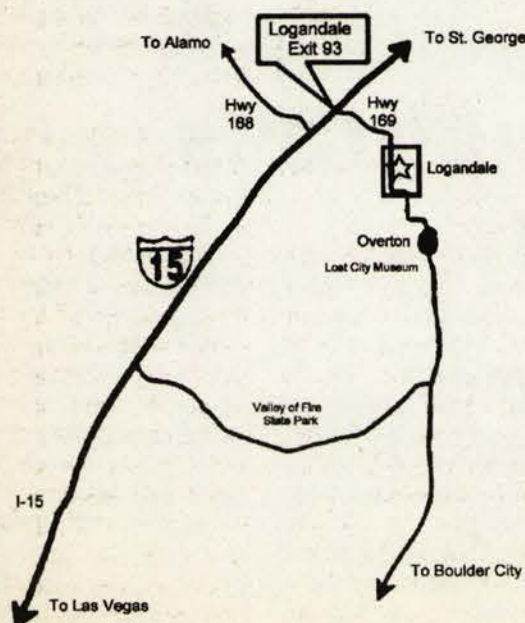
The song Molly Rose, written by Lynwood Lunsford, is getting a lot of air play for Sand Mountain. Since this project was recorded, Lunsford has left the group as their banjo player. He has been replaced by Kenny Townsell, a former member of Sand Mountain. It's good to see Kenny back with the group. I think that the current group configuration is the strongest it's ever been.

On this CD, the guys have taken a lot of old country tunes and given them the Sand Mountain bluegrass treatment. The result is some mighty fine music. Songs like "You Don't Have Far To Go", "Silver Wings", recorded by Merle Haggard, "Once A Day", by Bill Anderson, and the Hank Locklin tune "Send Me The Pillow That You Dream On", take on a whole new sound when done in the bluegrass format. They have also put in a couple songs from Tom T. Hall's early bluegrass album, "The Magnificent Music Machine". These songs are "Fastest Rabbit Dog In Clark County Today" and "Mama's Got The Catfish Blues."

My favorite songs on this project are "Molly Rose", written by Lynwood Lunsford, and "One Step Ahead Of The Blues", written by Olen D. Crain. All of the songs presented here are done with that smooth bluegrass sound that Sand Mountain is noted for.

The picking and singing on this CD is as good as it gets. If you already know Sand Mountain, I know you'll want to add this one to your collection. If you have never heard this talented group, I strongly suggest that you pick up this CD and treat yourself to some of the best bluegrass music available today.

Pets are welcome if you keep them on a leash at all times and clean up after them.



Band Contest Prizes

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Band Contest Information

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1999/2000 CBA Board of Directors Candidates' Statements



Rick Cornish

BACKGROUND

Personal: I'm fifty-one years old, live in San Jose with my wife and have two grown sons. (I'm the big guy with the gray beard you've seen at Grass Valley playing the left-handed fiddle.)

Professional: I'm employed as the Executive Director of Planning, Research and Evaluation at the Santa Clara County Office of Education. During my 27 years in public education I've had a good deal of experience with non-profit boards: sat on them, served as staff to them, consulted for them, facilitated them.....and through it all, I've watched and listened. I believe I know how boards work, how they can be effective and what it takes to reach consensus and make good decisions.

Musical: I'm a chronic listener and collector of bluegrass music (have a collection of about 2,500 bluegrass CD's and have compiled a book of bluegrass lyrics that's widely used by fellow jammers around northern California); a chronic player (guitar, bass and most recently fiddle); and an aging band member (founded the Grass Menagerie 21 years ago and it's still going strong — my oldest son, Phillip, who attended his first CBA festival at age 3, is now a member). I'm a long-time member of the CBA and the Santa Cruz Bluegrass Society, serving as the SCBS Annual Campout Coordinator for the past three years.

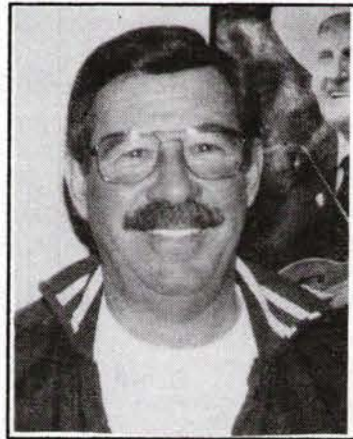
CANDIDACY

My Reason for Running: I heard bluegrass music for the first time when I attended the Second Annual CBA Father's Day Festival; the experience changed my life. In the 23 years since then, I've met most of my closest friends through the music I first heard at Grass Valley, I've spent most of my spare time involved in bluegrass in one way or another and, of course, I haven't missed a Father's Day Festival. I think it's time to try to give something back to the organization that's given so much to me.

My Platform: I don't have one. I'm

generally familiar with the issues stirring in the CBA right now, but I don't know nearly enough about them to take one side or the other.

My Promise: If I'm elected to the CBA Board of Directors I promise to listen and to understand both sides of every issue before taking a position or casting a vote; to use what I've learned during my professional career to work toward consensus on the Board; and most importantly, to help ensure that new generations are drawn into this wonderful tradition we call bluegrass music.



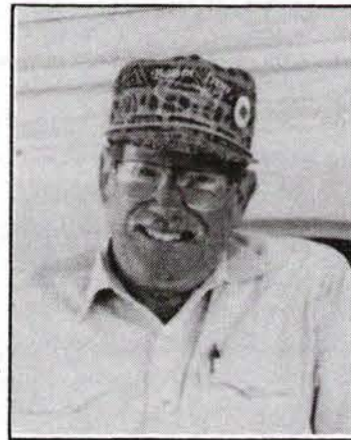
Harold Crawford

During the past year, I have served as a member of the Board, and also as Entertainment Coordinator for the 1999 Annual Fathers' Day Bluegrass Festival. This involved contacting all of the bands and setting their performances schedules, assisting them with their hotel accommodations and other requirements, as well as arranging for workshops. In my capacity as Entertainment Coordinator, I also recruited volunteers to assist in seeing that the show ran smoothly and in providing backstage security.

I have been an active member of the CBA since the earliest days of its existence. Over the past 24 years, I have attended most of the festivals at Grass Valley, and for the several years prior to this year, I have worked as a volunteer backstage. During the 1998 Fathers' Day Festival, I was the backstage coordinator, and helped to plan the performance schedule for the bands that played there. On several occasions, I have served on the band selection committee.

I have supported many of the sponsored concerts and other events in the area, and have traveled to other areas to attend other shows and festivals. I grew up in a family that played bluegrass music and old time music, and have supported bluegrass music for over 50 years. Bluegrass music is important to me and, as a member of the

Board of Directors, I will continue to work hard to support CBA's efforts to promote and preserve it.



Robert Crowder

My name is Robert Crowder. I would like the opportunity to serve on the Board of Directors of the California Bluegrass Association because I believe that the Board needs "new blood" and new ideas in order for it to grow and serve the needs of its members. I have developed many friendships within CBA and I would expect to represent not only my own opinions, but theirs as well. I feel that my management experiences in my employment with AT&T, and prior experience with bluegrass associations, well qualifies me for this position. My retired status allows me the time to devote to the CBA.

A little background on me: I was born and raised at Council Bluffs, Iowa. I did a three year hitch in the United States Army from 1963 until 1966. I was stationed in San Diego, CA where I worked as a food inspector. While living in Iowa, I became actively involved in the Great Plains Bluegrass Association, where I did volunteer work on festivals, concerts and camp-outs. I also did volunteer work for the National Traditional Country Music Association of Avoca, Iowa.

I moved to California in 1985 and joined CBA in 1986. I have attended the CBA festivals every year since then. I have done volunteer work at these festivals for the last three years, working Security and Backstage Security. I have also worked as a stage manager at the Late Summer Bluegrass Festival at Plymouth, CA. I play guitar and acoustic bass and sing a little - more a parking lot picker, though I have been paid once or twice for playing in a "real band".

I would greatly appreciate your support in the upcoming election and would consider it an honor to represent you, the CBA members,

on the Board of Directors of the California Bluegrass Association.



Don Denison

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

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

After a year of "retirement" I noticed that private agendas were being pursued that were not in the interest of the membership as a whole. One example is the lamentable institution of an Executive Committee. This committee of three was empowered to make binding decisions without the approval of the other six members. Happily, after considerable member pressure, this unfair practice was voted out. This matter and others like it were the reasons I ran for the Board of Directors again. I felt that the membership as a whole was not being served.

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

Those of you who know me are aware of all this history, but because there are those who do not, it has been necessary to give this brief sketch. Other things I

have been responsible for are: The band selection procedure, beginning the campouts, and pushing for the approval of a Festival Children's Program. I was assisted and encouraged by my wife Suzanne with these and other projects over the years.

My most recent project was insuring that the Designated Tent Camping area at the CBA's 1999 Festival was tents only. I'm happy to report that except for one minor problem, the policy the Board affirmed in November was successful.

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

If any of you have specific questions about my stand on different issues, please feel free to contact me by phone at 209-293-1559 or e-mail: cbawpn@volcano.net. I'll be happy to talk with you.



Lolan Ellis

Once again it is time to ask for your vote. The year to come will be a very important one, being the start of a new millennium and the start of another twenty-five years of CBA's style of Bluegrass.

I hope the work I have done, making the Festival Gates run

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1999/2000 CBA Board of Directors Candidates' Statements

(Continued from Page 15)

smooth, designing a stage that will last another twenty-five years and working as Festival Coordinator has made our festival the best, (I think!), in the United States.

Although I am not retired, I put a lot of Vacation time into this Organization trying to keep the professional standards I have helped implement for the future, not only for CBA but for the Bluegrass Family I know and have known.

Not ever guessing that when Sadie Portwood told me in her fashion she wanted me on the Board of Directors, it would be ten years down the road and that I would have had such an important role in keeping a dream shared by a lot of friends and family.

With your vote this year I will keep my oath to obey the rules and promise to you that I will do what is necessary to maintain the professionalism I have helped to create for this organization.

I challenge the other people running for this Board to take this oath, that rules are important to every facet of business and to keep this business as successful as it has been in the past few years, each and every member of this board has to take his or her share of the responsibilities that comes with the position of director.

It is evident that there is a need for people to step in and take up where the responsibility lies, because frankly if it does not get done the future of your organization and festival will lack the vitality to maintain the professionalism to keep new membership attracted.

I urge you to vote for those who you know and have actually seen doing the work. Because CBA needs those people and new blood to help share the load. Please think about this last festival and ask yourself — do you want to lose what you've seen? Thanks for your vote.



Yvonne Gray

Yvonne is a sixth grade teacher in Stockton Unified School District. She has taught at the same school for the last 15 years. She and her

husband have been married for 43 years and have made their home in Stockton for over twenty of those years. They have raised five children and have 15 grandchildren.

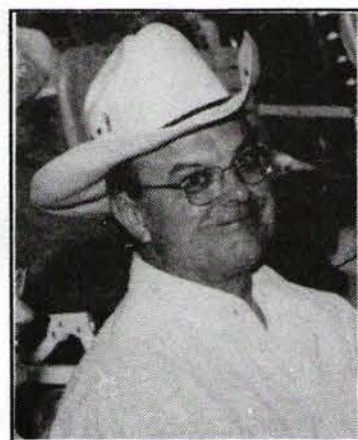
She and her husband have become familiar faces to the festival goers in the past few years when they set up and manned the CBA Information and Membership booth at the Annual CBA Festival and a number of other festivals throughout California and Nevada.

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

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

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

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



George Martin

The path, weirdly enough, that led to my running for the CBA board began three years ago in my therapist's office. I was 54 years old, stressed out, overworked, overweight and my younger sister had just suddenly died at the age of 50, five weeks after being diagnosed with cancer.

In mourning my only sibling, who had been working long hours to pay for the country property she and her husband were hoping to retire to, I began to ponder my own life. My job, as an editor at the San Francisco Examiner, was satisfying and even pleasurable. But I had another job freelance writing that took up all my spare time about 12 days a month, kept me from exercising or playing much music, and was stressful to boot.

I began visiting a therapist who specialized in weight control — not "here's a list of grapefruit and dry toast meals I want you to eat" sort of weight control, but one based on the emotions of eating. Not long after I started with her she asked one day, "What is it you really like to do? What gives you happiness?"

I thought a moment and replied, "I love to play the banjo or the guitar and sing bluegrass music. I'd like to learn how to play the mandolin more than just the few chords I know." And she said, "You need to structure your life so that you aim toward the things that really satisfy you and give you pleasure."

A big, bright, light clicked on that day. Within a few weeks I had quit the freelance writing job, I was swimming laps and riding my bicycle on the days when I would have been crouched over my computer grinding out another long, tedious story, and I had taken my dusty banjo out and polished it up and changed the strings and was practicing almost every day. I got a credit union loan and ordered a beautiful mandolin. And I eventually dropped 25 pounds.

I stopped my news-junkie habit of tuning in National Public Radio while driving to work and began listening to bluegrass, usually taping Ray Edlund on KPFA on Sunday and playing that show for the next two weeks.

My wife, Barbara, and I had been attending the Fathers Day and Wolf Mountain festivals for years, but we started going to Mariposa, Late Summer, and the (fondly remembered) Shasta Serenade Festivals as well as the CBA spring and fall camp-outs.

I began thinking about finding

something I could do for the CBA. My songwriting friend Jackie Pels, who had recently written a story for the Bluegrass Breakdown about a bluegrass festival in Europe she had visited, introduced me to Suzanne Denison, the editor, and I began writing stories for the paper.

Writing for the Breakdown, like everything else in the CBA, is of course a volunteer gig. But writing about bluegrass was (and remains) fun, whereas my previous writing, though fairly well paid, was work. I no longer write with a teacup full of Irish whisky and an ice cube on my computer table to get me through the afternoon.

And, I got to chat by phone with Ricky Skaggs, and David Grisman, and interview a bunch of interesting people, and tell everyone "how we spent our vacation in Rosine." I even got a few free CDs out of the deal, plus a chance to get to know Suzanne, who is a treasure.

Now, I hope I am ready for the next step. I would bring to the board a serious love of bluegrass and long experience with the music. I became enamored of Earl Scruggs' banjo as a child, and determined to play one someday. But in our little town of Crockett, where the Sacramento and San Joaquin rivers flow to the Bay, there were no banjos, no banjo players, and not even any record stores where you could buy a bluegrass record.

I taught myself to play the ukulele from some old 1920's-era instruction books my mother had stored away in a closet, and eventually got the world's worst guitar (can you say bleeding fingers?).

I bought a Montgomery Ward banjo and played it like a guitar, with a flat pick. Eventually in college I met a fellow who showed me some elementary clawhammer licks. After graduating and getting married, I discovered that my motorcycle racer buddy, Jerry Long, was the manager of the Bay Area bluegrass band High Country. Jerry began inviting me to bluegrass parties, where I got to stand right next to Bruce Nemerov, their banjo player at the time, and study his playing for hours. Plus I caught every High Country gig at the Freight and Salvage in Berkeley, saw Vern and Ray at the Cabale Creamery and later the Freight, the Phantoms of the Opry, Homestead Act, Styx River Ferry, and Gold Rush. Even the Bear Creek Boys from Santa Cruz a few times.

