



# BLUEGRASS BREAKDOWN

Vol. 26 No. 6

Website: <http://www.californiabluegrass.org> - E-mail: [cbawpn@volcano.net](mailto:cbawpn@volcano.net)

October 2000

**Come join us in Colusa for camping, jamming, visiting, our annual membership meeting and election of the Board of Directors**



Fiddler Cleatus Smith and singer Bob James are two CBA members who regularly attend our Fall and Spring Campouts. Come join them and the rest of us at the Fairgrounds in Colusa, California for a weekend of great music, October 6, 7 and 8th.

*Photos by Howard Gold*



Come one, come all -- the California Bluegrass Association invites you to join us at the Fairgrounds in Colusa, California for a weekend of music and fun. The dates are Friday, October 6 through 8 and the location is within easy driving distance for most folks.

Whether you are a musician or a listener, you're welcome to kick back, camp on the grounds, and enjoy the music.

Our twice a year campouts are favorites for many members since they offer no structured activities and plenty of music.

Camping on the fairgrounds is \$15 per night per RV and \$10 per night per tent. There are a number of electrical and water hookups for RVs and lots of grassy lawn for tent camping. There are also showers and permanent restrooms on the site.

Members who have not voted by mail or e-voting will have the opportunity to cast their ballots until 2 p.m. on Saturday.

Saturday evening at 6:30

p.m. there will be a dessert potluck indoors. Bring enough of your favorite treat for your family and extra to share.

When everyone has had a change to satisfy their sweet tooth, the results of the election for the 2000/01 Board of Directors will be announced, and the new board will be introduced, followed by the annual membership meeting.

Members are encouraged to stay and participate in the meet-

ing. This is your chance to ask the members of the Board any questions you like or make comments and compliments on CBA activities, policies and plans for the future.

All CBA members who vote in person, by mail or e-vote will be eligible for prize drawings after the meeting. Prizes for those not present will be mailed.

Bring your instruments, your family and friends and join us!

## Inside This Month

Bands & Gigs .....	B-14	Music Quiz .....	A-3
Bluegrass & Friends .....	B-7	Recording Reviews .....	B-6
Bluegrass Folks .....	A-18	Sacred Harp Singing .....	B-4
Bluegrass Junkie .....	B-12	Studio Insider .....	B-10
Bluegrass News Notes .....	A-6	Upcoming Events .....	B-13
Candidate's Statements ...	A-11		
CBA Ballot .....	A-13		
Donner Summit .....	B-1		
Harmonica Korner .....	A-20		
Jam Sessions .....	A-23		
J.D.'s Kitchen .....	A-21		
Letters to the Editor .....	A-4		
Music Matters .....	B-6		

Don't forget to



There is a ballot on page A-13 for your convenience.

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

Non-Profit Org.  
U.S. Postage  
PAID  
Stockton, CA 952  
Permit No. 569

ADDRESS SERVICE REQUESTED

Memb # 2373    Exps 9/00  
J.D.    RHYNES  
P.O. BOX 1303    95255  
WESTPOINT CA



# Board of Directors

**Rick Cornish** - Festival Ticket Sales Coord.

11081 Chula Vista, San Jose, CA 95127

Phone: (408) 929-4174

E-mail: Rick\_Cornish@sccoe.org

**Harold Crawford** - Entertainment Coordinator

P.O. Box 105, Sheridan, CA 95681-0105

Phone: (530) 633-9331

**Don Denison** - Tent Camping Coordinator

P.O. Box 9, Wilseyville, CA 95257 Phone: (209)

293-1559 FAX: 209-293-1220

E-mail: cbawpn@volcano.net

**Yvonne Gray**, Security Coordinator

5822 Larcom Lane, Stockton, CA 95210

Phone: (209) 951-3129

**George Martin**, Assistant Publicity Director

300 Nevada Ave., Richmond, CA 94801

Phone: (510) 237-4365

E-mail: 76766.1166@compuserve.com

**Carl Pagter** - Chairman of the Board

17 Julianne Court, Walnut Creek, CA 94595

Phone: (925) 938-4221

**J.D. Rhynes** - Stage Set-up Crew Coordinator

P.O. Box 1303, West Point, CA 95255

Phone: (209) 293-1296

**Mary Runge** - Membership Vice President

215 Grant Avenue, Petaluma, CA 94952

Phone: (707) 762-8735

**Kelly Senior** - Treasurer

5082 Warnke Rd., Paradise, CA 95969

Phone: (530) 877-1764

E-mail: seniorfamily@hotmail.com

## Officers

**Robert Crowder** - Activities Vice President

2308 N. Township Road, Yuba City, CA 95993

Phone: (530) 671-6735

**M.D. "Pepper" Culpepper** - CBA Ambassador

P.O. Box 55, Sheridan, CA 95681-0055

Phone: (530) 633-4261

E-mail: pepper1@jps.net

**Matthew Dudman** - Web Site Liaison,

Co-Legal Advisor

1117 San Gallo Terrace, Davis, CA 95616

Phone: (530) 400-3872

E-mail: MatthewDudman@yahoo.com

**John Duncan** - CBA Goodwill Ambassador

2915 57th Street, Sacramento, CA 95817

Phone: (916) 736-0415

E-mail: oandt@jps.net

**Howard Gold** - Official Photographer

5018 Gopher Glen Ct., Elk Grove, CA 95758-5607

Phone: (916) 683-3548

**Mark Hogan** - North Bay Activities V.P.

3980 Monika Ct.

Sebastopol, CA 95472

Phone: 707-829-8012

E-mail: hogiemoon@dellnet.com

## Officers (Continued)

**Kathy Kirkpatrick** - President

1609 Amanda Court, Stockton, CA 95209

Phone: (209) 473-1616 - FAX (209) 472-1323

E-mail: calbluegrass@mediaone.net

**Karyn Noel** - Publicity Director

1425 Scott St., El Cerrito, CA 94530

Phone: (510) 233-8406

E-mail: karyn@flatrockrecords.com

**Roger Siminoff** - South Bay Area Act. V.P.

112 Privada Luista, Los Gatos, CA 95030

Phone: 408-395-1652

E-mail: siminoff@apple.com

**Bob Thomas** - Sacramento Area Activities V.P.

8532 Cumulus Way, Orangevale, CA 95662

Phone: (916) 989-0993

E-mail: sacbluegrass@yahoo.com

**Sue Van Enger** - Secretary

1024 Captains Table Rd. Apt. 11,

Sacramento, CA 95822 Phone: (916) 446-3255

E-mail: SuzieVan@aol.com

## Coordinators

**Grant Johnston**, Festival Coordinator

456 E. Sacramento Ave., Chico, CA 95926

Phone: 530-895-8560

E-mail: cban2000@aol.com

**Faye Downs** - Volunteer Coordinator

1552 Vervais Ave., Vallejo, CA 94591

Phone: (707) 552-6934

E-mail: bilnfay@ix.netcom.com

**Monte Elston** - Gate Crew Coordinator

4828 Western Ave., Olivehurst, CA 95961-4125

Phone: 530-749-9504

E-mail: fiddle3@syix.com

**Neale & Irene Evans** - Mercantile Coordinators

18 Waterfront Court, Sacramento, CA 95831

Phone: (916) 427-1214

**Bob Gillim** - Electrical Consultant

260 Elliott Dr., Menlo Park, CA 94025

Phone: (650) 322-6410

**Terry Ingraham** - Children's Program

Coordinator

917 Grand St., Alameda, CA 94501

Phone: (510) 521-0475

**Gene Kirkpatrick** - Concessions Coordinator

1609 Amanda Court, Stockton, CA 95209

Phone: (209) 473-1616 - FAX (209) 472-1323

E-mail: calbluegrass@mediaone.net

**David Runge** - Advance Ticket

Sales Coordinator

215 Grant Avenue, Petaluma, CA 94952

Phone: (707) 762-8735

**Gerry Szostak** - Asst. Stage Set-up Coord.

946 Bond Pl., Windsor, CA 95492

Phone: (707) 836-9669

**Janet Wicker** - Back Stage Coordinator

1538 W. 12th St., Merced, CA 95340

Phone: (209) 722-2308



## 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 1974 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 Board meeting will be held on Sunday, October 8, 2000 at the Colusa Fairgrounds. Call the CBA office or any board member for further information.

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: <http://www.californiabluegrass.org>

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 ..... Matthew Dudman

Feature Writer ..... Monte Elston

Feature Writer ..... George Martin

Photographers ..... Howard Gold

Recording Reviews ..... Ken Reynolds & Suzanne Denison

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.

©2000 California Bluegrass Association

All Rights Reserved. Reprint requests must be made in

advance by contacting the Editor.

## California Bluegrass Association Membership Application

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

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

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

Phone \_\_\_\_\_

E-mail: \_\_\_\_\_

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

Although the calendar on my desk says that fall arrived on September 22, it is difficult for me to believe that another year has passed and its time for the CBA's annual membership meeting and the election of another Board of Directors.

I hope that you have remembered as well, and that you will read the candidate's statements starting on page A-11 and cast your ballot. This year you can mail in the copy on page A-13; or the copy you received in the mail; or vote during the fall campout in Colusa (October 6 or 7) or — *NEW this year* — cast your ballot on the Internet at [www.cbavote.org](http://www.cbavote.org). Which ever way you choose, please VOTE!

We hope that many CBA members will also come to the Fairgrounds in Colusa, California for a weekend of camping, jamming, visiting, and meeting the new members of our 2000/01 Board of Directors. The dates again are Friday, October 6 through Sunday, October 8. The only charge is for camping, and the fees are \$15 for RVs and \$10 for tents per unit, per night. If you don't want to camp, you're still welcome to attend any or all of the days and just enjoy the fun. If you have any questions or need directions, please call Bob Crowder at 530-671-6735.

Since I mentioned the new e-voting procedure, I'd like to let you know that CBA Director Rick

Cornish and President Kathy Kirkpatrick spent a great deal of time setting the program up. Rick and his computer experts set up the website ([www.cbavote.org](http://www.cbavote.org)) and Rick copied, addressed, folded, stuffed and stamped every single ballot that was mailed to nearly 2900 CBA members.

Kathy supplied the membership database information for him to use. She is the unrecognized volunteer who maintains the database for the Bluegrass Breakdown each and every month of the year. Kathy also prints out monthly membership lists for Mary Runge to mail dues renewal notices and the yearly voting eligibility lists for the elections committee.

These may be "little" things, and they certainly aren't directly related to Bluegrass music, but without volunteers like Rick and Kathy, they wouldn't get done.

As J.D. Rhynes points out in his column this month, fall has arrived in the foothills of the mountains of Calaveras County. We live about 3 miles from J.D. (as the crow flies) but on our twisty mountain roads, it is more like 10 or 12. To get to his house, we go down the canyon on our road, cross the Mokelumne River, go up through Wilseyville (7 miles) then down the middle fork of the Mokelumne and back up through West Point and out Winton Road to J.D.'s place. It just isn't on the way to anywhere!

Living in this remote location, we are too far out for mail delivery from the Post Office in Wilseyville. Our nearest neighbor is at the bottom of our 4.5 acres, and we're 30 miles from the nearest grocery store. But — we have peace and quiet, room to plant a large garden, several coveys of quail to watch, and deer all over the place. As the leaves on our birch trees begin to turn to gold and the oaks take on their fall hues, I can sit in my office and just enjoy the view.

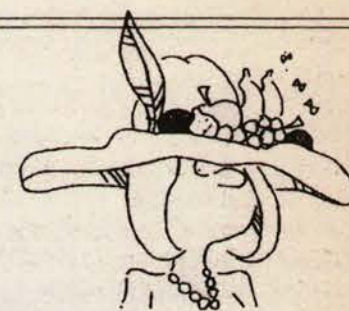
Don and I haven't been able to attend too many Bluegrass events this summer as some of you might have noticed. We were at the CBA Festival in Grass Valley, but I was pretty much confined to camp due to the heat. I am a diabetic and have been having escalating problems with the disease. My doctor changed my medications in May and unfortunately I am still dealing with unpleasant side effects from the medications — things are getting better, but until I can stabilize, I'm almost housebound.

Since I haven't been able to attend many festivals, Howard Gold and George Martin have been essential in keeping me informed and contributing photographs and articles for the Bluegrass Breakdown. Thank you Howard and George for all of your work.

Thanks also to our regular columnists and contributors.

This month Elena Corey, Pepper Culpepper, Matt Dudman, Howard Gold, George Martin, Carl Pagter, Howard Polley, Ken Reynolds, J.D. Rhynes, Peter Thompson, Joe Weed and Bill Wilhelm contributed articles, reviews and photographs which made this issue possible.

We hope you enjoy reading this issue of the *Bluegrass Break-*



down and will support the music we all love. Until next month... Enjoy The Music!!!

## CBA membership prices to increase in January

At their August meeting, the CBA Board of Directors voted to increase membership prices effective January 1, 2001.

The increase is necessary because of rising postage rates and the production and printing costs of the *Bluegrass Breakdown*.

CBA last increased its membership fees in January of 1995. The new membership rates will be \$17.50 for an individual membership and \$20 per couple. Children's and Band Membership prices will remain the same.

Current membership rates are \$15 and \$17.50.

Members can renew at the old rate through December 31, 2000 and may pay for several years in advance if they so desire.

The advantages to CBA membership include discounts on tick-

ets to the CBA's annual Father's Day Weekend Bluegrass Festival in Grass Valley, CA; ticket discounts for other CBA sponsored concerts and festival, and copies of the *Bluegrass Breakdown* each month.

Members who do not know when their membership expires can find the information on the mailing label on the front of this publication each month. At the top of the label (left to right) are their membership number, expiration date, and number of votes.

If you have any questions, please call Membership Vice President Mary Runge at 707-762-8735. There is a membership form on page 2 for your convenience. Renewals should be mailed to Mary Runge, 215 Grant Avenue, Petaluma, CA 94952.

### 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, call (209) 293-1559; FAX (209) 293-1220 or e-mail: [cbawpn@volcano.net](mailto:cbawpn@volcano.net).

#### 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 - E-mail: [cbawpn@volcano.net](mailto:cbawpn@volcano.net)

## Music Quiz

by Carl Pagter

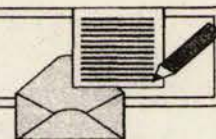
(Featuring questions and answers about Bluegrass, Early Country, Old-time and related music.)

1. Name of Saturday night Hoedown Show produced live and broadcast by radio station WLS in Chicago starting in 1924?
2. Full name of Mac Wiseman, and his nickname?
3. Name of band Mac Wiseman helped form while in high school?
4. Name of Country artist who sold more than ten million single records during a six-year career from 1927-33?
5. Birth place, and cause-age-and place of the death of the foregoing star?
6. Name of the Bluegrass band Glen Campbell recorded with on Capitol records in the 60's before his rise to national fame?

Quiz answers on page B-15



# LETTERS TO THE EDITOR



## CBA Festival memories in rhyme

The Silver Anniversary Festival is all over and done.  
Wasn't it wonderful, wasn't it fun?  
Mike, Montie and Rick were in charge at the gate,  
Together with 41 volunteers, they were FIRST RATE!  
Yvonne, with her security crew, 25 strong,  
Were always around to see nothing went wrong.  
Al and Edla plus 10 or 12 more  
Sold enough ice for a skating rink floor.  
Jerry and JD had a crew of 17 men,  
They put up the stage then took it down again.  
Harold and Janet, with 34 volunteers,  
Kept the backstage area running in first gear.  
Terry and Mary, Irene and Neale  
And volunteers with lots of appeal,  
Entertained children, sold memberships, jackets and t-shirts galore,  
Dispensed laughter and festival tips, who could ask for anything more.  
And to guide everyone throughout the 4 days,  
Grant Johnson was there with his diplomatic ways.  
Now it is time for me to say thank you to one and all,  
My time as Volunteer Coordinator has been an absolute ball.

Faye Downs  
Vallejo, CA

## "California Showcase" will be an added feature of CBA's 2001 Father's Day Weekend Festival

"California Showcase", featuring five non-touring California bands, will be a part of next summer's CBA Father's Day Festival at Grass Valley.

The CBA board of directors voted 5-2 August 13 to a proposal by members Rick Cornish and George Martin to devote three pre-dinner break band slots on Thursday and two on Friday to performances by California bands.

The bands will be hired through the normal band selection committee, which meets each November for a day-long "blind listening" session to pick the featured bands for the following summer's festival. After listening to dozens of tapes and CDs, the bands are listed in descending order of perceived quality.

This year the top five California bands on that list will be invited to play one set each in the showcase.

Should any California band be ranked high enough on the list to have been selected in the normal fashion, that band will play two sets, one in the showcase and one elsewhere on the festival schedule.

The board also appointed two committees in connection with the showcase and related issues. One, consisting of Rick Cornish, J.D. Rhynes and John Duncan, will consider the details and mechanics of the selection and deal with any problems that arise.

The other, comprised of Don Denison, George Martin and John Duncan, will consider other

## CBA 2001 Festival Band Selection deadline nears

Bands interested in performing at the 26th Annual CBA Father's Day Weekend Bluegrass Festival on June 14-17, 2001 should contact the California Bluegrass Association office at 209-293-1559; FAX: 209-293-1220; e-mail: cbawpn@volcano.net to request a "Band Selection Process" brochure for 2001.

Specially Featured Bands (nationally touring) have been selected by the Board of Directors for the 2001 Festival. The performance slots for which

bands apply are nine (9) featured band selections.

Featured bands are selected by a committee of CBA members who apply and are selected by the Board of Directors to serve. The committee usually meets on the first weekend of November to select the bands for the following June Festival.

To be considered, bands should send a letter requesting consideration; a recent band photograph and biographical material; and a recording which

## CBA Festival compliments

Chairman Carl Pagter  
The CBA Board of directors

Dear Carl

I would like to thank the CBA for the opportunity to serve as an announcer at the recent Grass Valley Bluegrass Festival.

I consider it not only a privilege but a great honor to have been a part of this event.

I have attended bluegrass festivals in many parts of the country and have not found a better organized and better run festival.

Please convey my thanks to Grant Johnston, Harold Crawford and all others involved in producing this wonderful event.

With Sincerest Appreciation  
Ben Sandoval

## A Note of Gratitude and Acknowledgement

Editor:

My mother and sister both live in San Jose and I get up there occasionally for family gatherings and the like. My mother has been battling some serious health problems lately and I happened to be at her home in San Jose caring for her the weekend of Sept. 10th. I received an Email message from Mike Hall, which he regularly sends out to many other folks and me. He listed a bunch of bluegrass related things happening in the south bay area including KPFA's Sunday schedule of radio programs.

I tuned my boom box into KPFA and caught Ray Edlund's show, "Pig n a Pen" and the last part of the show that preceded it. What a treat!! My mom and I both listened and enjoyed it. The MacRea Bros Band happened to be performing live on the show, which made it a bigger thrill for

my mom. She had met Jake Quesenberry at a small party some time ago and remembered him and Carl Pagter playing music there. She really enjoyed the program and hearing Jake playing on the radio.

I live in an area where there is only one or two radio show a week on Thursday night. I hope the folks that live in the south bay area listen to and support KPFA. I wish we had a station like that in the central coast area, but we don't

Many thanks to Mike Hall, Ray Edlund, Jake Quesenberry and to KPFA for making a great Sunday afternoon for my mom. She is 92 years old and has been having some serious health problems lately. She really liked the radio show and it made her day.

Sincerely,  
Joe Quealy  
Santa Maria, CA

## Bluegrass Schedule for October

"Bluegrass Signal" is broadcast on Saturdays from 6:30 - 8:00 pm on KALW (91.7 FM) in the Bay Area. Producer/host Peter Thompson samples new releases, provides an extensive calendar of upcoming events, and has scheduled these features:

Oct. 7 & 14 — Fund Drive Specials: Time once again for your pledges to KALW in return for hot CDs and other thank-you gifts, along with the weekly hit of "Bluegrass Signal."

• Oct. 7th — music by the Monroe Brothers (new reissue), and the new releases of Seldom Scene, Tom, Brad & Alice, Karl Shiflett & Big Country Show, and Herschel Sizemore.

• Oct. 14th — music by Doc Watson (new compilation), Clarence White (new release), Tony Rice (all bg), Sandy Rothman & Steve Pottier (great duets), and Don Reno (legendary guitar session).

Call 1-800-525-9917 to pledge your support to the Bay Area radio home of great acoustic music.

• Oct. 21 — I'd Rather Be In Some Hay Holler: new music from Herschel Sizemore, Big Country Bluegrass, Billy Joe Foster & Special Edition,

Lynwood Lunsford, and others.

• Oct. 28 — Spooky & Ghostly Bluegrass Songs, in honor of the impending holidays.

And coming on Nov. 4 — Musical Previews of hot upcoming area concerts and a new festival. Followed (8-11 pm) by a live broadcast from The Freight & Salvage in Berkeley with The Kathy Kallick Band.

### RBA to present

#### Bladerunners Oct. 28

Redwood Bluegrass Associates will present the Bladerunners, one of Southern California's most exciting new bands, on Saturday, October 28, at 8:00 p.m. at the Los Gatos Unitarian Fellowship, 15980 Blossom Hill Rd. in Los Gatos, Calif.

Tickets are \$16 in advance and \$19 at the door, and are available from TicketWeb on their website at: [www.ticketweb.com](http://www.ticketweb.com) or by phone at 510-601-TWEB; and at Gryphon Stringed Instruments in Palo Alto, and by mail from Redwood Bluegrass Associates, P.O. Box 390846, Mountain View, CA 94039.

For more information, see the RBA website at: [www.rba.org](http://www.rba.org) or call 650-691-9982.





# WOODLAND BLUEGRASS FESTIVAL

November 10, 11 & 12, 2000

at the Yolo County Fairgrounds in Woodland, CA

*Featuring the Best in California Bluegrass Music By...*

- HIGH COUNTRY • THE KATHY KALLICK BAND
- BATTERIES NOT INCLUDED • GRASS MENAGERIE
- HOOF HEARTED • MOUNTAIN LAUREL • PAST DUE
- RED DIRT BULLIES • RIVER CITY BOYS
- SLATE MOUNTAIN • WESTERN LIGHTS

*Plus Sunday Morning Gospel Show, Kids on Stage, Band Scramble, Camping on site, Food, Softdrink & Music Vendors and more!*

**Come join us for a BRAND NEW BLUEGRASS FESTIVAL in Woodland!**

The Yolo County Fairgrounds is located in Woodland, California, off of Interstate 5, within easy driving distance from the Sacramento and San Joaquin Valleys, and the San Francisco Bay Area as well as the Sierra foothills, Northern Nevada, and Southern Oregon. It offers hundreds of RV electrical hookups on asphalt and a large grassy area for tent camping (weather permitting). There are RV sanitary dump stations on site, as well as water and showers available. RV Camping is \$15 per night per unit; Tent camping \$12 per night per unit. 3-Day tickets are \$37 for general public and \$30 for CBA members; Friday concert only \$12 general public and \$10 CBA members; Saturday only \$25 general public and \$20 CBA members. Sunday Morning Gospel Show FREE. Children aged 16 and under are FREE all weekend. Absolutely NO PETS allowed. Festival held rain or shine -- NO REFUNDS.

## WOODLAND BLUEGRASS FESTIVAL TICKET ORDER FORM

Please send me the following tickets for the Woodland Bluegrass Festival:

- ☐ 3-Day Non-member Festival Tickets @\$37 each
- ☐ 3-Day CBA Member Festival Tickets @\$30 each
- ☐ Friday Concert Tickets non-member @\$12 each
- ☐ Friday Concert Tickets CBA member @\$10 each
- ☐ Saturday non-member Tickets @\$25 each
- ☐ Saturday CBA member Tickets @\$20 each

Camping Fees:

- ☐ Nights of RV camping @\$15 per night
- ☐ Nights of Tent camping @\$12 per night

Name

Address

City  State  Zip

Phone  CBA Membership No.

TOTAL ENCLOSED: \$

Make checks payable to California Bluegrass Association; enclose a self-addressed stamped envelope and mail to: Woodland Bluegrass Festival, c/o Grant Johnston, 456 E. Sacramento Ave., Chico, CA 95926. Credit Card orders for Tickets available at: [www.TicketWeb.com](http://www.TicketWeb.com). No member discounts available

For further information, please call Bob Thomas at 916-989-0993, e-mail: [sacbluegrass@yahoo.com](mailto:sacbluegrass@yahoo.com) or visit the website: [www.geocities.com/woodgrass](http://www.geocities.com/woodgrass)



# BLUEGRASS NEWS NOTES...

## Correction:

In the September issue of the *Bluegrass Breakdown* the web site for the Woodland Bluegrass Festival was incorrect. The correct address is: <http://geocities.com/woodgrass/>. My apologies for any inconvenience or confusion this might have caused. *Suzanne*



## Band and Musician News Notes

The Oregon Bluegrass Association newsletter, *Bluegrass Express* (Aug./Sept. 2000), answered a question I had about Ron Stanley. Ron and his wife Betty have been active CBA members for many years and readers may remember Ron's Dobro workshops at the CBA's annual Bluegrass Festival, as well as his performances with Cedar Grove Bluegrass Band.

Ron and Betty moved from their former home in Garberville, California to Florence, Oregon last year. Northern California residents may also remember Ron's long-running bluegrass radio program on KMUD.

According to the *Bluegrass Express*, Ron won the 1999 Dobro competition at the Columbia Gorge Bluegrass Festival and has recently joined the Oregon band, Roundhouse. Our best wishes to Ron and Betty in their new home and we're looking forward to hearing Ron perform with his new band.



Congratulations to the Waybacks, (James Nash, Cahjo Jacques, Stevie Coyle, Chris Kee and Peter Tucker) were selected to showcase at the Southwest Conference of the Folk Alliance in Kerrville, Texas last month. The band will also be performing at Wintergrass 2001 in Tacoma next February. For information on the Waybacks, visit their website at <http://www.waybacks.com>.



San Jose's Dave Magram is the new banjo player for Highway One. Dave's debut with the band was at the NCBS Good Old Fashioned Bluegrass Festival in Hollister this July.



The Crooked Jades (Jeff Kazor, Lisa Berman, Tom Lucas and Martha Hawthorne) have been invited to perform on the "Roots and Branches" stage at the IBMA conference in Louisville, Kentucky this month. Congratulations to the Jades we're sure their performances will catch the attention of national promoters and fans. For information on upcoming Jades gigs, visit their new website at: [www.crookedjades.com](http://www.crookedjades.com).



Congratulations are in order for the members of the U.S. Navy Band's Country Current, Senior Chief Musician Wayne Taylor, Chief Musician Keith Arneson; and Musicians First Class Joe Wheatley and Pat White, on receiving the Navy and Marine Corps Commendation Medal.

CBA Festival attendees this June were fortunate enough to be treated to the great performances of Country Current, making their third CBA festival appearance.

The band will be touring Wyoming and Montana from October 24 through November 2 and will be appearing in Laramie, Casper, Gillette and Powell, Wyoming; and in Big Timber, Dillon, Livingston, Miles City and Glendive, Montana. In case you'll be nearby this month, you can call 202-433-2525 or visit the U.S. Navy Band website at [www.navyband.navy.mil](http://www.navyband.navy.mil) for more information.



## Bluegrass Gospel Piano Songbook wanted

CBA member, Leonard "Stubby" Lebow, is looking for a "Bluegrass Gospel piano

songbook" and/or a tablature book for the piano. If anyone knows where he can find one, (or if one even exists), please contact him via e-mail at: [aznatpub@primenet.com](mailto:aznatpub@primenet.com) or write to the *Bluegrass Breakdown* at P.O. Box 9, Wilseyville, CA 95257.



## E-mail News Notes

Joe Ross' latest CD/cassette project, "The Crazy Zoo," has just been released, and is already garnering excellent reviews. Joe is a multi-instrumentalist, singer/songwriter, and all around great guy. As the title suggests, this is a wonderful collection of animal songs for kids from "9 to 93." Among the musicians helping out are Bryan Bowers, Peter Ostrushko, and Radim Zenkl. I'm proud to have contributed to this delightful project, and to be associated with such fine musicians!

Here are some websites where you can check out reviews, and purchase "The Crazy Zoo": <http://www.oregonmusic.net/Musicians/Children/CrazyZoo/index.html>; <http://www.amazon.com>; or <http://www.cdbaby.co/jross>. — BanjerDan via e-mail (<http://www.banjerdan.com>).

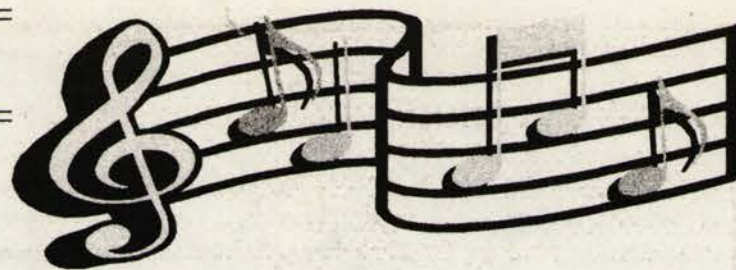


## Record Company News Notes

### Grasshoppers CD released by Doobie Shea Records

Boones Mill, VA — Doobie Shea Records recently announced the release of its first CD from Idaho's award-winning Grasshoppers (DS-4004). The Idaho quartet's label debut was released to stores on September 12.

A tightly-knit group, its members include a married couple and a father-son pair. The Grasshoppers first drew the attention of Doobie Shea president Tim Austin at 1998's World of Bluegrass, and agreement to record the band's second album at Austin's Doobie Shea Studios



soon followed. By the time the album was completed, both parties were impressed enough with each other and the recording that the Grasshoppers were signed to the label, turning the CD from a self-released project to one with the prestigious Doobie Shea imprint.

Formed in 1994, the Grasshoppers honed their skills and developed their fresh, yet tradition-based sound during an extended regular gig in the Idaho mountains. They emerged onto the western festival scene in 1996, and in short order became one of the most popular bands on the circuit, appearing at Wintergrass, Rockygrass, the Huck Finn Jubilee and the California Bluegrass Association's Grass Valley Festival and winning band competitions at the Columbia Gorge and Late Summer Bluegrass Festivals. Recording their first, self-released CD in 1997, the Grasshoppers went on to enter the Pizza Hut International Bluegrass Showdown and were named Champions in the 1999 finals, just days before they capped a busy but successful week by showcasing at the International Bluegrass Music Association's annual World of Bluegrass.

All of the considerable talents of the band's members: Glen Garrett (guitar), Jeremy Garrett (fiddle), Honi Glenn (bass) and Randy Glenn (banjo, lead guitar) are highlighted on their self-titled Doobie Shea debut, produced by Tim Austin and Dan Tyminski. Rock-solid, traditionally-based rhythm underpins sparkling, inventive solo work, and while Honi Glenn's versatile soprano handles the majority of the album's leads, all of the members contribute vocals, especially Jeremy Garrett, 1996's Male Vocalist of the Year in the renowned bluegrass/country music program at Texas' South Plains College.

Great material abounds on the CD, with all of the songs and the lone instrumental written by band members. From the mid-tempo lode of the opening "River Of Tears" through the country-flavored "It Amazes Me" and the powerful old-time-sounding

melody of the instrumental "Y2K," to the closing gospel trio, "I'm Calling Jesus," these are substantial compositions that remain in the listener's ear long after the CD has ended. Yet though their individual talents are on display (as is that of co-producer Dan Tyminski, who plays mandolin on the project), in the end it is the synergy of the ensemble as a whole that makes the Grasshoppers CD a memorable release.

For further information on this recording or other Doobie Shea Records releases, write to: P.O. Box 68, Boones Mill, VA 24065; call 540-334-1118; or e-mail: [bluegrass@doobieshea.com](mailto:bluegrass@doobieshea.com).



## Skaggs Family Records releases a tribute to Bill Monroe

"Big Mon: The Songs of Bill Monroe," the highly anticipated, star-studded tribute to the "Father of Bluegrass," Bill Monroe, was released in late August by Skaggs Family Records of Hendersonville, Tennessee.

Produced by Ricky Skaggs, this musical extravaganza includes such powerhouses as: Mary Chapin Carpenter, The Dixie Chicks, Charlie Daniels, John Fogerty, Bruce Hornsby, Patty Loveless, Joan Osborne, Dolly Parton, Ricky Skaggs, Travis Tritt, Steve Wariner, The Whites and Dwight Yoakam.

Copies of "Big Mon" can be ordered on line by visiting the Official Big Mon website at [www.BigMonOnline.com](http://www.BigMonOnline.com) and receive special bonuses for all CD and cassette orders placed through the website. While you are there register to win one of six prizes, the grand prize being the complete Skaggs Family Records and Ceili Music catalogs!

For further information, write to Skaggs Family Records, 329 Rockland Road, Hendersonville, TN 37075, or visit their website at: <http://www.skaggsfamilyrecords.com>.