Some friends and I started a living room band that evolved into a group called the Boomtown Lulus

that eventually played a lot of weddings, political fund-raisers, park openings, hot-air balloon raisings, and some pizza parlors and restaurants. I hope it won't embarrass Laurie Lewis to mention that she, as an apple-cheeked teenage fiddle phenom, played with us a couple of months while David Garelick, our regular fiddler, recovered from a broken collarbone.

(That band actually opened for Tanya Tucker once, an outdoor show at the Rowell Ranch near Castro Valley, and I remember thinking at the time that playing a show with her would be the high point of my musical career. In retrospect, I think the real high point of a decidedly modest career was sharing a stage with Laurie Lewis.)

In the early '70s there was the suspicion/hope that bluegrass music might "take off" and get reasonably big. The Folk Boom had sort of petered out, and lots of folkies had moved on to bluegrass. I had a fantasy about being the Bluegrass Bill Graham, and produced several "Bluegrass Under the Stars" concerts at Oakland's Woodminster Amphitheater.

Bands like the Shubb Wilson Trio, High Country, the Homestead Act and others agreed on a split-the-take deal, and we all made at least a modest amount of money.

I also promoted an "Old Fashioned Schoolhouse Bluegrass Concert and Home-Baked Goodie Sale" at our local grammar school, where a packed house cheered the Good Old Persons, High Country and another band I was in later, Fresh Picked. The musicians got a good payday and the PTA was delighted with the money they made.

In 1979 I began working nights, which made being in a band almost impossible. I got into raising my kids (two sons, now both grown) and, as I mentioned earlier, got busier and busier doing things that became progressively less fun. I never quit playing, but weeks and sometimes months would go by between opportunities to play.

In recent years as I have gotten more involved with the CBA, I no longer take for granted the smoothness of its operation. Behind the festival, the camp-outs, and the sponsored concerts there are thousands of hours of volunteer work.

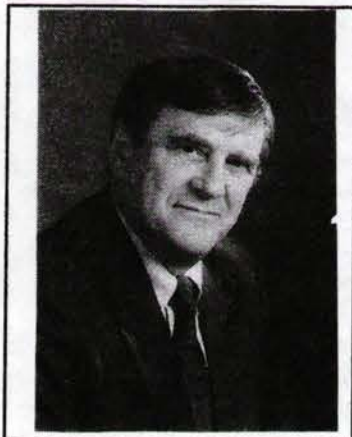
On Wednesday of festival week in June Barbara and I attended the volunteers' pot-luck dinner. To watch 200 people come together to create this enormously successful operation, purely for the love of the music, was inspiring. It reinforced my long belief that bluegrass

1999/2000 CBA Board of Directors Candidates' Statements

(Continued from Page 17)

people are just the greatest anywhere.

If elected to the CBA board I will do my best to live up to the standards of the membership. I would appreciate each member's consideration.



Carl Pagter

The California Bluegrass Association, now in its 26th year of operations, is heading toward the 21st Century on a reasonably solid financial base with more than 2700 current members. Work has already begun on our 25th annual Festival next June at Grass Valley — which promises to be a spectacular Silver Anniversary Celebration. But we cannot rest on past achievements — the ultimate test is whether your Association will be vibrant and thriving at its hoped for 50th and 100th Anniversaries. The building blocks for success in the next century must be created and put in place now. Bluegrass and old-time music, our unique traditional American heritage, deserves to be recognized, promoted, and cherished.

We need Board members (and officers and volunteers) who are dedicated, selfless and visionary. CBA Board members must be willing to devote substantial time to monthly board meetings and on-going work required to operate a sizable non-profit Association for the benefit of its members. They must also be able to get along with others while exercising independent judgment, putting aside personal or sectarian interests for the greater good of the organization. Experience and commitment are pluses.

I believe the broad goals of the CBA should be to build further on what we have created, protecting the financial integrity of the organization and increasing its solvency while at the same time setting reasonably achievable goals for the future. To further the foregoing, I

will if reelected propose a retreat by the Board and interested CBA members to discuss and formulate long-term goals for the CBA ten and twenty five years from now.

At the same time, we need to continue winning new fans and

supporters by exposing the maximum number of people to our wonderful music. As I said last year, we need to put continuing energy and resources into (in order of importance):

(1) *Bluegrass Breakdown*, to con-

tinue to improve upon the best member publication in Bluegrass. Where would fans or musicians be without an effective organ of communication?

(2) Improvement and continuance of the CBA's Father's Day Weekend

Festival at Grass Valley;

(3) Production of Spring and Fall Campouts and periodic concerts of Bluegrass/Old-time music; and

(4) Support the International Bluegrass Music Association (IBMA) and

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California Bluegrass Association Election of the 1999/2000 Board of Directors OFFICIAL BALLOT

DIRECTIONS: There are two (2) ballots on this page. If you have a single vote membership you should complete one (1) ballot. A membership plus spouse entitles both people to cast a ballot — please use the second ballot. Those with band memberships are entitled to one (1) vote per band. You may vote for up to nine candidates, but may vote for less than nine. The candidates with the most votes are elected to serve as the Board of Directors. An asterisk (*) after the candidate's name indicates an incumbent board member.

Note: In compliance with the By-Laws of the California Bluegrass Association, "Other nominations may be made by petition signed by at least ten (10) members of the Association, and mailed to the Association's Board of Directors at the Association's principal office at least twenty five days (25) before the date set for the opening and counting of ballots." The date set for the opening and counting of ballots for the 1999/2000 Election of the Board of Directors is Saturday, October 9, 1999. The last date for additional petitions of nomination is Tuesday, September 14, 1999. The address of the principal office of the California Bluegrass Association is P.O. Box 9, Wilseyville, CA 95257. Space has been provided on this ballot for write-in candidates, however, signed and valid petitions [signators must be current CBA members in good standing] must be received for each candidate to be eligible for election to the CBA Board of Directors.

Membership # _____

Name _____

Ballot #1 (principal member)

Ballot will be verified and cut here before counting.

- | | |
|---|--|
| <input type="checkbox"/> Rick Cornish | <input type="checkbox"/> Joe Quealy |
| <input type="checkbox"/> Harold Crawford* | <input type="checkbox"/> J.D. Rhynes* |
| <input type="checkbox"/> Robert Crowder | <input type="checkbox"/> Mary Runge* |
| <input type="checkbox"/> Don Denison* | <input type="checkbox"/> Kelly Senior* |
| <input type="checkbox"/> Lolan Ellis* | <input type="checkbox"/> Marsha Wooldridge |
| <input type="checkbox"/> Yvonne Gray* | <input type="checkbox"/> Other _____ |
| <input type="checkbox"/> George Martin | |
| <input type="checkbox"/> Carl Pagter* | |

Vote for up to nine (9) candidates

Membership # _____

Name _____

Ballot #2 (Spouse)

Ballot will be verified and cut here before counting.

- | | |
|---|--|
| <input type="checkbox"/> Rick Cornish | <input type="checkbox"/> Joe Quealy |
| <input type="checkbox"/> Harold Crawford* | <input type="checkbox"/> J.D. Rhynes* |
| <input type="checkbox"/> Robert Crowder | <input type="checkbox"/> Mary Runge* |
| <input type="checkbox"/> Don Denison* | <input type="checkbox"/> Kelly Senior* |
| <input type="checkbox"/> Lolan Ellis* | <input type="checkbox"/> Marsha Wooldridge |
| <input type="checkbox"/> Yvonne Gray* | <input type="checkbox"/> Other _____ |
| <input type="checkbox"/> George Martin | |
| <input type="checkbox"/> Carl Pagter* | |

Vote for up to nine (9) candidates

Please complete your ballot(s), fold so that the address is outside, tape or staple, and mail to have the postage paid by the CBA. You can also put your ballot in an envelope and mail to: Election Committee, CBA Business Office, P.O. Box 690369, Stockton, CA 95269. Ballots must be postmarked by October 4, 1999 to be valid.

• Members may also vote in person before the close of elections at 2:00 p.m. on Saturday, October 9, 1999 during the Fall campout at the Amador County Fairgrounds in Plymouth, California. Ballots will be opened, verified for current membership, and counted by an appointed election committee. The results of the election will be announced following a 6:30 p.m. dessert pot luck in the Spur Building.

• All members casting votes by mail or in person will be eligible for prize drawings to include: 2 tickets to the 2000 CBA Father's Day Weekend Bluegrass Festival; CBA logo merchandise including one CBA 25th Anniversary embroidered logo jacket, T-shirts, hats, and more; and CDs from a variety of Bluegrass artists. To be eligible for the prize drawing, you must VOTE! All ballots will be put into the drawing box after the votes are counted. You need not be present to win, prizes will be mailed if necessary.

• We hope you will bring your family and friends to the CBA's Fall Campout, Election and Annual Meeting at the Amador County Fairgrounds in Plymouth, CA. Camping is only \$15 per night for RVs and \$10 for tents. Lots of great shade trees, grass and folks to visit and jam with — You'll Come!

On the back of this page is a Postage-Paid address for your ballot to be mailed to the C.B.A. Fold the ballot in thirds with the address showing, staple or tape the edge, and Drop in the mail. Mailed ballots must be postmarked by October 4, 1999 to be valid.

1999/2000 CBA Board of Directors Candidates' Statements

(Continued from Page 17)
the International Bluegrass Music Museum (IBMM).

I helped found the CBA in 1974, have been a Director and Chairman of the Board continuously for the past 15 years, and have provided

pro-bono legal services to the Association for many years. Having retired last year after 34 years as a corporate counsel, and while still busy with a number of projects, I have additional time and energy to devote to CBA affairs. I would like

to help pilot the Association into the 21st Century and ask for your vote.

Joe Quealy

Last month, I wrote about my

background and experience. Attitude and ethics are of great importance too. I'd like to let some folks out there know where I stand on certain issues. I have had a number of discussions with members, some

who know me well, and others who barely know me, concerning items they thought were worth mentioning.




Having not had the opportunity to attend recent board meetings, I am not completely up on all the details regarding some of the more recent "hot" issues. Now that the board meeting minutes are being published it is a little easier to keep abreast of such things, although there aren't a lot of details regarding discussions at the board meetings.

As a board member, if elected, I will publish more detailed points of the discussions. It is important to know where everyone stands. Many of the board vote seem to always be unanimous, that's good, but what about when it is a hot item and the votes are split.

I have an Email address, a toll free pager and can usually be reached at my home or office. I will make myself very available for inquiries and discussion. When the issue of the booking of California bands arose several years ago there were many different opinions and ideas. I firmly feel that there should be some method of assuring that some of the booking slots do go to California bands.

I know the tent camping area has been another item of considerable discussion lately. I have had numerous discussions with folks, some of whom were very passionate about their stand on the issue. I myself, don't understand how there could be any arguments about not having a designated camping area for tents. The same applies for a designated quiet area. Most all festivals provide such segregation and it would seem that it would likely be a good way to prevent problems and avoid complaints.

I have heard many comments from vendors and bands regarding some of the policies and the general attitude of the CBA staff members they had to deal with. Some were not so good. It's tough to keep everybody happy at a large





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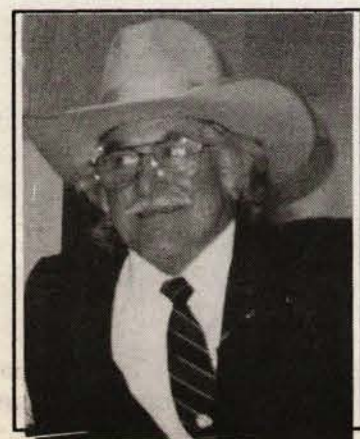
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1999/2000 CBA Board of Directors Candidates' Statements

event, like the Grass Valley festival. I know that there is a tremendous amount of planning that goes on before each festival. I know that there are ways that I can help.

Enough of the heavy stuff. Let's sit down and have a brew or something and listen to or pick some good up tempo hard driving bluegrass. That's what it's all about really, isn't it??

Please remember me when your ballot arrives. I'd love to see a bigger voter response than we've ever seen before this election. I would really appreciate it if you would take the time to cast your ballot and put an "X" by my name, Joe Quealy.



J.D. Rhynes

Greetings once again folks. Here it is election time again, a unique American tradition where I get to tell my qualifications and past accomplishments to you the members, that are the California Bluegrass Association.

I have served as a director since 1991 to the present. From 1991 through 1997 I was the Entertainment Coordinator for our festival. I have also served the association as an Emcee at the festival for more than 20 years, and for the past two years was part of the children's program participants.

I wrote the job description that is now in place for the Entertainment Coordinator position. I also instituted a dress code for our Emcees, as well as the performers that appear on our stage. We present one of the finest festivals in the world and I don't think it is too much to insist that the bands that appear on our stage dress nice for the folks that pay good money to come see the show. As a result, we have one of the best professional images in the Bluegrass Music industry today.

I supported the children's program from its inception and wholeheartedly support the enlargement of it in years to come. More on this in my "goals" statement.

I am behind my friend Carl

Pagter 100% when he said the board goal of the CBA should be to protect the financial integrity and increase the solvency of the association. This, in my view should be the number one goal of each and every one of the association's members. Since day one of the association's existence, costs have increased on a yearly basis. It takes a lot of those "frog pelts" (dollars) to put on our festival, as well as publish the finest membership newspaper like we do.

In last year's election statement I stated that I was working to have the minutes of the monthly Board of Directors meeting published in the Breakdown. With the help of three other like minded directors, this was done.

I would hope that this will help the board as a whole become more responsive to the membership's wishes, rather than have their own separate agendas. It's amazing how responsible some people become when they know the membership is aware of every vote taken by the board. Hopefully this will make all of them better directors!

Now for the future goals I would set for the association:

1. I would like to see the children's program receive more funding so that we can pay for quality, professional musicians to play and teach the music to our children. We need more music to be a part of the children's program. This is the future of our music, and we really should support it.
2. We need to put on concerts in schools. From grade school to college level. This is an area that is totally untapped and I'd like to see our association pursue grants, whether private, state or federal money and use it to this end.
3. We need to continue to support the International Bluegrass Music Association as well as its sister organization, the International Bluegrass Music Museum.

The CBA is a world leader when it comes to Bluegrass music organizations. Our association is very highly regarded in the industry and as such, several Bluegrass music associations are modeled after it — eg. Oregon and Washington State associations to name two.

The IBMA in years past has called on the CBA for input on several important decisions regarding the music and as such we should continue to do what we do best: be a Bluegrass music association that eagerly interacts with other associations for the good and betterment of the music as a whole.

4. I would ask that you the members become more involved in your

association. The best way to do this is to take 10 minutes of your time and VOTE! Here we are, the largest music association of its kind in the whole world with close to three thousand members and yet you let about three hundred members decide who your directors will be for the coming year! Folks, you are letting ten percent of the membership run the world's largest Bluegrass Music Association! Please read all the election statement and vote! Vote for whomever you want to, but please VOTE. Let your voice be heard, and yes, one voice does make a difference.

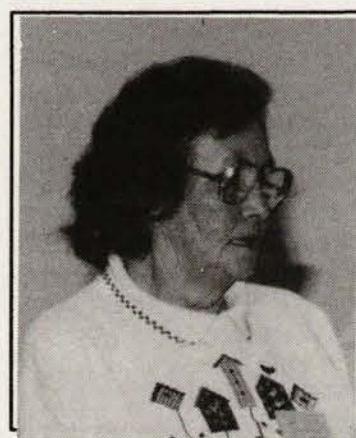
That's it for my goals for the coming year. If we all work together I don't see why these would be insurmountable. Get involved and vote!

As I have stated in the past, I helped raise money to put on our very first festival and have spent the last 26 years furthering the goals of this association and the music.

I ask you to continue to support me and vote for me as one of the Association's Directors in this election. There are still several goals I have in mind for our association and I would like to be part of the Board of Directors that helps to take our association into the new century.

I thank each and every one of you for your support in the years past, and my promise to you is that each and every decision I make will have the good of the association at heart, not some personal agenda of my own.

Thank you very much.



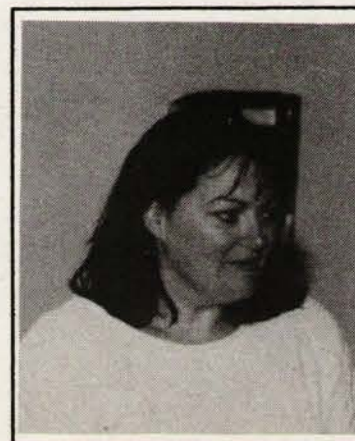
Mary Runge

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

During Mary's tenure the membership in the CBA has increased from 620 members in 1987 to over 2700 currently. As a dedicated sup-

porter of bluegrass music her objectives are to increase the availability of bluegrass music, support education of our cultural heritage music in our schools, and work toward a permanent site for the California Bluegrass Association.

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



Kelly Senior

My name is Kelly Senior and I would like to ask for your vote to remain a member of the Board of Directors of the California Bluegrass Association. I have been a member and festival volunteer for the last eight years, and am currently serving my first term as a Director. Bluegrass music and this Association have meant so much to my family and I would like to continue to give something back.

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

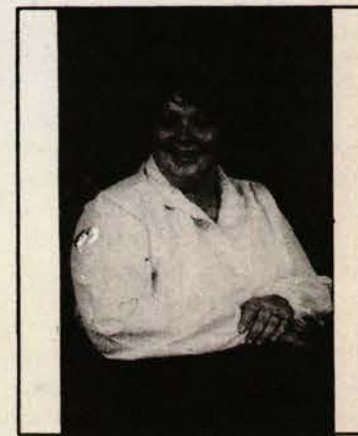
During the annual CBA Festival, I have been a volunteer worker on the gate crew, in 1998 was crew chief for the gate cashiers, and this year served as CBA's Treasurer. For those of you who do not know, gate crew members greet festival attendees at the gate, take their tickets or collect money for tickets,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

As crew chief for the gate cashiers, I was responsible for scheduling of personnel and making sure

that ticket sales money and bands were accounted for and that each shift balanced. Fiscal responsibility is very important to me, as is accountability to our members.

As Treasurer for the Association, I am responsible for the monthly and annual reports to the Board and Membership, preparing all tax returns, investing CBA funds for the best financial return, and at the Festival balancing gate receipts with the cashiers and paying all performers and contractors. It is a large responsibility, but one which I am proud to perform and wish to continue.

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



Marsha Wooldridge

I have been a Stockton resident since 1981, and a CBA member since 1989. After a 16 year career in the Home Health Nursing field, I have had a complete career change. I am now working in the Home Financing area as a Loan Officer.

I have previously served the CBA as a member of the Board of Directors in 1995 and 1996, and also worked as the Assistant Gate Crew Coordinator at the CBA's annual Festival for 7 years. I have to say that working with such a great crew of volunteers really made my job easier.

As a Director I feel I could be of a continued benefit to the CBA membership. I know that it is not always easy to make the correct decisions, but I do try to make the fairest choice for the membership in general. I would appreciate the opportunity to continue doing the best that I can for the CBA members. It is the membership after all that is the most important part of the California Bluegrass Association and they deserve to be heard.

Further Travels of a Bluegrass Junkie

by M.D. "Pepper" Culpepper

Graves Mountain (Syria), Virginia is just 22 miles from Culpeper, Virginia. Most of the trip is on a winding road into the Blue Ridge Mountains of Virginia that they sing about.

Advertised as: "In The Heart Of Virginia's Blue Ridge", it is truly a beautiful place to hold anything from a festival to a harvest time celebration. It is a working farm, growing fruit from cherries to apples, which holds events throughout the year attracting a lot of people who work in or near Washington D.C. It is quite a drive to a motel from there. This is one festival that you need to have a tent, van, or some kind of RV to sleep in.

The grounds has cabins and rooms at the Lodge that sit up the hill from the stage, but if you wait very long after the festival is over to try to get a reservation, it will be full. Thus far, I have had a bed in Don and Marian Critchley's motor home, starting out in his class C one, some 6 years ago, and going to his 35 foot Deluxe class A last year.

The January issue of *Bluegrass Unlimited* magazine, has a list of festivals scheduled for the upcoming year in each state and other countries. That is the time I decide where I am going that year (adding or subtracting a few along the way). Doris e-mailed me the places where they would be, and that I was welcome to stay with them in their bus. And that is why, when they left Bass Mountain on Memorial Day this year I was with them for a 308 mile ride to Grave's Mountain. We were out and about early Memorial Day (Monday) morning. Dave had the outside and Doris the inside of their bus ready to go before breakfast, and we were on our way to a road stop filling station to fuel up and dump the waste tanks before getting down to the serious business of leaving North Carolina and going through most of Virginia.

We had one small problem: at the entrance to the Diesel Pumps and the dump station sat a man and his new motor home. Seems like when he filled up around midnight, he put some 100 gallons of gas in his fuel tank — trouble was it was a Diesel Rig! There he sat the rest of the night in everyone's way, waiting for someone to come and pump out the gas so that he could fill up with the right fuel. He couldn't even start his engine and move the rig out of the way. Just a "side story" in the travels of the Bluegrass Junkie.

We arrived at the festival grounds and parked near our regular site in plenty of time for us to get set up before Doris left to visit relatives who live near D. C. She spent time with them, and even brought her mom and dad out to the festival grounds to visit with us one after-

noon.

Dave and I stayed at the bus together until Doris came back to stay. When Don Critchley showed up, I moved into his motor home with him. On Thursday around noon everyone that wanted to put their chairs out near the Stage Area supervised by Mr. Graves and his crew. This way everyone had a chance to sit where they wanted. In past years, it was a big rush getting your chairs out—and sometimes it caused friction between folks. The rule this year was: no moving chairs you placed, and no adding chairs later. Seems fair to me, as everyone was allowed to have 4 chairs to put out at the outset.

Mark Newton outdid himself this year. It has to be the best lineup that he's ever had. Graves Mountain is very lucky to have someone as talented as Mark booking talent for their annual event. He has been with the Graves family from the beginning, booking both bands he knew and ones he had played with. This year's festival opening ceremony included the singing of "America The Beautiful" and closed with Shiloh New Site Men's Chorus of Fredericksburg singing Gospel songs. In between was three days of the music I love. For the price of \$45 — with free camping, it has to be the bargain of the year!

Starting on Thursday, June 3rd at 4 o'clock p.m. with the Gibson Brothers and ending with the Unlimited Tradition near midnight, the festival got off to a good start. In between we heard Unlimited Tradition's first set, followed by J. D. Crowe & The New South, the Lewis Family, the Gibson Brothers (second set), and Emerson & Newton. Bill Emerson and Mark Newton play in some local clubs and have a CD for sale called: "A Foot In The Past A Foot In The Future", which I have enjoyed for the past year. Meanwhile, back on stage, the next band was really special. It was called "Banjo Spectacular", and featured: J. D. Crowe, Bill Emerson, Little Roy Lewis, and Mark Johnson (Frailin' banjo). Banjo playing don't get any better!! The Lewis Family played their second set before Unlimited Tradition closed the day's bluegrass music. Good way to start a festival.

Friday started at 2 p.m. with the James King Band, followed by the Larry Stephenson Band, the Lynn Morris Band, Illrd Tyme Out, and Charlie Waller and the Country Gentlemen. The next band was supposed to be Country Current, but the "powers that be" in The US Navy had other plans for them. Mark Newton saved the day having his own band perform a good set.

Then each band did a second set, ending with Charlie Waller and the Country Gentlemen, near midnight.

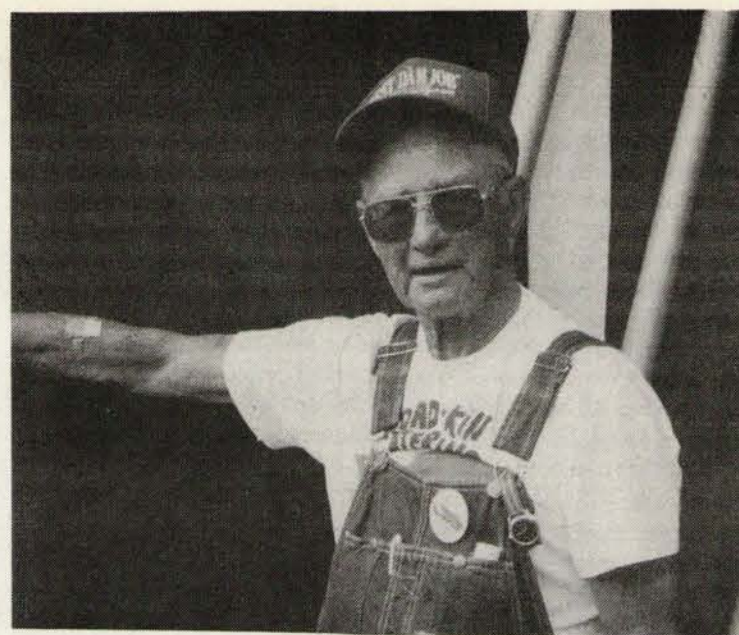
I should mention the Emcees that kept everything going smoothly for the three days. They were: Ray Davis - WAMU, Tim Timberlake - WRVA, & Red Shipley - WJMA, WAMU "Stained Glass Bluegrass". All are excellent announcers on stage and on their radio programs which I have listened to for years.

Graves Mountain features in addition to the stage show, horseback riding, tennis, horseshoes, fishing, hiking, a junior olympic swimming pool, and the Syria General/Mercantile Store. You can buy anything in the store from a pair of bib overalls to ready made sandwiches, with most anything to eat or drink, including soft drinks and Alcoholic beverages. It is an old-fashioned store in the true meaning of the word, the likes of which are seldom scene any more.

Saturday the bands that played twice were: Bluebridge, the Lonesome River Band, the Del McCoury Band, the Seldom Scene, Valerie Smith & Liberty Pike, and Ralph Stanley & the Clinch Mt. Boys. In addition, my pal, 6 year old Ryan Holladay played the banjo and sang, doing a full set of mind-boggling music. That boy is something else! Lately he has been playing at some of the bigger festivals and getting crowd-standing ovations and call-backs to play more at every one.

Around nine o'clock that evening on stage was Rebel Records' All-Star Jam with the Virginia Squires, Tony Rice, Ralph Stanley, Ryan Holladay, Fred Travers, and Mark Johnson. Then Mark Newton came on-stage and told of going to school and being friends with some of the members of the band he was going to introduce next — they were a famous church and gospel singing group named Bill Lux and Shiloh New Site Men's Chorus of Fredericksburg. The audience kept them on stage for a long time, and although it was the last act at this festival, there not only wasn't an empty seat the audience area, the people were actually sitting on the ground in front of the stage. An outstanding way to end a truly great festival.

The next morning Don and I headed down the mountain, and onto freeways that took us to Don & Marian's home in Triangle, Virginia, hardly three hours away. With music coming from speakers in the house and the front porch, we relaxed until Marian had dinner ready, after which, I sat on the front porch and went over my last two weeks of festivals. The next afternoon, Don and I went to Marian's workplace and traded cars because her car had



M.D. "Pepper" Culpepper

air conditioning in it, and Don figured that at 96°F that day, we needed more comfort in our running around to places he wanted to show me. Later that afternoon he

took me to the airport, where I took off about 4:30 for the trip home and preparations for our Father's Day Festival in Grass Valley, California.

Harmonica Corner —

Especially for Beginners, Grandparents, Anyone

by Howard Polley

Musicians know the value of taking care of their instruments. Before switching to the harp, I played the trumpet for some forty plus years. One time while playing in a school band I experienced a stuffy feeling when blowing into the horn. Turns out the mouthpiece was clogged-up with various foreign matter. After cleaning the mouthpiece, the trumpet once again played freely. What a difference a clean mouthpiece makes! You could probably tell a similar story about your instrument. Here are some tips on keeping your harp playing well.

Basic Harmonica Care

First: Make sure your mouth is clean. Always vigorously rinse your mouth or brush your teeth after eating before playing the harmonica. The tiny reeds in your instrument clog easily and won't vibrate when you want them to.

Second: Always place your harp back in its case when you're finished playing. This habit prevents unwanted matter from getting inside the mouth organ. If you want to carry your harp in your pocket or purse, you can get a small leather pouch to put it in. (Contact me if you're interested in one.)

Third: As a general policy, don't let others blow on your harmonica. Neither should you play on someone else's harp. No sense in giving unwanted germs an opportunity to expand their territory.

Fourth: A note to the ladies. Don't play your harp when you have lipstick on. One time a beginning student of mine complained that one of the notes would not re-

spond on her harmonica. I sent the harp to the Hohner company for repair under the warranty. Upon close examination, I saw traces of red lipstick on the harmonica mouthpiece area. Apparently some of the lipstick made its way to the reed area and caused it to stick.

Fifth: Some players soak their harmonicas in a jar of water or maybe other liquid refreshment. This practice causes the wooden comb inside the harp to swell. The result of this swelling was a tighter air-seal giving the harp a fuller, louder sound. The drawback is it shortens the life of the harmonica and also voids its warranty.

Sixth: Quite often hardened saliva builds up on the blow hole corners as well as the sides of the outer plate cover. You can carefully remove this material using a small knife or other pointed object. Just make sure the material doesn't fall back inside the harp while you are cleaning it.

Seventh: Another good habit is to tap the harp against the palm of your hand after playing it. This is done to shake loose excess moisture from the blow holes.

These practices will help keep your instrument in top playing condition. Having done that, now all you have to do is determine to play the right note at the right time in the right manner... sometimes, no easy task!

Thanks again for your time. Write me if I can be of help to you. Keep on harping.

Editor's note: You can write to with your Harmonica questions at: Howard Polley at 1030 Cameron Way, Susanville, Ca 96130.

J.D.'S BLUEGRASS KITCHEN

Howdy, Howdy, Howdy!

Well folks, here we go again! Summer is just about all gone, but that's OK with me because for the last month or so I've been going through all my hunting gear, getting ready to go chase the wily buck up in the "shining mountains"! That's what the Native Americans called the rugged high country of our Western states.

My cowboy friend, Pat Russell, along with my son Garrett Lee and maybe one or two other close friends and myself, are saddling up and heading back to my old deer camp to spend four or five glorious days hunting, fishing, and enjoying God's great outdoors!