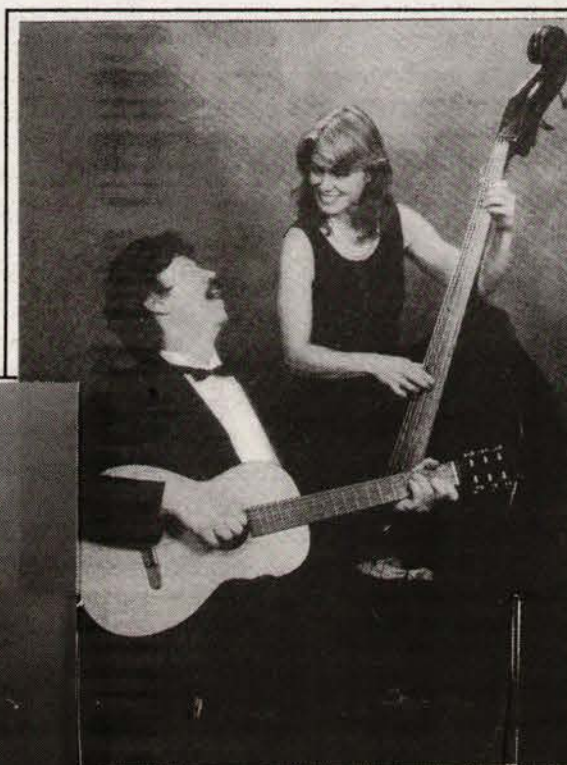




# Sam's

## BAR-B-Q-UE

1110 S. Bascom Avenue - San Jose, Calif.  
408-297-9151



### EVERY TUESDAY MOONGLOW

Jerry Ashford and  
Beth McNamara  
performing music  
from the 1920's, 30's  
and 40's.  
6 to 9 p.m.



### SIDESADDLE & CO.

One of the South Bay's most popular Bluegrass Bands.  
Performing Bluegrass, Celtic and original music on  
Wednesdays alternating with Sam's BBQ Boys, Diana and the  
Yes Maam's and Dr. Banjo and the Lonexome Wailers --  
check it out!

**Wednesday**  
**Bluegrass Schedule**  
**Music 6-9 p.m.**

**Reservations Recommended**  
**Call to confirm acts**  
**408-297-9150**

## Home of Bluegrass Music in the South Bay Every Week!

October 4 -- Sidesaddle & Co.  
October 11 -- Sam's BBQ Boys  
October 18 -- Diana and the Yes Maam's  
October 25 -- Mr. Banjo and the Lonesome Wailers

November 1 -- Sidesaddle & Co.  
November 8 -- Sam's BBQ Boys  
November 22 -- Closed for Holiday, no music  
November 29 -- Mr. Banjo and the Lonesome Wailers





## California Bluegrass Association Synopsis Of Board Meeting Minutes July 23, 2000

The meeting was called to order at 2:35 p.m. by Chairman of the Board, Carl Pagter, at the home of Kathy and Gene Kirkpatrick in Stockton, CA.

I. Roll Call: Board Members and Officers Present: Kelly Senior, Kathy Kirkpatrick, Mary Runge, Sue Van Enger, Bob Thomas, Mark Hogan, J.D. Rhynes, Don Denison, Suzanne Denison, Carl Pagter, Yvonne Gray, Rick Cornish. Absent: Robert Crowder, George Martin, Harold Crawford, Howard Gold, M.D. Pepper Culpepper, Matt Dudman, Roger Siminoff, John Duncan.

Coordinators Present: Grant Johnston, Irene Evans, Montie Elston, Bob Gillim, Gene Kirkpatrick, David Runge, Gerry Szostak. Absent: Faye Downs, Neale Evans, Terry Ingraham, Janet Wicker, Karyn Noel.

CBA Members Present: Dorothy Gillim, Darla Novak, Marsha Wooldridge.

II. Secretary's Report: Sue Van Enger reported the minutes for the May board meeting had been mailed to board members. Mary Runge made a motion to approve the minutes as edited. J.D. Rhynes seconded the motion. A vote was taken and the motion was passed unanimously.

III. Treasurer's Report: Kelly Senior said she has prepared a letter to the Franchise Tax Board regarding taxes on non-California resident performers. After expenses, none of the performers were paid over the limit. Kelly gave a report on membership dollars between this year and last. She said it is pretty even between the two

years. Carl Pagter asked about total current assets this year compared to last. Kelly said she did not know but next month she will prepare a comparison.

IV. Membership Report: Mary Runge reported the current membership at 2,826.

V. Mercantile: Irene Evans distributed the Mercantile Report. She said she and Neale wanted to thank the board for the plaque and honor awarded them at the festival. There are 250 lapel pins left from the festival and Irene asked for suggestions as to what to do with them. She will keep selling them but feels she may have some left over even after that. Discussion followed.

VI. Old Business:

A. CBA Activities: Robert Crowder was not present. Carl Pagter reported that he has the contract for the Colusa campout and will send it to Robert Crowder.

B. Sacramento Area Activities: Bob Thomas distributed a proposal for a gospel concert on January 20, 2001. The featured performer will be Five for the Gospel. Discussion followed. Rick Cornish made a motion to approve the proposal. Don Denison seconded the motion. A vote was taken and the motion was approved unanimously. Bob discussed a potential one day local band festival that would be held in Woodland on Saturday, November 11, 2000. Bob reported on visiting the Yolo County Fairgrounds in Woodland. Discussion followed. Don Denison made a motion to approve the proposal as presented. Kelly Senior seconded the motion. A vote was taken and motion was approved unanimously. Kelly Senior then talked about the fourth of July celebration in Colfax and the fact that the CBA did not have a presence at that event although it was very well attended.

C. South Bay Area: Roger Siminoff was not present.

D. Napa, Sonoma and Marin areas: Mark Hogan attended the Katefest and distributed an entire box of Bluegrass Breakdowns. There will be a CBA sponsored Claire Lynch concert on August 2, 2000, at the county fair in Sonoma. The jam at Murphy's is slowing down but still in existence.

E. Festival Timeline:

1. Grant Johnston said he had nothing to report.
2. Bill Downs has prepared a timeline for the 2001 festival and has requested amendments/information from all coordinators.
3. The board is a little late in selecting the specially featured acts. This will be addressed later in the meeting.

VII. Other Business:

A. Gene Kirkpatrick reported Hendricks Banjos was planning to come to the festival and had signed a contract with Gene. Due to unforeseen medical reasons, Montie Hendricks could not attend. He was requesting a refund. Rick Cornish made a motion to refund the space rent. Don Denison seconded the motion. A vote was taken and the motion was passed unanimously.

B. Montie Elston asked about giving the boyscouts an honorarium. It is troop 223 from Olivehurst, which helped with the gate at the festival. Previous honorariums were discussed. Mary Runge made a motion to provide troop 223 with an honorarium. A vote was taken and the motion was passed with a vote of Yes (6) and No (1). The no vote was due to the honorarium in the motion being more than requested.

C. Rick Cornish began a discussion regarding an increase in prices including festival, membership, concerts, mercantile, et al. Carl Pagter talked about the increase in costs in general and the upcoming negotiations with the Nevada County Fairgrounds. John Senior re-

quested permission to obtain at least three bids on the lighting for next year's festival, and the Board approved by consensus.

D. Mary Runge said she would like to place six ads for Michael Lewis in the Bluegrass Breakdown. Mary Runge made a motion that Michael Lewis be approved to place six small ads in the Bluegrass Breakdown at no cost to him. J.D. Rhynes seconded the motion. A vote was taken and the motion was passed unanimously.

E. Carl Pagter explained the specially featured band selection process and passed out ballots to the board members. Don Denison made a motion restricting the voting to board members only. J.D. Rhynes seconded the motion. A vote was taken and the motion was passed unanimously. Two separate elimination votes were taken and the ballots were counted by Montie Elston and Dorothy Gillim. Prices for bands were discussed. Mary Runge made a motion to appoint John Duncan as band selection committee chairman for the 2001 CBA Fathers' Day Weekend Festival. Bob Gillim will assist. Yvonne Gray seconded the motion. A vote was taken and the motion passed unanimously. There will be recommendations from John and Bob and the board will vote on them at a future meeting. Bob Thomas said he wanted to say what a great job is done by the band selection committee. He feels we should investigate old time and gospel bands. The results of the final ballot for year 2002 specially featured bands were reported to the Board.

F. Suzanne Denison asked the board what to do with the gift from Willard Gayheart, which is a limited edition print. She asked if it should be framed for the CBA archives. Rick Cornish made a motion to authorize Mary Runge to have the print

framed and to authorize Suzanne Denison to have the print sized to appear with an article in the Bluegrass Breakdown at the CBA's expense. Yvonne Gray seconded the motion. A vote was taken and the motion was passed unanimously.

G. There was discussion regarding ballots for the upcoming CBA elections. Kathy Kirkpatrick, Suzanne Denison and Rick Cornish will discuss the procedure for mailing. Rick said he needs to get board approval to have a copy of the member data base available to him. That was done by consensus. Suzanne Denison will print the labels for mailing. Rick said we will be able to run an e-voting system on the website. Kathy asked how eligible voters will be identified. Rick explained the process.

H. Rick Cornish distributed a proposal for a California Band Showcase at the 2001 festival. He asked the board members to review it and be ready to discuss it at the August board meeting.

VIII. New Business: The August, 2000, board meeting will be held on Sunday, August 13, 2000, at 1:30 p.m. at the home of Bob and Cindy Thomas in Orangevale, CA.

*Respectfully submitted,  
Sue Van Enger  
Secretary*



Please read the  
Candidates'  
Statements on  
pages A-11-19 and  
VOTE for up to 9  
candidates for your  
CBA Board of  
Directors  
for 2000/2001!



## FESTIVAL FOCUS

### Desert Oasis Music Festival slated for Sept. 29-Oct. 1

Churchill County Fairgrounds in Fallon, Nevada will once again resound with the sounds of acoustic music performances when the Desert Oasis Music Festival takes place on September 29, 30 and October 1, 2000. Many music fans have missed the event for the past few years, and will be happy to know that a group of Northern Nevada supporters are reviving it.

Featured entertainers include: Judith Edelman, David Grier and Matt Flinner, Ron Spears & Within Tradition, Brushy Peak, The Back Forty, Rubber Chicken Band, Gael Force, Too Tall For Our Hair and others to be announced.

The weekend will also offer camping on the site with a limited number of hookups for RVs and dry camping for others, as well as workshops, crafts vendors and food by Rutherford's Ribs. A pancake breakfast with juice and coffee will be offered on Sunday morning from 7 to 8:30 a.m. at a cost of \$3 for adults and \$1.50 for children aged 12 and under.

Tickets are now on sale and are \$35 per person for 3-day Festival and Camping; \$10 entry and \$5 camping for September 29; \$15 entry and \$5 for camping on September 30; and \$12 entry and \$5 camping for October 1.

For information or tickets, call 775-423-7733; 775-323-5443; or 775-882-6013.



### 14th Annual Colorado River Country Music Festival slated for January 19-21, 2001

The Blythe Area Chamber of Commerce has set the dates for their 14th Annual Colorado River Country Music Festival for January 19-21, 2001 at the Colorado River Country Fairgrounds, 11996 Olive Lake Blvd. in Blythe, CA.

Entertainers for the festival include: David Davis and the Warrior River Boys, Flint Hill Special, High Plains Tradition, Out of the Blue, the Schankman Twins, True Blue, Within Tradition and the host band, the Colo-

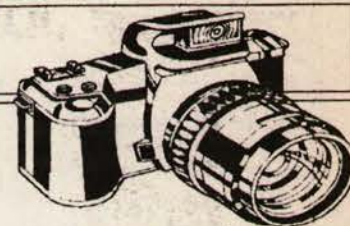
rado River Boys.

In addition, \$4800 in prize money is at stake in nine categories of competition. They are: Sr.Sr. Fiddle (65 & over), Senior Fiddle (50-64), Adult Fiddle (17-

49), Junior Fiddle (0-16), Banjo, Bluegrass Bands, Specialty Instruments, Mandolin, Flat Pick Guitar, and Band Scramble. There are no entry fees for any of the contestants, however, ad-

vance registration is recommended. Forms can be obtained from the Blythe Area Chamber of Commerce.

Advance tickets are on sale through January 3, 2001. Ticket



prices are: 3-day — \$18 advance,  
See FESTIVAL on page A-10

# DESERT OASIS MUSIC FESTIVAL

Sept. 29, 30  
&  
Oct. 1, 2000

Churchill County Fairgrounds

Fallon, Nevada

1 hour drive east of Reno

**WORKSHOPS \* CRAFTS**  
**FOOD BY RUTHERFORDS RIBS**

### TICKETS

Full 3-day Festival & Camping \$35

	Entree Fee	Camping
Sept. 29 / 2 pm - 8 pm	\$10.00	\$5.00
Sept. 30 / 9 am - 9 pm	\$15.00	\$5.00
Oct 1, / 9 am - 3 pm	\$12.00	\$5.00

Children 12 and under are free!!

Limited hookups for RV's

Bathrooms and showers on premises

**Pancake breakfast and juice/coffee**  
**\$3.00 - Adults / \$1.50 - 12 & under**  
**Sunday from 7:00 am 'til 8:30**

### FEATURING

Judith Edelman  
David Grier & Matt Flinner  
Ron Spears & Within Tradition

Brushy Peak  
The Back Forty  
Rubber Chicken Band  
Gael Force  
Too Tall For Our Hair

... and others to be announced

### For Information Call:

775-423-7733  
775-323-5443  
775-882-6013



# FESTIVAL FOCUS

Continued from page A-9

\$25 gate for seniors 60 and over; 3-day — \$20 advance and \$25 gate adults. Children under 12 are free when accompanied by an adult admission. Dry camping is available on site at a cost of \$10 per unit per day and advance reservations are accepted.

Besides the annual Music Festival, a number of other events take place from December through early February in nearby Quartzsite. Some of these in-

clude the Desert Gardens Gem and Mineral Shows, Cloud's Jamboree, Four Corners Swap Meet, the 35th Annual Pow Pow, Tyson Wells Arts & Crafts Fair, and a variety of others which are listed in the Blythe Area Chamber of Commerce's brochure.

For information on the festival or other area events, tickets, or contest entry forms, write to the Blythe Area Chamber of Commerce, 201 S. Broadway, Blythe, CA 92225 or call 760-922-8166.

## Woodland Bluegrass Festival features a great line-up of Northern Calif. Bands

by Bob Thomas

The best in Bluegrass music from more than a dozen Northern California bands will be featured at the Woodland Bluegrass Festival on November 10, 11, & 12, 2000, at the Yolo County Fairgrounds in Woodland, California. The fairgrounds are right in town and are on 55 acres. (See map on this page.)

This Festival is co-sponsored by the California Bluegrass Association.

I had the occasion to tour the Yolo Fairgrounds in June, and it didn't take long to determine that they would work well for an indoor, fall bluegrass festival. There are about a dozen bands in the greater Sacramento area, and perhaps another 20 in the greater bay area. These bands practice a lot, have very talented musicians, create exciting arrangements, and write great songs. But, they rarely get invited to play at a festival because they are not national touring bands, and have real day jobs like the rest of us. I'm organizing the Woodland Bluegrass Festival to feature some of our top Northern California talent. I hope you find this is really worth supporting and will plan to come support your favorite local band.

The featured bands in no particular order are Batteries Not Included, Grass Menagerie, Past Due, High Country, Mountain Laurel, River City Boys, Slate Mountain Bluegrass Band, Kathy Kallick Band, Western Lights, Red Dirt Bullies, Stone Creek, the Green Brothers and Hoof Hearted, with more to come. There will be three bands on Friday evening to kick off the festival. On Saturday we'll have music from 10:30 AM to 10:00

PM. There will also be a Sunday morning gospel show.

I've planned a "kids on bluegrass" segment too. This will feature local boys and girls who are gaining strength on their instruments and are ready to show you what they've learned. If your child wants to participate, call me at (916) 989-0993.

Always a lot of fun is the band scramble. The bands have all agreed to participate, so we'll see some great new combinations of musicians who have less than an hour to prepare three songs. The audience always enjoys this part. In addition there will be lots of jamming. So bring your instrument to the show. It can be safely stored in the "Instrument Check Room" which will be open Friday and Saturday.

In addition to the music, there will be several craft concessions, Natoma Station Chiropractic, and more. The food and beverages will be provided by my favorite tri-tip BBQ sandwich guy, Road Dog Catering. Larry and Sondra Baker, the Road Dogs, have been at the CBA festival for a few years, also at the Mariposa festival, and at the Plymouth festival. I like their food, and I'm sure you'll like it too. So, if you come Friday, he'll have dinner ready, breakfast-lunch-dinner on Saturday, and breakfast-lunch Sunday.

The Yolo County Fairgrounds is well set up to handle LOTs of RVs with electric hook-ups. If it's been raining, no RVs will be sinking in mud, as your RV never has to leave pavement. So bring your RV if you want. RV camping is \$15 per night. There is space for tent camping too,

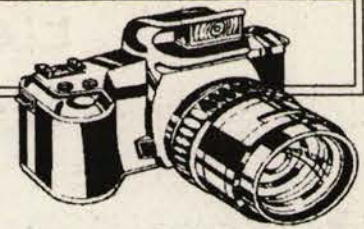
## Pioneer Bluegrass Days slated for February 17 & 18, 2001 in Arizona

The Arizona Bluegrass and Old-time Music Association (ABMA) will present their 6th Annual Pioneer Bluegrass Days, February 17 and 18, 2001 at the Living History Museum in Pioneer, Arizona. Pioneer is located fifteen minutes north of Phoenix off of Highway I-17.

Featured entertainers include: Jim and Jesse & the Virginia Boys, the Kruger Brothers, Lost Highway, the Shady Creek

Band, the Grasswhackers, Flint Hill Special, Jam Pack Blues 'n' Grass Neighborhood Band, and CC & Kim. AZ 2000 Champion bands: Green Sky, Clear Blue and Gold Rush will also perform. Special performances include a reunion of Front Page News and a Saturday night barbecue dinner show with the McNasty Brothers.

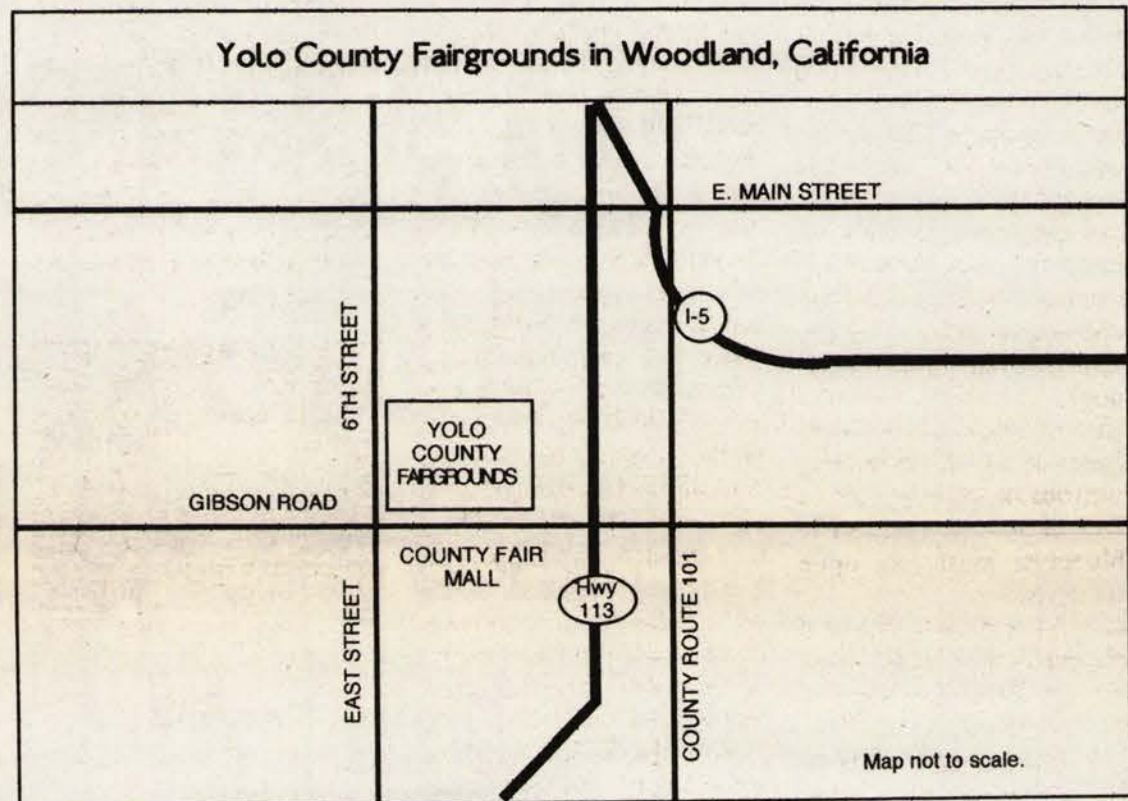
The festival also offers dry camping, jams, music workshops, kids activities, a working old western town, RV exhibit, and a Sunday Morning workshop service by the Christian Cowboy



Association.

Admission is \$12 per day for adults and \$6 per day for children. Camping is \$5 per night per unit on Thursday through Sunday. Advance weekend tickets are now available through February 8, 2001.

For information or tickets, write to Candice Bebbler-Miracle, 8008 W. Tuckey Lane, Glendale, AZ 85303; call at 625-842-1102 or e-mail: Theabma@aol.com.



but November weather can be unpredictable in the valley. Tent camping is \$12 per night.

Advance tickets are available by writing to Grant Johnston, 456 E. Sacramento Street, Chico, CA 95926. Tickets are \$10 for Friday, \$25 for Saturday & Sunday for the public, and \$20 for CBA Members. Children under 16 are free with paid admission. Credit card ticket orders are available through TicketWeb at their website: [www.TicketWeb.com](http://www.TicketWeb.com) or by phone at 510-601-TWEB.

Well, this gives you a sketch of my latest effort. I hope you feel you can support the northern California bluegrass bands and will come have a great time at the first Woodland Bluegrass Festival.

See the advertisement on page A-5 for more information and a ticket order form.



Hoof Hearted -- Bob James and Ernie Hunt will be performing at the Woodland Bluegrass Festival in November.



# Election Statements of Candidates for the California Bluegrass Association 2000/2001 Board of Directors



## Rick Cornish

In my candidate's statement last year, when I ran for the CBA board for the first time, I told you:

- who I was (the big guy with the white beard who plays a left-handed fiddle);
- something about myself (husband, father, band member, resident of San Jose, collector of bluegrass lyrics, evaluator/researcher in public education);
- what I could bring to the Board (years of experience working with boards and non-profits, a love of and commitment to bluegrass music, an open mind); and
- what my agenda would be if elected (none—I didn't know enough about the issues to have an agenda).

And in my statement I promised to listen and learn before taking positions and pushing causes. Well, in my first year as a Board member I did listen and observe, and here's what I learned.

First and foremost, I learned that the California Bluegrass Association's Father's Day Festival is among the best in the world, and that this is no accident. I'd never realized the amount of planning and preparation that goes into this event, never realized the level of commitment from coordinators and volunteers that a successful festival requires. We need to find creative ways to bring new volunteers onto the team, and to better support and thank the army of workers that makes the June festival a success. If re-elected, this will be one of my major priorities.

Second, I learned something about the members of the CBA, and more generally, about those who attend our festival. Folks,

we're getting old. Now, before anyone accuses me of being "age-ist", let me say how much I value and appreciate our 50-plus members—I'm one myself... in fact, some will tell you I'm older than dirt. But it's critical to the CBA's long-term health that we bring younger people into the organization, particularly younger families. If re-elected, I'll work hard to make this happen.

Third, I learned that the dwindling numbers of "home-grown" bluegrass bands booked at the Father's Day Festival has, over time, divided our bluegrass community and cost the CBA members. Now, this "California band" issue is not a simple one: the CBA's band selection process is fair and has produced many world class line-ups over the years and it's clear to me that no one set out to exclude local bands. But the hard truth is that fewer and fewer non-touring, California bands have performed at our festival. George Martin, my fellow freshman board member, and I believe that one of the CBA's most important missions is to promote and support the playing of bluegrass in California. For this reason, George and I proposed the creation of a new feature at the 2000-2001 Father's Day Festival called THE CALIFORNIA SHOWCASE. Approved at the August CBA Board meeting, the showcase will feature five non-touring California bluegrass bands. If re-elected, I'll work to implement the new showcase and to bring back those who have felt disenfranchised over the past ten years.

And lastly, I've learned that a great festival like ours can be made even better if we listen to our members. We've heard from so many people over the past ten months who have shared their ideas and suggestions. Mark Hogan, a long-time volunteer and former board member who's running for election this year, believes we need to reach out to other organizations such as the many regional old time filler associations; Bob Thomas, also a candidate for the board who's contributed so much as the Sacramento area activities VP, thinks that we should book at least one gospel band each year; others have suggested an instrument swap meet, a band contest early

in the festival week, a concession that sells basic camper supplies... and the list goes on. If re-elected, I'll continue to listen closely to our members and to communicate their ideas to the full board.

In the past year the California Bluegrass Association has made some important strides—the Board is conducting respectful, constructive monthly meetings, we've held a hugely successful festival with a largely new team of coordinators, we've put behind us some unfortunate cross-association bickering, we've improved the election process and we're in the process of positioning the organization to welcome back a legion of former members. I feel I've played a part in making some of these things happen, and, if re-elected, I'll do my best to keep this momentum going.



## 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 services and appointed officer, Activities Vice President in 1988, and that year was 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 five years as Festival Coordinator, I did not stand for re-election. During 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 was the lamentable institution of an Executive Com-

mittee. 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 the festival Entertainment Coordinator as Stage Manager, writing procedure and refining the operation. I was able to insure a smoothly operating show by organizing and planning carefully.

Those 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 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 has been insuring that the Designated Tent Camping area at the CBA's 1999 and 2000 Festival was tents only. I'm happy to report that the re-affirmation of the policy, together with highly visible sings, advance publication of the policy, and a small crew of campground hosts have been all that was required. We had one minor difficulty in 1999 and none in 2000. We now have policies and procedures that detail how to get the job done. What was once a controversial and difficult issue has been turned into an established part of the Festival.

I hope to work on some other area of the Festival this year. I believe that policies and procedures need to be written, refined and established to benefit the working volunteers and especially the members. The association after all, belongs to the membership as a whole.

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. Which should be funded and supported. Our as-

sociation needs to adequately support the efforts of our area Vice Presidents with necessary funding and especially personal support. I want to continue to increase cooperation and appropriate joint projects with other associations. A sense of community should be encouraged; we made efforts in this direction this year, I'd like to see it continue.

If you see fit to re-elect me, I will work on behalf of all the membership. 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.



## Montie Elston

I am Montie Elston. I grew up in California, got drafted into the Army, and was away for most of 30 years. I retired from the Army 8 years ago while living in Virginia. While I was living in Virginia I started renewing my roots with bluegrass music. I moved back home two years ago to be close to my parents.

In Virginia, I was a member of the Northern Virginia Country Western Dance Association. The last year there I served as President of the Board of Directors. This experience made me appreciate the effort and dedication of volunteers and just how important volunteers are to the success of a non-profit organization.

After moving back home, I became involved in the CBA and in local bluegrass events in the Sacramento area. I soon realized just how great the CBA is and also saw the need to become involved as a volunteer. I served as the Gate Coordinator for this year's Father's Day Festival. I also make it a point to attend the

*Continued on page A-12*



# Candidates' Statements for 2000/2001 Board of Directors

*Continued from A-11*

monthly board meeting as a way to understand the CBA and to be able to contribute my view point to discussions. I play bass with a local band (Stone Creek) as well as enjoying jam sessions whenever I can.

Bluegrass music speaks of life, living, and the heart. I believe it is not only part of our heritage, but is also part of what we are today. It is good for the individual, the family, the musician, the listener, the heart. We need to do our best to preserve and promote it while we also enjoy it.

If elected, I would encourage members to become more involved: vote, give ideas and suggestions, volunteer, become a mentor. I would advocate enhancing the opportunities for bluegrass music in California as well as enhancing opportunities for the many high-quality California bands. I would work for keeping the Father's Day Festival as the premier West Coast event that it has become. I also believe that the CBA should continue its involvement with the International Bluegrass Music Association (IBMA); both have the goal of promoting and preserving bluegrass music.

I would also suggest that we try to increase the CBA's involvement in mentoring and teaching programs. Reach out to schools, to children, to people who are not aware of how bluegrass music and our heritage as a nation are intertwined.

Finally, I would ask each of you to vote. Vote for me, vote for someone else, but vote. Be involved. It is because of the wonderful people that I have met and the many more that I have only seen from a distance (you get to see a lot of folks at festivals that you never meet), that I am running for the board of directors. I will do my best to serve your best interests and the interests of bluegrass music. Live, love, learn, laugh, and enjoy great music.

## Yvonne Gray

Well, its that time again. It doesn't seem that it has been a year since I asked you, the members, to put your trust in me and elect me for another term on the Board of the CBA. I am here asking for your vote again.

I would like to give you a little information about myself. I have been married for forty four



years to Paul Gray who is retired from Pacific Bell. We have five grown children and fifteen grandchildren. Since we have been volunteering for the CBA, three of our children have become members and also volunteer their time. I am a sixth grade teacher for Stockton Unified School District, and have taught at the same school for the past 18 years.

My hobbies are camping, fishing, and most of all, going to Bluegrass Festivals.

Since joining the CBA I have worked in the membership booth for a couple of years. During that time my husband and I traveled with the membership booth to different festivals and met lots of people. We really enjoyed getting to know so many and would not have gotten the chance had we not volunteered.

I was the board secretary for one year, and have been Festival Security Coordinator for the past three years. I also take care of the handicapped camping. Since taking over security I feel I have helped to improve it so that members are able to come to the festival and enjoy the music and camping with a safe feeling for themselves and their families.

I was not blessed with a voice or talent for playing an instrument, although I do own a dobro and hope to learn to play some day. In the meantime, I will spend my energy promoting those who are talented and can play.

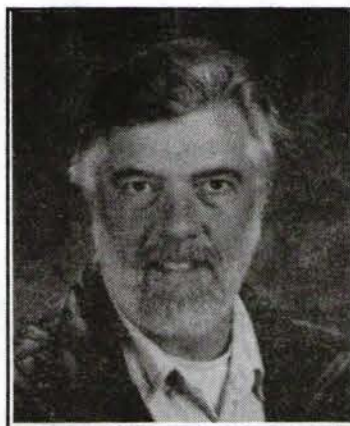
The reason I want your vote is to keep me on the board so I can continue to help make the festival grown and improve in all areas. I feel I have been around and know the members and what they want from the CBA. I feel I have a good relationship with other board members and have worked well with them.

My desire is to listen to the members' needs and desires; take these to the board; and help make

our organization the greatest. This can only happen with, not just the board making decisions, but also having lots of input from the members.

Since being on the board I have had the great pleasure of meeting and working with some of the greatest people I know — you.

In closing I can only say if you vote for me to serve on the board again I will do my best to be your voice and help make your festival what you want it to be. I feel I have the knowledge to do just that.



## Mark Hogan

For those of you who don't know me, my name is Mark Hogan and I'm seeking your support in my effort to win a seat on the Board of Directors of the California Bluegrass Association.

I have served at practically every level in the CBA since its inception, first as a musician in the Bluegrass band *Done Gone*, then as Grounds Crew Coordinator, Stage Manager, and a member of the Board in the late 1980s and early 1990s, and as a Festival Coordinator and President of the CBA in 1989. I currently serve as Vice President of Activities for the North Bay area.

I am firmly of the belief that the CBA should work closely with other organizations such as the Northern California Bluegrass Society, the California Old Time Fiddlers Association and local folk societies to continue to promote Bluegrass, Gospel and Old-Time music in California. We shouldn't be working at cross-purposes. It doesn't matter to me which organization gets the credit or recognition. The important thing is that the music reach people.

Specifically at the IBMA level we should work with other state organizations to coordinate festival dates as sequentially as pos-

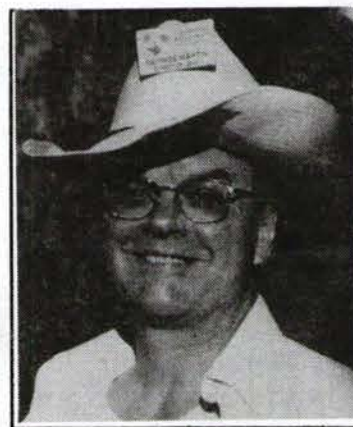
sible to create a circuit linking several state festivals so that bands can tour from East to West and back profitably. I believe currently, we pay much of the travel expenses bringing bands west that could be shared.

Locally I'd like to see us work with the California State Old Time Fiddlers Association to create an expanded fiddle "workshop". I envision it as an exhibition only, but using the contest format.

At Bean Blossom, Indiana Bill Monroe set aside time at his festival specifically to acknowledge the role the fiddle played in the creation of Bluegrass music. It would, I believe, accomplish two things. Be entertaining and allow fiddlers to showcase themselves outside the bluegrass band format.

I'm also becoming convinced that it may be necessary for the CBA to seek another site to hold our event, though I'm not thrilled at the prospect, we should keep our options open and begin the process just in case our relationship with the fairgrounds at Grass Valley deteriorates to the extent that it becomes a necessity.

Lastly, I'm committed to the ideas I've proposed and would like to see them come to fruition. However, I have no intention of making a career out of being a member of the Board of Directors of the CBA. At the pleasure of the membership if elected I cannot see myself serving more than a few years in succession. I believe that the organization has many qualified people and that the job should be rotated.