Of course, I'm gonna take along two or three of my Dutch Ovens to cook up some genuine Chuck Wagon recipes in. I can't wait to see the old camp, because I haven't been back to it since 1971. My uncle Jack and I used to load up two or three pack horses every fall and head into our camp to spend a week or two. We had found the perfect place to camp in the fall of 1953. There was a creek of melted snow water right next to a meadow of about 100 acres in size, full of lush grass for the horses and mules.

We made our camp in the middle of a grove of huge Ponderosa Pines on the east side of the meadow. I built a permanent fire place out of stone about two feet high, two feet wide and four feet long, to fit the steel cooking grate I had welded up. I looked all up and down the creek for the better part of a day until I found a big flat rock about two feet square. I put this in front of the fireplace and leveled it real good.

When I got ready to cook up a batch of biscuits or a cobbler, I'd rake a pile of hot coals on top of that rock hearth, put a Dutch Oven full of goodies on top of 'em, and have a tin cup of Cowboy Coffee until they were done. When I fed that bunch of hungry country boys like that every day, I never once had to pack firewood or water to the camp. I always had plenty to cook with.

Every year when we got ready to come home, I'd take all of our pots, pans and skillets, turn 'em upside down so they wouldn't get full of water, freeze and break, and bury them in a big pile of boulders next to our camp. As far as I know, they're still there. (At least I hope they are!) Pat and I are going to make a trip in to check if my cooking grate and the cooking ware are still there before we head in with the whole party though, because I'd hate to have to come all the way back home for some skillets!

The days that I spent in that camp with my uncle Jack are some of my most precious memories. I

only wish I could go back and live them over again. We sure hauled a lot of big bucks into that camp to hang on our own meat pole.

I'll never forget one big 4-pointer that my uncle got on opening morning of 1958. The afternoon before opening day of deer season, he saddled up ol' Buck and Ruby and headed over Bull Run Mountain, and made a spike camp for the night. Right after daylight the next morning, I killed a big 4-point buck that field dressed about 185 pounds, and believe me folks, that's a *big* black tail buck!

I went back to camp, got the pack horse, carried it back, and hung it on the ol' meat pole next to the forked horn and 3-pointer that Harold and Ed had killed that morning. Needless to say, my hat wouldn't hardly fit my head! Well, about 2:00 o'clock that afternoon while sitting around the campfire sipping a tin cup of Jack Daniels, Ed allowed as to a couple of riders were approaching camp from across the meadow, and one of 'em had something draggin' the ground on both sides of his horse!

I knew it was Ben and Jack, but I couldn't figure what in tarnation was draggin' on each side of Ruby, (a big, tall Tennessee Walker mare) which Jack was riding. To make a long story short, ol' Ruby was over 17 hands tall, and Jack had a HUGE 4-point buck draped across the saddle and he was riding behind it! The buck's feet were dragging the ground on either side!

If I live to be a thousand years old, I'll never forget my uncle's words as he reined ol' Ruby to a stop, "Son, you think there's enough meat here to stink up a skillet?" Talk about a double helping of humble pie with a dish of crow on the side! Ol' unc' really laid it on me!

Needless to say, we had venison liver and onions, hot biscuits, gravy, taters and cowboy coffee for supper that night!

Not only was my uncle a dead shot with a rifle, he was also the best shot I've ever seen with a slingshot. Many times I have seen him stick his slingshot in his back pocket, go down to the creek, fill his shirt pickets with rocks that were just the right size, and come back a couple hours later with ten or twelve Mountain Quail and maybe a Blue Grouse or two! Everyone knew right off that supper was gonna' be one of those meals that you judge others against for years to come.

I learned how to cook this first recipe by watching my mom cook for us in deer camp in the late '40s when my uncle Jack brought a mess of quail back to camp one afternoon.

Here's how to cook up a Dutch Oven full of Quail or even Doves or Pigeons. You can even substitute fresh Squab from the meat market if you're not the outdoor type. No matter the type of meat you choose, this is one of those "larrapun meals" as my dad used to say.

This is an old-fashioned dish, but a fine one. My mom learned it from her mother back when this country was young. Mom said she learned to cook it in a Dutch Oven with coals on the hearth of the fireplace.

Potted Quail

8 to 12 Quail or 6 to 8 Squabs, etc.
1/4 lb. butter
2 TBS. melted butter
1 TBS. flour
1 pint chicken broth or water
1 onion, quartered
1 bay leaf
1 TBS. chopped parsley



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salt and pepper to taste

Clean the birds well, rub with salt and pepper. Melt the 1/4 lb. butter and brown the birds in a Dutch Oven over hot coals. Remove birds, pour off fat, leaving 1-2 tablespoons. Add flour, brown well while stirring with a spatula. Add broth or water, onion, bay leaf, parsley and salt and pepper. Simmer until slightly thickened. Add birds to the sauce. Cover and cook over slow coals for 1 1/2 to 3 hours, according to the age and tenderness of the birds. Serve with dear camp rice and current jelly. Yummy!


Now there's a meal that'll make you rope and side a big mountain lion over the furthest ridge!

I used to sit a big Dutch oven full of this dish on my rock in front

of the cook fire and about twenty minutes before it was done, I'd set another big Dutch oven full of biscuits on top of it and cover that one with coals while the rice was cooking in a big skillet over the fire. When I pulled the lids off those pots you'd have thought that bunch of good ol' boys was gonna slobber themselves to death!

For the next recipe, I've used all kinds of rice, but the one I like best is brown rice. It makes a heartier, more nutritious meal, and besides, it's better for you. You can use canned beef or chicken broth, but for convenience sake I always used the bouillon cubes when packing back into the wilderness. They're small and light and make a mighty fine broth.

(Continued on Page 22)



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J.D.'s Kitchen

(Continued from Page 21)

Deer Camp Rice

- 2 cups brown rice
- 1/4 lb. margarine
- 1 onion, chopped
- 1 4-oz. can diced, sweet chilies
- 3 cups hot water
- 4 cubes beef bouillon

Melt margarine in heavy iron skillet. Brown the rice well in melted margarine. Add onions and chilies halfway before rice is well browned. Dissolve the bouillon cubes in hot water and add to rice, stir well and cover tightly. Cook over a slow fire until done (liquid is absorbed), about 30-45 minutes. Serve with gravy over it. Wowweee!

I can still smell a big skillet of this cooking over the fire. And when you pile it up next to a couple of Big Mountain Quail and slather gravy over it, why there's nothing on God's green earth that is as good as this! And then you top it off with a couple of big Sourdough Biscuits just dripping with melted butter, along with a big mug of cowboy coffee, and son, you're sitting on top of the world!

Well folks, that's what I'm gonna' have to do later this month. Somebody's got to do it, so it might as well be me. (Poor ol' J.R. stuck down there in Texas where he doesn't get any camp cookin' like this!) I'm sure looking forward to it and when I pull that first batch of sourdough biscuits out of my Dutch oven, I just know my uncle Jack will be sitting on a cloud there in Heaven grinning from ear to ear! He'll probably tell my mom, "well, he's still got it!". I only wish you were here to share them with me uncle. You were my hero and the greatest uncle that God ever made.

My uncle Jack died of a massive heart attack on Thanksgiving morning of 1984 and every year about this time he's heavy on my mind. So I just thought I'd share some of my good memories with you folks.

I'm not worried though, cause I know we're going to meet again.

I know you've all heard how God fed the Israelites on "manna" during their long sojourn in the wilderness for 40 years. Well, I'd be willing to bet that was nothing more than good ol' sourdough biscuits and come my time to cross over Jordan, the Lord's gonna' point me to a big fire and Dutch oven and say, "Your uncle says you make the best sourdough biscuits in the mountains. Whip us up a batch!"

May God grant you all peace and health.

Yer friend,

J.D. Rhynes

Czech Mates Coming To The Sweetwater

by Larry Carlin

Bluegrass music has, in many respects, come a long ways since the 1930s when mountain folks like Bill Monroe and Ralph Stanley began playing mandolins and banjos at hoedowns and barn dances. One of the beauties of the music is that you can still see it played in the traditional style at shows and festivals or, if you are so inclined, you can see how the music has evolved in the 80s and 90s (thanks in part to the likes of David Grisman and the members of the band New Grass Revival) into what is commonly called "newgrass." And bluegrass — what was for the longest time considered strictly an American form of music — has gone international. Sure, American bands have traveled overseas for decades, bringing those high lonesome sounds to Europe and Japan. But now there is a smokin' new band from the Czech Republic called Druha Trava (pronounced drew-hah trah-vah) that combines both the old and new styles of bluegrass to produce a sound that will have you wondering if these guys really aren't from the hills of Kentucky or Tennessee.

It's not fair to call Druha Trava (which translated means "second grass") a "new" band. They have several CDs to their credit since forming in 1991. They are "new" in the sense that most people have never heard of them. They are an award-winning quintet comprised of multi-instrumentalists who can really pick. Their musical influences come from all over the musical spectrum — from jazz and classical to folk and rock — performed on the basic bluegrass instruments of guitar, dobro, banjo, bass, fiddle and mandolin. They sing in both Czech and English, and they play original compositions as well as traditional bluegrass songs such as "Muleskinner Blues" (how does this translate into the Czech language?), "On and On", and "The Orange Blossom Special". Their instrumental prowess is simply amazing, and their sound is sort of what could be best summarized as The New-Psychograss-Gipsy King-Mountain-Czechtones.

Druha Trava released a fabulous recording last summer titled Czechmate which features some

original material, two traditional songs, and songs written by Bob Dylan, Chick Corea, Pat Enright, and the Rolling Stones. Their most recent release is a project called New Freedom Bell, which they recorded with Peter Rowan, who sings most of the lead. On this CD they do two songs by Dylan, one by Guy Clark, one by Van Morrison, three by Rowan, two that were written by Rowan and members of DT, and the title cut, New Freedom Bell.

The band is led by singer/writer/guitarist Robert Krestan, who won the Czech Music Academy Award in 1997 as Best Country Artist (the entire band won one in 1992), and he is also a writer for two Czech music magazines as well as being a published poet. Lubos Malina has been named Best Banjo Player in his home country numerous times, and he has a recently released solo album called Piece of Cake that includes special guests Peter Rowan and Bela Fleck. He also plays a searing saxophone, sometimes going from banjo to sax and back to banjo in the same tune! Lubos Novotny plays the dobro

(which was actually invented by a Slovak family named the Dopyeras), and he has been voted Best Dobro Player of the Year annually since 1992. He also has a solo album called Joy of the Sorrowful. Mandolin, guitar, and vocals are provided by Martin Ledvina, and the (sorry, traditionalists — it is an electric) bass, as well as harmonies, are added by Jiri Meisner.

Druha Trava will be performing at Marin County's premiere nightclub, the Sweetwater, on Thursday, September 9, at 9 PM, with Mill Valley's favorite duo Keystone Crossing opening the show. The Sweetwater is no stranger to old or new grass, as in the past Ralph Stanley and Peter Rowan have played there as well as Laurie Lewis and Kathy Kallick. Don't miss this rare opportunity to "Czech out" the amazing Druha Trava at the renowned Sweetwater in downtown Mill Valley.

The Sweetwater is located at 153 Throckmorton Avenue in downtown Mill Valley. For more information, call the Sweetwater at (415) 388-2820

Bowers Mansion Festival — A great One-Day Event in a beautiful setting

by Suzanne Denison

For several years, Don and I have been meaning to attend the Bower's Mansion Festival, but somehow we either had company, were busy with our garden, or something. Since Don is a teacher with a daily commute of 65 miles one way, summertime is when he catches up on honey-dos, reading and rest. My at-home graphic arts/writing business has the same crazy schedule year-round, and we just never seem to take time to get away from home.

This year, we decided that whatever else we did after the CBA Festival in Grass Valley, we'd attend the Festival at Bowers Mansion. So, after trying unsuccessfully to make last minute reservations for our animals in a local kennel, we just decided to make it a day trip; left the dog in her run, the cat in the yard, the horse in the pasture — all with plenty of food and water, and headed over Hwy. 88 to Nevada early on Saturday, July 31st.

1999 was the 14th Annual Bowers Mansion Festival at the Bowers Mansion State Historical Park, which is located about half-way between Carson City and Reno, on old Nevada Highway 365. It is a one-day (Saturday) event which featured scheduled entertainment from 9:00 a.m. until about 6:00 p.m. Volunteers from the Northern Nevada Bluegrass Association produce the event, in cooperation with the Washoe County Parks and Recreation Department. Sponsors for the festival are Maytan Music Center and KTHX 100.1 FM.

We had perfect weather, and a beautiful drive over Carson Pass and into the Hope Valley of Nevada. I was particularly enchanted by the lingering snow on the mountains and the still blooming wild flowers along the highway. On the California side the weather has been warm enough at our elevation (3200 feet) that the wild flowers are all gone. But we were able to enjoy the lavender-blue lupine and other brightly colored flowers all along the route at the higher elevations. There are a number of interesting trees and rock formations on Highway 88, a few of which we just had to stop and admire.

When we arrived at the state park, we found plenty of parking space in a large lot and were rather puzzled by the number of cars and motorhomes parked along the road. When we started walking toward the Festival entrance, we found out why — it was a long walk, especially since Don was carrying a large box of *Bluegrass Breakdowns* for the CBA table. If you have lots to carry or have trouble walking, have someone drop you at the entrance and then park your vehicle — or park on the highway closer to the gate.

NNBA volunteers welcomed us at the gate, we found Paul and Yvonne Gray at the CBA table, dropped the box, and set up our chairs. The festival stage is set up near the front of the historic mansion, and the audience area is a beautiful lawn with huge Birch and Oak trees providing shade through-

out most of the day. There were a number of concessions, great food by Texas Longhorn Bar-b-que, Ice Cream by the same vendor who tempts all of us in Grass Valley, and lots of friendly folks at the NNBA booth.

Featured entertainers were: the NNBA Volunteer Orchestra, the Back Forty, Gael Force, Shady Creek, Too Tall For Our Hair, the Foothillbillies, Slide Mountain Boys, the Comstock Cowboys, and Brushy Peak. In addition, there was a small "Outback Stage" which offered Chris Bayer, Kay Hansen, and an open mic featuring the WØXØF Mountain Cowboy Choir.

Workshops were held during the afternoon in a covered picnic area, and were presented by Charlie Edsall - Guitar, the Foothillbillies - Old Time Band, and Brushy Peak - Vocal Harmonies. All of them seemed to draw quite a few participants, even though the music on the main stage continued at the same time.

Sound for the festival was provided by Dick Pierle's Company, Old Blue Sound of Grand Junction, Colorado. Other than some problems when the Comstock Cowboys switched from electric to acoustic instruments, they did a wonderful job. Dick also is a festival promoter and an active supporter of Bluegrass music.

We thoroughly enjoyed all of the bands on the bill, but especially liked the Shady Creek Band from Phoenix, Arizona. There were the

Pizza Hut Bluegrass Showdown winners in a recent contest, and really showed the audience what they could do. Some hot fiddling, super vocals, and just an all-around great new bluegrass band. Be sure to catch them if you get a chance.