## George Martin

It hardly seems possible that nearly a year has gone by since I decided to run for the CBA board. First off, thank you to all those who took the trouble to vote for me last year; I hope I have lived up to your expectations.

It has been a year of learning how the organization works, a year of putting in a lot of volunteer time, and a year of developing some opinions on where the CBA should go in the future. I have gotten to know a lot of people who had been just semi-familiar faces and I have spent a lot of time talking with CBA members, volunteers, members of bands, potential CBA members, and bluegrass "experts" from various other areas of the country (both in person at last year's IBMA convention and on the Internet).

I had three goals when I ran for the board. The first was to protect the tent camping area at Grass Valley, the second was to make the association more inclusive, to bring back a bunch of people who had turned away from it because they felt the CBA was not serving their needs, and the third was to help improve the Bluegrass Breakdown, which is our face to the world and the one monthly link every member has to the association.

Goal No. 1 was pretty much settled when it turned out that both Rick Cornish and I had been elected to the board. Although Rick has a little sleeping trailer he hauls to festivals, he's sensitive to the needs of tent campers for shade, and to be away from exhaust fumes, and to have ground that you can pound a tent stake into. So that issue just went away.

As to goal No. 2, from last summer through this June the association ran a membership drive, and I made a big effort to contribute to that. I designed and printed up membership flyers and took them to festivals and concerts, and dropped them off at music stores and places like the Freight & Salvage coffee house in Berkeley. I ended up in a tie with David Runge for most members gained — 64 — but I was particularly gratified to hear that most of the members I recruited were people who had been in the CBA previously, but who had dropped out.

Even though the membership contest is over, I have kept up this effort, and signed up new (and new/old) members at the Good Old Fashioned Festival in Hollister and at Wolf Mountain in July. And I'll be at the Bluegrass and Cowboy Music Festival in Plymouth, doing the same thing.



# Candidates' Statements for 2000/2001 Board of Directors

As to goal No. 3, I have tried to contribute at least one story each month to the Breakdown. I've reviewed major concerts like Del McCoury and Ricky Skaggs, interviewed people like Steve Gilchrist, the mandolin maker, and Mark Wilson, who developed the Intellitouch tuner, and others. This effort slowed down a bit in recent months when I was up to my butt in work on the Father's Day Festival, but should be back up to speed soon. And I'll be bringing a tape recorder and notebook to IBMA this year to try to find some other interesting people to interview. Now, to the future. One important lesson I learned in working on CBA publicity this year is that most newspapers don't know much about bluegrass, nor do they care about it. Two exceptions were the Grass Valley and Auburn papers, but of course our festival is a big story in those towns. (As an aside I want to note that broadcast publicity was superbly handled by Karyn Noel, who personally contacted every bluegrass radio programmer in Northern California and made sure they had plenty of information on Grass Valley.)

I've become convinced that the CBA needs a customer database, and it turns out we have a lot of raw material for such a thing, namely all those receipts from Grass Valley businesses that people turn in for door prizes at the festival. We have about 2,800 members, but 4,000 or so people come to our festival, and of course a lot of them aren't getting the Bluegrass Breakdown. With a proper database we could send out early bird ticket reminders to all of our previous patrons about Christmas time, and perhaps another just before the ticket prices go up. I think direct mail, combined with continuing our outreach to community radio listeners, would do a lot to keep our Grass Valley ticket sales strong. And when we do indoor concerts in the winter (which usually are money-losers) we'd have more proven bluegrass fans to contact via mail. If I get re-elected, I'll work to get something like this set up.

A couple of final points: I think probably more than any other director, I bring a bluegrass fan's point of view to the board.

Those CBA members who know what I look like will no

doubt remember me (or my increasingly legendary battered straw cowboy hat) spending many toe-tapping hours in the audience at Mariposa, Grass Valley, Hollister and Wolf Mountain. And you'll be seeing me at

Plymouth as well. Plus, I regularly come to the spring and fall camp-outs to pick and sing, and attend many events in the South Bay area put on by Redwood Bluegrass Associates and Northern California Bluegrass Society.

Most Saturday nights you'll find me listening to Peter Thompson's "Bluegrass Signal" on KALW, and on Sundays I try to catch Ray Edlund or Tom Diamant on KPFA. I read Bluegrass Unlimited, Bluegrass Now

and Banjo Newsletter pretty much cover-to-cover, I subscribe to BGRASS-L, the Internet listserver, and right now I am reading the new biography of Bill Monroe by Richard D. Smith.

*Continued on page A-14*

## California Bluegrass Association Election of the 2000/2001 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 2000/2001 Election of the Board of Directors is Saturday, October 7, 2000. The last date for additional petitions of nomination is Tuesday, September 19, 2000. 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 such candidate to be eligible for election to the CBA Board of Directors.

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 2, 2000 to be valid.

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"/> Don Denison*	<input type="checkbox"/> J.D. Rhynes*
<input type="checkbox"/> Monite Elston	<input type="checkbox"/> Mary Runge*
<input type="checkbox"/> Yvonne Gray*	<input type="checkbox"/> Kelly Senior*
<input type="checkbox"/> Mark Hogan	<input type="checkbox"/> Bob Thomas
<input type="checkbox"/> George Martin*	<input type="checkbox"/> Marsha Wooldridge
<input type="checkbox"/> Carl Pagter*	<input type="checkbox"/> Other _____
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"/> J.D. Rhynes*
<input type="checkbox"/> Don Denison*	<input type="checkbox"/> Mary Runge*
<input type="checkbox"/> Montie Elston	<input type="checkbox"/> Kelly Senior*
<input type="checkbox"/> Yvonne Gray*	<input type="checkbox"/> Bob Thomas
<input type="checkbox"/> Mark Hogan	<input type="checkbox"/> Marsha Wooldridge
<input type="checkbox"/> George Martin*	<input type="checkbox"/> Other _____
<input type="checkbox"/> Carl Pagter*	_____
<input type="checkbox"/> Joe Quealy	_____
Vote for up to nine (9) candidates	

- Members may also vote in person before the close of elections at 2:00 p.m. on Saturday, October 7, 2000 during the Fall campout at the Colusa County Fairgrounds in Colusa, California. Ballots will also be mailed to all current members in early September. They can be returned postage free to the CBA P.O. Box and NEW this year — you can vote on the Internet at [www.cbavote.org](http://www.cbavote.org). Look for instructions and your e-voter identification number on the ballot you will receive in the mail. All mailed ballots will be opened, verified for current membership, and counted by an appointed election committee on Saturday, October 7th.. The results of the election will be announced following a 6:30 p.m. dessert pot luck, location TBA.
- All members casting votes by mail, e-voting or in person will be eligible for prize drawings to include: 2 tickets to the 2001 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 Colusa County Fairgrounds in Colusa, 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 return address on the outside, staple or tape the edge, and drop in the mail.  
Mailed ballots must be postmarked by October 2, 2000 to be valid.*



# Candidates' Statements for 2000/2001 Board of Directors

In short, I pay a LOT of attention to the music, and in making decisions on the board I try to do what is best for the pickers and the fans. I play banjo, guitar, mandolin and bass, so it's not hard for me to know what makes

musicians happy.

In conclusion, I'd like to mention how enjoyable it has been to work with fellow new board member Rick Cornish. We had both heard some pretty gruesome stories about arguments

and conflict on past boards, but this year's meetings have been orderly, civil and friendly. Points of view have differed, of course, but debate has not degenerated into personal animosity. Votes were taken, decisions were made

and we moved on. Rick and I have voted (I believe) identically and we worked together on the committee (with Bob Thomas) to revise voting procedures in an attempt to get more participation in CBA elections. As a result

of that, you'll be getting a ballot in the mail this year, instead of having to clip it out of the newspaper, and you will also be able to vote via the Internet.

Pending before the board is a proposal Rick and I made to have a California Showcase at Grass Valley next year, featuring five non-touring regional bands, each playing one set on the main stage. If this passes, we think it will do a lot to increase involvement of the grass-roots bluegrass community, which has tended to become disconnected from the CBA.


If you've been to a festival this summer you've probably noticed the little orange campaign buttons people are wearing that say "Rick CORNISH, George MARTIN, Mark HOGAN for CBA board." Mark was the first person to suggest to me that I should try for the board. He has been in the CBA since approximately Day One, has attended every Fathers Day festival, played banjo in the legendary Done Gone band, has served on the board, is presently our North Bay Coordinator, and I think he'd be an excellent board member.

It's a little ticklish, as the new kid on the block, recommending people to vote for, but I personally plan to cast one of my votes for Kelly Senior, who as our treasurer (and crackerjack provider of spread sheets, budgets, spending comparisons, etc.) is a pearl beyond price, and another for Bob Thomas, Sacramento Area Coordinator, who has been a powerful force in the Valley bluegrass community, is also a musician, an experienced concert producer and all-around nice guy.

The CBA faces a some serious challenges in the future. Probably the most important is that our membership is getting older and without a continuing influx of younger people, it will just fade away. But there are things we can do to keep this wonderful music alive. I'd like to help, so I ask for your vote.

## Carl Pagter

I grew up in California, primarily in the town of Benicia, graduated from Diablo Valley College (A.A., 1953), San Jose State (B.A. in History, 1955), and Boalt Hall Law School at the University of California, Berkeley (J.D., 1964). I served 5 years active duty in the U.S. Navy and a


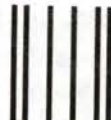


STOCKTON, CA 95297-6931  
P.O. BOX 690369  
CALIFORNIA BLUEGRASS ASSOCIATION

POSTAGE WILL BE PAID BY ADDRESSEE

FIRST CLASS MAIL PERMIT NO. 207 STOCKTON, CA

**BUSINESS REPLY MAIL**

NO POSTAGE  
NECESSARY  
IF MAILED  
IN THE  
UNITED STATES

---

FOLD HERE NEXT -- MAKE SURE ADDRESS IS ON OUTSIDE, STAPLE OR TAPE EDGE AND DROP IN THE MAIL.

---

FOLD HERE FIRST



# Candidates' Statements for 2000/2001 Board of Directors



further 16 years in the Naval Reserve, all in the intelligence field, retiring with the rank of Commander. I practiced corporate and business law after passing the California Bar in 1964, retiring as General Counsel for a Bay Area corporation in 1998. My wife Judie, lives on our farm at the foot of the Blue Ridge Mountains near Standardsville, Va. and is a member of Country Ham, an Old-Time string band in which I have played clawhammer banjo for more than 25 years. My son Corbin, a professional photographer, living in Berkeley, sings and plays Bluegrass guitar. I am also the co-author of five books (with U.C. Berkeley Professor Alan Dundes) on office folklore. I helped form the CBA in 1974, have been a Director and Chairman of the Board for more than 15 years, and have provided pro-bono advisory legal services to the association for many years.

I believe the broad goal of the CBA should be to build further on what we have created. As I committed to do in last year's campaign statement, an all-day meeting was held this past February to formulate and discuss long term goals for the CBA, attended by five Directors and six other interested CBA members. As reported to the CBA Board, the Mission Statement of the CBA, stated in our Articles of Incorporation, was affirmed: "To promote, encourage, foster and cultivate the preservation, appreciation, understanding, enjoyment, support and performance of Bluegrass, Old-time, Gospel and traditional (acoustic) instrumental and vocal music of the United States." Several long range goals were identified and approved by consensus, including the following which I strongly endorse and believe are the most important:

1. Maintain the financial integrity and stability of the CBA;
2. Continue to sponsor the

Father's Day Weekend Bluegrass Festival in June of each year, the principal fund-raising activity of the CBA;

3. Maintain publication of the Bluegrass Breakdown which is the best member publication in Bluegrass;
4. Continue to participate in the International Bluegrass Music Museum (IBMM) in Owensboro, KY, and maintain a strong presence at the annual IBMA Trade Show/Showcase/FanFest now held in Louisville, KY in October.

Besides these long range goals, it is important to continue production of spring and fall campouts and to host periodic concerts and events within sound financial constraints in order not only for the enjoyment of our membership but to reach new listeners who can share our unique traditional American musical heritage.

In my judgment, a Board member must be free from bias and committed to serve the best interests of the CBA at all costs, at all times exercising thoughtful but independent and temperate judgment. I pledge to fulfill these requirements if re-elected to the CBA Board and would greatly appreciate your vote and your continuing input and support.



## Joe Quealy

I am pleased to be running for the CBA Board of directors once again. Last year we elected two new faces to the board and I was pleased to hear the Rick and George are both running for re-election this year. I hope the voting members will take the time to cast their ballots and bring Rick and George back for another term.

To give you a brief synopsis of my life and how it has been involved in the bluegrass world, it all started in the late sixties when I discovered bluegrass

music at "The Ice House" in Pasadena, CA. I was born and raised there, in Alhambra. Gene Libbea and I were born at the same hospital, Gene is the bass player in the Nashville Bluegrass Band, for those of you that are wondering.

After completing the criminal justice curriculum at PCC (Pasadena City College) I began a career in law enforcement working for the Alhambra Police Department and the Santa Barbara County Sheriff's Office from which I retired. I moved to Santa Maria to take an assignment at the Sheriff's Substation in 1972 and have lived there ever since. During those years, I continued going to bluegrass shows and played folk and bluegrass music with friends as so many closet pickers do.

In the early 80's I got much more involved. With the assistance of Carl Pagter, I formed a small organization, the Central Coast Bluegrass Association, and began actively promoting bluegrass music. Through the organization I helped organize concerts, community events and shows. We had open jam sessions in local parks and even got bluegrass bands booked at the Santa Barbara County Fair. In promoting these activities I found it was necessary to become involved with the media. Over the past fifteen years I have been host of three different bluegrass radio programs, two of which were on commercial top forty country music radio stations that otherwise never played bluegrass music. I also made appearances as a guest on other radio shows to promote events, including the CBA Father's Day Festival.

During the early 80's I also became more involved in actually playing bluegrass music, and formed my own band, The Bear Creek Ramblers. The band played at festivals, show, community events and all the usual places bluegrass bands play, yes, even pizza parlors. I was privileged to be joined on stage by several notable musicians -- Stuart Duncan, Ron Block, Mike Bub, Ward Stout, Nick Haney, Eric Uglum, to name a few, who were all members of the band a various times. If you don't recognize those name, they are all now professional musicians playing with national acts, many now live in Nashville.

With my experience in promoting, managing and organizing entertainment activities, I was offered a management position and worked at a large (450 seat) night club in Pismo Beach. There I booked all the entertainment, managed outside and in house ticket sale, created advertising and promotional campaigns, and also coordinated all the production. I booked major national touring country and bluegrass acts as well as local dance bands.

I learned the value of catering to the locals, who, of course, were our primary customers. They had their favorite local bands, as well as the national groups they liked too. It didn't take long to figure out how to keep them happy and still keep variety in the line-up.

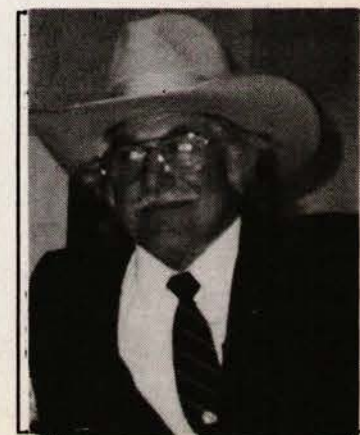
In 1985 I opened the doors of my own business, Cal Central Lighting & Sound Co. in Santa Maria. The area had never had a real pro audio shop and I felt the time had come. Since then the company has built up to the largest stage lighting and sound production company on the central coast. Those years of experience have refined my skills in audio engineering and stage lighting design. The business continues to operate to date.

I have been a long time member of the IBMA (International Bluegrass Music Association) and have attended the IBMA conventions in Kentucky every year since 1992. In 1994 I purchased a second home in Nashville and spend several weeks there every year. Nashville is the hub of the bluegrass music industry and there are many contacts that I have made there that could be a great asset to the CBA.

I have been involved in a number of large bluegrass events. I have held a board appointed position for the CBA in the past and organized the 1995 Santa Maria Bluegrass Festival with the CBA. That festival netted the CBA over ten thousand dollars.

Over the years I have been a strong supporter of the CBA and have recruited many new members. The CBA is responsible for a great deal of what the bluegrass community has become on the west coast. In the years ahead the CBA will always be the driving force carrying the message of bluegrass music to the west coast. I would like to contribute my experience and sources to the

CBA Board by being an active board member. Your vote in this election will be my mandate to serve on this board as a representative of you, the members. I am not in this for some sort of personal agenda. I have spoken with many folks over the years and I feel I can represent you properly. I have worked as a volunteer at the Father's Day Festival, I am always ready to reach out a helping hand. I hope that; you will take the time to vote in this election. I hope that one of the boxes you select on your ballot will be for me, Joe Quealy.



## J.D. Rhynes

Howdy Folks!

Once again we get to exercise our unique American right called voting. For you new members and those of you whom I've never met, here's some things I'd like for you to know about me.

I am a retired pipe fitter. I worked in heavy construction until a job-related back injury retired me in December of 1992. I live in West Point, California, which is located in the Sierra Nevada Mountains in Calaveras County. I have three adult children and two wonderful grandchildren. I have been a musician for 54 of my 62 years. I've been hooked on Bluegrass music ever since I first heard Bill Monroe on the radio in 1945! I have played in several Bluegrass bands over the years, among these were the San Joaquin Valley Boys in the early 1960s, Vern and Ray; the Vern Williams Band, Rose Maddox, and Carolina Special, just to name a few.

I have served the CBA as a director since 1991. From 1991 to 1997, I was the Entertainment Coordinator. For two years I was also involved in the children's program. This past year I was in

*Continued on page A-16*



# Candidates' Statements for 2000/2001 Board of Directors

Continued from page A-15

charge of the stage setup/take down. I wrote the job description that is now in place for the Entertainment Coordinator position. I also instituted a dress code for our emcees and performers that appear on our stage. We present one of the finest festivals in the world and I don't thank that its too much to insist that the bands who play for you folks dress nice. As a result, we have one of the best professional images in the Bluegrass music industry today.

Last year I worked to have the minutes of each board meeting published in the Bluegrass Breakdown. With the support of three other directors this was done and as a result, our members are more fully informed about the workings of their association. In my view this should be done as long as we exist as an association. An informed association is a strong association!

I have been involved with the International Bluegrass Music Association (IBMA) since 1993, serving in several different capacities. I have emceed several of the show cases as well as the FanFest. In 1996, I was in charge of the show case shows for the week. I have also supported the International Bluegrass Museum. It was my pleasure to donate one of my metal sculptures to raise funds for them in 1997.

The goals that I set for last year were:

1. Enlargement and more funding for the children's program. I still stand behind this 100%. The program has expanded every year, but can only continue to do so when there are volunteers to enable us to do this. Folks, this is the future of our music. If you're not involved and have the skills to help with this program, I strongly urge you to do so. There is no such thing as too many volunteers!
2. Concerts in schools from grade school to college level. We still need to do this. We need volunteers to run this program and pursue grant money, etc., to enable us to do this. In my opinion, this should be one of our association's priorities. There is a whole generation of children out there that doesn't know what Bluegrass music is! Together we can and should change that.

3. Support of the International Bluegrass Music Association and the International Bluegrass Music Museum. These are two worthy endeavors that should be supported as long as they exist. To support these entities is to enrich and nurture the music as a whole.

4. Last year I asked that you, the membership, become more involved with the workings of your organization by simply voting in the election. This you folks did to some extent, but not at the level at which I hoped for. The CBA is the world's largest music association of its kind and yet only about 10 percent of its members take time to vote. Folks, please take a few minutes to read all the candidate's statements and then vote. Vote for whomever you wish, but please vote. Let your voice be heard, and yes one vote does make a difference!

To those four goals that I delineated last year, I would add one this year.

5. Purchase our own Festival Site. I'm sure that there are many pros and cons about owning our own property and I would be interested in hearing them all. But the fact remains that we are just about at maximum capacity at our present location. If we are to continue to exist and grow as an association, we are going to have to have the room for our members to be able to enjoy our festival each year. There are several factors that have led me to this decision. The first being the fact that we are running out of camping spaces. The second is the fact that the Fairgrounds keeps getting more expensive to rent every year. I would rather see us invest this money in property that we own. I know that there are a lot of members who feel the same as I do. Towards this end, I will personally give to the CBA five thousand dollars. If we can get one hundred or more members to make such donations, folks we are off and running!

Donations as such, are totally tax deductible. I'm sure that there are suitable sites that already exist and are for sale. The CBA at the present time does have a small amount of money set aside for just such a purpose,

but for several years that fund has remained at the present level.

My vision for the future of the CBA is to have our own festival site where we can offer a festival atmosphere to more of our members than we presently can. We will continue to grow in size and the time will come in the not so distant future when we will have to face this problem. We need to start planning for it right now.

In conclusion, I thank you for your support over the last 25 years. I ask for your vote in this year's election. My promise to you is that every decision I make as a director will be for the good of the association as a whole, not for some personal agenda of my own.



**Mary Runge**

Mary Runge is my name and I am seeking re-election to the board of the California Bluegrass Association. My husband David and I reside in Petaluma. We have 2 grown and married daughters, Timber and Amber. We are also blessed with two grandchildren, Annie Laurie and Steven. I am a part-time employee of our daughters business "Preferred Sonoma Caterers". [www.SonomaCaterers.com](http://www.SonomaCaterers.com).

Most people associate my name with membership. Originally when I agreed to take on membership the total members was in the 600 range. Membership now exceeds 2800, partially I believe from the courteous and expedient service provided our members. As well as membership I assist my husband in Advance Festival Ticket sales. Being membership and Festival ticket sales are the most focused part of the association, our personal phone number is widely distributed and serves as the primary point of contact for the California Bluegrass Association.

Along with my husband we developed the CBA logo. We were responsible for election procedures and the architect for 10-point band selection process. To benefit the festival in Grass valley we developed the economic drawing that gathers receipts of purchases made in the area. This is then tallied and used by the board during negotiations with the fair board and local merchants association. I am an active participant of our board meetings and generally chair the meetings in the absence of the chairman.

Father's Day festival at Grass Valley has become one of the premiere festivals in our nation, this has brought CBA significant recognition; however work needs to be done. We need to be more responsible to our membership and build our member base even higher with special attention given to youth. I would like to see more effort towards music programs in schools. I will work towards getting our membership more involved in the music and efforts of the Association. Another Goal for the future of our Association is to continue our gain in membership. It is my personal goal to meet the new millennium and reach a membership of 3000; this would keep CBA the largest Bluegrass association in the World. This I plan to accomplish with all of the courteous and promptness I have shown for years as well as the continued work with in the community to make our name known.

During my 10-year tenure on the board David and I have attended many bluegrass events and it is very pleasing to say that there are more events being added each year. However more are needed in areas where Bluegrass is not known. Bluegrass should be part of every festival, whether it is the artichoke festival or crawfish. Every time I introduce a new person to bluegrass and watch the enthusiasm grow I feel proud. David and I have traveled considerably to other festivals and represented CBA on a regular basis. When not traveling we are regular attendants at many bluegrass sessions in the North Bay. For the first time, this year I worked with the Sonoma County Fair to co-host bluegrass during the fair.

Now that I have dazzled you with the past and shown my de-

sire for the future, I hope I have convinced you of my dedication to promoting and preserving the music we love best. I need your vote.



**Kelly Senior**

My name is Kelly Senior, I live in Paradise (really, the town is called Paradise) with my husband John my 3 kids, ages 16, 18, and 20 plus one spoiled basset hound. I am a financial advisor at PaineWebber with over 8 years in the financial industry. In my spare time I strive to improve as a bass player.

I have been a director/treasurer for the CBA for the past two years and have also had the pleasure of preparing the taxes for the associations 1999 tax year. As a member I have also volunteered as a gate greeter and gate cashier in years past.

The CBA has a membership, festival and newsletter to be proud of. As in all things there is room for improvement. The changes I would like to be a part of are to first work at making the CBA more profitable, to ensure and improve the concerts, festival and services for the membership. I also believe that California has some great bands and as the California Bluegrass Association we need to do more to showcase and promote these bands. Last but not least, as our membership ages it is more important now then ever to expose the next generation to acoustic music through school performances, scholarships, music camps, some type of program to help funding for instruments for kids and an expanded kids on stage program at our festival.

I am always interested in your comments and need to hear your ideas for improvement and growth of our association. Hope to see you at the next campout, concert or festival.



# Candidates' Statements for 2000/2001 Board of Directors



**Bob Thomas**

Hi folks. My name is Bob Thomas and I'm a candidate for the Board of Directors of the CBA. Many of you know me because you've seen first-hand the various ways I've worked to provide more bluegrass music for our collective enjoyment. Professionally, I manage \$28.3 million in federal grant funds provided to 27 Northern California counties. That keeps me busy most days, and I see a lot of Northern California. Prior to this position, I served for ten years as Principal Consultant to the State Job Training Coordinating Council. This was the governor's policy and oversight body for all federally funded employment training programs. Prior to that, I served for six years as the Director of the California Employer Council. These positions have allowed me to develop the management and organizational skills necessary to work effectively on your board of directors. I'm married and have four grown children.

Since 1993, I've devoted a lot of time to developing bluegrass activities in and around the greater Sacramento area, and served as the area Activities vice president. While in that position, I wrote the Sacramento Area Bluegrass News for nearly six years, until I put it in the very capable hands of Larry Kuhn. I've organized monthly open bluegrass jams since 1994. In 1998 I organized weekly bluegrass jams now held at the Serve Our Seniors Center in Orangevale. I initiated the monthly gospel jams that were held in Folsom at Landmark Baptist Church. I've planned, organized, and directed concerts featuring Nashville Bluegrass Band, Jim & Jesse, The Lewis Family, Ralph Stanley, Southern Rail, Dale Ann Bradley, and recently 5 For The Gospel. In 1997 I put on a small festival featuring

local Northern California bands. I believe these experiences, taken together, have prepared me well to serve you now on the Board of the CBA.

Let me tell you where how I see some of the issues that the association has addressed. I supported a dedicated tent camping area at the CBA festival. I believe that, to attract young families, every effort must be made to provide a good camping area for them. Generally, young families can't afford RVs, and tent camping is their only option. Further, tent camping is the preferred option for many bluegrass fans and a shady site makes the CBA festival much more enjoyable. As an organization, setting aside a prime shady area for tenters signifies that we want to include folks of all economic levels at our event.

I'm also a proponent of talented and capable California bands being well represented in the line-up of top bands featured by the CBA. After looking at the line-up for the past for years, I believe they are. But, I feel the CBA can do more to showcase California bands. The CBA just celebrated the Silver Anniversary of the Father's Day Bluegrass Festival at Grass Valley. To me, it would have been very appropriate to feature some of the bands that helped start this festival. I'm also a huge supporter of the CBA's children's program. I know there are many skilled and talented members of the association who, if asked, could and would contribute their skills, knowledge, and abilities to growing bluegrass. I will work to engage more members in the work of the association. Operating the CBA by having just board members responsible for most association functions is an inappropriate use of resources. I also support the International Bluegrass Music Association, and believe the CBA needs to have a presence at its annual "World of Bluegrass" event. After all, we are the largest bluegrass association in the world.

I believe the board is elected to serve the members, from the young family needing a shady place for their tent, to our senior members who need easy access to all CBA events. The CBA has one of the nation's premier festivals. It gained that status by providing a safe wholesome family environment, outstanding

bands, a superior facility, and an unmatched volunteer staff. I'll do my best keep it that way.

Some of you know that I've passed up prior requests to run for the CBA board because my plate is full with Sacramento Area activities. Well, I now believe there is sufficient willing talent available to keep things rolling just fine, and thereby allow me to serve on the board. Presently I'm planning a Northern California bands festival in Woodland for November 10, 11 & 12, 2000, and a gospel concert January 20, 2001 in Sacramento. Here is your chance to vote for someone who brings seasoned management skills, unmatched experience working in many facets of bluegrass promotion, and who

will work for the best interests of all members.

I would be honored to serve you on the board, and I ask for your vote.



**Marsha Wooldridge**

Having previously served on the Board of Directors in 1995 and 1996, I feel that I can be of service to the CBA.

I have also served the CBA for six years as an assistant gate crew coordinator. I feel that I could well serve the CBA as the Gate Crew Coordinator or in any position that they desire to put me in for that matter.

I live in Stockton, California and recently retired as a loan officer. Prior to that I worked in the Home Health Nursing Care field. Now I find I have more than enough time to help serve the CBA members. It is, after all, the members that we serve as it is you that make the CBA what it is. And I'm always willing to listen to what you have to say.

**Bring your whole family (friends too) and come join us at the Colusa County Fairgrounds on the weekend of October 6, 7 & 8, 2000**



**for the CBA's Annual Fall Campout, Election and Annual Membership Meeting!**

- Camping on site for RVs and Tents
- All pickers and listeners welcome
- Saturday election -- cast your ballots in person, mail or e-mail -- but VOTE!
- Saturday evening dessert potluck & Annual Membership Meeting
- Jams, Jams & More Jams
- \$15 per night per unit for RV camping
- \$10 per night per unit for Tent camping

**For more information, please call**

**Robert Crowder at  
530-671-6735**



# Bluegrass Folks -- Bailey & Severin

by Bill Wilhelm

I have written about Brittany Bailey in this publication before, in fact a couple of times, but time goes on and now there is more to say about this progressive little lady. She told me a couple of years ago that she had found two girls her age (twin sisters) who play the same kind of music she does and as it is such a rare find, she was excited about it. To find girls her age who could sing or play folk or rock would be one thing, but she found a pair of good bluegrass musicians who can sing harmony and are the same age as she. They are Amy and Heidi Severin of Salem, Oregon.

At age nine, they heard a rock and roll band called Moody Blues. Inspired, Heidi started learning the guitar. Amy became interested in the violin and got one so she could accompany Heidi in the background. Then they heard the New Grass Revival and say that is what attracted them to the bluegrass sound. Then they heard the "Will the Circle be Unbroken" album. They also heard Sam Bush playing the mandolin. "So that's how we got really hooked on bluegrass music," said Amy.

Their parents were cooperative all the way. In fact they were real excited about it. At first they rented instruments but said that if they started catching dust, they would have to go back to the store. "We practiced every day," said the girls. "We didn't want them to take them back. We played nearly all the time. Soon they knew that when they were looking for us, they'd find us somewhere around there playing."

The important thing here is the idea that to play music was from the girls. Their parents had been taking them for dancing lessons ever since they were old enough to begin. But it was the girls who decided that playing music was a better idea.

"We heard about a girl our age by the name of Brittany Bailey who was playing and singing with a band called Blue River over in Eugene," said the girls, "and we actually met at the Winterhawk Festival in New York in '98." Brittany had been singing for some time with her grandfather,

John Morreau, guitar player with Blue River, but she had just begun playing the guitar about a year before this. By the time the girls met, they all had had exposure to bluegrass music and had all learned to play it and sing it well.

It was about three months after this first meeting that they were able to get together to play and sing for the first time. They found they had a really good sound and they were thrilled. Their only big problem is that their homes are many miles apart and they are not able to get together as often as they'd like. They have been playing together nearly three years now. They say they want to have their own distinct sound, but it is obvious that they already have that. They seem to all want the same thing, to make their own living with their music, to record and be able to entertain audiences everywhere, even all around the world. Heidi says that if they should be called upon to play any of their instruments in a jazz band or wherever needed, they could do that, but that their own music and arrangements will remain the same.

These girls are not just getting by. To listen closely to them is to realize they are actually excellent musicians and their tight harmony is most impressive. I have known Brittany for several years now and have always known she has a lot of capability. I heard this trio in Louisville up close last year in a demonstration and was impressed, but upon hearing them this year doing several complete sets at the Wolf Mountain Festival, seeing their audience contact, hearing their sound and observing the audience reaction, I was just amazed. These girls play all the bluegrass instruments, too, and so well that it is incredible.

We talked of the future and each said they eventually want normal family life, but that is years down the line. For these early years they want to be entertainers and know they have to walk before they can fly. They expressed that they want to be good role models for others their age and those younger, a thought you don't hear much these days.

Not only did I get a chance to



Brittany Bailey and the Severin Twins, Amy (left) and Heidi.

Photo by Bill Wilhelm

talk with John Morreau, Brittany's grandfather whom I've known over the years, but I met Bill and Jo Severin, the parents of the twins. Jo expressed how the girls have been made aware of many things. For example that they don't receive energy from an audience, they give energy to them. She mentioned stage presence, their postures, how they

hold their heads and little details one wouldn't even think of.

I guess I get carried away when I talk about these girls, but surely don't mean to slight a very important part of this combo. That is Louanne Clevenger, another pretty lady who is in the background on the bass. Yes, she's a little older, but far from "over the hill" and as bass players

are, is an important part of this group.

Other than Louanne, each of the three is sixteen years old, pretty and loaded with personality, a trait that is often not easy to find. Generation gap does not exist here. Keep your eyes on these girls. They have a lot to offer and everything it takes to hit the big time.

## CBA South Bay Activities Update

We're coming back! Open Mike at Waves begins Oct. 3rd

by Roger Siminoff

Beginning October 3rd, Waves Smokehouse And Salon, the California Bluegrass Association, and the Northern California Bluegrass Society are pleased to present Bluegrass Open Mike at Waves (formerly the Bluegrass Hootennany at Waves) -- a marvelous experience in bluegrass, old time, gospel, and folk music.

The second Tuesday of each month, you can participate in this exciting open-mike experience -- whether you're on the stage, picking in the warm-up room, or just having a fine dinner and enjoying the music.

We will start at 7 p.m. and play non-stop until 10:30 p.m. Performers (bands, pick-up bands, and single performers): gather in our warm-up room (upstairs at Waves) and sign-in to play, each have a turn at the mike (as coordinated by the MC) and can play up to four numbers per set (and can even come back for more if there is time).

What are the rules? Just one rule: you have to love bluegrass music!

Waves Smokehouse and Saloon is the historic Fenerin Building site that dates back to the late 1800s in downtown San Jose. While the building has been used for many purposes over the last Century, it is now a wonderful restaurant and saloon. Waves Smokehouse stands on tiny Post Street and echoes the charisma of the wild west and of the small bars, hotels, and brothels that dotted a small part of what is now the bustling city of San Jose.

The Bluegrass Open Mike at Waves was developed by the California Bluegrass Association, the Northern California Bluegrass Society, and cooperatively sponsored by Waves Smokehouse and Saloon. There is no cover charge, and the relationship is in the spirit of promoting bluegrass music in the Bay Area.

Waves Smokehouse and Saloon is located at 65 Post Street, San Jose CA 95113. Post Street is parallel to Santa Clara St. and is located between Santa Clara Street and San Fernando St, and between Market and First street.

Who do I call with questions? Well, there are several choices:

- To reserve tables or to know more about Waves Smokehouse, call 408-885-9283.

- For information on open mic performance matters, please email:

Rick Cornish - Director, CBA: Rick\_cornish@sccoe.org

Roger Siminoff - VP, South Bay Area Activities: siminoff@apple.com

Phil Cornish - Mgr, South Bay Area Activities: landphil11@excite.com

- For information about the California Bluegrass Association: please visit our website at <http://www.californiabluegrass.org>.

Come play with us!



# 2000 Music Award Nominees Announced by IBMA

## Doc Watson, Lance LeRoy To Be Inducted into Hall of Honor

OWENSBORO, KY — The final list of nominees has been announced for the 11th Annual International Bluegrass Music Awards, hosted by Marty Stuart and scheduled to take place October 19, at the Kentucky Center for the Arts in Louisville, Kentucky. Artists receiving the most nominations include four finalists for Entertainer of the Year: The Del McCoury Band, Ricky Skaggs & Kentucky Thunder, Lonesome River Band and Illrd Tyme Out.

Reigning Entertainers of the Year, The Del McCoury Band, received 10 nominations, including nods for Vocal Group, Instrumental Group and Entertainer of the Year. Ronnie McCoury also picked up a couple of nominations for Instrumental Album of the Year and Recorded Event of the Year, for his participation in Bluegrass Mandolin Extravaganza, a two-CD set of mandolin music he co-produced with David Grisman for the Acoustic Disc label. In addition to Grisman and McCoury, mandolinists Sam Bush, Bobby Osborne, Frank Wakefield, Jesse McReynolds and Buck White are featured on the critically acclaimed set, joined by Del McCoury on guitar.

Ricky Skaggs & Kentucky Thunder, Instrumental Group of the Year for the past two years, are nominated again for the same honor. Their album *Soldier Of The Cross*, the first all-gospel release from Skaggs, has been nominated for Gospel Recorded Performance of the Year; and the band is also up for Entertainer of the Year. Skaggs was also involved with the Mandolin Extravaganza project nominated for Instrumental Album and Recorded Event of the Year. Ricky and the band are currently opening for the Dixie Chicks nationwide tour, bringing bluegrass music to enthusiastic new audiences.

Bluegrass music's "Fab Four," the Lonesome River Band, added a permanent fifth member on fiddle this year: Rickie Simpkins, which has added an extra spark to the group's already extremely hot personal appearances. The band, which has released a new album, *Talkin' To Myself* (Sugar Hill), has been nominated for six awards, including Vocal Group, Instrumental

Group and Entertainer of the Year.

Six-time winner of the award for Vocal Group of the Year, Illrd Tyme Out was nominated in five categories this year, including Entertainer of the Year and Vocal Group. As a result of extensive radio air play with the single, "John & Mary" from the Rounder Album by the same name, the group also received nominations for Song of the Year and Album of the Year.

Blue Highway has been nominated in four categories this year, including Song of the Year for "Born With A Hammer In My Hand," from their self-titled album on the Ceili Music label. After 11 months on Bluegrass Unlimited's National Bluegrass Survey, the song ranks at #13.

Doyle Lawson & Quicksilver, a long-time favorite to bluegrass audiences who has expanded into the gospel market the past couple of years, received nominations for Entertainer of the Year, Vocal Group and Gospel Recorded Event of the Year for the album, *Winding Through Life*. Larry Cordle & Lonesome Standard Time, whose song "Murder On Music Row" currently tops the Bluegrass Unlimited radio air play chart, was nominated for three awards.

The members of Nickel Creek, whose video "Reasons

Why" is airing on CMT, picked up nominations for three awards. Bluegrass banjo stylist J.D. Crowe and his band, The New South were also nominated for three awards.

Rhonda Vincent and Dolly Parton, who currently have the #2 and #4 most popular albums on bluegrass radio according to Bluegrass Unlimited, respectively, both received nods for Female Vocalist of the Year and Album of the Year. Parton's *The Grass Is Blue* is the Country Music Hall of Fame member's first all-bluegrass album; and Vincent's *Back Home Again* is exactly that — her return to bluegrass music after two country albums for Giant Records. Marshall Wilborn, who appears with the Lynn Morris Band, and legendary guitarist Doc Watson also picked up nominations for two awards, each.

The first Bluegrass Hall of Honor inductees in the new millennium will be Doc Watson and Lance LeRoy.

Born May 26, 1930, Lance LeRoy has risen to prominence within the bluegrass industry as a booking agent and manager, photographer, writer, album producer, festival promoter and goodwill ambassador for the music. A native of Tignall, Georgia who started playing fiddle at a young age, Lance emerged in

professional bluegrass in 1969 when Lester Flatt employed him to be his personal manager and booking agent, a position he held until Flatt's passing in 1979. LeRoy's business, The Lancer Agency, became one of the earliest, longest running and most professional operations in bluegrass history. In addition to Lester Flatt, Lance also represented the Osborne Brothers, the Bluegrass Cardinals, the Johnson Mountain Boys and Del McCoury during some of their most influential years in the business. Additionally, Lance secured bookings for many other bands under both exclusive and non-exclusive arrangements. LeRoy's work has been well represented in the form of countless sets of album liner notes and media articles, both under his own name as well as the pseudonym, Brett F. Devan. Lance LeRoy was also one of the key forces in establishing the International Bluegrass Music Association in 1985.

In the 1960s Doc (Arthel) Watson's clean, melodic flat-pick lead guitar style inspired and

profoundly influenced many younger players, helping establish the guitar as a lead instrument in bluegrass. Born March 3, 1923, Watson grew up near Deep Gap in the western North Carolina mountains, surrounded by family and friends playing old-time music. Though sightless, he learned guitar in styles ranging from fiddle tunes to blues and popular country music. After years of performing locally as a rockabilly electric guitarist, he began recording and touring as an acoustic folk artist in the early 1960s, quickly reaching headliner status. Doc's son, Merle, accompanied him on guitar until Merle's death in 1985. While not representing himself as a bluegrass performer, Watson earned respect in bluegrass for his guitar mastery, expressive vocals, invigorating harmonica and clawhammer banjo playing. Doc Watson's discography of several hundred recordings includes a stunning version of the instrumental, "Black Mountain Rag" and frequently requested ballads

See IBMA AWARDS on A-20

### Choose a Deering Banjo



Visit our Web Site: [www.DeeringBanjos.com](http://www.DeeringBanjos.com)

If you appreciate owning the finest banjo money can buy, a Deering banjo is your best choice.

For a free catalog write:  
Deering Banjo Co.  
The Great American Banjo Company  
Dept. BGB, 7936 Lester Ave.  
Lemon Grove, CA  
U.S.A. 91945  
Call 800-845-7791  
or (619) 464-8252



Michael Lewis with David Runge, the winner of the finely crafted Lewis mandolin donated to the CBA's 2000 Membership Drive.

MICHAEL A LEWIS

Fine Guitars and Mandolins

20807 E. Spring Ranges Rd.  
Grass Valley, Ca 95949 USA  
530-272-4124  
E-mail: [malewis@nccn.net](mailto:malewis@nccn.net)



# Harmonica Korner... especially for kids, beginners, grandparents, anyone

by Howard Polley

Greetings once again Bluegrass music and harmonica fans. Somewhere along the way we all may have heard a short conversation that went something like this: "I would really like to play the harmonica but I just do not have the time to practice." In spite of what some may think, "practicing" is not a bad word; in fact it's a good word. Anyway, here we go again with this month's article about this good word.

## Benefits of Practicing

Here are some distilled practicing suggestions for the consideration of beginning as well as intermediate harp players:

1. Practicing will give you more confidence in your playing with others as well as by yourself.
2. You'll find that "hard" musical passages gradually become easier. I found this to be true as the faster section of the "Orange Blossom Special" gradually became playable to me.
3. As you gain confidence and become familiar with a piece of music, you can think more about the expressions and feelings you want in the music and less about the technical aspects of the selection.
4. When you experience personal improvements gained by practicing, you are able to re-

lax more and just enjoy to a greater degree the music you're playing.

## What to Practice

To a large extent you will determine what you want to practice, but here are a few suggestions:

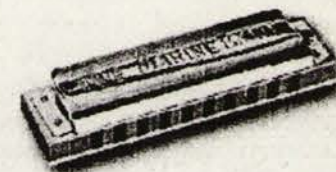
1. Warm up just playing some musical scales on your mouth organ. Use the middle octave to begin with. This will start on hole 4 and end on hole number 7. As you progress, you can practice your bending techniques in the lower octave. You'll need to do this for

the "missing" lower notes of "F" and "A" on the C-harp.

2. Playing the individual notes of the C, F and G chords is another basic technique to include in your practice routine. On the C-harp these C, F and G chords will be holes 4, 5, 6, 5, 6, 7, and 6, 7 and 8. Remember the circled numbers are draw notes and the uncircled notes are blow notes. What's that? You already knew the tablature! Ok, Ok. No more tab explanations... for now anyway.
3. Select some song you like to work on. The choice is yours.

4. Is there anything else you want to do on the harmonica? This is your chance to make up your own song, musical idea, or even rhythm sounds like a train would make. Experiment. You may discover something new for the rest of us to hear.

The harmonica is such a unique instrument. It seems to welcome independence and deep down human expression—some say its as close to the human voice as you can get. Also the harmonica is as American as apple pie and Chevrolet. Others say as American as the Civil War soldier, the frontiersman and the



pioneer of the 18th and 19th centuries. In addition to all of this, the mouth organ is just plain fun for the beginner as well as the seasoned player.

Once again thanks for your time and for dropping by Harmonica Korner. I'll be looking for your visit next time around. Oh yes... one more thing. Be sure to leave a little time for practicing this week!

## From the Heart

by Elena Corey

It is a truism that the music that survives has come from someone's pain. Most probably it has been rendered via heart-wrenching processes, and much soul searching. We know that many, if not indeed most, of the enduring ballads in the bluegrass and old-timey repertoire speak of loneliness, heartbreak and even desperation. The language these songs employ makes it easy for us to have empathy or at least sympathy for the songwriter.

But sometimes the very familiarity of a song makes it lose, for us, the freshness of the outpouring emotion. We can sing memorized words and not even think about the human tragedies and disappointments which caused these songs to emerge. So, I would like to tell you about the stories behind two well known, often sung songs, in the hope that the next time you sing or play these songs, you'll remember their emotional cost to their songwriters.

The first of the songs I'll consider is "Red River Valley." Most of us have known this song since early childhood—it is also popular around campfires and at family reunions. The gentleman who wrote the lyric of "The Red River Valley" took some time to do so, trying to distance himself from the drama, but his pain still clearly shows through. The melody is mostly borrowed from a Tin Pan Alley song, "The Bright Mohawk Valley."

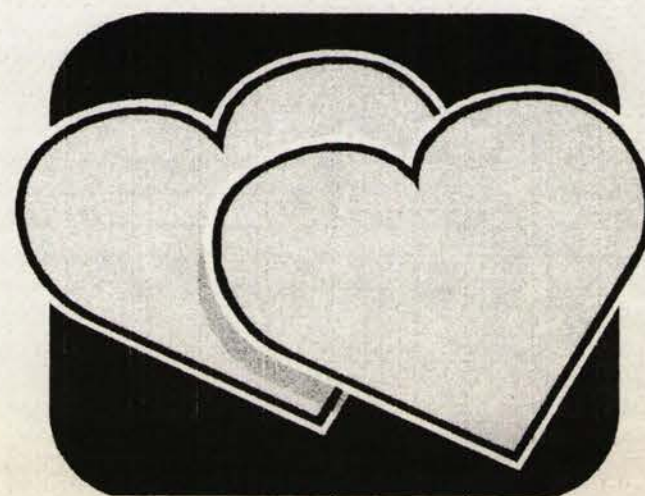
He met a very fine young lady who came to the West Texas panhandle and they courted, very

properly, and much too slowly from his viewpoint. She came from a good family and didn't want to rush into marriage, so their courtship took several years. Then they set a wedding date. Then the fiancée caught consumption (the term used for tuberculosis back then). When she realized that she was fatally infected, she feared being contagious and retreated from her betrothal vow. She didn't want to return to her family, either, but didn't want folks to worry about her. She wanted to volunteer with Indians who also were infected with fatal illnesses, and would not listen to any other plan offered by her distraught lover. He pleaded and finally wrote his song, knowing that any further argument was useless.

One verse says, "I have waited a long time, my darling, for those sweet words you never would say. Now, alas, all my fond hopes are vanished, for they say you are going away." He ended his chorus with the plea, "Just remember the Red River Valley, and the one who has loved you so true."

The second song which I choose to relate the history of is Scott Scriven's—"What a Friend We Have in Jesus." It is a standard gospel song, sung by many bluegrass groups and has also been beautifully rendered instrumentally. It is a beloved song, but sometimes it comes across a little threadbare and worn, so let's go back to its beginnings to see if it can shine again.

Despite the almost Pollyanna



sounding line, 'We should never be discouraged,' in the song, Scott's own life often seemed carved out of disappointments, and he was far from a glad-handing cheerleader type personality. As a young man who already was known to have a serious bent and almost solemn aspect, he found a sweetheart who brought him out of his solitary life a bit. She delighted in bringing smiles to his eyes. But just two days before their wedding was to take place, she drowned in an improbable freak accident, although she was a good swimmer. Scott mourned his sweetheart and kept putting one foot in front of the other, but he became even more of a loner.

Still he was consistently available to help people who were ill or not very strong doing jobs for them that demanded strength—like chopping wood and carrying it close to their homes so they could keep warm in the winter. He was shy and often didn't stick around for thanks, just brought a load of wood, unloaded it and left.

He was a great help to his invalid Mother in her last days and wrote 'What a friend we have in Jesus' especially to cheer her up. He intended the song to be a private bucking-up effort, but one of his mother's neighbors saw the manuscript and music notation and realized that the lyric might bring many other folks great comfort. So, without asking Scott, he had the song published.

Scott didn't object, since he was easy going and didn't want to make a fuss. When people responded overwhelmingly to the song's comforting message and wanted to heap much praise on him, however, Scott demurred, saying "Well, me and the Lord together came up with the song between ourselves."

We want to make the songs we sing our own. We want to feel what the writer must have felt, so let's just let those lyrics sink into our consciousness and they'll come across to listeners with renewed vigor and life.

## IBMA AWARDS

*Continued from A-19*

such as "Little Stream Of Whiskey," "The Train That Carried My Girl From Town," "Tennessee Stud" and "Little Sadie."

The recipients of the 2000 International Bluegrass Music Awards will be broadcast by radio around the world to more than 300 U. S. Markets and 14 foreign networks, thanks to the leadership and support of BellSouth. The awards are voted on by the professional membership of the International Bluegrass Music Association (IBMA), which serves as the music's trade organization. The Awards Show is the centerpiece of IBMA's week-long Trade Show and Bluegrass Fan Fest, slated for October 16-22.

For additional information on World of Bluegrass Week registration and tickets, contact IBMA at 888-GET-IBMA or (270) 684-9025.



# J.D.'s Bluegrass Kitchen

Howdy, Howdy, Howdy!

Ah yes, October! I don't know why, but this time of the year always reminds me of the words of the song "The Old Home Place" as sung by Tony Rice when he was with J.D. Crowe and the New South. You know, the verse that talks about when the nights get cold that makes the wood smoke rise and the fox hunter blows his horn.

I guess there's some sort of primeval urge at work deep down in my soul somewhere, because fox hunting was one of my paternal grandfather's favorite pastimes this time of the year. Many a time my father told of when he was only 3 or 4 years old, and his dad would load the wagon with straw, blankets, and a coffee pot, along with some vittles and they'd ride way out in the Ozark mountains and meet up with some of his dad's friends. They'd build 'em a fire, turn the dogs loose and sit around and tell stories and visit until daylight.

Dad said they never did catch a fox. They just loved to hear those dogs run and bay all night. Kind of like an all night Bluegrass jam session. You don't really get anything constructive accomplished, but you sure have one hell of a lot of fun!

Well, the nights are getting chilly here in the mountains of Calaveras County and the apples are just about ripe for picking.

The leaves on the maple tree in my front yard started to turn their beautiful colors and it won't be much longer until ol' momma nature paints the whole forest in its fall colors again. Then the work of raking leaves and pine needles starts all over again too. I guess that's the price we have to pay for all the beauty of fall days and nights.

I like to rake up a HUGE pile of leaves on my front yard and then run and dive into 'em! (I know you folks used to do that when you were kids and I'll bet you used to get in as much trouble as I did when you got caught scattering your dad's leaf piles!) My neighbors all know I'm nuts, but what the heck, I refuse to grow up and besides its my leaf pile and I can scatter it all I want! There's a good side to all of this raking and leaf pile diving though, and that's the fact that you work up one heck of an appetite doing it!

So brush all the leaves off and come on in and pour your-

self a big, hot cup of good ol' Cowboy coffee and we'll get down to some good rib-stickin' recipes that I'll guarantee will warm yer heart and soul and make you feel better all over, more than anywhere else!

I don't know about you folks, but when chilly fall weather arrives the first thing I start craving is a big pot of homemade soup! I mean a bowl of soup so thick your spoon stands straight up when you stick it in the bowl! Well — almost. I've got a soup recipe this month that's one of the best you'll ever try. Absolutely!

Much of this year you folks have been the beneficiaries of some of the finest recipes created by the renowned Cowboy Chef Grady Spears. I have featured four of his recipes here since last March. Grady writes the "Cowboy in the Kitchen" column which is featured in the magazine, "American Cowboy". This next recipe is also one of Grady's.

The recipe is for Jalapeño Soup and you talk about larripun good! Now I know what some of you folks are thinking: "J.D., I'm not or I can't eat that HOT stuff!" Well folks, it ain't hot. You just get a hint of hot, and all the flavor that only Jalapeño peppers can impart to a dish. Its a wonderful, creamy bisque and you owe it to yourself to try it at least once.

I whipped up a big pot of this the other night and the next day I went to the store and bought the fixin's for some more, which I will probably fix tonight! Well, that's enough chin music. Here's how to fix a big pot of:



## Cream of Jalapeño Soup

- 5 Jalapeño peppers, stemmed and seeded
- 1 1/2 TBS. unsalted butter
- 3/4 cup finely chopped red onion
- 3 cloves garlic, finely minced
- 1 avocado, peeled and diced
- 2 cups seeded and diced tomatoes
- 8 cups heavy cream
- 1 bunch Cilantro, stemmed and

chopped  
Kosher salt and fresh ground peppers to taste

Over medium heat, melt butter in a large heavy saucepan. Add Jalapeños, onions and garlic and sauté, stirring until vegetables are soft. Remove pan from heat and stir in avocado, tomatoes and cream. Lower the temperature and return the pan to the heat, watching and stirring so the cream does not separate. Bring the soup slowly back to a simmer and cook for about 30 minutes to reduce by one third and to blend flavors. Stir occasionally to prevent sticking or scorching. Season with salt and pepper. Just before serving, stir in the chopped Cilantro. Reserve some for garnish. Salud!

This my friends is what Trans-Pecos cooking is all about! I can't rave enough about the recipes in Grady's cookbook, "A Cowboy in the Kitchen". If you never buy another cookbook in your life, you owe it to yourself to get this wonderful volume of original recipes. The old-time cowboy stories in it are worth the price by themselves! It's available from Ten Speed Press at Box 7123, Berkeley, CA 94707, or visit their website at: [www.tenspeed.com](http://www.tenspeed.com). When my copy came by UPS I opened it up, sat down on the tailgate of my ol' Dodge pickup, and read until it got dark outside! Get yourself one, you'll never regret it!

Here's another one of my favorite things to cook up on a crisp, fall evening. A great big 1 1/2" thick marinated steak. I like to put a steak in to marinate around noon, build a good fire in my barbecue and when I have a good, thick bed of coals, put the steak on to cook just as the sun is about to drop behind the mountains. Fix a nice cup of Kentucky or Tennessee's finest with a little ice and branch water and smell the wonderful aroma of cookin' meat over a wood fire while waiting for the stars to come out. Now if that ain't living the good life, I don't know what is! Here's how to fix up a great tasting steak that'll fill up four hungry appetites:

## Marinated Cowboy Steak

- 1 Ribeye or Sirloin steak, at least 1 1/2" thick and enough for four people
- 1/2 cup Worcestershire sauce
- 1/2 cup olive oil

- salt and pepper to taste
- 1 1/2 lbs. Fresh mushrooms, cleaned, washed and sliced
- 3/4 cup cream



## 2 TBS. butter

Mix the oil and Worcestershire sauce in a baking dish large enough to hold the steak. Season with salt and pepper to taste. Place steak in marinade, cover, place in the refrigerator. Turn over after 2 hours, and marinate 2 more hours. When time to cook, lower grill close to fire, sear both sides well, raise grill and cook slowly until done to your taste. Just before the steak is done, sauté the mushrooms in the butter until done. Add the cream, cook another 3-4 minutes or until good and hot. Serve over the cooked steak.

So simple and easy to fix, but it tastes so elegant!

Now add to this some marinated, sliced tomatoes and you've got a meal that's hard to beat! If you have some good, sweet home-grown tomatoes to fix this with, there ain't nothing better!

## Marinated Tomatoes

- 3 large, fresh tomatoes, sliced
- 1/3 cup olive oil

- 1/3 cup red wine vinegar
- 1/4 tsp. Pepper
- 1/2 tsp. Salt
- 1 clove garlic, minced
- 2 TBS. chopped onion
- 1 TBS. basil
- 1 TBS. parsley

Place tomatoes in shallow pan. Shake rest of ingredients in a jar and pour over the tomatoes. Cover and refrigerate for a few hours or over night.

There you have a wonderful menu for a good meal on a crisp fall evening. A big bowl of Cream of Jalapeño Soup that has just a hint of hot peppers along with the creamy, rich flavor. Topped off with a big barbecued steak with mushroom sauce and tangy sweet marinated tomatoes! Add to that a big pan of hot biscuits fresh from the oven and you've got the world by the tail!

Like my daddy always used to say: "When you go to bed with no wrinkles in your belly you've got it made!"

Well folks, its time to bank the fire in the ol' cookstove and call it a day once more. Join me round the cookstove here next month and I'll have some special holiday recipes for us all to share. Until then, may God grant you all peace and health.

Yer friend,

*J.D. Chrymes*



# Ome<sup>®</sup>

## BANJOS

Since 1960

### Bluegrass Old-Time Jazz

Free  
Color  
Catalog

**OME Banjos**  
5680 Valmont Rd.  
Boulder, CO 80301  
(303) 449-0041  
Fax (303) 449-1809

Shown:  
Megatone  
Top-Tension  
Bluegrass Banjo

[www.omebanjos.com](http://www.omebanjos.com) email: [info@omebanjos.com](mailto:info@omebanjos.com)



# Bowers Mansion Snapshots

Northern Nevada Bluegrass Association's Annual Festival -- fun for all



Up-and-coming young fiddler Rebecca Kitchen performed with the Back Forty on the Bowers stage. Rebecca is a student of NNBA President Vicki Hass. When asked to describe Rebecca Vicki said, "She has been taking lessons for 2 years and loves music; she is also a dancer, can sing and has energy enough for 100 people".

*Photo by Howard Gold*



The Back Forty left to right are: Vicki Hass - fiddle, Ron Warren - Mandolin, Charlie Edsall, Guitar; Norris Schultz - Bass; and Joseph Martini, Banjo.

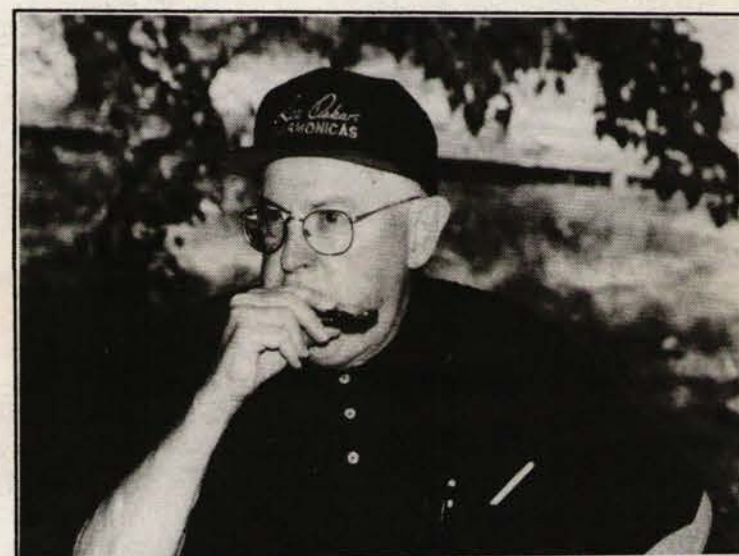
*Photo by Howard Gold*



Ron Spears and Within Tradition are pictured on the Bowers Festival stage. Band members left to right are Bruce Johnston, Ron Spears, Jerry Logan, Charlie Edsall, and Hal Horn.

*Photo by Howard Gold*

On Saturday, July 29, the Northern Nevada Bluegrass Association held their annual Festival at the historic Bowers Mansion, between Reno and Carson City, Nevada. CBA photographer Howard Gold captured some of the bands on stage which we'd like to share with you here.



Breakdown columnist Howard Polley conducted a harmonica workshop during the afternoon.

*Photo by Howard Gold*



Members of the Northern Nevada Bluegrass Association Volunteer Orchestra entertained the festival crowd.

*Photo by Howard Gold*



# Where can I go to hear/play some music?

## California Bluegrass Association or CBA

### Member Sponsored Jams

- **Alameda** - Thin Man Strings, 1506 Webster Street, Alameda, CA. Acoustic jam session every Friday from 6 to 9 p.m. For information, call (510) 521-2613.
- **Atascadero** - Last Stage West, 15050 Morro Road, Highway 41, West of Atascadero. Acoustic music and jams. Open Friday, Saturday and Sunday. Hosted by Buffalo Bob and Carmon Brittain. For information or to book a gig, call 805-461-1393. (Self-contained camping available on site.)
- **Copperopolis** - Bluegrass jam the 2nd and 4th Fridays of each month 7 p.m. until 9 at the Old Corner Saloon, 1/2 Mile off Hwy 4 on Main Street in Copperopolis, California. Sponsored by Fred and Melinda Stanley. For more information, call (209) 785-2544.
- **Folsom** - Monthly gospel jams, are on vacation until September 2000.
- **Larkspur** - Bluegrass Jam session every other Thursday from 8:30 to 10 p.m. at Java Cafe, 320 Magnolia Avenue, Larkspur, CA. Larry Carlin and Carlone Music hosts a There is no cover charge, and all acoustic bluegrass instruments are welcome (no percussion or electric instruments will be permitted). For information, call Java at (415) 927-1501.
- **Livermore** - Bluegrass Jam Session 2nd Saturday of the month at Magoos Pizza, 7:00-10:00 pm, 364 South Livermore Ave. between 3rd & 4th street. Take the Livermore Ave Exit from I-580. (buy a pizza and help pay the rent). For information, contact Jack E. Johnston 925-447-2406.
- **Livermore** - Bluegrass Jam Session 4th Saturday of the month 7:00 - 9 PM. Unitarian Church 1893 Vasco Rd. Take Vasco Exit from I-580 head North on Vasco. For information, contact Bill O'neal 925-373-6280.
- **Murphys** - Bluegrass and Acoustic jam, 2nd Wednesday every month, 6:30 - 9 p.m. at the Highway 4 Cafe, adjacent to the Texaco Station in Murphys, CA. For information, call 209-795-9425.
- **Napa** - "Bluegrass and Fiddle Jam Session every Thursday night from 7:30pm to 10:30pm

in Napa. Call Jerry at (707) 226-3084."

- **Orangevale** - New Location! Weekly Bluegrass jams, every Wednesday from 7-10:30 p.m. at Serve Our Seniors, 9281 Oak Ave. at Telegraph Ave. in Orangevale, CA. For further

information, call Sacramento Area CBA Vice President Bob Thomas at (916) 989-0993.

- **Redding** - Monthly Bluegrass jam being started in Redding. For information, call Jim Jackson at (530) 242-0914.

- **Sacramento Area** - Monthly

Bluegrass jam sessions hosted by the Sacramento Area CBA. Locations and times vary. For further information, call Sacramento Area Activities Vice President Bob Thomas at (916) 989-0993.

- **San Jose** - Bluegrass Open Mic

from 7 to 10:30 p.m. the 1st Tuesday of every month at Waves Smokehouse and Saloon, 65 Post Street, downtown San Jose, CA (just off Highway 87). Sponsored by the South Bay California Blue-

*Continued on page A-24*



ARIZONA BLUEGRASS & OLD-TIME MUSICIANS ASSOC.



P R E S E N T S

THE 6th ANNUAL

# PIONEER BLUEGRASS DAYS

AT PIONEER, AZ, LIVING HISTORY MUSEUM

**FEBRUARY 17 & 18, 2001**

FEATURING

**JIM & JESSE AND THE Virginia Boys**  
**The KRUGER BROTHERS**

**LOST HIGHWAY**

**THE SHADY CREEK BAND**

**The GRASSWHACKERS, FLINT HILL SPECIAL,**  
**JAM PACK BLUES 'N' GRASS NEIGHBORHOOD BAND,**  
**CC & Kin, AZ 2000 Champion Bands: Green Sky, Clear Blue,**  
**Gold Rush & MUCH MORE!!**

**plus a special reunion of FRONT PAGE NEWS!!**

**and a Saturday Night BBQ Dinner show with**

**THE MCNASTY BROTHERS!!**

PROGRAM SUBJECT TO CHANGE

- **DRY CAMPING**
- **ALL NIGHT JAMS**
- **MUSIC WORKSHOPS**
- **KIDS ACTIVITIES/WORKSHOPS**
- **WORKING OLD WESTERN TOWN**
- **SHOPPING/RESTAURANT AND VENDORS**
- **RV EXHIBIT BY RV TRADERS**
- **SUNDAY MORNING WORSHIP SERVICE BY THE CHRISTIAN COWBOY ASSOC.**

See back for ordering details and directions. For more information contact the festival coordinator, Candice Bebbler-Miracle, at 623-842-1102 or Email: Theabma@aol.com.





# Where can I go to hear/play some music?

## CLASSIFIED ADVERTISING

Continued from page A-23  
grass Association, the Northern California Bluegrass Society (SCBS), and Waves Smokehouse and Saloon. For table reservations or directions, visit Waves' website at [www.waves-smokehouse.com/](http://www.waves-smokehouse.com/); or call CBA's South Bay Activities V.P. Roger Siminoff at 408-395-1652 or e-mail: [siminoff@apple.com](mailto:siminoff@apple.com).

• Sonoma — Bluegrass jam session the 3rd Tuesday of every month from 7 to 10:30 p.m. The music host will be Tom

Sours. Murphy's Irish Pub is located at 464 First Street East in Sonoma, California. For further information, call 707-935-0660 or e-mail: [murphy@vom.com](mailto:murphy@vom.com).  
• Williams — VFW Hall, Corner of 9th & C Streets, 3rd Sun-

day 1-5 p.m. Call Ed Baker, 530-824-5991 for details.  
• Woodland - Old Time Fiddling Jam at the County Fair Mall, 1264 East Gibson Road, Woodland, CA, first Sunday of each month from 1-4 p.m. Continued on page B-2


**FOR SALE**  
**WHY PAY MORE AT YOUR LOCAL STORE?** Bluegrass song books, instructional books & videos, Instruments, cases, strings, accessories, and much more!  
Acoustic Music Supply  
P.O. Box 2370  
Glen Rose, TX 70643  
Order Toll Free  
1-888-935-0530  
[www.acousticmusicsupply.com](http://www.acousticmusicsupply.com)

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

**BANJO LESSONS WITH ALLEN HENDRICKS** of Hendricks Banjos, the California Quickstep, and formerly of the South Loomis Quickstep. I teach all styles of five string banjo playing that can be done with finger picks. All levels from rank beginner to the accomplished player who may need additional direction to take his or her playing to a higher level. Private individual lessons as well as teaching your group to complement each other's styles and abilities. I teach at my own private studio in the Sacramento Area. I also teach in my home just north of Placerville. I play banjo, I make banjos, and I sometimes buy and sell banjos and other stringed instruments. For further information or to schedule lesson times, please call (916) 614-9145 or (530) 622-1953.