Being from California, we were especially proud of the way in which the Foothillbillies and Brushy Peak performed at this festival. Both bands have made dramatic improvements since the last time we heard them — they were great before, but now show signs of even greater talent, and I especially enjoyed the new female fiddler with Brushy Peak. I'm sorry I didn't get her name, but she really adds a special touch to the band.

Another favorite for us was the Slide Mountain Boys. Charlie Edsall and his band have been around since 1984 in different configurations, and they really showed their stuff. The instrumental work was outstanding, especially by Charlie on flatpick guitar, and John Moss on mandolin and fiddle. Robert Calloway on banjo and Ed Crandall on bass round out the band and both do an outstanding job. Catch this group when you can — they're great.

All in all, I was impressed with the location, the friendliness of the NNBA folks, and the great music we heard all day. If you're interested in a nice day trip, or an excuse to get to Nevada for the weekend, be sure to watch for the 2000 Bowers Mansion Festival next July.



to Find Live Acoustic Music....

- Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA; phone 415-648-1047. Bluegrass jam session and open mic last Thursday of every month, 7:30 - 10 p.m.
- Billy Bob's Pork 'n Park, 6022 Pony Express Trail, Pollock Pines, CA. Big Valley Band performs every Tuesday from 7-10 p.m.
- Blue Rock Shoot, 14523 Big Basin Way, Saratoga, CA; phone 408-867-3437. September 25 - Tall Timber Boys (Traditional Bluegrass), 8:00 p.m. - 10:30 p.m.
- Cafe Romano, Main and Castro in Martinez, CA, phone 510-370-0700. September 3 - Avocado Brothers, 8-10 p.m.;
- 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, or visit their web site at: <www.thefreight.org> September 9 - Kathy Kallick; September 23 - the John Cowan Band (New Grass Revivalist & Co.); September 26 - Peter Rowan & Druha Trava; October 8 - Trout Fishing in America; October 22 - Mike Seeger; October 24 - Austin Lounge Lizards; October 29 - Sourdough Slim
- Great American Music Hall, 859 O'Farrell, San Francisco, CA, (415) 885-0750.
- Henflings Tavern, 9450 Highway 9, Ben Lomond, CA; phone 831-335-1642 or e-mail: TMM@cruzio.com for upcoming performances.
- 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.
- The Last Day Saloon, 406 Clement Street, San Francisco, CA. For information, call David at 415-387-6344 or e-mail: fivearms@yahoo.com. "American Roots Music" on Wednesday nights, featuring bluegrass, country/western and folk music. Call for information and times.
- 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.)
- McCabe's Guitar Shop, 3101 Pico Blvd., Santa Monica, CA. For information call (213) 828-4403 or tickets (213) 828-4497.
- Merry Prankster Cafe, Hwy. 84, La Honda, CA, phone: 650-747-0660, website: <www.scruznet.com/~prankstr/>. Bluegrass every Sunday afternoon followed by bluegrass jam session.
- Michelangelo's Pizza Parlor, downtown Arcata, California. Live acoustic music every Wednesday, Friday and Saturday night from 7-9 p.m., no cover charge. Bluegrass music on the 2nd and 4th Wednesday with Aunt Dinah's Quilting Party. Other music includes Irish, Country, Dixieland, and Folk. For information, call (707) 822-7602.
- Mr. Toot's Coffee House, upstairs over Margueritaville in Capitola Village, CA. For information, call 831-475-3679. Tangled Strings - bluegrass every Sunday night from 5 to 8 p.m.
- 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.
- 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.
- Radio Valencia Cafe, 1199 Valencia at 23rd Streets, San Francisco, CA, phone 415-826-1199. Blue-

- grass and Old-time music every Sunday 7:30-11 p.m. Dark Hollow, traditional Bluegrass band performs the 2nd and 4th Sunday every month; Crooked Jades perform the 3rd Sunday every month, 7-11 p.m. High Country performs the First Sunday of every month.
- 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);
- 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); September 1, 8, 15, 22 & 29 - Jake & the Sam's BBQ Boys; September 2, 9, 16, 23 & 30 - Side-saddle & Co.;
- San Gregorio General Store, Stage Road, just off Highway 1, 12 miles south of Half Moon Bay, CA, 650-726-0565. Third Sunday (2-5

- pm): County Line Bluegrass Band performs.
- Shade Tree Presents, Shade Tree Stringed Instruments, 28062 Forbes Rd., Laguna Niguel, CA. For information and schedule of entertainers call (714) 364-5270.
- Sicilito's Restaurant, 445 Conger Street, Garberville, CA. Bluegrass jam sessions first Tuesday of every month at 7 p.m. For further information, call Ron Stanley at (707) 923-2603.
- Smokin' Johnnie's BBQ, 11720 Ventura Blvd., Studio City, CA. Phone 818-760-1623. 1st Saturday of every month Bluegrass and Swing Acoustic Music Showcase, 4:30 - 7:30 p.m. sponsored by Traditional Music.
- Sweetwater, 153 Throckmorton Avenue, Mill Valley, CA. For information, call (415) 388-2820. September 9 - Druha Trava will perform, 9 p.m., Keystone Corner will open, 8 p.m.
- 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.



BE A WINNER!

YOU can help the CBA grow
AND

Be a Winner during our
MEMBERSHIP DRIVE
FOR THE MILLENNIUM

Use this membership application to sign up your friends and family members for membership in the California Bluegrass Association from June 1, 1999 to June 1, 2000 and you can win valuable prizes including an instrument and CBA logo merchandise. We will keep track of CBA members who recruit new members and the people who recruit the highest number will be awarded their prizes at the 2000 CBA Festival in Grass Valley.

CBA MEMBERSHIP APPLICATION

Yes, sign me up as a new member of the California Bluegrass Association.

NAME: _____ SPOUSE: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

PHONE: _____ E-MAIL: _____

_____ Member & Spouse \$17.50 Recruited by: _____

_____ Member only \$15.00 CBA # _____

_____ Add Voting Children @ \$10 each _____

_____ Add nonvoting Children @ \$1 each _____

Membership Total \$ _____

Senior Citizens (list birthdates): _____

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

MUSIC MATTERS

by Elena Corey

Because at least three people recently have talked with me about the blues scale, this month, let's discuss it and its uses. I resist using this column to veer very far from the scales and modes used most often in bluegrass, gospel, old-timey, country and other traditional music. But the blues scale can be, and sometimes is, used in all of these, so we're not going far afield. The blues scale, as we know, consists of these intervals: One, flatted-third, four, flatted-fifth, five, six, flatted-seventh and the octave home pitch, or 1, 3b, 4, 5b, 5, 6, and 7b, then the octave 1. If you're looking around for something to memorize that might stand you in good stead to know and you haven't already internalized that string, please memorize those intervals — you won't have wasted your time.

You don't have to play 12-bar blues or get some far-away spacey look on your face to be able to take advantage of the blues scale. Many lead instrumentalists (and scat vocalists, too) play around with the blues scale in single-note riffs. Some of these folks turn the blues every way but loose. If you haven't the foggiest notion of what to play, after you've exhausted the variations on the melody, just try a few notes out of the blues scale over the chords in a song's progression. This is especially effective if you try the same intervals or idea over the sequence of chords, up to a point where that idea doesn't entertain any more.

There are definite advantages to over-learning blues riffs. Being so at home with the blues scale intervals that you don't have to think what they are will allow you to focus on other things. Knowing where the blues scale notes are on your favored instrument(s) can greatly increase the number of improvisational options that slide into your awareness.

Just as you might run arpeggios over basic triad chords, you can play blues run arpeggios in many situations, in fact, some of the same situations.

For instance, you could play the riff: "3b, 4, 5b, 5, 1, 3b" over two or three chords in a row. To illustrate this, let's say we're playing "Blue Moon of Kentucky" in the traditional key of D. The above listed intervals would be, F, G, Ab, A, D and F. You might have time to play that riff twice before the chord changes to G on the lyric word "shinin'". The same riff off the chord G would be: Bb, C, Db, D, G, and Bb. After you play that string of notes one time, you'll probably be

ready to move on to another idea to continue your solo over the changes

Familiarity with blues runs can give you a taking off place on which to start a lead break and it can also

act as a fulcrum pivot-point when re-harmonizing chordal options. For instance, if you're using a melodic riff off one back-up chord and you begin to feel you're overusing it, you can try the same riff off one of its

substitute chords at that place in the tune.

Another device many people who play blues runs often resort to is to play intervals from blues scales in the relative minor key of the

chord they're outlining. This doesn't work all the time, but it sounds good enough of the time to try it. A complicated chord progression or a very fast tempo might discourage a picker from doing this

Little Cabin Home On The Hill

An example of Virtual Band Volume 3

by Jay Buckey

Fiddle: A D A

To - night I'm a - lone, with - out you my dear. It seems there's a

Mandolin:

Guitar (Capo 2):

Dobro:

Banjo (Capo 2):

E A D

longing for you still. Now all I have to do is sit a - lone and

A E A

cry, in our Lit - tle Cab - in Home on the Hill.

To the chorus:

MUSIC MATTERS

throughout a song, merely because it can be a bit more work than was sought. But when you've a simple, ballad-tempo song, playing blues riffs off the relative minor of your chord might sound wonderful. Continuing from the example above, to let the relative minors shine off the chords of D and G would entail choosing riff notes from the chords of B minor and E minor upon which to focus for a part of your break.

If you're not wanting to merely play one note at a time for your break, you might choose a riff from

the blues scale which is fairly reachable on your instrument and then add the 6th (taking care to sometimes make the interval a minor one) to play simultaneously. This is easier for some people than for others. If you're wanting to develop your ear to hear harmony, this is one path that can help. Here is a bit of TAB, one sequence for mandolin and one for guitar. Any fret will do for your home position.

	Mandolin:	Guitar:
1st string	-2-4-5-	-1-----4
2nd string	-2-4-5-6-	-1-----4
3rd string	1-4-6-	-1-----3-4-
4th string	1-4-6-7-	-1-----3-
5th string		-1-2-3-
6th string		-1-----4-

Happy picking to you.

Elena



Do you
remember the
time when we...
jammed all night?
had 4" of rain?
saw Chubby Wise
on our stage?

In preparation for the CBA's 25th Anniversary Father's Day Weekend Bluegrass Festival -- June 16, 17, 18 & 19, 2000, we are seeking your favorite memories of the past 24 Festivals to be included in our Silver Anniversary Festival Souvenir Program.

Photographs of past CBA Festivals are also welcome and will be returned after the program is printed. Please identify the people in the photographs on a separate piece of paper and tape to the back of the photo along with your return address.

If you'd like to share your special moments, favorite bands, the worst or best time you had in Grass Valley, please send them to:

Kathy Kirkpatrick
1609 Amanda Ct.
Stockton, CA 95209
FAX: 209-472-1323
or e-mail to:
genekatt@earthlink.net

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

The heart of the program is the recording; a high quality stereo mix of guitar, mandolin, bass, dobro, fiddle and banjo. The CD makes it easy to repeat a particular song over and over at the same speed, to make your practicing more productive. By providing a variety of tempos, (100, 150, and 200 beats per minute), you can pick the one you feel the most comfortable with. More than one solo is provided as you progress in technique. The first solo, or break, is the easiest, (**beginner**), and is generally the basic melody. After playing it, another instrument will take a solo on the recording and you will need to play the **back-up**, followed by another solo, that's a little more difficult, (**advanced**). Thereby, you'll be taking turns with the other musicians; just like a real playing situation. Included are the endings. The music is written LARGER than is found in most music books, with the words included, so it's easier to see.

ATTENTION GUITAR PLAYERS: In Volume 2, learn how to break away from 'first position', (a.k.a. Play *any* lead, in *any* key, *anywhere* on the neck, without using a capo).

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- Picking direction and Bass runs

Separate recordings and books are available for the **banjo, guitar, fiddle, bass, mandolin and Dobro**, working together with *matching arrangements*, so that friends and family can play the *same tunes* together.

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

The **BOOK** and play-along CD is \$23.00 postpaid. Specify instrument and volume.

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What's new? How traditional music is changing

By Elena Corey

Is it merely the past tense of snow? Ugh. Is there really nothing new under the sun? Do things ever really change? Has our music changed over the years?

We hear some people say that it does. Sometimes older musicians decry the state of our music, charging that it has deteriorated from the grander state they knew in their heyday. Somehow that complaint seems very similar to the one voiced some 600 years B.C. by a Roman senator about the youth of his day being decadent, self-centered and generally shiftless and good for nothing. Usually his famous complaint is read, in speeches, without at first identifying the era, so that modern audiences identify with the situation and then belatedly realize that similar concerns have been voiced throughout the ages.

We know that nothing is certain but change, itself. Also we've been told that the more things change, the more they seem to be the same. It is apparent that a viewpoint could be built to show most any point within that range. So, we're not just looking to see if a case can be built to support a particular assertion, but to see if we can identify any circumstances or trends that could count as real changes.

Change in music may be similar to changes in children growing up. Parents who see the kids every day are not usually focusing on small changes. Differences in the child's

behavior, size or skills from one day to the next may be noted but not often thought remarkable. But a friend or relative who doesn't see the child as often is more likely to have a sense, upon re-acquaintance, that the child has truly changed. The changes stand out. This doesn't imply we should distance ourselves from our beloved music the better to discern real changes.

If we're referring to the legacy of music available to us from traditional sources on a continuous basis, we may become immersed in minutiae and not be thinking about the implications suggested by the ways in which our music world may be changing.

So what are some of the changes which can be perceived? I'm hoping not to document here merely surface changes, but to try to identify lasting, meaningful ones, despite the admittedly subjective vantage-point I inhabit. Here are a few points I see. Please let me know if you agree and/or about any other major changes you may see.

1. The number of professional traditional musicians has greatly increased and expanded in the past couple of decades. It seems that bluegrass, country and old-timey music worlds used to seem to be smaller, each like families which shared some overlapping members. People playing the music all knew each other and were as like as not to be close friends. There was a certain amount of intermarriage, both literally and figuratively.

Even two generations ago some of our grandparents chuckled as they entertained each other with apocryphal tales of Anita or Helen Carter's antics and notoriety of this or that touring side-man. The group of professional musicians was small enough that everyone knew everyone else.

That isn't necessarily so now, even at the top level. I talked with a recent winner of the national flat-picking contest of Winfield, KS and happened to mention another winner, from some six or seven years before. The newer winner had never heard of the former winner. Groups occasionally choose a name, oblivious that another group has already taken that name. Knowledge isn't all that proliferates at a quadratic level, musical groups also do, and keeping up with who is in which group can be a major time consumer.

What else has changed? 2. The instrumental skill level has increased, I believe. It seems that most any parking lot picker can count as well or better than Jimmy Rodgers did, and many can play better than Mother Maybelle. Of course the skill level of the musicians doesn't always get to be directly correlated to the degree of fame or amount the person is beloved. Even a couple of decades ago, there were fabulous, awesome instrumentalists who never made it into national consciousness, while lesser-developed ones did. Most everyone can attest and name sev-



eral favorite pickers of past generations, but, overall, collective appreciation seemed to be the highest for people who, at best, embodied an intermediate-level slot instrumentally.