**STUDIO WORK**  
**TINA LOUISE BARR**, Versatile performer of the Autoharp, available for professional studio recording. Lead melody or rhythm tracks. All styles, any tempo. Excellent references. Write: 1801 H Street, Suite B-5 PMB #225, Modesto, CA 95354. Call Harps in High Gear! Message hotline (209) 480-4477.

**Pioneer Rd. Exit**



Pioneer, Arizona is just 15 minutes north of Phoenix. Take I-17 north to the Pioneer Rd. exit #225. Go west 1/8 of a mile and you are at Pioneer!

**I-17**

## ADMISSION INFORMATION

- **ADULTS** - \$12 per day
- **KIDS** - \$6 per day
- **CAMPING** - \$5 a night for each rig/tent (THURS thru SUN)
- **BBQ DINNER SHOW** - \$5 (Dinner costs extra and is optional)
- **ADVANCE WEEKEND ADMISSION & CAMPING TICKETS** - \$20 per adult/\$10 per child. When you purchase an Advance Weekend Ticket, the maximum charge for camping is \$10 (for all four nights) Separate registration forms must be filled out for each rig/tent. **GROUPS WANTING TO CAMP TOGETHER MUST REGISTER TOGETHER IN ONE ENVELOPE!** Also included in the weekend ticket is **FREE ADMISSION TO THE SATURDAY NIGHT DINNER SHOW!!** (BBQ dinner is extra and optional). Use registration form below for advance weekend ticket purchase or check our website at [Theabma.com](http://Theabma.com). **NO REFUNDS!!**

For more information, contact: Candice Miracle, Festival Coordinator at (623) 842-1102 or Email: [Theabma@aol.com](mailto:Theabma@aol.com). Sound provided by Soundmaker.

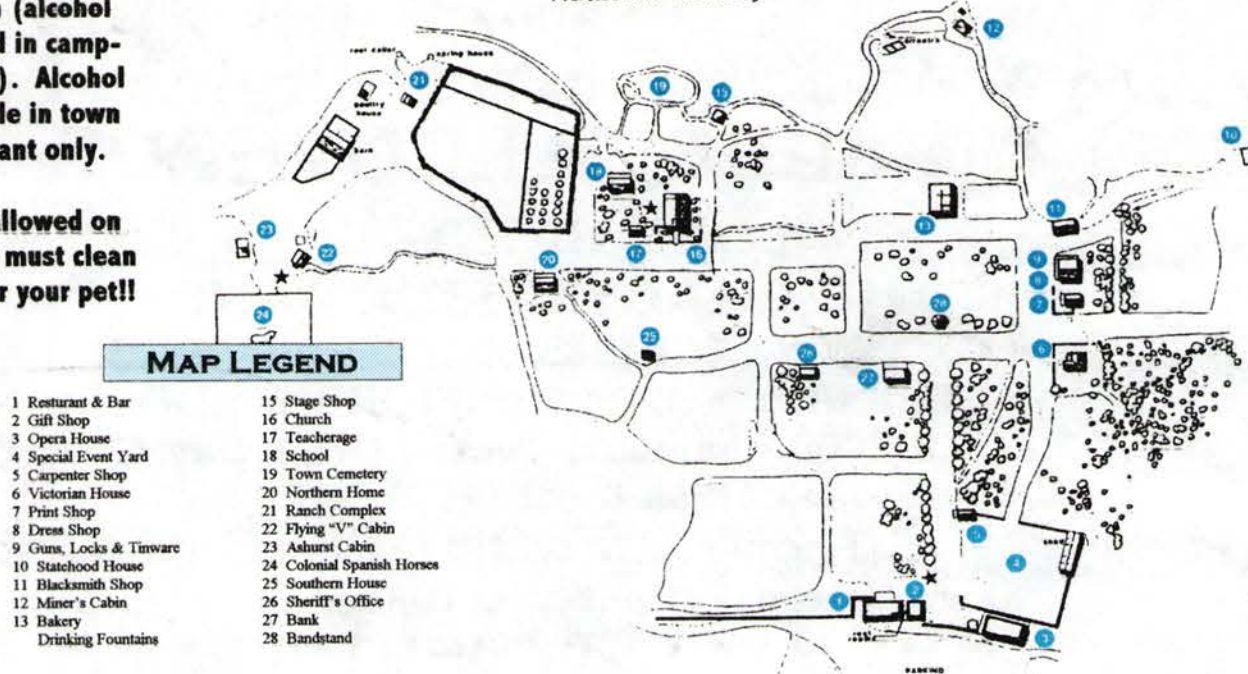
\*Bring lawnchairs or blankets.

\*Coolers allowed - No glass or alcohol in town (alcohol allowed in campground). Alcohol available in town restaurant only.

\*Pets allowed on leash - must clean up after your pet!!

## Pioneer Arizona Living History Museum

Authentic History - Genuine Fun!



## ADVANCED ADMISSION AND CAMPING REGISTRATION

Name(s): \_\_\_\_\_  
Address: \_\_\_\_\_  
Phone: \_\_\_\_\_ Email: \_\_\_\_\_

**Camping:** \$5.00 per night (\$10 max for adv. purchase)

Please check all nights you will be camping

THURS \_\_\_\_\_, FRI \_\_\_\_\_, SAT \_\_\_\_\_, SUN \_\_\_\_\_

**Admission:** # ADULTS \_\_\_\_\_ x\$20, # CHILDREN \_\_\_\_\_ x\$10

You must include admission fees and camping fees with advanced camping registration form. No camping will be allowed before 10 AM 2/15/2001 and no later than 10:00am 2/19/2001. Please return this form to Candice Miracle, Festival Coordinator, at 8008 W. Tuckey Lane, Glendale, AZ 85303. All preregistrations must be postmarked no later than 2/8/2001. **NO REFUNDS**





# BLUEGRASS BREAKDOWN

## CBA/NNBA Summit Jam

By George Martin

Perhaps it was the snow that fell the previous week, or the press of other events, but the 2nd Annual Summit Jam put on by the Northern Nevada Bluegrass Assn. and the CBA drew somewhat fewer participants than last year.

However the enthusiasm of those who showed up was undiminished, and a great time was had by all.

Reno's Charlie Edsall, free for the weekend from touring with Ron Spears and Within Tradition, again hammered together a stage and hooked up his own sound system. Bruno and Darbi Brandli arrived early from Oakland with their son Kurt and daughter Kelly to help set up, as did Vicki Hass, from the Nevada side of the mountains.

Bill Davies, Cal Lodge manager, ran the kitchen with his wife, Julie, and children Tom and Cathy.

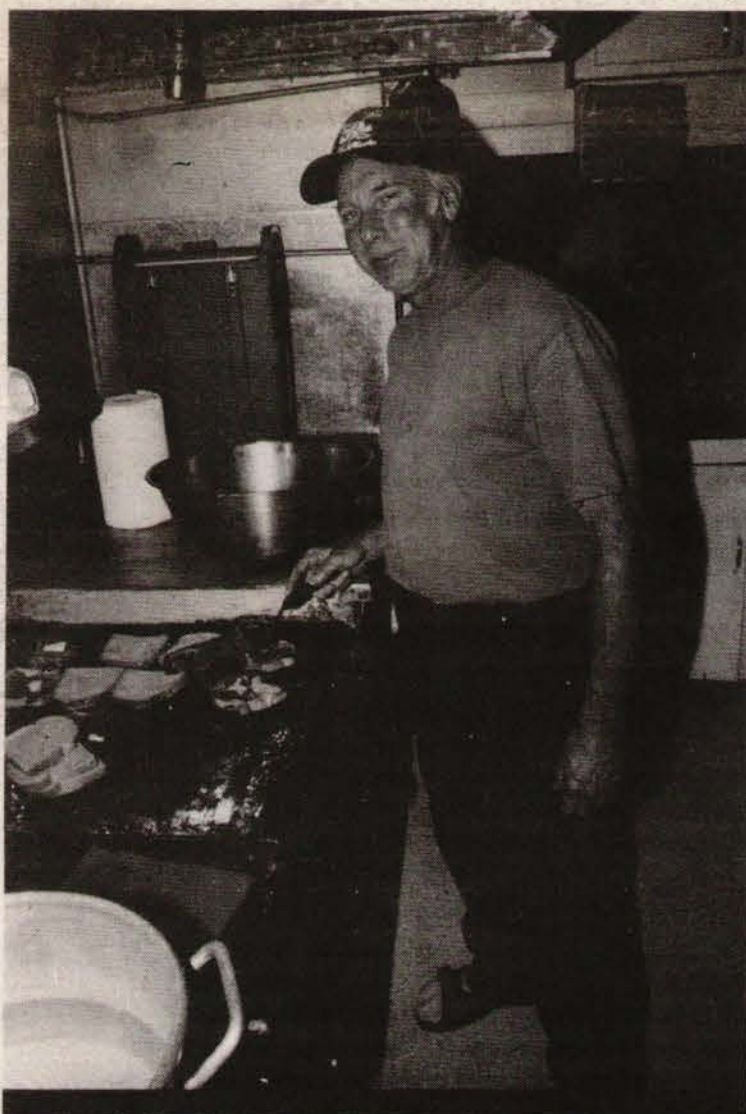
Back Forty from Nevada and Grass Menagerie from California played stage sets on Saturday. Your correspondent missed the gospel sets on Sunday morning as I was picking with a little group outside the lodge.

Saturday's band scramble was won by "E Capo Vitus" (the name being a play on E Clampus Vitus, the party and service club of the Mother Lode area known as the Klampers). That band was Montie Elston on bass, Tom Brantley on guitar, Don Timmer on mandolin, Patricia Schifferle on fiddle, and two banjos, D.D. Smith and this writer. Never having won much of anything in



Sunday stage show featured Charlie Edsall, left, Reggie Palm, Tom Kingsley and Tom Davies.

*Photo by George Martin*



Cal Lodge manager Bill Davies made french toast for the hungry pickers Sunday morning.

*Photo by George Martin*



Grass Menagerie performed Saturday. Montie Elston was guest bassist, left. The rest of the band is Ron "Snake" Louder, guitar, Rick Cornish, fiddle, Phil Cornish, mandolin, and Rich Ferguson on banjo and Dobro.

*Photo by George Martin*

my life, and certainly nothing musical, I am pondering how to exploit my new status as an "award-winning bluegrass musician."

This year's weather was pleasantly cool by day but got a little chilly at night. The outdoor jammers moved inside and there were jams in the main room, the hall and a couple upstairs.

Sunday afternoon's entertainment was an impromptu set featuring bassist Reggie Palm, Edsall, Tom Davies (son of Bill) on guitar and a hot young mandolinist named Tom Kingsley, who goes by the nicknames of Mando Tommy and Tommy Tune.

Ron Milner had his digital camera and laptop computer at

the summit and had a photo exhibit prepared by Sunday morning.

My photos came out poorly; I kind of wonder if my flash is flashing. But I guess it's asking a lot of an award winning bluegrass musician to be a good photographer, too. Sigh. We shall see what Suzanne Denison thinks is good enough to print...



# Where can I go to hear/play some music?

Continued from page A-24

For more information, call Gloria Bremer at (530) 662-7908.

## California Old-time Fiddlers Association

- **Bella Vista** — District #6 California State Old Time Fiddlers Jam to Bella Vista School Multipurpose room the 1st Sunday of each month 1-4 PM. Bella Vista is a small town near Redding, California. Call 530-223-6618 for further information.
- **Bellflower** - The Southern California Old-Time Fiddlers hold jam sessions the second and fourth Sundays at the Masonic Lodge, 9813 E. Beach Street, Bellflower, CA. Contact Mel Durham (562) 867-9224 for more information.
- **Castro Valley** - United Methodist Church at 19806 Wisteria Avenue in Castro Valley, California, 4th Sunday of every month from 1:30 to 5 p.m. For further information or directions, please call Suzanne Klein at (510) 527-2538.
- **El Cajon** - Wells Park Center, 1153 Madison, El Cajon, CA. 3rd Sunday 1-5 p.m. Call Omer Green at (619) 748-3493 for details.
- **Fresno** - Senior Citizen's Village Community Room, 1917 S. Chestnut Ave., every Saturday Dance, 7:30-11:00 p.m. Call Margarette Smith at (209) 924-2034 for details.
- **Lakewood** — Masonic Hall, 5918 Parkcrest St. in Lakewood, CA, 1st Sunday from 1-4 p.m. For information, call (562) 425-9123.
- **Merced** - Colony Grange Hall, 2277 Child's Avenue, Merced, CA. 2nd Saturday 7-11 p.m. For information, call Omie Lancaster at (209) 291-4875.
- **Oak View** - Oak View Community Center, 18 Valley Rd., Oak View, CA. 2nd & 4th Sunday 12-4 p.m. For information, call Margaret Kirchner at (805)

646-3100.

- **Oildale** - Rasmussen Senior Citizen's Center, 115 E. Roberts Lane in Oildale, CA. 2nd and 4th Sunday, 1:30 - 4:30 p.m. Call Doyn Simpson (805) 833-2594 for details.
- **Orangevale** - Orangevale Grange Hall, 5807 Walnut Avenue, 2nd Sunday, 1-5 p.m. For information, call Richard Hult, 209-745-2232, or Joyce Reed, 916-332-5395.
- **Oroville** - Thermalito Grange, 479 Plumas Ave., Oroville, CA on the fourth Sunday each month from 1-4:30 p.m. The Grange hall is located west of Grand Ave. exit off Hwy. 70. For information, call Bob Hedrick at 530-589-4844, or Email: BCH462@webtv.net.
- **Shasta** - New School, Red Bluff Drive, 1st Sunday 1-5 p.m. Call Bob Burger at (916) 549-4524 for further information.
- **Williams** - Veteran's Memorial Hall, 9th & C St., Williams, CA. 3rd Sunday 1-5 p.m. For information, call Ed Baker, 530-824-5991 for details.

## Music Store & Restaurants With Regular Jams/Concerts

- **Berkeley** - The Fifth String Music Store, 3051 Adeline, Berkeley, CA. Jam session every Thursday beginning at 8 p.m. For information or directions, call (510) 548-8282.
- **Canoga Park** - Blue Ridge Pickin' Parlor, 20246 Saticoy, Canoga Park. Instruments, repair and set-up, Cds, tapes and records, books and videos, accessories. Lessons on fiddle, guitar, mandolin, banjo and more. Jam session every other Saturday. Pick until you drop! Slow jam 6:00 p.m. to 7:30 p.m.; open jam after that. For more information, call 818-700-8288.
- **Laguna Niguel** — Acoustic Jam session 4th Friday of every month from 7-11 p.m. at Shade

Tree Stringed Instruments, 28062-D Forbes Rd., Laguna Niguel, CA. For information, call 714-364-5270.

- **Mariposa** - Cousin Jack Pickin' Popcorn Music Jam at Cousin Jack's Store, 5026 Hwy 140, Mariposa, California. 1st Saturday of each month from 6 to 10 p.m. For further information, please call (209) 966-6271.
- **Mountain View** — Bluegrass Jam Session every Wednesday evening beginning at 7:30 p.m. at Cuppa Joe's, 194 Castro Street in Mountain View, CA. For information, call 650-967-2294.
- **North Hollywood** — Bluegrass and Old-time Jam session the 1st Saturday every month from 1:00 to 4:00 pm, plus workshops at 12441 Riverside Drive in North Hollywood, CA. For information, call 818-760-1623 or visit their website at: <http://www.traditionalmusic.com>.
- **Sacramento** - The 5th String Music Store, 930 Alhambra Blvd. At J Street in Sacramento. Bluegrass Jam every Thursday from 6 to 10 p.m. plus regularly scheduled house concerts. New and used instruments, CDs, tapes, books, videos, lessons, workshops, re-

pairs and more. For information, call (916) 452-8282.

- **Sacramento** — The Fox And Goose Public House, 1001 R street, Sacramento, California. The Fox and Goose, long noted as a spot for good brew and live acoustic entertainment, has started to host a bluegrass jam session each month between 8:30 PM and 11:30 PM. Call Carlos at 916-806-2545 for further information.

## Independent Clubs California

- **Arroyo Grande** — The Central Coast Fiddlers hold jam sessions twice a month, from 1:00 to 4:00 PM, 2nd Sunday of the month in Arroyo Grande, CA (between Santa Maria and San Luis Obispo) at the Portuguese Hall; 4th Sunday of the month at the Nipomo Senior Citizens' Center (between Arroyo Grande and Santa Maria). Call for details or directions: (805) 349-2274, days or (805) 929-6071, eves.
- **Boulder Creek** — Bluegrass Jam every second Sunday, 1-5 p.m. at Rainbow's End, 13266 Hwy. 9, Boulder Creek. For information, call 831-338-0706.
- **Berkeley** - Freight & Salvage,

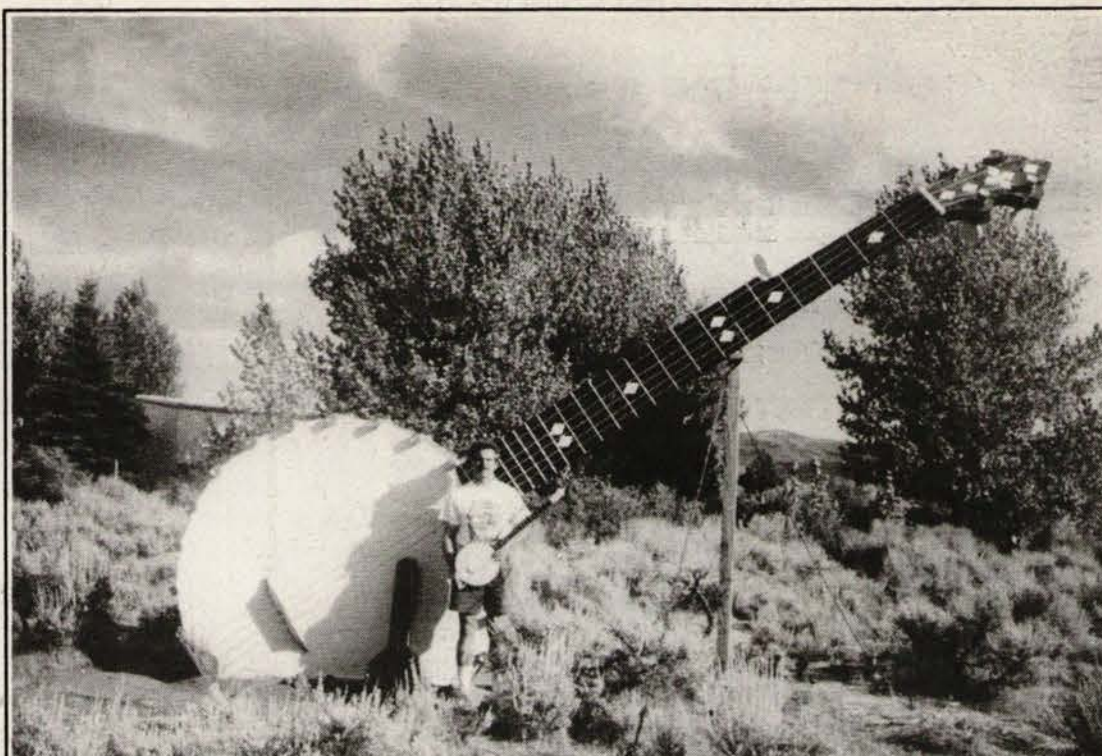
1111 Addison St., Berkeley. Occasional Bluegrass jams. Call (510) 548-1761 for details or to get on their mailing list.

- **Ceres** - Central California Old-Time Fiddlers Assn., Walter White School, 1st and 3rd Fridays 6-10 p.m. Call Bill Whitfield at (209) 892-8685 for details.
- **Coloma** - at the Vinyard House, 530 Cold Springs Road, Coloma, CA. Bluegrass and Old time Music Jam every Thursday night at 8:00 p.m. For information call Todd Saunders at (916) 626-5615.
- **Covina** - Open Mike Night - 1st Saturday of each month at the Fret House. Call (818) 915-2023 for information.
- **Fresno area** — Kings River Bluegrass Association now meets at Temperance Kutner School on Armstrong between Olive and Belmont a few miles east of Clovis Avenue. Jams on the 1st and 3rd Saturdays at 7 P.M. For more information, call Pat teNyenhuus, Pres. at 559-447-0918, Kent Kinney, V.P. at 559-787-3317. or Edee Matthews, Membership at 559-582-9155.
- **Fresno** - Fresno Folklore Society, P.O. Box 4617, Fresno, CA 93744-4617. Monthly potluck and jam. For further information,



Please exercise your ballot power in the CBA's Board of Directors Election for the 2000/2001 Year. EVERY vote counts.

Please read the Candidates' Statements beginning on page A-11 and cast your ballot by mail, in person or via e-voting. You will also receive a ballot in the mail in mid-September. Your Vote is important to our Association.



Don Timmer of Reno poses in front of the giant banjo he and fiancée Connie Van Dyke built for their wedding July 15. The couple used a 7-foot cable spool for the pot. The frets are TV antennae tubing. The strings are various sizes of clothesline sprayed silver. The truss rod is a 16-foot two-by-six. The S.S. Stewart banjo Timmer is holding is the model for the giant banjo. The couple invited their friends to a giant picking party and then surprised everyone by hiring a minister and getting married. The groom sings and plays guitar and mandolin. The bride is a bass player and talented harmony singer.

Photo by George Martin



# Where can I go to hear/play some music?

tion, call Nancy Waidtlow at (209) 224-1738 at (209) 431-3653 or Newsletter Editor Carl Johnson, phone (209) 229-8808.

• **Manteca - Delta Old Time Fiddlers and Bluegrass Association**, 1st and 3rd Saturdays 6:30 - 10:30, at the Manteca Senior Center, 295 Cherry, Manteca, CA. Call Larry Burttram (209) 823-7190 for details.

• **Moss Landing - Phil's Fish Market and Eatery**, Sandholt Road. Bluegrass music the second and fourth Mondays of the month. The Courthouse Ramblers do a set starting at 7:00 PM, and other musicians are welcome to join in for a bluegrass picking party for the second set, starting about 8:00 PM. For information on the music phone Keith Hayes at (831) 375-2975. For information on Phil's, phone (831) 633-2152, or check out the web site at philfishmarket.com.

• **Oakland - Bluegrass jam every Monday from 8-10 p.m.** at the Baja Taqueria, 4070 Piedmont Ave. (near 41st Street), Oakland, CA. Phone (510) 547-

BAJA. For further information call Joe Howton (510) 843-8552.

• **Poway - San Diego North County Bluegrass and Folk Club Jam Session** the last Wednesday night of each month at Mikey's Coffee House, 12222 Poway Road in Poway, CA. For updated information or a time slot, call (619) 486-5540 or 596-2962/

• **San Diego - San Diego Bluegrass Club events - Featured band plus open mike and jamming on the 2nd Tuesday of each month, 7:30 - 10 p.m.** at the Carlton Oaks Country Club Crest Room, 9200 Inwood Dr. in Santee. Open Mike and Jam on the 3rd Tuesday of each month, 7-10 p.m. at Fuddrucker's Restaurant, 340 Third St., in Chula Vista. Bluegrass Workshops on the 2nd Saturday of every month, call for time, topic and location. All events are free! Call (619) 286-1836.

• **San Jose - Santa Clara Valley Fiddler's Association jam session**, 1st Sunday of every month, 2 - 5:30 p.m., at the

John Muir Middle School, 1260 Branham Lane (near the Almaden Expressway) in San Jose. All acoustic musicians welcome. For further information, contact Ken Jones, 191 Lichi Grove Ct., San Jose, Ca 95123-1751.

• **San Jose - Gospel Bluegrass Jam**, Monday nights 7-10 p.m. at the St. Francis Episcopal Church, 1205 Pine Ave., San Jose, CA. Call Ken Jones, (408) 281-2229 or (408) 354-8097 for more information.

## Arizona

• **Bisbee - Bluegrass Jam Session every other Sunday at 1 p.m.**, Quartermoon Coffeehouse in Bisbee, AZ. For information, call Steve at 520-432-9088.

• **Tempe - Traditional Acoustic Bluegrass Jam session**, every Wednesday from 7-10 p.m. in Tempe, AZ. For confirmation of dates and locations, call Howard or Susan at 602-897-7425.

• **Tucson - Bluegrass Jam 1st Sunday each month, 6:30 p.m.** at Sabino Canyon Visitors Cen-

ter, Sabino Canyon Rd., Tucson, AZ. Sponsored by the Desert Bluegrass Association. For information, call Val Goodfellow at 520-615-0340.

• **Tucson - Bluegrass Jam 1st and 3rd Wednesdays at 6:30 p.m.** at Rincon Market, North side of 6th St., near Tucson Blvd., Tucson, AZ. Sponsored by the Desert Bluegrass Association. For information, call Steve Nelson 520-670-0181.

• **Tucson - Bluegrass Jam, 3rd Sunday each month, 4 p.m.** at the Texas T-Bone Restaurant, 8981 E. Tanque Verde, Tucson, AZ. Sponsored by the Desert Bluegrass Association. For information, call Bonnie Lohman 520-296-1231.

• **Tucson - Bluegrass jam, 4th Sunday each month, 4 p.m.**, Pizza Hut Restaurant, 2942 N. Campbell, Tucson, AZ. Sponsored by the Desert Bluegrass Association. For information, call Bonnie Lohman 520-296-1231.

• **Tucson - Old-Time Fiddle Jam Session**, every Tuesday at 7 p.m. at the Southwest Community Center, Cardinal Avenue, Tucson, AZ. For information, call Ray at 520-747-2157.

• **Tucson - Gospel Music Jam Session**, every Friday at 7 p.m., Tucson Church of the Brethren, 2200 N. Dodge, Tucson, AZ. For information, call 520-327-6807.



builders of Hendricks banjos

**Hendricks Banjos**

P.O. Box 1197  
Pollock Pines, CA 95726  
(530) 644-6891

repair, restoration, custom work

## Paw Print Productions

Photographic and Video  
Media Support  
SPECIALIZING IN EVENTS DOCUMENTATION

Music and Theme Festivals  
Corporate Meetings and Banquets  
Community Homecomings  
Professional Conferences  
School and Church Programs  
Weddings and Parties  
Concerts/Theatrical Performances  
Performer Promotional Packages  
Video PSAs - Pre/Post Prod/Formatted  
Creative Design Consultation

Call or submit inquiries to:

**Howard Gold**  
**Paw Print Productions**  
5018 Gopher Glen Court  
Elk Grove, CA 95758

916/683-3548 e-mail: qwkpaws@pachell.net

## Bluegrass Masters



Photo: Stacey Geikin

**Joe Weed & Highland Studio**

(800) 354-5580

...We know acoustic music!

**Concerned about how your duplicator may "master" your precious recordings?**

**Let us make you the master you need, with GUARANTEED sound.**

**You'll get a free proof to play on your CD player at home !!**

**Accepted at all US duplicators  
Send your project to  
Highland Studio  
for mastering by Joe Weed**



# An Introduction to Shape Note Singing from the Scared Harp

by Jeff O'Toole and  
Matt Dudman  
Photos by Tom Mitchell)

Greetings, Bluegrass family. Pure joy, vocally speaking! Standing in the center of "The Hollow Square" leading a song from the Sacred Harp, while beautiful four part harmonies ring out from all directions. My heart [Jeff's] is filled with a sense of awe, as I gaze out on thirty smiling people, I ask the tenors on the front bench for the starting pitches, I raise my hand, then bring it down to start Boylston, song number 147 top, my selection from the Sacred Harp, a shape note tune book first published over 150 years ago.

## Regional Singings

My experience at a recent regional singing in Southern California is typical of gatherings of Shape Note singers nationwide. The experience of leading a song as a new Sacred Harp singer has opened my ears to a whole new understanding of old time Gospel singing. As a relatively new singer, drawn into Sacred Harp by a desire to learn harmony singing, it is the otherworldly sound, the strong sense of community and the Gospel message, that keeps me coming back to various all day singings throughout California. The true effect of all four vocal parts sung with voices raised in full voice is hard to describe to a person who has not participated in an all day singing. But luckily, the once nearly extinct tradition of Shape Note singing has recently enjoyed a resurgence of sorts, and so numerous opportunities exist to participate in this glorious tradition and see for yourself!

FA SOL LA MI  
△ ○ □ ◇

## Fa Sol La Mi

The term "Sacred Harp" is actually a reference to the human voice. Sacred Harp is unique in that singers use a notation system consisting of four shapes that correspond to four syllables FA (triangle) SOL (circle) LA (square) and MI (diamond) — this is the main difference when compared to the seven syllables most people are used to: the do re mi fa so la ti system. Sacred Harp music is modal and often

uses minor keys.

At a Sacred Harp event the singing is done for the singing participants, rather than an audience, although visitors are al-

lation was taught to sight read music quickly by singing school masters that traveled from town to town conducting 2-3 week singing schools. This type of

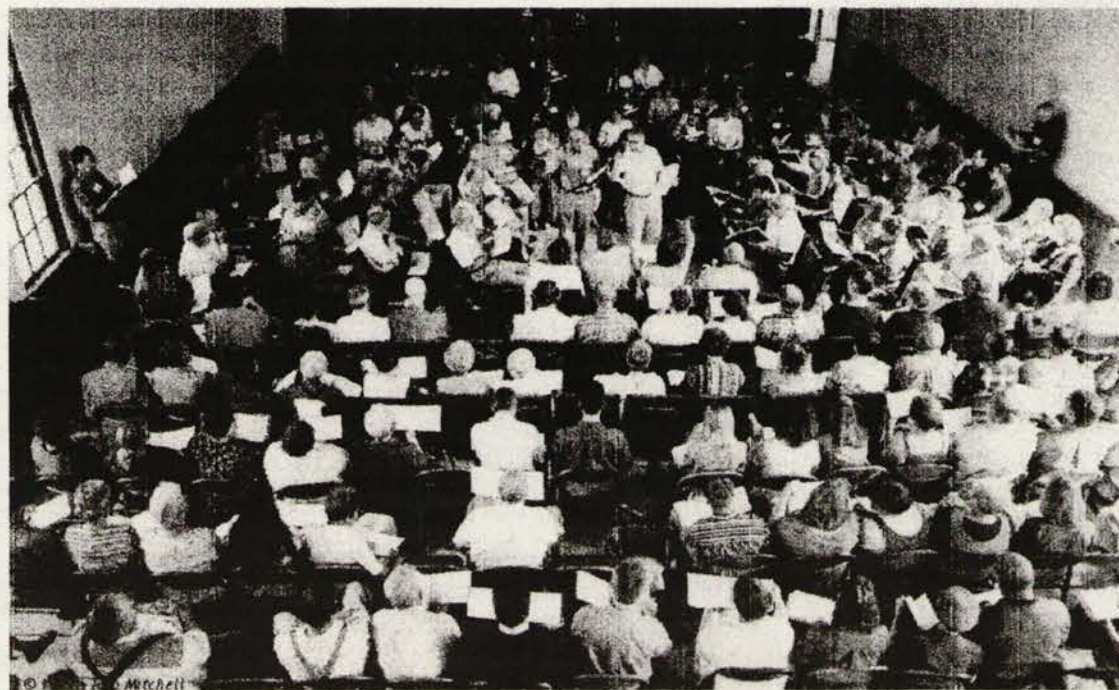
in Sacred Harp singing resembles what would be considered a high baritone arrangement in bluegrass, where, instead of coming in below the lead, the baritone

ing. After all, the bluegrass pioneers grew up in the schoolhouses in the south at the time when shape note singing was being taught to schoolchildren in that area. So it is only natural that the some of the material they chose to perform is derived from this background.

Examples of "bluegrass" songs which came directly from shape note books include the Louvin Brothers' "I Have Found the Way" (later popularized by Flatt & Scruggs) and "What Would You Give in Exchange for Your Soul?", a number 1 hit for the Monroe Brothers in 1936 which Bill sang with his brother Charlie and then with the Bluegrass Boys for the another 60 years.

The Louvin Brothers, whose songs are often adapted into the bluegrass genre, were raised in the Sacred Harp tradition. In fact, their mother Georgiane Wooten's ancestors brought the original Sacred Harp text to the Sand Mountain, Alabama area from Georgia shortly after the Civil War. About the influence of Sacred Harp singing on the Louvin Brothers, Charlie says "If anyone wants to hear where Louvin Brothers harmony came from, all they have to do is listen to a session of Sacred Harp singing."

This co-author's grand-



ways welcome to listen. Singers sing the shapes/syllables first in order to learn the song, and then add words the second time around. The reason behind the shapes is that they are easier to read and interpret into music than round notes and thus it is easier to learn a song. All songs are sung in three or four parts, without the assistance of instrumental backing. Singers do not rehearse, and Sacred Harp is not a choir. The approach to sings of the Sacred Harp tradition is to sing with feeling and a strong rhythmic push to the music.

The Sacred Harp is the most widely used of a number of oblong shape note books. The oblong shape note text, which has been gaining popularity, is longer than it is wide since all four harmony parts are written on their own staff line. Time is measured with up and down hand movements to direct the "class" of singers. Songs in the book fall into three groups: hymns, anthems and futing tunes. Futing tunes are a little bit like rounds in that different parts start and end in layers. The effect is excellent.

The shapes are an aid to sight reading that dates from a period in the early 19th Century when a mostly musically illiterate popu-

singing has its origins in New England from music carried over the Atlantic from Europe in the late 18th century. As it decreased in popularity in the North, Sacred Harp moved steadily southward over time. The southern tradition of Sacred Harp singing has been carried on continuously for over 100 years. The South is still a vital center for Sacred Harp music. A national convention, held every year in Birmingham, Alabama, attracts hundreds of singers for three days of singing and fellowship.

A democratic atmosphere prevails at a typical sing, since anyone who wants to lead a song may do so and new participants are encouraged to come and stand in the center to hear and or sing a selection. This is how I found myself on several previous singings, standing in the center with a more experienced singer just enjoying the tune. The best listening is had from the center of the square. The fullness of the sound is amazing.

## Hollow Square

In a Sacred Harp singing, all singers face inward in a hollow square, arranged by part: Tenors (melody) face Altos, and Bases face the Trebles (high part). Thus, the harmony stack

jumps up over the tenor singer, making a bass-lead-tenor-high baritone stack, such as that found in the Stanley Brothers' "Lonesome River" and Longview's "Lonesome Old Home". Back in the Sacred Harp tradition, the song leader stands in the center of the crowd and usually faces the tenors, who carry the melody.



## Bluegrass Roots

Sacred Harp singing and bluegrass music share a common lineage. Since its beginning in the 1940's, Bluegrass music has "borrowed", for its repertoire, from the shape note songbooks, such as used in Sacred Harp sing-

mother-in-law, Mildred Campbell, lived in the same small village as the Louvins (then Loudermills) in Alabama. Mildred remembers the Sacred Harp singing events of the 1930's and 40's as one of the prime forms of entertainment for the



# California Bluegrass Association — the first Twenty Five Years

"Those who cannot remember the past are condemned to repeat it." — *George Santayana*

By Montie Elston

Well, I am ready to repeat it. I missed too much of it, I am jealous of those who didn't miss it, and I don't have a time machine. Now, that I have that off my chest, I guess we can continue talking about history. You mean dates and places and names and STUFF like that? Yes, but there will NOT be a test.

The California Bluegrass Association turned 25 years old this year. Well, what we actually have to say is that we had our 25th Annual Festival this summer. Depending on how you want to

calculate time it could be said that October 2000 will be the 26th anniversary of the formation of the CBA. The Articles of Incorporation were signed by the first Directors on the 10th of October, 1974. The Articles of Incorporation were officially endorsed as filed by the Secretary of State of California on December 16th of 1974. The Bylaws of the California Bluegrass Association were adopted at a meeting of the Board of Directors on January 3, 1975 and certified by the Secretary of the California Bluegrass Association on the 28th of March, 1975.

Now all of that can be sort of boring to some of you. I am relatively new to the CBA. Every

meeting, every jam, I meet Bluegrass people that talk of times and music events past. I hear people talking of groups and musicians, folks I've only heard about or listened to, with the warm friendly tones that are reserved for family, friends, or good neighbors.

That is when I start feeling jealous. I would have liked to have been there. I would have enjoyed hearing the musicians that helped establish bluegrass music in California and were instrumental in making "West Coast" bluegrass something to be proud of.

You can't go back in time. Not really. But what I am going

to try to do is to give you a look at the history of the California Bluegrass Association. I will attempt to go back in time, through past issues of the Bluegrass Breakdown and conversations with various bluegrass personalities that were there and experienced the CBA not only at its beginning, but went through the labor pains of birth, growing, and becoming what it is today to give you the opportunity to relive history.

I can not do this by myself, nor will I. I would like your help. I do not know everyone who was around in the early years (and remember anything before 1998 is an early year to me), nor do I know everyone who is around now. But if you were around and you are willing to help, I would like you to write, call, or email me with your story, your part of history. Please let me know how to contact you so that I may ask more questions or find out more details to ensure we have a complete picture. I want the history to not only be factual, but to also have that element of bluegrass music that continually calls us again and again to pick up that instrument, dust off that song, and be a part of a tradition that stretches back through time. I want to know how you felt the first time you went to a CBA sponsored event, or listened to a group that had formed out of thin air to sing the best version of

your favorite song, or the time tears rolled down your cheek when you were listening to someone sing of mother or father or your favorite gospel song.

It is the joy and sorrow expressed through the music that makes it real for each of us. It is the California Bluegrass Association that has helped for over 25 years bring that music to as many people as it could. My plan is to give you, in the next months, an overview of the history of the CBA. I will cover two or three years in each article when possible.

There might be some side articles that will give special viewpoints from those that were there. In time, I would like to pull all the articles together into one manuscript, along with any other additional material I might find relevant.

Now for a little trivia. What was the name of the first newsletter published for the CBA? "Bluegrass." Since a name had not been selected for the newsletter, the editor, Burney Garelick, simply chose to use the word, Bluegrass, as a way of indicating what the news was about. In the first newsletter, members were asked to submit suggestions for an official name as a contest. The winning name would be selected by the Board of Directors, the winner would receive a free membership (or refund of member-

See CBA History on page B-6

## Singing from the Sacred Harp

*Continued from page B-4*  
locals in that area. All day singings with dinner on the grounds at the local church were quite common. She recalls distinctly the almost deafening volume of the singings, as the participants "didn't hold back nothin'", as well as the peculiarity of hearing singing of syllables rather than lyrics. One can only imagine the feeling of community that such singings helped create, and we know well the impact it has had upon our favorite music, bluegrass.

### Try It Out

Just as bluegrass music is best first experienced live, the best way to experience this living tradition is to attend an all-day singing event or even a portion of one, where a large group gets together. All day sings are a social event as well. There is always good food, as dinner on the grounds is an important part of any singing. The music is participatory and should be experienced to appreciate its strength. Throughout the United States, there is a singing practically every week somewhere. In addition to regional sings, where many people gather for a day or two, numerous smaller groups meet in homes, usually on a monthly basis. In this state alone there are five groups in Northern California and about the same number in Southern California. Groups in Oregon and Washington state are active as well.

This type of singing is not for everyone but if you like to sing in

the old way, the gospel message and soaring harmonies of Sacred Harp just might be your ticket.

Some upcoming sings in California include:

- Saturday October 7th, Santa Barbara Regional Sacred Harp Singing. Information: (805) 965-4707,
- October 21, 2000, Singing School On October 21 with Judy Hauff In San Francisco, CA from 9a.m. to 3 p.m. Information (415) 585-4773, and
- January 20-21, a two day convention in San Diego.

More information on Sacred

Harp singing and other shape note traditions can be found at: <http://www.FASOLA.org>. You can view pictures of several recent singings at: [http://members.aol.com/\\_ht\\_a/html2/htmpage2.html](http://members.aol.com/_ht_a/html2/htmpage2.html).

*Jeff O'Toole is a graduate student at San Francisco State University. He is an avid Bluegrass, Southern Gospel and Sacred Harp aficionado, currently learning to play autoharp and guitar and having produced numerous concerts in Sacramento.*

*He can be reached at [jotoole@sfsu.edu](mailto:jotoole@sfsu.edu).*

### CBA FATHER'S DAY FESTIVAL 2000 25th Anniversary Shirts Still Available! Royal Blue Shirts with Silver Lettering and the CBA Logo



T-Shirts ..... \$15  
Small and Medium

Henley Shirts . \$20  
Medium thru XXL large

Please add \$6 to your order for shipping and handling.

Make checks payable to the California Bluegrass Association and order and payment to:

CBA Mercantile  
c/o Neale Evans  
18 Waterfront Court  
Sacramento, CA 95831



**ome® BANJOS**  
BLUEGRASS  
FOLK - JAZZ

Large Selection  
in Stock and  
Custom Made

Since 1960

Visit our Shop,  
Showroom  
and Website

Free Color Catalog  
**OME Banjos**  
5680 Valmont Rd., Boulder, CO 80301  
(303) 449-0041 Fax (303) 449-1809  
[www.omebanjos.com](http://www.omebanjos.com)  
Email: [info@omebanjos.com](mailto:info@omebanjos.com)  
Dealers Welcome



# RECORDING REVIEWS

## The Brothers Barton

Loren and Paul Barton

Independent Label

*Songs: Somehow Tonight, Your Love Is Dyin', A Woman Like You, Banjo Q, There Is A Story That I Have To Tell, Purple Robe, Someone Took My Place With You, Freight Train Boogie, New Camptown Races, Love Please Come Home, Kern County Breakdown, Start Anew.*

Personnel: Loren Barton, guitar, lead vocals on tracks (1, 2, 3, 6, 7, 8), harmony vocals; Paul Barton, mandolin, guitar on tracks (8, 12), lead vocals on tracks (5, 12), harmony vocals; Gary Ferguson, lead vocal on track 10; Gabe Witcher, fiddle; Phillip Bostic, banjo; Steve Dennison, acoustic bass.

By Ken Reynolds

I just received this CD simply titled "The Brothers Barton". This CD features the music of Paul and Loren Barton. These talented young musicians are based in Bakersfield, California. I have known these young men for several years and you might

say, I've watched them grow up. Some of you folks who have attended the Grass Valley festivals in the past several years might remember them also, as they both have made several appearances on the "Kids on Bluegrass" portions of the show.

This is their first CD and after listening to it, I sure hope it won't be their last.

They have a great selection of music on this project, including some old standards like "Someone Took My Place With You", "Your Love Is Dyin'", "Freight Train Boogie", "New Camptown Races" and "Love Please Come Home". Four songs on this project are originals written by Paul Barton, they include "Banjo Q", "A Woman Like You", (which by the way, is a great song), "There Is A Story That I Have To Tell" and "Start Anew".

The vocals on this CD are absolutely first rate and the picking is awesome. I especially enjoyed hearing these young men trade the instrumental lead back and forth on "Your Love Is Dyin'". To be honest about it, there wasn't a song on this project that I didn't enjoy. You will hear the Barton Brothers strut their stuff,

instrumentally, on every cut on this CD.

Their vocals are solid and their voices blend well together, but I guess that's what you would expect from brothers who have grown up singing together.

This is one I think will please the most critical bluegrass fan. If you would like to add this CD to your collection, contact Paul Barton at 6001 Auburn St. # 154, Bakersfield, CA, 93306, or call Paul at (661) 204-3884.



## Their American Band

Dan Crary & Lonnie Hoppers

Pinecastle Records

PRC 1104

P.O. Box 456

Orlando, FL 32802

*Songs: Head Over Heels In Love With You, Banjo Signal, Two Weeks And A Day, Good Old American Guest, Little Hawk, I'm Sitting On Top Of The World,*

*Cajun Train, Nine Pound Hammer, Closer Walk With Thee, Lonesome Whistle, John Henry, I'll Take Hold Of My Savior's Hand.*

Personnel: Dan Crary, guitar, lead vocal on 3, 7, & 10; Lonnie Hoppers, banjo, harmony vocals; John Moore, mandolin, lead vocal on 1, 4, 6, 8, & 12, harmony vocals; Jamie Haage, fiddle, harmony vocals; Dale Hopkins, fiddle on 3 & 6, harmony vocals; Marlon Collins, bass.

By Ken Reynolds

"Their American Band" is a new release by Dan Crary and Lonnie Hoppers from the folks at Pinecastle Records.

Dan Crary is well known throughout the bluegrass music scene for his outstanding skills on the guitar. I doubt that there is anyone out there who hasn't heard of Berline, Crary and Hickman. But who is Lonnie Hoppers, you might ask? Well, he has been performing on the five string banjo since the early fifties, most notable is his stint with Bill Monroe and the Blue Grass Boys.

Crary and Hoppers met in

1963, shortly after Hoppers left Monroe's band. They have picked together, off and on, over the past several years. Finally, they decided that they should record something together. This CD is the result of that decision.

They have included some great material on this CD. Classics like "Head Over Hills In Love With You", "Banjo Signal", "I'm Sitting On Top Of The World", "Nine Pound Hammer" and "John Henry," just to name a few.

Dan Crary and John Moore, (generally associated with the band California) share the vocal leads on this CD, with John doing most of the lead vocals. The vocal harmony blend, of Crary, Hoppers, and Moore, is first rate. These guys are smooth. With their combined reputation, you know the picking is going to be the best.

They have included four instrumental tunes for your enjoyment on which they really shine: "Banjo Signal", "Little Hawk", "John Henry", and their instrumental arrangement of "Closer Walk With Thee", which is absolutely beautiful.

I have no trouble recommending this recording to any fan of bluegrass music.



## Part Of Growing Up The Rarely Herd

Pinecastle Records

PRC 1103

P.O. Box 456

Orlando, FL 32802

*Songs: Gone But Not Forgotten, Lift The Chains, Peace Unknown By Man, Steel Town, Halley Came To Jackson, Siloam Springs, Perfect Fool, I Will Always Be Waiting For You, A Part Of Growing Up (That Gets Me Down), Nedscape Navigator, True Love Never Dies, A Sinner's Plea.*

Personnel: Jim Stack, guitar, lead and baritone vocals; Jeff Weaver, string bass and tenor vocals; Alan Stack, mandolin, fiddle and baritone vocals; Ned Luberecki, banjo, bass vocals.

## CBA -- the first twenty five years

*Continued from page B-5*  
hip (or refund of membership fee). So when the second newsletter came out, it was titled "Bluegrass Breakdown." But that still wasn't the official name, since, according to the editor, the board of directors wanted to give some more time for people to submit suggestions. Burney Garelick, "had taken the liberty of trying out the name you see on the cover of this issue," it said. It seems the name stuck.

For many years the newsletter was published once every two months, starting with April 1975 (Volume 1, No. 1, titled Bluegrass). Not including the first issue, there has been eight different styles for the heading of the newsletter.

The second newsletter used a single B for both Bluegrass and Breakdown superimposed over two banjos for the heading. Then one year later it changed to both Bluegrass and Breakdown being two different words in more of a script type style. Now, to the left of the title was a woman, with

long hair, wearing a vest, playing a fiddle for two issues (Vol. II, No. 3 & 5), playing a banjo (Vol. II, No. 4), and playing a mandolin (Vol. II, No. 6). Then it was time to change again.

In the Jan-Feb issue of 1977 the heading again had a single B for both words, but this time they were superimposed over two musical staves without any notes. This particular heading was about two inches tall. It lasted for two issues plus one special issue. It was then changed by making it all shorter (1 1/8 inches tall) and separating the two words so that Bluegrass was on the top staff to the left of the page and Breakdown was on the lower staff to the right of the page. This lasted three more issues.

Starting with the November-December 1977 issue, notes were added to both the upper and lower staves, to the right of Bluegrass and to the left of Breakdown. The next change would not take place until the March-April Issue of 1979. The heading

went back to using a single B for both Bluegrass and Breakdown.

The top of the B curved in an half circle to the left and then continued as an underline to the right under the word Breakdown. To the right of the two words, growing out of the underline, was a single California Poppy, with a small stalk of leaves to its right. (Editor's note: designed by graphic artist Beth Weil.)

The seventh and next to last change would not come for several more years. It would be 1992 before change would come to the heading again.

With the June 1992 issue, the heading became very close to what we see today. The California Bluegrass logo would be on the right of the heading, a single B would be used for both words, and all of the letters would have a slight shadow letter behind them. With the move to newsprint, it was changed to the style we see today, with only the shadow being removed from what was started in 1992.

Now, you can call me weird

or some other truly descriptive phrase, but I find the evolution of the Bluegrass Breakdown interesting. Because as it evolved, so did the CBA. Change is inevitable, in organizations, in people, as well as newsletters. Yet through all the changes, I found a consistent theme: there are standards we must maintain both in print and in bluegrass music.

There always seemed to be an effort to provide opportunities for playing and listening to bluegrass music as well as informing the membership about those opportunities. And behind it all was a core of dedicated, hard-working individuals who gave of their time and energy with the goal of spreading the joy of bluegrass music. So how did it start?

That will be covered in the upcoming months. I want to include personalities, events, and stories of the CBA. If you'd like to help, give me a call at (530) 749-9504, email at fiddle3@syix.com, or write me at 4828 Western Avenue, Olivehurst, CA 95961.



# RECORDING REVIEWS

By Ken Reynolds

Just got this one in from Pinecastle Records. It features one of the most entertaining groups on the circuit today, The Rarely Herd. This group is based out of Ohio and appeared at the Late Summer Bluegrass Festival at Plymouth, California. This past June they made their first appearance at the CBA Father's Day Weekend Festival held at Grass Valley, CA.

I have been a fan of this talented group ever since I saw them perform in Owensboro, KY in 1993.

I have reviewed several projects put out by the "Herd", and I have to say, this may be their best one. I may be wrong on this point, as they seem to get better every time I hear them. Only their next project will tell if I'm right on this.

As with all the projects before this one, the "Herd" will give you some of the best lead and vocal harmonies and picking that you are ever going to hear. To really appreciate these guys, you have to see them live. They are true showmen, and their comedy routines will definitely touch your funny bone. I can't say enough about the outstanding harmony that is put forth by Jim, Alan, Jeff, and Ned. These guys are hard to beat.

They have a great selection of music for you to enjoy on this CD, including some originals. "Gone But Not Forgotten" was written by Jeff Weaver and Ronnie Reno. Jeff teamed up with bandmate, Jim Stack to write "Peace Unknown By Man".

Ned Luberecki is the newest member of the group, but has already added a lot to the groups sound. Be sure to listen for his strong bass vocal on "Lift The Chains". He sings and plays banjo and guitar equally well. The two instrumental tunes, "Siloam Springs" and "Nedscape Navigator" were written by him. In my opinion he is a great addition to the "Herd".

So folks, if you want to treat yourself to some mighty fine bluegrass music, you have to add this one to your collection. I enjoyed every cut on this CD, and I think you will too.



## Too Many Miles

Severin & Bailey

Independent Label

Songs: *I Don't Worry About You Anymore, Sitting Alone In The Moonlight, Cold Wind, Faultline, Too Many Miles, Northern Rail, Wheel Hoss, Wrong Road Again, Five O'clock Cafe, Just Like The Weather, Roanoke.*

Personnel: Amy Severin, banjo, lead vocals on tracks 3, 6, 9, 10, lead guitar on "Too Many Miles" and "Five O'clock Cafe"; Heidi Severin, mandolin, fiddle on "Too Many Miles", harmony vocals; Brittany Bailey, rhythm guitar, lead vocals on tracks 1, 5, 6, 8, harmony vocals; Louanne Clevenger, acoustic bass.

Note: to order CDs send \$17.50 (\$15.00 plus \$2.50 postage and handling) Check or money order payable to The Severin Sisters, 3166 Baber Ct. SE, Salem, OR 97301

By Ken Reynolds

"Too Many Miles" is the new release by Severin & Bailey on a self produced CD. The group is based in Salem, Oregon.

It is indeed a pleasure to be asked to review this CD, for I have known Brittany Bailey for quite some time now. I have literally watched her grow up singing with her grandfather, John Morreau, at the Grass Valley festival over the years. I have to say, I think her voice gets stronger and better every time I hear her. I had the pleasure of meeting Heidi and Amy when the group performed at the Dale Lawrence festival last year in Hood River, Oregon. I can tell you right now, for a trio of sixteen year olds, these young folks really have it together.

The group consists of Heidi and Amy Severin, Brittany Bailey (Brittany has performed many times with the "Kids on Bluegrass" at the California Bluegrass Association's festival in Grass Valley, CA.), and Louanne Clevenger. (Louanne is a tad over sixteen, but she has no trouble keeping up with these young folks).

They have included three original tunes on this CD. "Faultline" (an instrumental), "Too Many Miles" and "Five O'clock Cafe" (both vocals) were

written by Heidi and Amy Severin.

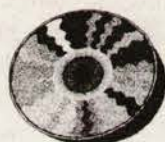
As you listen to these young ladies sing, and pick, you know you are hearing something special. Their voices are flawless and their harmonies are tight and blend very well together. Amy and Brittany share the lead vocal work on this project. They both possess very strong voices, and at the same time have a mellow quality to them. With Heidi's harmonies, they are hard to beat.

Instrumentally, they are definitely first rate. To get a feel of how well these young folks have mastered their instruments, one only has to listen to "Wheel Hoss", "Roanoke" and "Faultline".

These lassies have assembled some great material for your listening pleasure. They offer you a little of everything. From slow songs, that are very mellow, to ones that really cook.

If you want to add some great music to your collection, and at the same time help these young musicians along in their careers, I suggest that you order your copy of "Too Many Miles" at the address listed in this review. I highly recommend this one, these young ladies will knock your socks off.

Personally, I can't wait to hear what their next project will sound like.



## Doodoo Wah 5.0

Doodoo Wah

Ballum Rancum Records  
BRR 0007 CD  
P.O. Box 1500  
Columbia, CA 95310-1500  
www.doodoowah.com  
209-533-4464

Songs: *Introduction, Western Auto in Coalinga, Hanky Panky in the White House, Caltrans, Sierra Veterinary Care, Spanish Pipedream, Design-It, Leavin' Home, You're On Hold, One Last Finger, Cover of a Weekender, Calaveras Enterprise, Golden Slippers, The Jody & Lisa Internet Renaissance Wedding Song, The Copy Desk Song, The Y2K Bug.*

Personnel: Ron DeLacy—banjo, guitar, bass, tools, lead and har-

mony vocals and Dave Cavanaugh—fiddle, banjo, piano, mandolin, Hawaiian steel, guitar, tools and vocals. Guest performers: Eric Hewitt tools on 2; Lowell Daniels—vocal and guitar on 8, 11 and 13; Dave Rainwater—fiddle on 8, 11 and 13; Dennis Dugan—saxophone on 8 and 13; Greg Osborne—banjo on 8, 11 and 13; Julio Guerra—slide guitar on 8 and 13; Maggie Jean Osborn—bass on 8, 11 and 13; Jim "Cyclone" Lewis—percussion on 8 and 13; Amadeus Babbit drums on 10 and 16; Steve Lavine percussion on 11; Sourdough Slim—vocals and accordion on 11 and 13; Cactus Bob Cole—fiddle and vocals on 11 and 13; Chris Stevenson vocals and bass on 11 and banjo on 13; Blackwood Tom Schmidt clarinet on 13; Tom Ball harmonica on 16.

By Suzanne Denison

If you are a die-hard-traditional-Bill Monroe-style BLUEGRASS music fan—skip this review. For those of us who enjoy other forms of acoustic music, however there is "Doodoo Wah 5.0," the latest CD release by the duo of the same name.

Doodoo Wah, a duo made up of Ron DeLacy and Dave Cavanaugh, is based in the historic California Gold Rush town of Columbia. These creative musicians are also very interesting people who have had a variety of professional and musical incarnations and a wicked sense of humor all of which are incorporated into their music.

DeLacy, a veteran reporter for the Modesto Bee, plays guitar and banjo and writes most of Doodoo Wah's songs, often creating parodies of his own work as a journalist. Cavanaugh, a former accompanist to Randy Sparks and Burl Ives, sings back-up vocals, co-writes some of the tunes and plays instrumental leads on mandolin, banjo, guitar, fiddle and (occasionally) piano and tools.

Formed in 1990, Doodoo Wah has performed at festivals and in concert throughout Northern California and Nevada, however, some of Ron's songs had national exposure when they were recorded by Curb-Capitol's artist Ray Stevens, Warner Brothers Records' Pickard and Bowden

and Dr. Elmo of "Grandma Got Run Over by a Reindeer" fame.

Doodoo Wah 5.0 is a mixture of commercials for local businesses, original DeLacy tunes, and live recordings from "A Winter Night's Yeow," an annual concert tour featuring the duo plus the Foothillbillys, Sourdough Slim with Blackwood Tom and the Saddle Pals (Chris Stephenson and Cactus Bob Cole).

Original DeLacy songs include commercials: "Western Auto in Coalinga," "Sierra Veterinary Care," "Design-It," and "Calaveras Enterprise," and the songs "Hanky Panky in the White House," "Caltrans," "One Last Finger," "The Jody & Lisa Internet Renaissance Wedding Song," "The Copy Desk Song," and "The Y2 Bug".

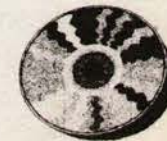
Even the descriptions on the liner notes are humorous, as Ron writes and explanation for why or how his songs were written. For example, "Hanky Panky in the White House—the assignment: Do a song on the Clinton scandal that isn't vulgar. The grade: D-minus."

To really enjoy this recording, you have to sit and listen... and then listen again to the words. Ron and Dave are excellent musicians, but the lyrics are what make their music unique, funny, and very entertaining. These are not your usual run-of-the-mill Bluegrass musicians, but once you hear them, you're hooked—and once you see them perform in person, you're a "Doodoo head" for life.

If you are not familiar with Doodoo Wah, perhaps a blurb from the accompanying publicity material sums them up best: "Nothing is sacred. But it's easy on the ear and delivered tastefully, with oldtime harmonies, catchy melodies and old-fashioned guitar, banjo and mandolin virtuosity," — Karyn Hunt, *Associated Press*.

If you have a chance to see Doodoo Wah in a live performance—do it! If not, purchase a copy of "Doodoo Wah 5.0" and I'm sure you'll enjoy their music.

*Continued on page B-8*





# RECORDING REVIEWS

Continued from page B-7

## Follow Me Back

### To The Fold

Mark Newton

Rebel Records  
REB-CD-1764  
P.O. Box 7405  
Charlottesville, VA 22906

Songs: *We Can't Go Wrong, Used To Be, A Child Again, Candle of Love, If It Ain't Love (Let's Leave It Alone), High Lonesome, Pain of Loving You, Voice of My Savior, My Darling, Never Looking Back, The Day That Lester Died, On The Lonesome Wind, Follow Me Back To The Fold.*

Personnel: Mark Newton — guitar, mandolin, lead and harmony vocals; Rhonda Vincent — mandolin and vocals on 1; Kristin Scott — banjo on 1, 2, 5, 8 and 12; Missy Raines — bass; Ronnie Stewart — fiddle; Tony Rice — guitar on 2, 5 and 11; Alan Bibey — mandolin on 3, 4, 7, 8, 9 and 10; Fred Travers — Dobro on 6 and 10; Lynn Morris — cross picking guitar on 3, clawhammer banjo on 4, 10 and 13, and banjo on 10; and Bobby All — Autoharp on 13. Vocalists in song order: Rhonda Vincent, Dale Ann Bradley, Kathy Chiavola, Lynn Morris, Sharon and Cheryl White, Kim and Barb Fox, Gloria Belle, Claire Lynth, Valerie Smith, Lynn Morris, Gina Britt, Dudley Connell vocal harmonies on 10 and 12; and on 13 — Laurie Lewis, Sally Jones, Tom T. Hall, and Valerie Smith.

By Suzanne Denison

When I first received "Follow Me Back To The Fold" from Rebel Records, I was intrigued by the subtitle, "A Tribute To Women In Bluegrass". The list of vocalists on the CD cover was

impressive, and while I hadn't heard much about Mark Newton, I knew it had to be a great recording.

First a little bit about Mark Newton gleaned from Rebel's press release. This is the second project for Mark on the Rebel label, the first being his solo CD, "Living A Dream," which was released in 1998. Before the 1998 release, Newton was a member of the now-defunct Virginia Squires and has been involved in Bluegrass music since childhood. "His father played mandolin, guitar and fiddle, and his mother was an accomplished pianist, so it was no surprise when Mark took the stage with his father at the age of fourteen."

"This early exposure served as a springboard that propelled him through a succession of regional and national groups in the '70s and early '80s, including Cabin Hill, Heights of Grass and the Knoxville Grass. His association with the Knoxville Grass resulted in what was considered by many to be his 'signature' LP, "Painted Lady," which garnered him a national presence in the bluegrass world."

In the mid 1980s, Mark joined the Virginia Squires. The band released five albums, four of which were on the Rebel label: "Mountains and Memories," "I'm Working My Way," "Hard Times," and "Heartaches and Variations."

"Follow Me Back To The Fold" is described by Rebel as "...not only a musical masterpiece, but also as a powerful and long-overdue tribute to the women who have played, and continue to play, such an important role in the positive growth of bluegrass and acoustic music". I agree with this statement, but it really doesn't even begin to describe the experience of lis-

tening to this CD.

From the list of musicians above, you can get an idea of the quality of the instrumental talent displayed on each of the songs. Each of these well-known Bluegrass musicians are masters of their instruments and their performances are flawless and smooth-flowing throughout the recording. Missy Raines' bass is the heartbeat, Tony Rice's virtuoso guitar style lends excitement, Kristin Scott's banjo adds bounce and rhythm, Alan Bibey's North Carolina mandolin style covers everything from the "traditional to the contemporary" songs with great lead breaks and rhythm chops — in short the way in which these talented musicians blend with Mark and the various vocalists is nothing short of superb.

With the exception of the last song on the CD, "Follow Me Back To The Fold (Tribute to Mother Maybelle)" which is performed by all of the vocalists as an ensemble, each of the other twelve cuts is recorded by a different vocalist or duet with Mark Newton. Having heard recordings of each of these talented women, I thought I knew what to expect, but listening to this project brought a new appreciation for their individual talents.

Rhonda Vincent kicks off the recording on "We Can't Go Wrong," playing mandolin and alternating lead and tenor vocals with Mark Newton. This song demonstrates Rhonda's Bluegrass roots and abilities better than any recording I've heard lately — welcome back Rhonda!

"Used To Be," highlights the bluesy vocal style of Dale Ann Bradley singing the tenor part to Mark's lead. As Mark says, "Dale Ann sang the fire out of it!" Also outstanding on this cut is the guitar breaks of Tony Rice and the banjo work of Kristin Scott.

Kathy Chiavola and Mark make beautiful harmony on the Billy and Terry Smith song, "A Child Again". Lynn Morris provided the great cross picking guitar breaks on this song which has "a Stanley sound straight out of the mountains," according to the liner notes.

One of my favorite vocalists, Lynn Morris played clawhammer banjo and sang tenor on the next

tune, "Candle Of Love". Lynn and Mark also teamed up on "Never Look Back," a Billy Smith song, on which she also picks Scruggs-style banjo.

Sharon and Cheryl White provide the high baritone and tenor harmonies on "If It Ain't Love (Let's Leave It Alone)," which the Whites first recording in 1980 on a Capitol Records project. Another sister team, Kim and Barb Fox do an outstanding job of singing tenor and baritone to Mark's lead on "High Lonesome," an emotion-filled song which really shows off their close family harmonies.

Gloria Belle demonstrates the vocal style which made her noticeable when she performed with Jimmy Martin back in the late seventies as she sings the Dolly Parton and Porter Wagner song, "Pain Of Living You". This duet with Mark provided one of the really special moments on this recording.

Mark says of Claire Lynch, "the first time I heard Claire sing I thought I had died and gone to heaven. She truly sings like an angel." He says she was the first vocalist he thought of to record "Voice of My Savior," the lone Gospel song on the recording. Mark and Claire trade off lead on this one and Claire takes the tenor in the duet portions. Claire also does an outstanding job on the lead vocals for a song she wrote, "The Day That Lester Died," from memories of the day that Lester Flatt died in 1979.

I had never heard Valerie Smith sing until I listened to her beautiful duet with Mark on "My Darling". Her tenor vocals are outstanding and I hope to get a chance to hear more of her on the CD which she recently recorded for Rebel Records. I had heard the multi-talented Gina Britt when New Vintage performed at the CBA festival in Grass Valley a few years ago. She is an outstanding banjo player and demonstrates her vocal talents on the Billy Smith, Ronnie McCrouy tune, "On The Lonesome Wind". Dudley Connell adds baritone harmony and Mark and Gina trade off on the lead vocals.

Everyone sings on the album's finale, "Follow Me Back To The Fold," written by Tom T. And Dixie Hall as a tribute to Mother Maybelle (Carter). To me, the song doesn't have the same level of excitement as the cuts with individual vocalists, but just the presence of so much talent makes it enjoyable to listen to, and the Autoharp work of Bobby All brings it all together.

If you are a fan of great Bluegrass music, and especially if you enjoy listening to outstanding vocalists, run out and buy a copy of "Follow Me Back To The Fold". I'm sure you'll play it over and over — its a great showcase for everyone involved in the project.



## SSGMA schedules fall concerts

The Sacramento Southern Gospel Music Association has scheduled several Gospel music concerts which might be of interest to Bluegrass Gospel fans. The association co-sponsored a concert last year with the Sacramento Area CBA's Bob Thomas which featured Five For The Gospel and Grave Avenue Band.

Fall Gospel Music concerts are:

- October 10 (Tuesday) 7:00 p.m. — Palmetto State Quartet at the First Baptist Church, 4401 San Juan Ave., Fair Oaks, CA. Tickets are \$10, \$8 advance, with students half price.
- November 14 (Tuesday) 7:00 p.m. — Reunion Quartet opens

for the Florida Boys at Arcade Baptist Church, 3927 Marconi Ave., Sacramento, CA. Tickets are \$10, \$8 advance, with students half price.