The spiral of musical sophistication seems to be climbing higher continually. This perceived change might not be a linear progression, it might have come full circle from previous centuries not documented by our history. At close range of our available models, however, it appears to be a fact that modern pickers are more proficient than those of a couple of generations ago.

Thirdly, the incidence of women instrumentalists has increased sharply, and continues to increase as women feel the freedom to learn to play musical instruments. Some women say that gone forever, for them, are the days of being merely a pretty face, fronting a band, singing while the big dogs got to play the notes. Country music female performers who do not play instruments, in fact, are finding that they have a very short shelf life, so more of them are at least holding an instrument while they sing and aspiring to play.

The fourth change I see may, again, not be a linear progression but a coming full circle. That is the rise in awareness that music is a gift to each person, a blessing to nourish one's soul, and that performing for other people is not at all the only avenue to access this great gift for oneself. I've heard many more people, in this last year, say something like, "I want to learn to play music for myself. I've always liked to listen to other musicians, and now I want to develop the skills to play—but just for my own enjoyment."

This may be an ever-present phenomenon, just basking in selective inattention and not a trend, but it looks like one. The confidence and assurance with which people express this choice is not at all apologetic, they're not saying "I'm not good enough to play in public yet, but I'll be a star someday." They're saying that whether or not they every play for anyone else, playing music is an integral part of their

lives and that they appreciate music's blessings and its beauty in and of themselves, for themselves.

The last change I note in our traditional music is lesser, both in importance and in prevalence. It asserts a willingness to assume that knowing jargon about music or having the latest techno-gadgetry isn't a prerequisite to playing and appreciating that music. This mini-trend is probably a reactive one, and not a well-deliberated one. It shows up in people who express contentment to play the music they know and listen to music other people know, (perhaps from another culture), without analyzing the unfamiliar music and internalizing the terminology the other people use to describe their music. A good example of this is the common phenomenon of contest fiddlers' appropriation of Cajun fiddle tunes into their repertoire without feeling the need to develop Cajun stylings. Another example of this unreconstructed reactive tendency is the attitudinal stance of folks who don't aspire to recording industry capabilities or computer literacy who, nevertheless, are able to appreciate such things multi-tracking and digitized sound samples. It seems to be a willingness to co-exist with an alien world without a probing drive to master its intricacies. Is this a new trend or not?

There's another characteristic I've noticed which, again, may not be new. Perhaps it always existed and I'm just now getting around to discerning it. That characteristic is the tendency for people, once they gain a little confidence in their own playing ability and enjoy that increasingly exclusively, to decrease the amount of time they spend listening to other people play music.

I am saddened by this, as I believe that hearing other people play music can feed our spirits as much as playing music does. Listening to others can demonstrate a variety of ways to play the music we love — perhaps ways we weren't likely to consider otherwise. Listening to other people play can also reinforce our own awareness of our

More on facing page...



"PAT ICKES AT HIS BEST?"

During the CBA Festival in Grass Valley this June, Nancy Jankowski asked me to print this photo in the *Bluegrass Breakdown* as a favor. Here is Nancy — better late than never I hope.

IBMA World of Bluegrass Schedule Announced

Bluegrass "Family Reunion" in Louisville, Oct. 18-24

OWENSBORO, KY—The world music community will gather in Louisville, Kentucky, from October 18-24, 1999, for what has come to be known as the "bluegrass family reunion." The International Bluegrass Music Association (IBMA) hosts World of Bluegrass Week which includes the industry's Trade Show, International Bluegrass Music Awards, and Bluegrass Fan Fest. More than 20,000 people from all over the U.S. and a dozen foreign countries are expected to gather for the seven-day convention and festival. A recent report from the NEA indicates that over 82 million people listen to Bluegrass music, which is a 45% increase from 1992-1997.

The week begins with the IBMA Trade Show, Monday - Thursday, October 18-21, at Louisville's historic Galt House. Events include professional development seminars, artist showcases, keynote luncheons, a songwriter showcase, business "one-on-one" and mentor sessions and DJ taping sessions. There will also be a special slate of discussion groups on the educational focus for 1999: Print & Cyber media. In addition to the showcases and seminars, there will be an exhibit hall with more than 100 booths.

The high point of the week is the International Bluegrass Music Awards Show held on Thursday evening, October 21. The event will be broadcast from Louisville's Palace Theater to more than 300 radio markets in the U.S. and 14 foreign countries. This will be the 10th anniversary of the Awards Show, so some special celebrations, in addition to the usual all-star cast, award presentations, and Hall of Honor induction, can be expected.

It's back to the Galt House for the weekend, to enjoy more than 40 of the music's greatest artists on three stages at Bluegrass Fan Fest. In addition to the jam packed lineup on the Main Stage in the hotel's 5000 seat Grand Ballroom will be the Masters Workshops, which are hosted at a side stage that provides

an intimate setting for fan interaction with their favorite artists. The "Roots & Branches" stage features various styles of music from artists who have influenced, or have been influenced by, bluegrass music. The Bluegrass Fan Fest is a fund-raising event for IBMA and the Bluegrass Trust, which assists bluegrass professionals in time of emergency need.

Artists confirmed to perform at the Bluegrass Fan Fest include:

the Del McCoury Band, Ricky Skaggs & Kentucky Thunder, Lonesome River Band, Illrd Tyme Out, the Lynn Morris Band, Blue Highway, J.D. Crowe & the New South, Rhonda Vincent & the Rage, Charlie Waller & the Country Gentlemen, the John Cowan Band, Larry Sparks, Doyle Lawson & Quicksilver, Tim O'Brien, David Parmley & Continental Divide, James King Band, Reno Brothers, Nickel Creek, Chris Jones & the Night Drivers, the Rarely

Herd, Lost & Found, the Warrior River Boys, Valerie Smith & Liberty Pike, the Sullivan Family, the Sidemen, Hard Ryde, the Kruger Brothers, Ryan Holladay, Dan Crary, Jerry Logan, Butch Baldassari Trio, Leva & Jones, Gloria Belle & Mike Long, Bill Evans, Mary Faith Rhoades-Lewis, Harmonious Wail, and the Old Tyme Opry Variety Barn Dance Jamboree.

IBMA is a non-profit trade organization which represents the

bluegrass community and its 2,600 members in all 50 states and 30 countries.

For details and a complete Trade Showschedule, artist appearances, or registration and ticket information, contact the IBMA, 207 E. Second St., Owensboro, KY 42303; phone 270-684-9025; e-mail: <ibma@ibma.org> or visit their web site at <www.ibma.org>.



Bring the whole family to the
CBA's Fall Campout
Elections and
Annual Meeting
October 8, 9 & 10, 1999
at the
Amador County
Fairgrounds in
Plymouth, CA

- Lots of room with great shade trees and grass for Camping
- Great Fall weather for Jamming
- Election of the CBA 1999/2000 Board of Directors

(vote in person until 2 p.m. on Saturday, October 9th)

- Dessert potluck at 6:30 p.m. Saturday followed by Annual Membership Meeting, Election results & Prize Drawings*

*CBA Members who VOTE in the Annual Election are eligible to win a variety of great prizes, including:

- 2 each 4-day tickets to the CBA's 25th Anniversary Father's Day Weekend Bluegrass Festival 2000
- 1 each CBA Embroidered Denim Jacket with 25th Anniversary Logo
- CBA logo merchandise -- T-shirts, ball caps and more
- A number of Bluegrass CDs and Recordings

YOU NEED NOT BE PRESENT TO WIN -- JUST VOTE!

- Only cost for the weekend are camping fees of \$15 per night for RVs and \$10 per night for tents.

For further information, call Al Shusterman at 916-961-9511

What's new?

(From page 26)

individual creativity as we see that other people may hear the same type of ideas we do and render them similarly.

Perhaps there are other distinct changes (or at least current trends) in traditional acoustic music that some readers may identify. If you see some I've not noted, please share your perceptions about this, either in person or via e-mail: elenacp@earthlink.net

Happy picking to you all.

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

- All Wrecked Up — bluegrass, old-time, honky tonk. Contact Chris Ereneta or Christa Dahlstrom at (415) 759-5171 or online at <http://members.aol.com/wreckedup>.
- Alhambra Valley Band, for information contact Lynn Quinones (510) 229-0365.
- 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 September 24 — Claire de Lune, 2906 University Ave., San Diego, CA, 8-10:30 p.m., Call: 619/688-9845.
- 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
- Bear Ridge Bluegrass, Clan of Bluegrass, hard driving Bluegrass music. For information and bookings contact "Crazy" Pat Conway (209) 592-6389; voice mail: 209-735-5877, P.O. Box 44135, Lemon Cove, CA 93244.
- Big Valley Band contemporary and traditional Bluegrass. For information or bookings, call Randy at (916) 687-8556. Billy Bob's Pork 'n Park, 6022 Pony Express Trail, Pollock Pines every Tuesday from 7-10 p.m. October 2 — Lumberjack Day celebration in downtown West Point, CA.
- Charlie Blacklock with "Charlie's Band", 1821 St. Charles St., Alameda, CA 94501. Phone (510) 523-4649.
- Bluegrass Etc., for information or bookings, contact Dana Thorin, Hourglass Entertainment, 803 1/2 Montrose Avenue South Pasadena, CA 91030; phone (626) 799-2901; e-mail: dthorin@flash.net; website: <http://WMPUB.com/hourglass.html>.
- The Bluegrass Redliners, for information or bookings, contact Dolly Mae Bradshaw, 425 Park Ave., Yorba Linda CA 92866.
- Blue Northern Bluegrass Band - Redding, CA (530) 223-3352 or online... <http://www.shasta.com.bluenorthern>
- The Birch Lake Ramblers, Bluegrass and eclectic acoustic music. Members play guitar, mandolin, bass, banjo, fiddle and Dobro. Contact Penny Godlis 408-353-1762 or Eric Burman 408-479-9511 for information or bookings or to be put on their mailing list. Email: bdsmiller@aol.com.
- Bluegrass, Etc. For information or bookings, contact John Moore, P.O. Box 141, Palomar Mountain, CA 92060 or call (619) 742-1483.
- Bluer Pastures, bluegrass music. For bookings contact Glenn Sharp (818) 776-9343 or Jeff Kartak (818) 504-1933. Regular venue — Foley's Family Restaurant, 9685 Sunland Blvd., Shadow Hills, CA, 3 Sundays a month 5-8 p.m. (818) 353-7433.
- Braxton Hicks, for information, write to Kathy Dubois, P.O. Box 1068, Colfax, CA 95713.
- Brushy Peak Bluegrass Band, contact (510) 443-5217; 532 Alden Lane, Livermore, CA 94550, or website: <http://www.ejthomas.com/brushypeak>
- Cache Valley Drifters, c/o Wally Barnick, 4495 Sycamore Rd., Atascadero, CA 93422, (805) 466-2850; website: <http://www.mightyfine.net> September 1 — So Ho's, 1221 State Street #205, Santa Barbara, CA, 8 p.m. Call: 805-962-7776; September 25 — 3rd Annual Shady Grove Music Festival, Paso Robles, CA. For information, call 805-238-5626.
- Cedar Grove Bluegrass Band, for information and bookings, call Al Shusterman at (916) 961-9511.
- 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, 1027 I St., Arcata, CA 95521 (707) 822-6264. Home page: www.humboldt.edu/~manetasm/compost.
- Country Ham, and Carl and Judie Pagter. For booking or information, call (925) 938-4221 or (804) 985-3551. October 8-12 — Judie Pagter will be performing at the Tennessee Flail Homecoming at the Museum of Appalachia in Norris, TN;
- 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>
- 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 Kazar 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.
- Dark Hollow, traditional Bluegrass band. Contact John Kornhauser (415) 752-0606 2102 Hayes #1, San Francisco, CA 94117 or Alan Bond (510) 845-2909, 2820 Benvenue #D, Berkeley, CA 94705 or <http://www.webbnet.com/~Mandolin/dkhollow> or Bonda@ceb.ucop.edu Dark Hollow performs on the 2nd and 4th Sunday of every month from 7-11 p.m. at Radio Valencia Cafe at Valencia and 23rd Street in San Francisco.
- Doodoo Wah, contact Ron DeLacy, P.O. Box 1500, Columbia, CA 95310 or phone (209) 533-4464. On the World-wide Web at www.colorado.net/picklehead/doodoowah.
- Dusty Road Boys, contact Rhonda Williams (916) 589-2519.
- Earthquake Country, Bluegrass all the way! For information or bookings, call Paul at (408) 366-1653 or Mark (408) 244-8068.
- Bill Evans, original Bluegrass banjo music and banjo history concert presentations, Rounder recording artist, *Banjo Newsletter* columnist and IBMA board member; performances, workshops, and private lessons. For information: 510-234-4508; email: bevans@dnai.com.
- Peter Feldmann & The Very Lonesome Boys, for information or bookings, contact Dana Thorin, Hourglass Entertainment, 803 1/2 Montrose Avenue South Pasadena, CA 91030; phone (626) 799-2901; e-mail: dthorin@flash.net; website: <http://WMPUB.com/hourglass.html>.
- 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) 832-4656; e-mail: hwaller@pacbell.net First Sunday of every month - Cafe Radio Valencia, Valencia at 23rd, San Francisco, CA 7:20 - 11 p.m.
- 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/> September 25 — Me N' Ed's Pizza, 4115 Paramount Blvd., Lakewood, CA, 6:30 PM to 10:30 PM. For information, call (562) 421-8908; October 9 — Piecemakers, 1720 Adams Avenue, Costa Mesa, CA, 11:00-3:00 PM. For information, call (714) 641-2883;
- 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/>
- 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. Sept. 2-6 — Strawberry Music Festival, Camp Mather, CA/209-533-0191 (Good Ol' Persons reunion); Sept. 9 — Freight & Salvage, Berkeley, CA/510-548-1761 (\$9.99 admission on 9-9-99)
- Laurel Canyon Ramblers, for information or bookings, contact Dana Thorin, Hourglass Entertainment, 803 1/2 Montrose

BANDS AND UPCOMING GIGS

- Avenue South Pasadena, CA 91030; phone (626) 799-2901; e-mail: dthorin@flash.net; website: <http://WMPUB.com/hourglass.html>. September 9 — SoHo's, 1221 State Street #205, Santa Barbara, CA, 8:00 p.m. Call: 805-962-7776 for information; September 11 — Boulevard Music, 4316 Sepulveda, Culver City, CA. For information, call: (310) 398-2583, or E-Mail: GMANPROD@aol.com;
- Laurie Lewis, for booking information, contact Cash Edwards, Under the Hat Productions, (512) 447-0544, FAX (512) 447-0544; e-mail: uthp@earthlink.net. September 18-19 — w/BG Pals at Millpond Music Festival in Bishop, CA;
 - 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.
 - The Mandolin Serenaders, American Roots Music duo/group. Presenting "The Great American Mandolin Experience," historical show from Naples, Italy to Kentucky Bluegrass. For bookings or information, contact Dave Rainwater, P.O. Box 142, Mountain Ranch, CA 95246; or phone 209-754-5747.
 - Modern Hicks, contemporary Bluegrass. For booking or information, call 707-544-6909. September 11 — CD Release Party and Concert, 8:00 pm, at New College of California 996th Street in Santa Rosa CA (707-568-0112 for directions on theatre information).
 - 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.
 - Mountain Laurel, for booking and information, contact Doug Bianchi at 530-265-6743 or Paul Siese at 530-265-4328; or e-mail: <dbianchi@nccn.net>. September 10 — House concert at the New 5th String, 7:30 p.m., 930 Alhambra Blvd. in Sacramento. Call the store at 916-452-8282 for more details.
 - Pacific Crest, for information and bookings, call Steve Dennison at (805) 588-2436.
 - Past Due and Playable. For information call (916) 265-4328 or (916) 265-8672; or E-mail: gsobonya@jps.net.
 - Pleasant Valley, (the 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.
 - Ron & Jerry, for bookings contact Ron Stanley, P.O. Box 724, Garberville, CA 95542; phone (707) 923-2603; E-mail <stanley@humboldt.net>.
 - 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.
 - Run Mountain, for bookings or information, contact Carolyn at (650) 969-7389.
 - Saddle Rash Bluegrass Band, for bookings and information, call (916) 581-1193.
 - Shankman 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: <lisaonbass@aol.com>. Sam's BBQ, 1461 Campbell Avenue, Campbell, CA (408) 374-9676 every Thursday evening 6-9 p.m. reservations recommended.
 - 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 — Cowboysongs, 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 (530) 644-2149 or (530) 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; 530-872-1187; e-mail: <SOURDOSLIM@aol.com>; Website: <www.sourdoughslim.com>. September 10-26 — Western Washington Fair, Puyallup, WA 253-845-1771; October 2 & 3 — Beckwourth Frontier Days, Marysville, CA; October 9 — Cowboy Show, Napa, CA; October 19-21 — Sacramento Libraries, Sacramento, CA 4 p.m.; October 23 — Westside Theater, Newman, CA 8 p.m. W/Blackwood Tom; October 24 — Bishop's Pumpkin Farm, Wheatland, CA; October 29 — Freight & Salvage, Berkeley, CA 8 p.m. W/Blackwood Tom;
 - 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> September 4 — Giant Redwoods RV Resort, Myers Flat, CA.
 - Alice Stuart and Prune Rooney, for bookings or information, e-mail: <sturoo@netshel.net>
 - String Nation, 25 Lakewood Way, Chico, CA 95926, phone (530) 342-7390 or 893-1003.
 - Stringin' Along - Good time acoustic music of various styles including bluegrass, blues, swing, and fun oldies. For information or bookings, please call Mark Giuseponi in Stockton (209) 465-0932 or Ron Linn in Brentwood (510) 634-1155.
 - Tall Timber Boys, traditional bluegrass. For information or bookings, call 707-693-9409 or write 1330 West H St. Apt D, Dixon, CA 95620 or e-mail at TallTimberBoys@Yahoo.com. www.talltimberboys.com. September 25 — Blue Rock Shoot, 14523 Big Basin Way, Saratoga, CA
 - Valley Bluegrass Boys, contact Bob Sandstrum, (619) 560-5526 or write to 7757 Nightingale Way, San Diego, CA 92123.
 - Virtual Strangers - (bluegrass) for information or bookings, call Jon Cherry at (619) 659-3699 or Mike Tatar at (619) 679-1225.
 - Wild Blue, Bluegrass Trio featuring Elmo Shropshire on Banjo. For bookings call (415) 924-7814, or write to P.O. Box 724, Larkspur, CA 94977.
 - The Wilton Prison Band, traditional Bluegrass and New Grass. For booking or information, contact the Warden's Office — Drew Evans at (916) 344-8589.
 - The Witcher Brothers, for information or bookings, contact Dennis Witcher, P.O. Box 33903, Granada Hills, CA 91394, phone (818) 366-7713. Every Friday Night at Vincenzo's, 2955 Cochran, Simi Valley, CA. For information, call: 805-579-9962. September 25 — 1st Baptist Church in Snelling, CA; October 30 — in Concert at the Fret House, 309 North Citrus, Covina, CA. For information, call: 626-339-7020;
 - Yesterday's Country Roads, "Country, Bluegrass Gospel", for information, contact Dan Bonds, P.O. Box 727, Hilmar, CA 95324 or call (209) 632-9079.
- ## Bands Based in Other States
- 5 For the Gospel, for bookings and information, call (606) 474-2558, P.O. Box 778, Grayson, KY 41143.
 - Bluegrass Patriots, for booking and information, 1807 Essex Drive, Fort Collins, CO 80526, or call (970) 482-0863.
 - Blue Highway, for information and bookings contact RS Entertainment, 329 Rockland Road, Hendersonville, TN 37075, (615) 264-8877, FAX-(615) 264-8899; e-mail: <andreacompton@juno.com>.
 - 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.
 - Dale Ann Bradley & Coon Creek, for information and booking, contact Vicki Simmons, 312 Angel Road, Berea, KY 40403, Phone 606-986-1194; FAX 606-986-1044; e-mail: cooncreekmusic@zeus.chapel1.com; web site: <www.daleann.com>.
 - Sharon Cort & New River Ranch, for information or bookings, contact Dana Thorin, Hourglass Entertainment, 803 1/2 Montrose Avenue South Pasadena, CA 91030; phone (626) 799-2901; e-mail: dthorin@flash.net; website: <http://WMPUB.com/hourglass.html>.
 - John Cowan Band, for booking or information, 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>. September 23 — Freight & Salvage Coffee House, Berkeley, CA; September 25 — KPIG Fat Fry, Santa Cruz, CA;
 - Dan Crary, for information or bookings, contact Class Act Entertainment, P.O. Box 160236, Nashville, TN 37216, phone 615-262-6886, FAX 615-262-6881; e-mail: <Class_Act@compuserve.com>; website: <www.mindspring.com/~bumn/classact>.
 - J.D Crowe and the New South, for information and bookings, contact: Philibuster Entertainment, Phil Leadbetter, 8207 Thompson School Road, Corryton, TN 37721, (423) 688-8855; e-mail: <lead@esper.com>.
 - Jerry Douglas, for information and bookings contact Keith Case and Associates, (615) 327-4646; (615) 327-4949 FAX.
 - Dry Branch Fire Squad, for information and bookings contact Bill Evans, 5801 Poinsett Ave., El Cerrito, CA 94530; phone 510-234-4508; e-mail: <bevans@dnai.com>. September 1 — John Van Duzer Theater, Arcata, CA; September 2 — The Garden Theater, Saratoga, CA; September 3 — Luther Burbank Center for the Arts, Santa Rosa, CA; September 4 — The Fox Theater, Hanford, Ca; September 5 — Strawberry

(Continued on Page 30)

Upcoming Bluegrass, Old-time and Gospel Music Events

SEPTEMBER

- September 1 & 2 — **British Columbia Bluegrass Workshop**, Sorrento, Shuswap Lake, BC. Workshops, evening instructor concerts, jams. For information, contact Jay Buckwold at 604-737-0270 or <buckwold@istar.ca>
- September 1-5 — **24th National Old-time Country Music Festival and Contest** at the Pottawattamie Fairgrounds in Avoca, Iowa. Contests in a wide variety of categories, bluegrass shows, brush arbor gospel singing, and more. Admission \$10 per person per day; 1/2 price for under 13 or over 70. Camping is \$4 per day. For information or tickets, contact Bob Everhart, National Traditional Country Music Association (NTCMA), P.O.

Box 491, Anita, IA 50020, phone 712-762-4363.

- September 2-4 — **22nd Annual Thomas Point Beach Bluegrass Festival**, just off Route 24, Cooks Corner, Brunswick, Maine. Featuring: Longview, Lonesome River Band, Illrd Tyme Out, Seldom Scene, Doyle Lawson & Quicksilver, the Gibson Brothers, James King, Lynn Morris Band, and many, many more. For information or tickets, write to Thomas Point Beach Bluegrass, 29 Meadow Road, Brunswick, ME 04011; call 207-725-6009; e-mail: <summer@thomaspoinbeach.com>; or visit their web site at <www.thomaspoinbeach.com>.
- September 2-6 — **Strawberry Fall Music Festival**, Camp Mather (near Yosemite), California.



nia. Featuring: Gillian Welch & David Rawlings, Ann Rabson, Gary Ferguson Band, Los Straitjackets, Dave Alvin and the Guilty Men, The Laura Love Band, Cry Cry Cry featuring Dar Williams, Lucy Kaplansky, Richard Shindell,

Jimmy LaFave, Good Ol' Persons, Otis Taylor, and more. 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.

- September 3-5 — **Fiddle Contest** in Mesquite, NV. For information, call 502-935-7498 or 615-292-1940.
- September 3-5 — **4th Annual Four Corners Folk Festival** in Pagosa Springs, Colorado. Featuring: Tribute to Charles Sawtelle with Tim O'Brien, Pete Wernick, Nick Forster and special guest TBA; Tim O'Brien & Darrell Scott, Alison Brown Quartet, Darol An-

ger/Mike Marshall Band, Salamander Crossing, Nickel Creek, Druha Trava, Eddie from Ohio, Schankman Twins, High Plains Tradition, Pagosa Hot Strings, Peter McLaughlin and Chris Brashear. Workshops, camping, kids programs and acoustic stage on site. For information or to order tickets, call 1-877-472-4672 or visit their web site at <www.folkwest.com>.

- September 3 - 5 — **Chilliwack Bluegrass Festival** at the Chilliwack Antique Powerland in Chilliwack, B.C. Corn shucking, hay rides, band contests, workshops, rough camping, gospel show, open mics, jamming. For information, call 604-737-0270 or 604-792-2069.
- September 4-5 — **Jana Jae Fiddle**

BANDS AND UPCOMING GIGS

(Continued from Page 29)

- Fall Music Festival, Camp Mather, CA;
- The Fox Family for information or bookings, contact Dana Thorin, Hourglass Entertainment, 803 1/2 Montrose Avenue South Pasadena, CA 91030; phone (626) 799-2901; e-mail: dthorin@flash.net; website: <http://WMPUB.com/hourglass.html>.
- Freight Hoppers, for information and bookings contact Keith Case and Associates, (615) 327-4646; (615) 327-4949 FAX.
- Front Range, for bookings and information contact Chris Pritchard at 800-547-4784 or e-mail: <cwp54@aol.com>.
- The Grasshoppers — For information and bookings, contact Glen Garrett, 844 Bonnie Brae, Nampa, Idaho 83651 or call (208) 465-0399.
- High Plains Tradition, For booking and information, contact Chuck Tinsley, PO Box 522, Denver, CO 80201; call (303) 601-4113; e-mail: HighPlainsTradition@yahoo.com; or visit their web site: http://www.banjo.com/Profiles/HPT.html. September 3-5 — 4th Annual Four Corners Folk Festival, Pagosa Springs, CO. Tickets/Info: Danny Appenzeller (970) 731-8107; October 1 — Olde Town Pickin Parlor, Arvada, CO. Tickets/Info: Marlow Mortenson (303) 421-2304; November 19 — Acoustic Coffee & News, Nederland, CO. Tickets/Info: Dawn (303) 258-3209;
- Illrd Tyme Out, for information and bookings, contact the Deaton Agency at 770-271-9056.
- 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, 1025 17th Ave. S. 2Nd Fl., Nashville, TN 37212, phone (615) 327-4646; (615) 327-4949 FAX.
- Doyle Lawson and Quicksilver, for information and bookings write: P.O. Box 3141, Bristol, TN 37625-3141.
- Lewis Family, Route 1, Box 75, Lincolnton, GA 30817. Phone (404) 359-3767.
- Lonesome River Band, for information and bookings contact Keith Case and Associates, (615) 327-4646; (615) 327-4949 FAX.
- Lost and Found, for information and bookings, contact Allen Mills, P.O. Box 90, Woolwine, VA 24185, (540) 930-2622.
- Claire Lynch and the Front Porch String Band, for information and bookings contact Class Act Entertainment, P.O. Box 771, Gallatin, TN 37066, phone (615) 451-1229.
- Kate MacKenzie, for information and bookings contact Red House Records (800) 695-4687.
- Del McCoury Band, for information and bookings contact RS Entertainment Offices, 329 Rockland Road, Hendersonville, TN 37075, phone 615-264-8877.
- John McEuen, for information and bookings write 5384 S. Alpine, Murray, Utah 84107 or call (801) 265-8486.
- Lynn Morris Band, for informa-

- tion 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
- Nashville Bluegrass Band, for information and bookings contact Keith Case and Associates, 1025 17th Ave. S. 2Nd Fl., Nashville, TN 37212, 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/nostrings-attached>
- 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: trishutubs@aol.com.
- Tim O'Brien & Darrell Scott, for information and bookings, contact Class Act Entertainment, P.O. Box 160236, Nashville, TN 37216, phone 615-262-6886, e-mail: <Class_Act@compuserve.com; website: <www.mindspring.com/-bumn/classact>. Septem-

- ber 5 — Four Corners Folk Festival, Pagosa Springs, CO; September 19 — Walnut Valley Festival, Winfield, KS; September 25 — Sebastopol Celtic Festival, Sebastopol, CA;
- Peter Rowan, for information and bookings contact Keith Case and Associates, (615) 327-4646; (615) 327-4949 FAX. September 4 & 5 — Four Corners Folk Festival in Pagosa Springs, CO; September 17 & 18 — Millpond Festival, Bishop, CA;
- Sam Hill, for information and bookings, contact Doug Sammons, 22290 N.W. Green Mtn. Rd., Banks, OR 97106; 503-647-2350; or E-mail at DeeannBG@aol.com. October 9-10 — Salmon Festival, Oxbow Park — Troutdale, OR; October 30 — Bluegrass Day at St. John's Pub, 8203 N. Ivanhoe, Portland, OR, 9 p.m.
- 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: <sandmtnboy@aol.com>; or Kenny Townsel at 256-561-3373; e-mail: <kennyboy@airnet.net>.
- The Sitz Family, for booking or information, write to 1663 Madison 250, Fredericktown, MO 63645; call 573-783-7054; e-mail: sitze@fredericktown.k12.mo.us.
- 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. October 9, Logandale Bluegrass Festival, Logandale, NV;

- Southern Rail — for information or bookings, contact: Sharon Horovitch PO Box 323, Watertown, MA 02471; phone 781-891-0258; or e-mail: <Southern Rail@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.
- 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 tyler@doitnow.com or visit their web site at http://www.doitnow.com/-tylers>
- David Davis and the Warrior River Boys, for booking and information, contact David Davis, 6539 County Rd. 1545, Cullman, AL 35055, (205) 796-2261 or call Al Shusterman at (916) 961-9511