- December 5 — SSGMA's special Christmas Concert with The Greenes at El Camino Baptist Church, 2805 El Camino Ave., Sacramento, CA. Tickets are \$10 at the door and \$8 advance. Advance tickets are recommended.

For ticket information, call Doris Stacy at (916)967-8880. For further information on the SSGMA or other upcoming concerts, e-mail them at: SSGMASSN@aol.com.

**California Bluegrass pioneers wanted**  
Did you play bluegrass in California before 1964? If so, Matt Dudman would like to talk to you about it.

Please call (530) 400-3872 or e-mail at  
MatthewDudman@Yahoo.com.  
Thank you."



# "Bluegrass & Friends" visits with Carlton Haney and Jimmy Martin

By George Martin

Cable TV viewers in central Kentucky, Napa and San Francisco who happened to be watching "Bluegrass & Friends" one night back in August got a special treat. The weekly show, in which cameraman Bill Spear and host Carolyn Flake travel around to bluegrass festivals, fiddle contests, and other music venues, ran a wonderful half-hour of tape from back in 1998, just after bluegrass promoter Carlton Haney was inducted into the IBMA Hall of Honor.

With Haney and the irrepressible Jimmy Martin on camera, one hesitates to call the show an "interview," since Flake mostly just had to stand there and hold the microphone while the two bluegrass pioneers swapped tales of the early days, laughing and trying to top each other.

Haney, of course, is the man who promoted the first bluegrass festival as we know it today: a multi-day outdoor gathering with several bands playing and much of the audience camping out for the weekend. It was held in Fincastle, Virginia, Sept. 3, 4 and 5, 1965.

The chain of events that led to that festival started way back in the early morning hours of Jan. 16, 1953, when Monroe was involved in a terrible car accident in which he suffered a broken pelvis, fractured spine, compound leg fracture a broken nose and a concussion.

While Monroe made his long hospital recovery, his daughter, Melissa, went to live with former sideman Clyde Moody in Danville, Virginia, where she met Haney and the two began dating.

After Monroe got back on the road, he met his daughter's boyfriend and asked Haney to go to work for him. (As Monroe was on the road almost constantly at that time, one suspects he preferred to have Haney with the Blue Grass Boys rather than home alone with Melissa.)

"I didn't care a thing about music until I met Melissa," Haney tells Flake on the videotape. "When I met her daddy, he said, 'I want you to go to work for me.' I said, 'I don't play or sing neither,' and he said he'd find something for me to do."

Haney says Monroe decided he should be a bass player, and when he protested he didn't know how, Monroe put the bass in his hand and said, "Just hold it up there at the top and start; you'll learn."

"I stayed one week and played all them shows in them theaters," Haney says. "One week. I never moved my hand, never: just ping, ping, ping. Friday night when we started back to Nashville, I thought, is this all I'm ever gonna do, is just pull that little string and go home to Melissa?"

Haney decided the musician's life was not for him. "I said, 'Mr. Monroe, I don't want to be a musician.' And he said, 'Why is that?' And I said, 'Because I don't want to pull that little string and come in here on Saturday night and see Melissa and gone again on Sunday. Well, I never pinged again as long as I live.'"

Monroe then asked Haney to be his business manager, which he agreed to do.

"I went to work in 1953, 45 years ago, and I've never worked for nobody but me, him and all these other musicians since. Never had another job."

Although Haney didn't put on his festival at Fincastle until 1965, he says the idea of a show built around a reunion of former Monroe sidemen came to him in 1957.

He prefaces the story, "Now this is the absolute truth and I'll swear to my God this is true. I had (Don) Reno and (Red) Smiley, I was their manager, as a guest on the Grand Ole Opry. They were in the dressing room with Bill, pickin' and all, and Jimmy Martin was at the back door and they wouldn't let him in."

"Bill says, 'Go out there and get Jimmy and tell him I want to see him.' So I went out there and got him, and they got in the room. I said, 'You all sing some of them old songs together.' There was Reno, Smiley, Mack Magaha (longtime Reno & Smiley fiddle player), Bobby Hicks, and Chubby Wise, who dressed in the same room for Hank Snow's band."



Carlton Haney with Carolyn Flake

Photo courtesy of Bill Spear

"He asked Jimmy what he wanted to sing, and he said, 'Live and Let Live.'"

They got him a guitar, and they started and Monroe stopped it. Smiley didn't hit it with him like he wanted. They started again and Monroe stopped it. He was tunin' the mandolin. Then he said, 'Let me start it.' "And when he started it," Haney continues, "That's when I heard that time (Monroe's rhythm), and that's the very second the idea for a bluegrass festival flew into my brain — when Jimmy Martin and Bill Monroe was singin' in the back of the Grand Ole Opry, and God kill me if that ain't the truth."

A good deal of the video is devoted to Haney's conviction that Monroe played bluegrass rhythm, or "time" as he calls it, absolutely uniquely, although he does give Jimmy Martin credit for having picked it up.

Referring to young bluegrass musicians, he says to Martin, "You gotta take them in a room like Bill did Chubby and Earl Scruggs and Lester Flatt and teach it to 'em."

Martin seems to agree as he says, "I'm gonna tell you right now, you can go around to all these festivals. You'll never see a man with a mandolin that has the rhythm that Bill Monroe had or the rhythm that Paul Williams (an early Sunny Mountain Boy) had."

Haney almost got into trouble with Monroe over the "time" thing, as he relates when he first proposed the idea of a

bluegrass festival.

"I went to Mr. Monroe and I said I'm gonna get all the Blue Grass Boys in a field and play for three days. He said, 'What for?' I said, 'People will come and pay.' He said, 'They won't come to a schoolhouse and sit for two hours, why will they come for three days?'"

Haney continues, "I said, 'I'm gonna have bluegrass music, and on Sunday we're gonna do the life story of you, let all of them guys sing with you and see if they can play time like they did when they played with you.'"

"He says, 'You mean I can't play time?' (Jimmy Martin starts giggling here.) I said, 'No, Bill, I didn't say that.' He says, 'What are you sayin'?"

"I says, 'No, Bill it's different.' He says, 'Time is time; I play time just like anybody else.'"

Haney concludes, "He did not know he was different."

Watching this tape is a bit of a puzzlement. On the one hand, Haney certainly has seen a lot of bluegrass music. On the other hand, some of his music theories seem a little skewed. Here's a verbatim (slightly abridged for space reasons) transcription of *The Theory of Music as Told by Carlton Haney*:

"Now I'm gonna tell you something that's never been told or published yet. It's the first time you or anyone else has ever heard it," he says to Carolyn Flake.

"There's five instruments in bluegrass music. The bass is one octave, the guitar is in one octave, the banjo is in one octave

and the fiddle and mandolin are in the high octave. The octave is ten notes. When you double the note, that's an octave higher. Pythagoras, that's a Greek mathematician, set that up."

At this point, Jimmy Martin, trying to get a word in edgewise, says, "Now me and Bill, we was higher than the instruments, though. We had that high, lonesome sound."

Haney jumps back in: "Now, let me tell you something. The bass is in the bottom octave, the guitar next, the banjo, then Monroe's mandolin and fiddle, Chubby or whoever. Monroe never let two instruments play in the same octave."

"When the fiddle played, he didn't have nothing to do so he started playing time. That's the secret of bluegrass: keep every instrument in a separate octave. Because Pythagoras set it up and gave the A note 440 vibrations. If an octave is doubling, an A underneath that would be 220 vibrations, the next one 110 and the next 55."

"The third string on the bass is the A string, it vibrates 55 times a second when you tune it. The fifth string on the guitar is A, it vibrates 110... The banjo A is 220 vibrations. The second string on Monroe's mandolin and Chubby Wise's fiddle is 440. And Monroe kept every instrument in a separate octave, creating four separate octaves, going up. That's what bluegrass is... It's in a book I'm writing."

Continued on page B-10



# MUSIC MATTERS

by Elena Corey

This month's column shall discuss some bad habits musicians can develop and warn us of the serious consequences of poor posture, clutching the fingerboard too tightly, posting, letting the left thumb creep up over the top of the fingerboard and other physical habits that lead to muscle and joint problems. Habits are tenacious. We get comfortable with them, though, and so, even when they cause us problems, we still resist change. Therefore it can be good to have a gentle reminder of the importance of developing good physical habits—caring for our joints.

We don't have to have a pronouncement from the wisest folks on earth advising us regarding proper placement of our hands on our instruments—we've all seen and talked with musicians who've developed carpal tunnel syndrome, repetitive strain injuries, and even "tennis" elbow. We've heard how they had to just stop playing their guitars, mandolins, fiddles and banjos in order to let their joints heal. We've read of musicians at the top of their careers who had

to lay-out months while torn muscles and worn joints repaired themselves. Such things scares us, and we may be careful for a while. But we need more specific information regarding which motions and postures are actually helpful and which are harmful. We need to know these things before we get hurt.

Classical instrumental music, as a discipline, is usually taught with good posture and correct holding position emphasized from the very start, with built-in repeated reminders along the way. Classical guitarists and violinists are trained to take care of their hands, their wrists, and all the other muscles and joints involved in their art. But many self-taught professional musicians in traditional music will face problems with their hands and wrists later on if they continue with their present habits. In the traditional music scene, grabbing an instrument and seeing what kind of music it will yield, places the focus on the sound right away, with scant attention to correct position, and no thought to preventing injury.

Some bluegrass and old-timey performers who never before paid attention to hand position are now, belatedly, re-learning how to use their hands on their preferred instruments.

Take the violin-fiddle disparity, for instance. Classical violin teachers have the student stand just so, with the violin pointed straight out from the left shoulder, often with a shoulder rest, a chin rest and other aids for correct positioning. A prospective musician might see all that, hear the measured, sedate music and feel cramped with all the instructions, even perhaps frustrated at having to take time with things like that when the lovely sounds of a violin are still locked inside his head. All it takes is for that student to then look around and see an old-timey fiddler just wailin' away. The old-timey fiddler may be holding the fiddle any old way—often hanging down in front of his chin—making bodacious music and really getting into a great groove. Right away the prospective musician is going to gravitate to the wildly infectious music being played by

the old-time fiddler. In the total package deal that seems to go with getting to play the wonderful old-time fiddle tunes, comes the insidious implied message that it doesn't matter how the fiddle or the bow is held. Down the line, then, that student develops muscle and joint problems and just can't manage to play his beloved music.

Banjo players learn early the importance of weight distribution—some (e.g. Eddie Adcock) even go so far as to create instrument supporting stands, held into proper position for playing. Banjo players turning, sitting and maneuvering to get an easy playing position deserve a little respect. Mandolins are fairly easy to maneuver, and can be played in several different positions, e.g. across the lap, or held up, old-timey styles, and their weight isn't a problem. Occasionally mandolin players wrists get too tense, but overall, the pain a mandolin player gets into frequently suggests its own solution.

For any instrument, our posture while we're playing music is

important. I know that there exist folk operas in which people play musical instruments while they're performing gymnastic tricks, crouching on their backs or in improbable headstands. But those folks are not typical. For most of us, posture and hand placement can be crucial even to making a sound we want to hear. If we can get it right now, it will be fun for years to come.

Folks playing traditional music don't seem to worry much about preventing repetitive strain injury, and because there are so many potential areas for injury of the joints and muscles, we need to pay attention to areas of prevention. Repetitive motion per se isn't harmful, we know. But the movement needs to be relaxed—not straining. There should be no harsh impact on our joints. The principles of healthy joint use remain the same from instrument to instrument as you adjust your position and posture to play it.

Straight left hand wrists are generally good for stringed instruments—but they should not be rigid. For guitar, bend your

## "Bluegrass & Friends" visits with Carlton Haney and Jimmy Martin

*Continued from page B-9*

Haney describes the musical scale and some ways chords are made, then advances another startling musical theory:

"Bill Monroe created his own scale," he says. "He did not use Pythagoras's. He did B-natural. He said 'B-natural' every time to these guys. He meant B to C, which is a half-tone, he put it first, not fourth. B to C to D to E to F to G to A and B again, and he raised G to G-sharp and A to A-sharp, to B and he's got five half-tones at the top and it makes the tenor shoot up and that's how he got the high tenor. He created his own scale. B-natural is bluegrass scale."

"I ran two festivals at Fincastle, '65 and '66," Haney says, back on safer, historical ground. "When we finished it, I said, 'Bill, you got Beanblossom (the country music park near Nashville, Ind., that later became the home of Monroe's annual festival; the park is now owned by Dwight Dillman, a former Blue Grass Boy), if you start a festival up there next year, 1967, if you

lose money, I'll pay it. Whatever you lose, but let me advise you.

"And that's when he started it, and I stood good for the festival. But I didn't have to pay; he broke even, he said."

Martin comments, "He never did make money; he always broke even."

"Well, he broke even," Haney replies, "but even if he had lost, he probably wouldn't have said nothing. He didn't want nobody to know."

"In 1954," Haney recalls, "he put me at Beanblossom to operate that thing with Birch (Monroe's older brother). We made money that year and Birch didn't like it. We was makin' money and Bill called me up and asked me how I was doing it. And I said, 'I got Cowboy Copas up here and I got Marty Robbins, he got a record out, you know that first record. Marty was hot that year, and I brought some of them up here. And he said, 'Well, I like this.'"

"And Birch, bless his heart, was jealous. He'd been trying to

run it and it was the biggest mess in the world (more laughter from Martin). He got an ax, Jimmy, and he run me through there past that lake and up to the road!" (Hilarious laughter from Martin.)

Mention of the Beanblossom cabins and pond brought back memories from Martin. "There wasn't no running water in them," he recalled. "You had to go out there to that little pond with a wash pan and take a bath in a wash pan with a wash rag. We'd stay out there for a week."

"He brought the band up there," said Haney. "We was tryin' to put up some fences and stuff. I was bookin' too. I'd book shows up in Indiana so the band could stay there and work." (Another little fringe benefit of being a Blue Grass Boy—regular exercise.)

"Well," says Martin, "he never did make me work, 'cause every time, I'd look at him, and I'd say, 'Bill, now if I hurt my fingers I can't get them runs behind your mandolin like I should.' And he'd say, (and here Martin lapses

into the soft, high voice of Monroe, 'Well now, you don't have to go out there. You can just stay here.'"

Haney's story about how he met his wife was a classic: "We was playing Berryville, 1972. Martin was on the show. It was just dark and I went down through the parking lot. And some woman says—now don't butt in, 'cause this is serious—'Look yonder goes Jimmy Martin!' And they run up there and wanted an autograph, I had a hat on and all."

"They thought you was Jimmy Martin?" Martin asks, bemused.

"I said, 'I'm not Jimmy Martin, I'm Carlton Haney. I'm putting the festival on.' 'Oh, we thought you was Jimmy Martin,' they was looking at the sheet (program) and all." (Martin starts giggling again.)

"And there was one lady in the group," Haney continues, "was 22 years old. I'm still with her, 26 years. She run up there and thought I was Jimmy Martin.

And that's true. Her name is Kathy Horton."

"You married her?" Martin squeals, "and she thought she was getting Jimmy?!"

"But after the first night," Haney retorts, "she knew she didn't have Jimmy!" Which cracks up Flake and the crowd standing around.

Haney adds, "Boy, if you play this on TV, you all's crazy..."

A final Haney tribute to Monroe in which he reveals a trait that I had never heard about the Father of Bluegrass Music, an aversion to buttermilk: "In my opinion, he's the greatest, not only musician, but tenor singer, mandolin player, greatest man I ever met. He never smoked a cigarette, he never took a drink, he never drank beer, he never cussed and he never drank buttermilk. He wouldn't drink buttermilk. And he never told a lie. To no man. If any man can prove it, I'll give him \$100,000."

Monroe died Sept. 9, 1996. He would have been 89 years old this past Sept. 13.



# MUSIC MATTERS

left (or fretting) arm at the elbow and hold your hand straight out as a natural extension from the lower arm for best results, just curving your fingers up from under the fingerboard to lightly fret the strings. Sometimes this will mean you'll have to hold the neck of your instrument up higher, to allow that to happen. You may even hug the body of your instrument to your cheek, while the middle of the bottom rests between your legs, if the instrument is small enough. Some guitars, like the dreadnought size, just seem to call for tall people to play them. Short people can get into some tension, trying to reach around the body of large instruments, and are at risk if unnatural postures have to be developed just to reach around the box to play it.

For many guitars and smaller instruments, you can just start the bend/curve in your palm area, bending the fingers, and sit with your instrument straight out in front of you. You'll want to avoid tilting your instrument so that you look down at the fingerboard, as that angle creates other unnecessary problems. Getting wrapped around your guitar when it's tilted far backward can put extra wear on your arm and shoulder joints.

The thumb's main joint begins further into the palm area than do the other fingers, so you can use that fact to your advantage, especially on the right (strumming) hand, bending the thumb well before you bend other fingers. There are many little tricks and artificial aids available to musicians for keeping fingers from being injured at their joints. There are even finger-joint braces to keep loose-jointed folks from stretching their fingers too far out of alignment; and wrist braces and even elastic bandages can serve as reminders to put the bend elsewhere than at the wrist.

Even posting, with a right hand pinky can result in future problems for the hand, so many knowledgeable players go to great length to avoid posting for more than a rudimentary second or so at the start of a passage. (Posting is a stabilizing attempt—to get one's instrument to hold still. It is particularly useful for folks who move their hand off the fingerboard and place it back down at a different spot.) For

the left hand, people wanting to improve their hand position can go so far as to place a strip of tape a couple of centimeters wide along the entire length of the fingerboard, at the level beyond which the thumb should not creep further up. When the thumb feels the tape, the person should immediately reposition the thumb lower. That may seem to be going a bit far. Remarkably, though, attention to such things goes far in helping musicians avoid wrist injuries.

Practicing too "hard" or too long can also lead to repetitive strain injuries. Short practices sessions, especially for dicey passages which require much thought and effort, are much more useful and safe than one long marathon session. Thirty to forty minutes should be enough to get the information into the fingers without injuring the hands. If a musician has a 4 hour long gig, it is understandable that some parts of the playing will be less of an all-out sprint than others. Conserving motion via clustering chords and melody notes in an area of 4-5 frets and sustaining a middle bow focus on the fiddle can sometimes be useful. If we really take care of our fingers, joints, wrists and upper arms we can at some glorious points, soar off musically into heights of breathtaking music—which makes it all worthwhile.

In his book, "Choices & Consequences" Dick Schaefer considers four defenses that folks with addiction problems use to avoid changing their comfortable habits. These are: denying there is a problem, projecting blame outward, rationalizing, and minimizing the seriousness of the problem. We'd like to think in terms of prevention rather than remediation, but even if we've ignored position tips, we can learn now. By the time our wrists hurt after we play our instrument using incorrect positions awhile, perhaps we're ready to step out of denial. We can avoid projecting responsibility elsewhere, be done with rationalizing and be ready to face the seriousness of our need to learn proper hand and arm positions and movements, so that we sidestep repetitive motion injuries. We can both make glorious music and be free from joint pain.

Happy pickin' to you.

*Elena Corey*

# STUDIO INSIDER

by Joe Weed

Welcome to October! This month I'll respond to an e-mail from CBA musician Matt Dudman. Matt asks about recording his bluegrass band at a friend's studio. The microphone selection at that studio is fairly limited, so he wants to know the best way to use the available resources to maximize the sound of each instrument. The microphones include a Shure SM-57, an Audio-Technica AT-4033, a Neumann KM-184, and a Neumann TLM-103. I'll bet that this selection is probably fairly typical for small studios that record bluegrass bands, and you might find yourself with a very similar group of mics when you go to record your own band.

## "Which way is the right way?"

I'll use this article to address Matt's questions about microphone usage, as well as to review some of the important things to keep in mind when recording bluegrass instruments and vocals. Microphone type, model, and placement are all important parts of getting a good sound.

There is not really an "always right way." Different equipment and recording techniques provide different sounds; also, varying tastes and opinions will dictate different choices. I'll go over some of the choices and techniques that I've found helpful over the years to record bluegrass.

## Dynamic and condenser microphones

You should know about two basic types of microphones: dynamic mics and condenser mics. Dynamic mics are often sturdier, of simpler design and manufacture, and are good utility tools. They're called "dynamic" because their diaphragm is attached to a coil which moves around a magnet. This moving coil is, in truth, a miniature generator, and it generates a tiny electric current when sounds make it move. Condenser mics, on the other hand, use a smaller, lighter diaphragm to modulate a current which is supplied by an external source or by a battery. In simple terms, since the diaphragm isn't connected to a coil, it is lighter and quicker, responding more accurately to minute changes in sound. This

makes condenser mics a better choice for recording acoustic instruments.

## So what about Matt's recording session?

Since we usually start with the rhythm section to get a good, solid foundation on which to overlay the solo and back-up instruments, I'll discuss the choices for bass and guitar. Matt says he plans to use the Neumann TLM-103 for bass, and the Neumann KM184 for the guitar. Given the choices he has, that is a great start. Both of these are condenser mics, and therefore will have more immediacy and a clearer top end than the Shure SM-57, which is dynamic. For the rhythm section instruments to cut through the wall of sound of the band, they'll need all the help they can get!

## The proximity effect

Bluegrass guitars, traditionally of the large-bodied type known as "dreadnought," produce lots of low frequencies, as does the upright bass. Therefore, it will be important for Matt to place these mics far enough away from the instruments that they don't amplify the lows due to their close placement. Virtually all cardioid mics (that means uni-directional mics) exhibit the "proximity effect," which means that things really close to them sound extra bassy. Depending on the sound of the room he's recording in, I'd recommend that Matt place the guitar mic about 8 - 12 feet away from the guitar's neck and body joint, facing back towards the sound hole. He'll get a nice, realistic sound from the guitar this way, with plenty of definition and high frequencies from the strings, lots of depth from the proximity to the body, and no unnatural "thumping" from being placed too close to the large, vibrating top of the instrument.

## Bass instincts...

The mic Matt has chosen to use for the bass is a newer model from Neumann, a famous German manufacturer whose microphones can be found in the best studios around the world. The TLM-103 features a large diaphragm, very quick and accurate electronics, and the quietest

noise floor of all of Neumann's microphones. It should work fine for recording the bass, especially if placed where Matt told me he intends to put it: high up by the upper bout, near the fingerboard, and about 10 feet from the instrument's top. When mixing bluegrass, the challenge is usually to get enough definition and clarity from the bass and guitar.

These two instruments put out lots of lows, and when combined, they tend to "muddy up" each other's sound. Keeping the bass mic high up and near the fingerboard helps to capture lots of the articulating upper midrange and high frequencies. Matt should be extra careful when listening to his set-up and check that the guitar and bass, when playing together, still provide enough mids and highs to be heard clearly when the vocals and other instruments are added in.

If his bass player is exceptionally good and plays a great instrument, he might consider using the Neumann KM-184 for the bass, as I usually do. The KM-184 is a small-diaphragm condenser mic. He could use the TLM-103 for the guitar if these two instruments are being recorded at the same time (as they should be for a basic rhythm track). I have also used a TLM-103 for mandolin and been very happy with its great sound.

## Mando miking...

Matt asked about using the Audio-Technica AT-4033 to record mandolin. That is a fine choice. The 4033 is a high quality, large-diaphragm condenser mic with a uni-directional pickup pattern. Like the much more expensive Neumann KM184 and TLM-103 mics mentioned above, it features a transformerless output, and some engineers feel that this provides a more immediate sound. I recommend placing this mic about 6 to 12 inches from the mandolin's neck and body joint, pointing between the end of the fingerboard and the bridge. Sometimes, an f-hole mandolin can sound fuller if the mic is pointed towards one of the f-holes, but not placed right in front of it. Remember to keep the mic at least 6" or more from the instrument so that its proximity

*Continued on page B-12*



# Further Travels of a Bluegrass Junkie

by M.D. "Pepper" Culpepper

Saturday, July 22, I flew to Nashville, Tennessee. Leaving Sacramento at 6:30 a.m. was the only way I could do it, and get there before dark. I flew to Salt Lake City, and Cincinnati in order to arrive in Nashville before 5 o'clock.

When I arrived, Andrea Roberts and LuAnn Adams were there to greet me and haul me and my bags the fastest way to LuAnn's car, as they had come from the Bluegrass Jamboree that was going on near the entrance to the Grand Ole Opry.

They were having two bluegrass stages 2 days there July 22 and 23. The week before that (July 15-16) a Gospel Jubilee had been held. For a \$35 ticket you got into those shows and you could go into the Opry for the two shows on Saturday night.

If you didn't want to go inside the Opry, the ticket was only \$15, which is what the three of us did. Andrea and LuAnn had already seen some bands, and I got there in time to see Mike Snider on the West Stage; then J. D. Crowe & the New South on the East Stage, then back to the West

Stage for Larry Cordle & Lonesome Standard Time, Crucial Smith, and at 11 p.m., the Larry Stephenson Band. All bands played at least an hour and fifteen minutes, so it was well past midnight before we got home, and I got unpacked.

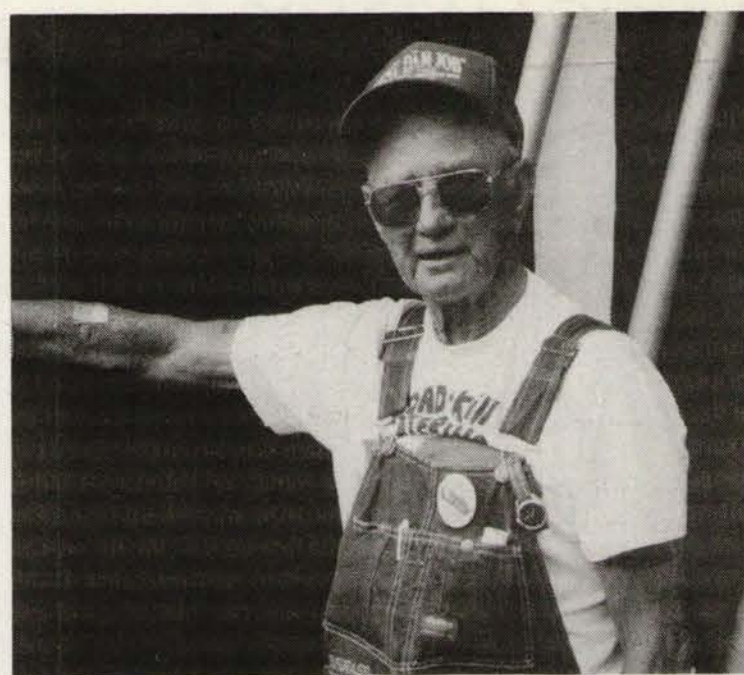
The next day, Sunday, we had to get to the the Opry Plaza before noon, so we could get our chairs up close to the East Stage to hear Lonesome River Band, Seldom Scene, and IIIrd Tyme Out. We went over to the other stage to hear the Del McCoury Band. Afterwards we went to the Gibson Lounge and stage to hear Larry Cordle and Lonesome Standard Time who ended their show around 8:30 p.m.

Tuesday afternoon Bertie Sullivan and her friend Evelyn Wiseman came in from Hattiesburg, Mississippi. That evening after dinner we went to the Ryman and saw Jerry and Tammy Sullivan and their "fill in" band members: Marty Stewart playing mandolin, Stu Bobfiddle. The closing act was Doyle Lawson and Quicksilver. Two great bands that kept us out until

near midnight.

We didn't have very long to wind down and get some sleep, before waking up and getting on the road to Columbus Ohio, and Hoover Y Park to put our chairs out for Thursday's Musicians Against Childhood Cancer Festival put on by Darrel Adkins and his Production Co. Bertie then drove back to Mason, Ohio to visit her daughter Genia, her husband Jeff Leake, and their children, Danielle and Gary. We got there in time for Jeff to drive us to one of the best places to get pork spareribs in Ohio. Then we went home to our bedrooms for the next four nights.

The next morning after breakfast, Jeff went to work and the rest of us went to Hoover Y Park and the music. It would be a good time to tell you what Darrell did this year. For quite some time, the Adkins' daughter Mandy has been in St. Jude Hospital with a serious cancer problem. The flyer we received at the gate said: "With the help of many musicians, donating their time and talent, we have founded Musicians Against Childhood Can-



M.D. "Pepper" Culpepper

cer, an annual charitable event to benefit children with life threatening illness. Our daughter Mandy has been diagnosed with an inoperable brain stem tumor and is one of fifty children receiving a new research clinical treatment at St. Jude Children's Research Hospital in Memphis, Tennessee. I have experienced first hand the devastation childhood cancer wreaks upon the patient and their family. With this in mind, proceeds will benefit St. Jude Hospital, for continued research and the best possible care for the children and their families." — Darrel Adkins.

On Thursday the festival started with Blue Ridge and ended with Alison Krauss (near midnight), with the Osborne Brothers, Blue Highway, IIIrd Tyme Out, and Iris Dement all performing nearly hour and a half sets, in between!

Friday's entertainment started with Northwest Territory/with Dempsy Young (mandolin player with the Lost and Found), followed by David Parmley and Continental Divide, Larry Stephenson Band, J. D. Crowe & The New South, and the James King Band.

Each Friday and Saturday of his festival Darrell puts together Classic Performances, with a mix and match of pickers and singers; for his last act this year it was J. D. Crowe, Larry Stephenson, David Parmley and Allen Mills. What a wonderful way to close out the day.

Saturday was the last day of the festival. It started earlier and played later, starting with The Fox Family, (with Andrea Roberts playing bass and joining in on the singing), followed by the Seldom Scene, Joe Mullins and

Glen Duncan, Carl Jackson, Larry Cordle and Jerry Salley, the Reno Brothers, Doyle Lawson and Quicksilver, and Larry Cordle and Lonesome Standard Time.

The Classic performers this night were Bela Fleck, Tony Rice, Dan Tyminski, Doyle Lawson and Ronnie Reno. This was an awesome mix of some of the best musicians in the music, with Doyle and the rest making sure Bela Fleck didn't stray too far from the "traditional Bluegrass" music that I love. Sometimes he can get into things that cause me to pack-up and go home. But, not tonight. In a slight sprinkle of rain we all stayed for the whole show.

Outside of a few stops to let lightening storms pass, Mother Nature was good to Darrel Adkins and his new way of helping St. Jude Hospital's research and care for Childhood Cancer. The latest "count" was more than \$50,000 raised at this festival. I know that my plans are to return next year, and hope that the word gets out well enough to attract a lot more attendees.

On our way back to Mason, at Danielle and Gary's request, we stopped at a Waffle House for a late night "breakfast". So this night's sleep had to be a lot quicker than the others, as we had to get on the road early for our long drive to Nashville. Bertie dropped me off and went to Evelyn Wiseman's son and family's home across town, where they had a visit and ate before going on to Hattiesburg, Mississippi, at least a 6 hour drive away.

As for me, LuAnn sent out for a pizza, and she "burned" copies of a half a dozen CDs for me, as I needed copies of them. After a good night's sleep, I got

## STUDIO INSIDER

Continued from page B-11

imity effect won't muddy up the sound.

### And for the fiddle...

Matt wants to use the Neumann KM-184 for the fiddle. I can't argue with that! That is the mic that I most often use to record fiddle, including my own fiddle. When discussing fiddle, I feel compelled to repeat my mantra about the relative importance of mic and preamp choice, recording room acoustics, and miking technique. Remember that recording a fiddle in a great sounding live room will provide a much better sound than recording it in a little isolation booth filled with foam and blankets. The differences in sound that result from different microphone or preamp choices pale in significance when compared to the differences in sound that result from recording the instrument in a bright, live room or a dead room. If this means putting the fiddler into the kitchen, dining room, or garage, then so be it! The brilliant, warm fiddle tone that results will make your

recordings sound wonderful and will inspire the fiddler to play at maximum potential.

### So what can we use to record the banjo?

Bluegrass banjo is likely to be the brightest of all the instruments that Matt will be recording. The banjo's overwhelming brilliance and percussiveness will allow it, more than any of the other instruments, to be recorded by the only dynamic mic in the mic collection at Matt's disposal—the perennial workhorse, the Shure SM-57. I mentioned earlier that dynamic mics, due to their design, aren't as responsive as condenser mics. Since banjo has plenty of zap and tingles to spare, it probably won't suffer too much from being miked by the dynamic mic at Matt's friend's studio. (There have even been times in my experience where a banjo player has preferred the sound of an SM-57 to the sound of a great condenser mic on her/his banjo.)

### Singing it

The last subject Matt asked about was recording the vocals. He plans to overdub the vocals after the instruments have been recorded, and wants to use the Neumann TLM-103 large-diaphragm condenser mic mentioned above. I agree that this will be his best choice from that studio's collection. Indeed, the TLM-103 was designed specifically for recording vocals. If he finds himself recording two singers at once, then I'd recommend he use the Audio Technica 4033 for the other vocalist. It is a similar type to the TLM 103, and should do a good job for the second voice. Thanks for writing, Matt!

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



# UPCOMING BLUEGRASS, OLD-TIME & GOSPEL MUSIC EVENTS

## OCTOBER

- October 5, 6 & 7 — **4th Annual International Oklahoma Bluegrass Festival** in Guthrie, OK. Featuring: Willie Nelson (Saturday only), John Hartford, Nashville Bluegrass Band, Bluegrass, Etc., Dan Crary, Steve Spurgin, Red Dirt Rangers, Billy Joe Foster, Bonham Review, High Ground, Robin Macy & The Big Twang, Alan Munde & Joe Carr, Roger Bush, Country Gazette Reunion, California Reunion, Fiddle Frolic, Byron Berline Band, Neverly Hillbillies, Kathrina Elam, Chris Hillman, Bill Keith and the Osborne Brothers. International groups include: April Vercé, Kruger Brothers, Hillbilly Boogieman and the Japanese Bluegrass Band. For information or tickets, call 405-282-4446 or visit their website at: [www.oibf.com](http://www.oibf.com).
- October 6-8 — **California Bluegrass Association Fall Campout, Annual Membership Meeting and Election** at the Colusa County Fairgrounds in Colusa, CA. Camping, jamming and catching up with your Bluegrass family. Bring your family, friends and instruments for a great relaxing weekend.

## Further Travels

*Continued from B-12*

up and packed my bags, and Andrea Roberts came over on her noon break and took me the few miles to the airport. I flew to Atlanta, Georgia and then home to Sacramento with bluegrass music playing in my head most of the way. I did sleep some, as Summer Rae had bought me a neck piece that I inflated with my own air. It makes a comfortable difference on those long rides and really beats those pillows.

As I finish this article, I am getting everything ready to fly back to Nashville and then to Albany, New York next Wednesday, where John Duncan is to pick me up and then drive six or so hours to Brunswick, Maine and beautiful Thomas Point Beach, where Pati Crooker puts on her famous Labor Day Festival. Apria (the medical supply company) just called and ask how many bottles of oxygen I needed there, so, it looks like "It's A Go". In closing, I'll just say I'M GONE — The Bluegrass Junkie — Pepper

There are permanent bathrooms and showers on the fairgrounds and a building for the annual meeting, election, dessert potluck and jamming (in case of rain). Only cost for the weekend is camping — RVs \$15 per night per unit and tents \$10 per night per unit. For information, call Bob Crowder at 530-671-6735.

- October 6-8 — **4th Annual La Honda Bluegrass Festival** at La Honda Gardens in La Honda, CA sponsored by the Northern California Bluegrass Society. Camping and picking under the redwoods. Performers include: the Waybacks, stringbean, the Twisted Oaks, Foggy Mountain Jam, Birch Lake Ramblers, Earthquake Country and more. Camping begins at 3 p.m. on Friday Oct. 6. For information visit the NCBS website at [www.bluegrassociety.org](http://www.bluegrassociety.org) or call 650-747-0796.
- October 6 - 8 — **Calico Days**, Calico Ghost Town, Barstow, CA. For information, call 909-780-8810.
- October 12-15 — **Annual Tennessee Fall Homecoming** at the Museum of Appalachia in Morris, TN. For information, call 423-494-7680.
- October 13 - 15 — **11th Annual Bluegrass and Old Time Music Festival** at the Clark County Fairgrounds in Logandale, NV. Sponsored by the Southern Nevada Bluegrass Society, the Moapa Valley Chamber of Commerce and KUNV 91.5 Radio. Featuring: Ron Spears & Within Tradition, the Marty Warburton Band, the Blade Runners, Rocky Top Cafe, the Grasshoppers, the Lampkins Family, High Cotton, Ribbons & Straw, the Cherryholmes Family and more. New this year is a Nevada Style Band Scramble. For information, call 702-564-3320 (Al) or 702-457-5815 (Robbin) or e-mail: [leonevans@mindspring.com](mailto:leonevans@mindspring.com).
- October 16-19 — **IBMA World of Bluegrass Trade Show** at the Galt House Hotel in Louisville, KY. Hotel reservations now being taken. Call the Galt House at 1-800-626-1814 or 1-502-589-5200 for information.
- October 20 - 22 — **Eighth Annual SPBGMA Sponsored National Promoter's Showcase Of Bands Friday**, Wayne

County Fairgrounds Indoor Convention Center-Campground in Richmond, Indiana. Bands scheduled include J. D. Crowe & The New South, Larry Sparks & The Lonesome Ramblers, Idle Tyme, The Wilders, First Impression, Surefire, Open Highway, Blue Night, West Virginia, Whitewater Ramblers, Blue Ridge Grass and Killin' Tyme. For information, contact SPBGMA, c/o Chuck Stearman, P. O. Box 271, Kirksville, MO 63501; Phone (660) 665-7172; Fax: (660) 665-7450; or E-Mail: [spbgma@kvmo.net](mailto:spbgma@kvmo.net).

- October 27, 28 & 29 — **First Annual Copper Basin Bluegrass Festival**, Winkelman, Arizona. Sponsored by the Desert Bluegrass Association. Beautiful location on the Aravaipa Creek, large trees, excellent flat camping. Lineup includes David Grier & Mike Compton, Perfect Strangers and more. For further information, call Bonnie at (520) 296-1231.

## NOVEMBER

- November 10-12 — **21st Annual Bluegrass Festival & Fiddle Championship** in Wickenburg, AZ. For information, contact the Wickenburg Chamber of Commerce, 216 Frontier Street, Wickenburg, AZ 85390; phone 520-684-6579; or visit their website at: [www.wickenburgchamber.com](http://www.wickenburgchamber.com).
- November 10 - 12 — **12th Annual Greater Downstate Indoor Bluegrass Festival** at the Holiday Inn Conference Hotel in Decatur, Illinois. Featuring: Doyle Lawson & Quicksilver, members of the Grand Ole Opry and the IBMA Hall of Honor, The Osborne Brothers, Jim & Jesse, the Rarely Herd, The Stevens Sisters, Larry Sparks, the Schankman Twins, Sally Jones & Friends, Lost & Found, Mountain Heart, and The Sitze Family. For tickets or information, write to Bluegrass Festival, P. O. Box 456, Jacksonville, IL 61651; call Terry or Jan Lease at (217) 243-3159, or E-Mail: [tjlease@fgi.net](mailto:tjlease@fgi.net). For hotel reservations, call (217) 422-8800 direct and ask for bluegrass rate.
- November 10-12 — **Woodland Bluegrass Festival 2000** at the Yolo County Fairgrounds

in Woodland, CA. Produced by Bob Thomas and sponsored by the California Bluegrass Association. Featuring the best in California Bluegrass Bands including: High Country, the Kathy Kallick Band, River City Boys, Batteries Not Included, Red Dirt Bullies, Slate Mountain, Mountain Laurel, Past Due, Hoof Hearted, Western Lights and more to be announced. All performances to be held indoors for your comfort. RV camping with electrical hookups is available on site for \$12 per night per unit. Two RV dump stations available on the fairgrounds. Tent camping on grass available weather permitting for \$12 per night per unit. There will be food, soft drink and music-related concessions on site. An added festival feature will be a Band Scramble with the winning band performing on stage. For further information, call Bob Thomas at 916-989-0993 or e-mail: [Sacbluegrass@yahoo.com](mailto:Sacbluegrass@yahoo.com) or visit the website at: [www.geocities.com/woodgrass](http://www.geocities.com/woodgrass). There is a ticket order form on the advertisement in this issue for your convenience.

- November 17 - 19 — **19th Annual Land of Mark Twain Bluegrass Festival** at the Hannibal Inn in Hannibal, MO. Featuring: Dayle Eskridge & Changing Times, First Impression, Bob & Barb, The Lewis Four, J.C. Brown & the Brothers & Sisters Quartet, Charlie Lawson & Oak Hill, the Faris Family and the Hart Brothers. For information, write to Delbert Spray, RR 1 Box 71, Kahoka, MO; phone 573-853-4344.
- November 18 — **the Peter Rowan Bluegrass Band** in concert at the Palo Alto Unitarian Church, 505 E. Charleston Rd. in Palo Alto, Calif. Show time for the concerts is 8:00 p.m. and the doors will open at 7:30 p.m.. Presented by Redwood Bluegrass Associates. Tickets are now on sale from RBA and on Ticketweb. For more information, visit the RBA website at [www.rba.org](http://www.rba.org) or call 650-691-9982.

## JANUARY

- January 2-6 — **Pete Wernick's Basic Skills Winter Banjo**

**Camp** at the Sandy Point Inn in Boulder, Colorado. "A friendly, safe situation to learn. Lots of jamming with everyone participating at their own level." For information or registration, contact Pete Wernick by writing to: Dr. Banjo, 7930 Oxford Rd., Niwot, CO 80503; call 303-652-8346; e-mail: [pete@petewernick.com](mailto:pete@petewernick.com); or website: [www.petewernick.com](http://www.petewernick.com).

- January 9-13 — **Pete Wernick's Intermediate/Advanced Winter Banjo Camp** at the Sandy Point Inn in Boulder, Colorado. Tailored to players who have played in groups. For information or registration, contact Pete Wernick by writing to: Dr. Banjo, 7930 Oxford Rd., Niwot, CO 80503; call 303-652-8346; e-mail: [pete@petewernick.com](mailto:pete@petewernick.com); or website: [www.petewernick.com](http://www.petewernick.com).
- January 19-21 — **Colorado River Bluegrass Festival** at the Colorado River Country Fairgrounds in Blythe, CA. Featuring entertainment by: David Davis and the Warrior River Boys, Flint Hill Special, High Plains Tradition, Out of the Blue, the Schankman Twins, True Blue, Within Tradition and the Colorado River Boys. Event also includes fiddle, banjo, specialty instrument, mandolin, Flat Pick Guitar and Band Scramble contests for a total of \$4800 in prize money. For information, contact the Blythe Area Chamber of Commerce, 201 S. Broadway, Blythe, CA 92225; phone 760-922-8166; or FAX 760-922-4010.

## FEBRUARY

- February 17 & 18 — **6th Annual Pioneer Bluegrass Days Festival**, at the Living History Museum in Pioneer, AZ. Featuring: Jim and Jesse & the Virginia Boys, the Kruger Brothers, Lost Highway, the Shady Creek Band, the Grasswhackers, Flint Hill Special, Jam Pack Blues 'n' Grass Neighborhood Band, CC & Kim, AZ 2000 bands: Green Sky, Clear Blue, Gold Rush & more; plus a special reunion of Front Page News and a Saturday night barbecue dinner show with the McNasty Brothers. The festival also offers dry

*Continued on page B-14*



# California 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.

- **A Full Deck** — Bluegrass, Gospel, Old Time Country and Nostalgia music. For information or bookings, contact Corky Scott @ (559)855-2824, Bill Arave @ (559)855-2140, or E-mail bdrv@netptc.net.
- **All Wrecked Up** — bluegrass, old-time, honkytonk. Contact Chris Ereneta or Christa Dahlstrom at (415) 759-5171 or online at <http://members.aol.com/wreckedup>. October 21 — Blue Rock Shoot, Saratoga, CA, 8-10 p.m.; November 9 — Atlas Cafe, 20th & Alabama St, San Francisco, CA, 8-10 p.m.
- **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, newgrass, and acoustic jazz. Members play guitar, mandolin, bass, banjo and Dobro. Contact Doug Clark (408) 726-2322.
- **Back-In-Tyme**, for information or bookings, call 209-275-6626.
- **Tina Louise Barr** — master performer of the Autoharp. For information or bookings, call 209-480-4477 (message Hotline).
- **Batteries Not Included** — a Bluegrass band based in the bay area, playing contemporary and traditional bluegrass.

## UPCOMING

*Continued from page B-13*  
camping, jams, music workshops, kids activities, a working old western town, RV exhibit, and a Sunday Morning workshop service. For information, call Candice Bebberr-Miracle at 625-842-1102 or e-mail: Theabma@aol.com.

• **March 2 & 3** — 7th Annual Buckeye Bluegrass & Old Time Country Revue, Buckeye, AZ. For information, call 623-386-2316.

For bookings, contact Toni Murphy (408) 738-1123. Or visit their web site at <[www.bnibluegrass.com](http://www.bnibluegrass.com)> November 10-12 — Woodland Bluegrass Festival 2000 at the Yolo County Fairgrounds in Woodland, CA.

- **Bluegrass, Etc.** — for information or bookings, contact Dana Thorin, Hourglass Entertainment, phone (626) 799-2901; e-mail: dthorin@flash.net; website: <http://WMPUB.com/hourglass.html>.
- **The Bluegrass Intentions** — traditional Bluegrass music. For information or bookings, contact Bill Evans at Native and Fine Music, 510 Santa Fe Ave., Albany, CA 94706-1440; call 510-528-1924; or e-mail: bevans@nativeandfine.com. October 12 - Atlas Cafe, San Francisco, 8 to 10 pm, free admission.
- **The Bluegrass Redliners** — for information or bookings, contact Dolly Mae Bradshaw, 425 Park Ave., Yorba Linda CA 92866.
- **Blue Shoes** — for bookings or information, call Pegleg Reza (209)785-7726.
- **Blue to the Bone** — for information or bookings, contact JoAnne Martin, 3612 Tomahawk Ln., San Diego, CA 92117; 858-273-3048.
- **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: bdsjmillar@aol.com.
- **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.

• **Dix Bruce and Jim Nunally** — Award-winning acoustic guitar and vocal duo that plays original & traditional Americana, old time, folk & bluegrass. For performances, guitar and mandolin workshops, private lessons, contact: Dix Bruce (925) 827-9311 (e-mail: musix1@aol.com); or Jim Nunally (510) 787-0050 (e-mail: jimnunnally@compuserve.com).

- **Brushy Peak Bluegrass Band** — contact (510) 443-5217; 532 Alden Lane, Livermore, CA 94550, or web site: <<http://www.ejthomas.com/brushypeak>>. Oct. 1 — Fallon Desert Bluegrass Festival, Fallon, NV.
- **Cache Valley Drifters**, c/o Wally Barnick, 4495 Sycamore Rd., Atascadero, CA 93422, (805) 466-2850; website: <http://www.mightyfine.net>
- **Cactus Bob & Prairie Flower** — for bookings or information, contact Chris Stevenson (209) 853-2128, or e-mail renwah@sonnet.com.
- **Cedar Grove Bluegrass Band** — for information or bookings, contact Don Gerber at 760-247-6768 or e-mail: GERBERGRAS@aol.com.
- **The Circle R Boys** — bluegrass in the Kentucky Colonels tradition. Bob Waller, Steve Pottier, Paul Bernstein, and Josh Hadley. For information or bookings, contact banjar@jps.net. November 2 — the Atlas Cafe, San Francisco.
- **The Circuit Riders** — for information or bookings, contact A.R. Danes, P.O. Box 1801, Susanville, CA 98130, phone 530-260-1670.
- **Compost Mountain Boys** — traditional Bluegrass music. For information, contact Wildwood Music, 10271 St., Arcata, CA 95221 (707) 822-6264. Home page: [www.humboldt.edu/~manetasm/compost](http://www.humboldt.edu/~manetasm/compost).
- **Sharon Cort & New River Ranch** — for information or bookings, contact Dana Thorin, Hourglass Entertainment at (626) 799-2901; e-mail: dthorin@flash.net; website: <<http://WMPUB.com/hourglass.html>>.
- **Country Ham**, and Carl and Judie Pagter — for booking or information, call (925) 938-4221 or (804) 985-3551.
- **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>

- **The Courthouse Ramblers** — a five piece bluegrass band based in Monterey and Santa Cruz counties. For information or bookings, phone Keith Hayes at (831) 375-2975, or visit our web site at <http://www2.cruzio.com/~woolfolk/>.
- **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.
- **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. October 10 — Bluegrass Gold at the Sweetwater in Mill Valley, CA with The Warblers, 8:30 p.m.; October 21 — Roots and Branches stage at the IBMA FanFest in Louisville, KY; November 3 — "Seven Sisters" film debut at the Roxie Cinema in San Francisco, CA, 8 to 10 p.m.; November 3 — the Elbo Room, San Francisco, CA, 11 p.m.
- **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 Worldwide Web at [www.doodoowah.com](http://www.doodoowah.com).
- **Earthquake Country** — Blue-

grass all the way! For information or bookings, call Paul at (408) 366-1653 or Mark (408) 244-8068.

- **Barry & Annie Ernst & Ain't Misbehavin'** — acoustic & western swing, bluegrass & more. For information & sound clips from our CDs, please visit our website: [www.morningglorymusic.com](http://www.morningglorymusic.com) or call 415-892-6550. e-mail: anniefidl@aol.com.
- **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: write to Native and Fine Music, 510 Santa Fe Ave., Albany, CA 94706-1440; call 510-528-1924; or e-mail: bevans@nativeandfine.com. October 21 - IBMA Fan Fest, Louisville, KY with John Reischman
- **Foothillbillies** — old time string band music and other rural favorites. For information and bookings, call (209) 245-4534 or (209) 296-2601.
- **Fresh Picked Bluegrass Band** — for information or bookings, call 510-233-5027.
- **Frettin' Around** — Bluegrass, lively acoustic, including innovative styles performed on the autoharp. For bookings contact Tina Louise Barr at 209-480-4477 (message Hotline).
- **Gold Coast** — a California Bluegrass Band. For bookings or information, call Shelah Spiegel at 714-962-5083 or Greg Lewis at 310-426-2149 or e-mail Shelah at 102010.3276@CompuServe.com.
- **The Gold Rush Balladeers** — Music of the Gold Rush Days! For bookings: call Julie Johnson 209-533-2842 or e-mail us at: juliejohnsongold@hotmail.com.
- **Good Company**, Country, Bluegrass, Folk, Gospel, Old Time to Popular Hits. Contact Jan (408) 223-2628 or Bette (510) 376-6241.
- **Grace Avenue Band** — Gospel and Bluegrass Music. For booking information, contact Bob Thomas at (916) 989-0993 or e-mail: rsthomas@calweb.com.
- **The Grass Menagerie** — for information and bookings con-



# California Bands and Upcoming Gigs



tact Rick Cornish (408) 929-4174 or for an up to date schedule you can visit their web site at [www.grassmenagerie.com](http://www.grassmenagerie.com). November 10-12 — Woodland Bluegrass Festival at the Yolo County Fairgrounds in Woodland, CA;

• **Grassroots Bluegrass Band** — for information or bookings, call 916-354-0289 or website: [Grassroots4@excite.com](mailto:Grassroots4@excite.com). Performing the first saturday of each month at Billy Bob's Pork and Park in Pollock Pines from 7:00 to 10 p.m.

• **Harmony Grits** — for information call Mike at (408) 685-0969 or Jim (408) 464-1104, or write P.O. Box 1598, Santa Cruz, CA 95061.

• **Haywired** — upbeat, acoustic folk-a-billy. For information or bookings, contact Mark Guiseponi in Stockton at (209) 465-0932.

• **The Heartland String Band** — Bluegrass, Traditional, Old Timey, touch of Irish. For information and bookings, call (209) 667-7279 or (209) 634-1190.

• **Hide the Whiskey** — for bookings or information, contact Chris Stevenson (209) 853-2128, write PO Box 130, La Grange, CA 95329, email [renwah@sonnet.com](mailto:renwah@sonnet.com) or Pegleg Reza (209) 785-7726.

• **High Country** — contact Butch Waller, P.O. Box 10414, Oakland, CA 94610, phone (510) 832-4656; e-mail: [hwall@pacbell.net](mailto:hwall@pacbell.net) First Sunday of every month - Cafe Radio Valencia, Valencia at 23rd, San Francisco, CA 7:20 - 11 p.m. November 10-12 — Woodland Bluegrass Festival 2000 at the Yolo County Fairgrounds in Woodland, CA.

• **High Hills** — Contemporary, traditional and original Blue-

grass music for all occasions; sound system if needed; for information and bookings, please call Leslie Spitz (818) 781-0836; email: [highhill.pacbell.net](mailto:highhill.pacbell.net) or visit their website at <http://home.pacbell.net/highhill/>.

• **High Mountain String Band**, P.O. Box 1195, Mt. Shasta, CA 96067. For information and booking, call (916) 938-2167.

• **Homemade Jam** — contact Sam Ferry at 530-668-1211 for information or bookings.

• **HomeSpun Duet** — a blend of musical styles, including: traditional, swing and Bluegrass. Contact Barbara or Gene at (530) 841-0630. [Homespun@jps.net](mailto:Homespun@jps.net).

• **Hwy 52** — San Diego-based traditional and original bluegrass band. Contact Wayne Dickerson, 1657 E. H St., Chula Vista, CA 91913, 619-421-8211, email [Hwy52@aol.com](mailto:Hwy52@aol.com) or on the web at <http://members.aol.com/hwy52/>. October 19-21 — Western open fiddle championships, Fairgrounds, Red Bluff. For information, contact Tex Ash, 530-527-6127 or [texash@snowcrest.net](mailto:texash@snowcrest.net).

• **Igor's Jazz Cowboys** — for booking or information, call 480-894-8878 or website: [www.igorsjazzcowboys.com](http://www.igorsjazzcowboys.com).

• **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.

• **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](mailto:bgsignal@worldnet.att.net). November 10-12 — Woodland Bluegrass Festival 2000 at the Yolo County Fairgrounds in Woodland, CA.

• **Laurel Canyon Ramblers** — for information or bookings, contact Dana Thorin, Hourglass Entertainment at (626) 799-2901; e-mail: [dthorin@flash.net](mailto:dthorin@flash.net); website: <http://WMPUB.com/hourglass.html>.

• **Laurie Lewis** — for booking information, contact Cash

Edwards, Under the Hat Productions, (512) 447-0544, FAX (512) 447-0544; e-mail: [uthp@earthlink.net](mailto:uthp@earthlink.net).

• **Lone Prairie** — performs Vintage Western/Cowboy Music in the style of the great groups of the Thirties and Forties. For information and bookings contact Geri King at (831) 662-3749 or E-mail: [saddlesong@dsldesigns.net](mailto:saddlesong@dsldesigns.net).

• **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.

• **Lost & Lonesome** — George Ireton and Van Atwell perform original and traditional songs about lost loves, lonesome roads, and hard times. For booking information please write to Lost & Lonesome 1958 Yahi Lane, Redding, CA 96002, or Email: [ireton@shasta.com](mailto:ireton@shasta.com).

• **MacRae Brothers** — Old-Time Country Brother Duets. For information or bookings, call (530) 400-3872, write 1117 San Gallo Terrace, Davis, CA 95616; E-mail: [MacRaeBrothers@yahoo.com](mailto:MacRaeBrothers@yahoo.com) or web page: [www.MacRaeBrothers.com](http://www.MacRaeBrothers.com).

• **Modern Hicks** — contemporary Bluegrass. For booking or information, call 707-544-6909.

• **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 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](mailto:dbianchi@nccn.net). November 10-12 — Woodland Bluegrass Festival 2000 at the Yolo County Fairgrounds in Woodland, CA.

• **Pacific Crest** — for information and bookings, call Steve Dennison at (805) 588-2436.

• **Past Due** — for information call (916) 265-4328 or (916) 265-8672; or E-mail: [gsobonya@jps.net](mailto:gsobonya@jps.net). November 10-12 — Woodland Bluegrass Festival

2000 at the Yolo County Fairgrounds in Woodland, CA.

• **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](http://www.omix.com/radiorail).

• **'Cousin' Dave Rainwater** — Interactive Folk and Bluegrass Fiddler and mandolinist. Available from solo to trio (with the Log Cabin Serenaders). For bookings or information, contact Dave Rainwater, P.O. Box 301, Columbia, CA 95310; or phone 209-547-2581.

• **Red Dirt Bullies** — for booking or information, call Dennis Sullivan at 530-893-3967. November 10-12 — Woodland Bluegrass Festival 2000 at the Yolo County Fairgrounds in Woodland, CA.

• **The River City Boys** — for booking or information call (916) 454-5015 or (916) 457-0713. November 10-12 — Woodland Bluegrass Festival 2000 at the Yolo County Fairgrounds in Woodland, CA.

• **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, 4639 Myrtle Ave., Eureka, CA 95503, phone (707) 476-8843.

• **Rural Delivery** — contact Larry

or Carol Bazinet, 26185 Maitlin Rd., Romona, CA 92065, phone (619) 486-3437 or 789-7629.

• **Saddle Rash Bluegrass Band** — for bookings and information, write to P.O. Box 5741, Tahoe City, CA 96145, or call (530) 581-1193.

• **Sagebrush Swing** — Cowgirl Jazz with Pizzazz. For information or bookings, contact Barbara Ann at 650-854-5869; e-mail: [babaccordn@aol.com](mailto:babaccordn@aol.com); or Audrey via e-mail: [pawdrey@earthlink.net](mailto:pawdrey@earthlink.net).

• **Sidesaddle & Co.** — contact Kim or Lee Anne, P.O. Box 462, Saratoga, CA 95071, phone (408) 637-8742 or (408) 867-4324 or on the internet at [www.cruzio.com/~gpa/sidesaddle/index.htm](http://www.cruzio.com/~gpa/sidesaddle/index.htm) or e-mail: [lisaonbass@aol.com](mailto:lisaonbass@aol.com). October 4 — Sam's BBQ, 1110 S. Bascom, San Jose, CA, 6-9 p.m.; November 1 — Sam's BBQ, 1110 S. Bascom, San Jose, CA, 6-9 p.m.; December 6 — Sam's BBQ, 1110 S. Bascom, San Jose, CA, 6-9 p.m.;

• **Sierra Blue** — Bluegrass and acoustic country duets. Call Hugh or Sheri Hoeger at (916) 933-2270.

• **Sierra Mountain Bluegrass** — contact Jesse Askins, 6023 Wright Ave., Bakersfield, CA 93308, phone (805) 393-1293.

• **Sierra Sidekicks** — Cowboy songs, cowboy comedy, cowboy poetry, and classic country songs with rich Western harmonies, velvet yodels, mellow acoustic guitar, and boot stompin' bass rhythms. For information (or demo tape), contact Wayne Shrope at 818 Wightman Dr., Lodi, CA 95242; phone (209) 368-6551.

• **Skiffle Symphony** — for information or bookings, contact Elena Delisle at 707-792-2767.

*Continued on page B-16*

## Answers to Music Quiz #5

*From page A3*

1. The National Barn Dance.
2. Malcolm B. Wiseman, "the voice with a heart".
3. The Hungry Five.
4. Jimmie Rodgers.
5. Born in Meridian, Mississippi. Died at age 35 in 1933 of Tuberculosis in New York City just after completing a recording session.
6. The Green River Boys.

6 correct = prodigy  
5 correct = outstanding  
4 correct = excellent

3 correct = good  
1-2 correct = fair



# California Bands and Upcoming Gigs

Continued from page B-15

- Eclectic jug band with a bluegrass flavor.
- **Slate Mountain Bluegrass Band** — for information and bookings write 6864 Diablo View Tr., Placerville, CA 95667 or call (916) 644-2149 or (916) 333-4083. November 10-12 — Woodland Bluegrass Festival 2000 at the Yolo County Fairgrounds in Woodland, CA.
  - **Solid Air** — for information or bookings, write to P.O. Box 733, Penngrove, CA 94951; call 707-778-1466; fax: 707-778-3735; or e-mail: solidair@earthlink.net.
  - **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. October 8 — Harvest Fair at Sonoma County Fairgrounds in Santa Rosa, 12:30 to 5 p.m.
  - **Sourdough Slim** — P.O. Box 2021, Paradise, CA 95967; 530-872-1187; e-mail: SOURDO SLIM@aol.com; Website: www.sourdoughslim.com.
  - October 1 — Harvest Festival, fairgrounds, Pleasanton, CA W/ Blackwood Tom; October 6 — Lone Pine Film Festival Concert, Lone Pine, CA; October 20-22 — Harvest Festival, Sacramento, CA; October 28 — West Side Theater, Newman, CA 8pm W/Blackwood Tom; November 1 — Autry Museum of Western Heritage, Los Angeles, CA W/Riders in the Sky;
  - **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.
  - **Spinning Wheel** — plays bluegrass, old time and irish traditional music For information and bookings contact: Mike Elliott phone (925) 228-1617 or e-mail: pje0222@aol.com
  - **Springfield Crossing** — original folk, jazz, bluegrass, swing. Contact Richard Sholer, P.O. Box 1073, Twain Harte, CA 95383 or phone (209) 586-2374.
  - **Stone Creek** — for bookings or information, call Keith Wiggins at 530-823-2436.
  - **Alice Stuart and Prune Rooney** — for bookings or information, e-mail: sturoo@netshel.net
  - **stringbean** — Traditional bluegrass from the hills of San Francisco! For information and booking, e-mail: stringbean\_sf@yahoo.com or web site: http://www.stringbean.org. October 19 — Atlas Cafe, 20th & Alabama Streets, San Francisco, CA, 8 to 10 p.m.
  - **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 (530) 400-3872; write 1117 San Gallo Terrace, Davis, CA 95616 or e-mail at TallTimberBoys@Yahoo.com; web site: www.talltimberboys.com.
  - **The David Thom Band** — California bluegrass. For bookings or information, contact David Thom (415) 381-8466, david@thedtb.com. Visit our website at www.thedtb.com for gig schedule and band information.
  - **Virtual Strangers** — (bluegrass) for information or bookings, call Jon Cherry at (619) 659-3699 or Mike Tatar at (619) 679-1225.
  - **The Waybacks** — Bluegrass? Newgrass? Crabgrass? YOU make the call. Flatpicked guitar, fiddle, mandolin, humanatone, fingerpicked guitar, doghouse bass, harmony vocals and percussion. (415) 642-2872 for information and bookings. Surf on by the website at http://www.waybacks.com/html for gig schedules and self-aggrandizing information. October 5 — Atlas Cafe, corner of Alabama and 20th St., San Francisco, CA, 8 p.m.; October 7 — La Honda Bluegrass Fair, La Honda, CA; October 27 — Fiddling Cricket concert at Espresso Garden & Cafe in San Jose, CA; October 29 — Rancho Nicasio, Nicasio, CA, 4-7 p.m.; November 3 and 4 — Plough & Stars, San Francisco, 25th Anniversary, 9:30 p.m.; November 9 — 19 Broadway in Fairfax, CA, 9:30 p.m.
  - **Western Lights** — traditional music ranging from bluegrass to gospel, western swing to old timey and fiddle tunes to country blues. For information or bookings, Contact Bill Ward, (916) 361-8248; e-mail: wardclan@ix.netcom.com. November 10-12 — Woodland Bluegrass Festival 2000 at the Yolo County Fairgrounds in Woodland, CA.
  - **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.
  - **Yesterday's Country Roads**, "Country, Bluegrass Gospel", for information, contact Dan Bonds, P.O. Box 727, Hilmar, CA 95324 or call (209) 632-9079.



## CALIFORNIA BLUEGRASS ASSOCIATION LOGO MERCANDISE

Send in your order today for: •Baseball Caps •Bumper Stickers •Buttons  
•Drink Koozies •CBA 20th Anniversary Recordings •Golf Shirts, Henleys, T-shirts  
•Sweatshirts •Jackets and Windbreakers •Sports Bottles •Visors •Lapel Pins  
•Leather Ties •License Plate Holders ...And Much, Much More.

— Ball Cap - Black Embroidered .....	\$15.00	— Sports Bottle - Large/32-oz. ....	\$5.00
— Ball Cap - Blue Embroidered .....	\$12.00	— Sweatshirt, white S, M, L, XL, XXL .....	\$20.00
— Ball Cap - White .....	\$5.00	— Sweatshirt - Black, Green, L, XL, XXL .....	\$25.00
— Bumper Sticker (CBA) .....	\$1.00	— Tote Bag - Small .....	\$6.00
— Button - Instrument related sayings .....	\$1.00	— Tote Bag - Large .....	\$10.00
— Bill White Tape .....	\$5.00	— Thermal Mug - 22-oz. ....	\$7.00
— 20th Anniversary Recording of Father's Day Festivals 1-19 .....		— Thermal Mug - 34-oz. ....	\$9.00
— Compact Disc .....	\$7.00	— T-Shirts - White S - XXXL .....	\$10.00
— Cassette Tape .....	\$5.00	— T-Shirts - Black, Green, Lt. Gray, M-XXXL .....	\$14.00
— CBA Logo Decal .....	50¢	— 1999 CBA Festival T-shirts, gray, XL only .....	\$10.00
— CBA Member Decal .....	50¢	— Visor - Yellow/Gold Terry cloth .....	\$5.00
— Golf Shirt - M-XXL .....	\$15.00	— Denim Jacket, Embroidered, S, M, L, XL, XXL, XXXL & XXXXL .....	\$95.00
— Henley Shirt - Natural L-XXL .....	\$18.00	— Name on front of above jacket .....	\$5.00
— Henley Shirt - White L-XXL .....	\$15.00	— Windbreaker - M, L, XL & XXL .....	\$25.00
— Henley Shirt - Blk, Grn, Dk Gray, L-XXL .....	\$20.00		
— Baseball Jacket - M - XXL .....	\$30.00		
— Drink Koozie .....	\$2.00		
— Label Pin/25th Annual Festival .....	\$5.00		
— Leather Tie - Black, Clip-on Asst. Beads .....	\$15.00		
— License Plate Frame .....	\$2.00		
		Sub Total .....	
		Shipping: .....	\$1.00 through \$10.99 - add \$4.00
			\$11.00 and up - add \$6.00
		TOTAL .....	
		ENCLOSED \$ .....	

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE \_\_\_\_\_

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

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