Upcoming Bluegrass, Old-time and Gospel Music Events

- Camp, Amateur Fiddle Contest and Old-time Music Festival at Grove Civic Center and Snider's Camp in Grove, Oklahoma. For information and registration, call 800-526-2523 or 918-786-8896.
- September 9-12 — **16th Super Duper End of the Century Bluegrass/Gospel Festival** at Tres Rios River Resort and RV Campground, 2322 CR 912, Glen Rose, Texas. Featuring: The Ezells, Front Range, Illrd Tyme Out, Cross Country, Scott McLaughlin & group, Lisa Ray and Old Town, County Seat, Joe Bas, Silver Cloud Tradition, Moonlighters, Timberline and White Horse Harmony. For information or tickets, call 254-897-4253 or <www.tresrios.com>.
 - September 10 & 11 — **Bill Monroe's Country Music Hall of Fame Festival** at Bill Monroe Memorial Park and Campground in Bean Blossom, Indiana. Featuring: Tracy Lawrence; Daryle Singletary; Kitty Wells, Bobby Wright & Johnny Wright; Ricochet; Gene Watson, John Hartford, Jett Williams & Her Drifting Cowboys, Stonewall Jackson, Dell Reeves and more. For information or tickets, phone 812-988-6422 or 1-800-414-4677; e-mail: <swnut@netusa1.net> or visit their web site at: <http://www.beamblossom.com>.
 - September 10-12 — **Strait '99 Bluegrass Festival** at the Clallam County Fairgrounds in Port Angeles, WA. Featuring: Rural Delivery, Palmer Sisters, Catch & Release, Fidalgo City, Great Northern Planes and the Pizza Hut Northwest Regional Bluegrass Showdown. Camping, RV hook-ups, classic cars, jamming and concerts during the weekend. Proceeds from festival are used to support the Lions Club charitable programs. For information or tickets, write to Port Angeles Lions Club, P.O. Box 466, Port Angeles, WA 98362, or call Robyn Swenson at 360-417-8878 (evenings) or <Robyn@olympen.com>.
 - September 11 — **Los Angeles County Fair Old Time Fiddler's Contest**. For information, write to P.O. Box 2250, Pomona, CA 91769; or call 919-865-4506.
 - September 14 - 18 — **7th Annual Poppy Mountain Illrd Tyme Out Bluegrass Festival** in Morehead, Kentucky. Featuring: Illrd Tyme Out, Doyle Lawson, Lonesome River Band, the Reno Brothers, the Lewis Family, the Seldom Scene, Ralph Stanley and the Clinch Mountain Boys, and many more. For information or tickets write to Marty Stevens, 8030 U.S. 60 East, Morehead, KY 40351; call 606-784-2277; or visit their web site at: <www.poppy mountain.com>.
 - September 14-19 — **Bluegrass At The Santa Cruz County Fair**. Madesko Gazebo Stage, Santa Cruz County Fairgrounds, Watsonville. Shows free with fair admission. Presented by SCBS and the Agricultural History Project. Info: Regina Bartlett (831) 722-5704 or <www.scbs.org>.
 - September 16-19 — **28th Walnut Valley Festival**, "Coming Home to Pass The Music On" in Winfield, Kansas. Featuring: Pete Wernick's Live Five, Tim O'Brien & Darrell Scott, The Bluegrass Pals, Nick Forster & Friends, John McCurcheon, Connie Dover, Roger Landes & Friends, Beppe Gambetta, Marley's Ghost, Byron Berline Band, The Special Consensus, Freight Hoppers, Crucial Smith, Steve Kaufman, Small Potatoes, Ivan Stiles, Pagosa Hot Springs, Ruby's Begonia, and many more. Festival features the 28th National Guitar Flatpicking Championships, as well as contests on Autoharp, Finger-Pick Guitar, Mountain Dulcimer, Hammer Dulcimer, Mandolin, Old Time Fiddle, and Bluegrass Banjo with a huge list of prizes. For information, tickets or contest registration, write to Walnut Valley Association, Inc., 918 Main, P.O. Box 245, Winfield, KS 67156; phone 316-221-3250; e-mail: <wvfest@horizon.hit.net> or visit their web site at: <http://www.wvfest.com>.
 - September 16 - 19 — **The Olympia Farmers Market 4th Annual Bluegrass Pickers Festival** in Olympia, WA. Free picking party, lots of jamming space, bring lawn chairs. The market is located at 700 Capitol Way N. in Olympia, Washington off of 105A. Free festival RV parking (dry camping) courtesy of the Port of Olympia. For further information, contact Kelly or Janet Healy, P.O. Box 1380, Yelm, WA 98597; or call 360-458-5289 or Libby Benfield at 360-943-7450 or e-mail: <Kentuckygirl@olywa.net>.
 - September 17, 18 & 19 — **Millpond Music Festival**, Bishop, CA. Featuring: Peter Rowan and Druha Trava, Geno Delafosse & French Rockin' Boogie, Iris Dement, Laurie Lewis, Hart Rouge, Utah Phillips, Bob Brozman, Donna The Buffalo, Phil Salazar & Jonathan McEuen, Kevin Locke, Tom Ball & Kenny Sultan, The Paperboys, Frifot, Radim Zenkl & Leo Chern, Real Elements, Dan Conner, and Recycled String Band. For information or tickets, call 1-800-874-0669 or 760-873-8014; e-mail: <info@inyo.org> or visit their web site at <www.inyo.org>. FAX ticket orders to 760-873-5518.
 - September 18 — **KVMR's 3rd Annual Celtic Festival and Marketplace**, 10 a.m. - 10 p.m., at the Nevada County Fairgrounds in Grass Valley, CA. Featuring: Cherish the Ladies, Martin Hayes, the Paperboys and the Black Irish Band. Workshops, dancers, Celtic marketplace with food, libations and crafts. For information, call KVMR at 530-265-9073 (days). RV camping available on site, call 530-273-6217 for information.
 - September 18 — **6th Annual Jamboree** in Fiddletown, CA. For information, call 209-245-3047 or 209-296-4061.
 - September 18 & 19 — **29th Annual Julian Banjo and Fiddle Contest and Bluegrass Festival**. Sponsored by the Julian Lions Club and the San Diego North County Bluegrass and Folk Club. Featuring Bluegrass Etc., Silverado, Down the Road, Julie Wingfield and Hwy. 52. Contests on Saturday and bands on Sunday. For information, call Carl Lambert at 760-789-1438; e-mail: <lamber@gat.com> or visit their website: <http://members.xoom.com/julianbanjo>.
 - September 23, 24 & 25 — **"Toe Tappin' Festival"** at the County Fair Mall on Gibson Road in Woodland, CA. Three days of music from 10 a.m. to 9 p.m., sponsored by County Fair Mall and coordinated by CSOTFA #5. Free RV parking behind Gottschalks (no hookups). Free sanitary dump station at Bill Lowe & Sons, 801 East Street in Woodland. For information, contact Gloria Bremer at 530-662-7908.
 - September 23 - 26 — **15th Annual Bluegrass Blast** in Owensboro, English Park, 1 Hanning Lane, Owensboro, KY. Featuring: The Osborne Brothers, Blue Tradition, River City Bluegrass, the Cluster Pluckers, Short Cut Grass, Valerie Smith & Liberty Pike, and Don Wilhite. Hosted by Bluegrass Music Fellowship. For further information or tickets, call 1-800-489-1131.
 - September 24 - 26 — **11th Annual Napa Valley Music & Wine Festival and Songwriter Showcase** at Skyline Park in Napa, CA. Featuring: Ray Wylie Hubbard, Cats and Jammers, Lorin Rowan, Sutart & Rooney, the Westerleys, Roy Rogers and the Delta Rhythm Kings, Avalanche Choir, California Zephyr, Kathy Kallick Band, and many more. For tickets or information, call 707-252-4813; write to P.O. Box 10227, Napa, CA 94581; or visit their web site at <www.napafest.com>.
 - September 25 — **Bluegrass Gospel Show** at the 1st Baptist Church on Hwy. J-59 in Snelling, CA. Featuring the Witcher Brothers, the Best is Yet to Come, Homeward Bound and Shelton Allen Band. Free admission. For information or directions, call Ed Brown at 209-383-2639 evenings or 209-605-7200 (cell phone).
 - September 25 & 26 — **Arizona Old Time Fiddler's Contest** in Payson, AZ. For information, contact Vertuelee Floyd, 292 E. Ridge Lane, Payson, AZ 85541.
 - September 26 — **Bluegrass Day at the L.A. County Fair**, L.A. Fairgrounds in Pomona. Sponsored by South West Bluegrass Association. For information, call: 909-678-0831.
 - September 30 - October 2 — **7th Annual Butterwood Bluegrass Festival** in Littleton, North Carolina. Featuring: the Osborne Brothers, the Lewis Family, Illrd Tyme Out, Country Current, Goldwing Express, Melvin Goins, Bluegrass Strangers, Al Batten & the Bluegrass Reunion, New Classic Grass, Low Profile, Misty Mounty Boys and Little Creek. For information or tickets, call Gail Fox-Burrell at 252-586-2230.
- time music, Fireman's BBQ, and evening dance. Event is free. Camping at nearby Schaad Ranch on the Mokelumne River. For information, call 209-293-1559; FAX 209-293-1220 or e-mail: <cbawpn@volcano.net>.
- October 8-10 — **CBA Fall Campout, Annual Meeting and Election** at the Amador County Fairgrounds in Plymouth, CA. For information, call Al Shusterman at 916-961-9511.
 - October 8-10 — **10th Annual Bluegrass and Old-time Music Festival** at the Clark County Fairgrounds in Logandale, NV. Sponsored by the Southern Nevada Bluegrass Music Society. Featuring the Fox Family, Ron Spears & Within Tradition, Lost Highway, Sunny Side Drive, The Hat Band, High Cotton, Just Bummin' Around and more. Weekend also offers Pizza Hut/IBMA Band Contest, a Nevada Style Band Scramble, Parking Lot Jams, Food and Craft vendors, Children's Events and RV and Tent Camping. For information, contact Al Bess, 62555 S. Mojave St., Las Vegas, NV 89120 or call 702-564-3320 (weekdays, 9 a.m. - 5 p.m.).



OCTOBER

- October 1 & 2 — **2nd Annual Feather River Fiddler's Jamboree and Bluegrass**, Marysville, CA. For information, contact Bob Hedrick, 462 Lodgeview, Oroville, CA 95966.
- October 1-3 — **3rd Annual La Honda Bluegrass Fair**. 11am-7pm. David Thom Band, The Waybacks, Highway One, Wild Oatsin Honey, Hayfever, Jerry Logan & Josie Donegan, and others (plus Foggy Mountain Jam, Sidesaddle & Co., Mighty Avalance Choir, Chojo Jacques Band, and others with no cover at the Prankster). \$15 includes camping Friday and Saturday nights. Presented by NCBS and the Merry Prankster Cafe. Info: (650) 747-0796 or <www.scbs.org>.
- October 2 — **25th Annual Lumberjack Day Celebration** downtown West Point, California. Pancake breakfast, parade, lumberjack contests, Bluegrass and old-
- October 8-12 — **Tennessee Fall Homecoming** at the Museum of Appalachia in Norris, Tennessee. Autoharp performances by Judie Pagter. For further information, call 601-525-3792.
- October 9 — **Central Regional Old Time Fiddlers Contest**, 6205 Tigerflower Dr., Bakersfield, CA. For information, contact Esther Smith at 805-831-4269.
- October 18 - 21 — **International Bluegrass Music Association (IBMA) Trade Show** at the Galt House in Louisville, KY. Workshops and seminars for media, promoters, agents, bands/artists, luthiers etc. 18 bands showcased. Trade show with booths for music suppliers, bands, record labels, agents, print media, etc. For information, contact the IBMA at 888-600-4262; e-mail: <ibma@ibma.org> or visit their website at <www.ibma.org>.
- October 21 — **IBMA Music Awards** 8 p.m. in the Palace Theatre. (Continued on Page 32)

Upcoming Bluegrass, Old-time and Gospel Music Events

(Continued from Page 31)

ater, Louisville, KY. Recorded live for international distribution to radio and TV stations. For information or tickets, contact IBMA at 888-600-4262; e-mail: ibma@ibma.org; or visit their website at www.ibma.org

• October 21 - 23 — **Western Open Fiddle Championships** at the Tahama County Fairgrounds in Red Bluff, CA. For information, contact Sharon or Tex Ash at 916-527-6127.

• October 22 - 24 — **IBMA Fan Fest** at the Galt House in Louisville, KY. IBMA bluegrass festival for fans. A fund-raising event with proceeds helping IBMA and the Musicians Trust Fund, established to help bluegrass musicians in need. Features the top bluegrass bands from around the world who donate their time and talent. Workshops, separate roots

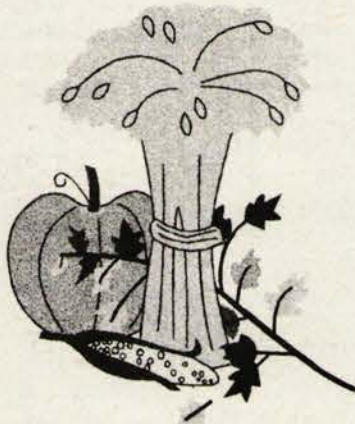
music stage, booths on site. For information or tickets, contact IBMA at 888-600-4262; e-mail: ibma@ibma.org; or visit their website at www.ibma.org.

NOVEMBER

• November 5-7 — **Puget Sound Guitar Workshop Fall Retreat**. Informal jamming, concerts and more. For information, contact Flip Breskin, P.O. Box 1022, Bellingham, WA 98227-1022; phone 360-671-4511 or e-mail: flip@pacificrim.net.

• November 13 & 14 — **20th Annual 4 Corners Bluegrass Festival and Fiddle Championships**, Wickenburg, AZ. For information, write to the Wickenburg Chamber of Commerce, Box CC, Wickenburg, AZ 85358 or call 602-684-5479 or Stuyue Hammersley at 602-684-5204.

• November 13 & 14 - **15th Annual Christmas Craft and Music Festival** at the Gold Country Fairgrounds off Hwy. 80 in Auburn, CA. Featuring: Alasdair Fraser, Golden Bough, Dena Bogart Blues Band and more. For information, call 209-533-3473 or e-



mail: firemt@sonnet.com

• November 15-21 (Tentative dates) — **First Annual Great San Francisco Bluegrass Festival**, San Francisco and Marin County locations. Info: Michael Hall (650) 631-8452.

• November 19 - 21 — **18th Annual Land of Mark Twain Bluegrass Festival** at the Hannibal Inn in Hannibal, Missouri. Featuring: The Wildwood Valley Boys, Sand Mountain Boys, the Blue & Gray Pickers, the Ezells, Liberty Run and the Waring Family. For information or tickets, call 573-853-4344.

• November 26 - 28 — **25th Annual Christmas Craft and Music Festival** at the Motherlode Fairgrounds in Sonora, CA. Featuring: Joe Craven's All Star Band, Golden Bough, Doodoo Wah's Special Christmas Show, and more. For information, call 209-533-3473 or e-mail: firemt@sonnet.com

@sonnet.com

JANUARY

• January 22 — **String Fling 2000**, Imperial Valley Expo Grounds, Imperial, CA. Fiddle, banjo, mandolin, guitar contests, band scramble and entertainment. Sponsored by the California State Old Time Fiddlers Association District 7 (San Diego).

FEBRUARY

• February 18 - 20 — **22nd Annual TSBA Winter Bluegrass Music Festival** at the Hannibal Inn in Hannibal, Missouri. Featuring: Carl Shifflett and Big Country, Goldwing Express, the Coffee Brothers, Second Exit and Brightwater Junction. For information or tickets, call 573-853-4344.



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CBA Member Decal 50¢
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