



BLUEGRASS BREAKDOWN

Vol. 26 No. 7

Website: <http://www.californiabluegrass.org> -- E-mail: cbawpn@volcano.net

November 2000

Woodland Bluegrass Festival to feature the best in California Bluegrass Music November 10-12 at the Yolo County Fairgrounds



Kathy Kallick Band

Indoor festival featuring concerts, workshops, band scramble, Kids on Stage, jams, food and craft vendors, camping and more!



High Country



Red Dirt Bullies



Western Lights

Featuring these fine bands plus:

- ® Boys
- Grass Menagerie
- Green Brothers
- Hoof Hearted
- Mountain Laurel
- Past Due
- River City Boys
- Stone Creek

Come to Woodland and Bring your Friends!



Batteries Not Included

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Bluegrass Breakdown
California Bluegrass Association
P.O. Box 690369
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17720 Telfer Dr, Morgan Hill, Ca 95037
Phone: 408/779-5456

Bob Gillim - Electrical Consultant

260 Elliott Dr., Menlo Park, CA 94025
Phone: (650) 322-6410

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1455 Kiler Canyon Rd, Paso Robles, Ca 93446
Phone: 805/239-0445

Marsha Wooldridge - Gate Crew Coordinator

440 Caribbrook Way, #2, Stockton, Ca 95207-7759
Phone: 209/478-8889

California Bluegrass Association Membership Application

Name _____ Spouse _____

Address _____ Child(ren) _____

City _____ State _____ Zip _____

Phone _____ E-mail: _____

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 # _____

Mail to:

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

Editor's Corner

by Suzanne Denison

Happy Thanksgiving to you and your loved ones. I hope that you have a joyous holiday with your family this year and enjoy some great music as well.

November is a music-filled month here in Northern California. The new Woodland Bluegrass Festival at the Yolo Coun-

try Fairgrounds in Woodland, California is the place to be on the weekend of November 10-12. Lots of great music, workshops, jam sessions and good fellowship. Come check it out—we're sure you'll enjoy it. Bob Thomas and his crew of volunteers have worked hard to make

this event a success and need your support.

On November 18, the Peter Rowan Bluegrass Band will be performing at a Redwood Bluegrass Associates concert in Palo Alto and Spinning Wheel will host a concert in Martinez. On the same day, the Berkeley Free Folk Festival takes place at the Ashkenaz Music & Dance Community Center — so many choices. For those of you who would like to do some early holiday shopping and enjoy a day of music at the same time, on November 11 & 12 the 16th Annual Fire on the Mountain Auburn Christmas Festival 2000 will take place at the Gold Country Fairgrounds in Auburn, CA and then on November 24 - 26, the 26th

Annual Fire on the Mountain Sonora Christmas Festival 2000 will be held at the Mother Lode Fairgrounds on Hwy 49 in Sonora, CA. Check out the Upcoming Events listings for more details.

Plans are already underway for the CBA's 26th Annual Father's Day Weekend Bluegrass Festival at the Nevada County Fairgrounds in Grass Valley. The dates this year are June 14-17, and Early Bird member tickets are now on sale. Please see page 17 for a ticket order form and partial line-up of talent. The remaining bands will be selected by the Band Selection Committee this month and will be announced in the December issue. Tickets for the CBA festival would



make a great Christmas gift for a friend or family member — order early and save money!

We had a good turn out for the CBA Fall Campout in Colusa last month, and the weather was just right for picking. The election of the 2000/01 CBA Board of Directors was held during this event and the results are reported elsewhere in this issue. Congratulations to the new board members and thanks to those who accepted new appointments, including our Festival

See EDITOR on page 6



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 November Board meeting will be held on Saturday, November 18, 2000 at home of Kathy and Gene Kirkpatrick in Stockton. 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>

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Columnist Bill Wilhelm
Feature Writer Matthew Dudman
Feature Writer Monte Elston
Feature Writer George Martin
Photographers Howard Gold

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.

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CLASSIFIED ADVERTISING

FOR SALE

"GOT BANJO?" T-SHIRTS!!! A variation on the familiar advertising logo for bluegrass lovers. As worn by Ron Stewart, Steve Dilling, Kris Hare and other famous bluegrass stars! 100% cotton Fruit of the Loom Lofteez shirt available in white or black in M, L, XL and XXL sizes. Money back guarantee. \$18 postpaid. Check or money order to: Bill Evans, 510 Santa Fe Ave., Albany, CA 94706-1440.

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-

LESSONS

1924; e-mail: <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 compliment 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.

Your Ad in this space will reach over 3000 Bluegrass readers!

Music Quiz

by Carl Pagter

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

1. Original name of Bluegrass band formed by Jerry Garcia (later leader of the Grateful Dead) in 1962?
2. Later name of the same band?
3. Name of band recording on Rebel Records in the later 1990's with three offspring of musicians in an earlier popular band which had emerged in the early 1970's from the Ohio-Kentucky-Indiana area and performed nationally for some 20 years or so?
4. Instruments played by Bill and Charlie Monroe at their performance at the 1933 Chicago World's Fair?
5. Name of man who successfully radically re-designed the old round-backed Neapolitan style mandolin (known to country musicians as the "tater bug")?
6. Bill Monroe's nickname for the 1941 Chevrolet Airport Limousine in which his band traveled in the mid 1940's?

Quiz answers on page 31

LETTER TO THE EDITOR

Kudos to CBA T-shirt donations

Dear Friends,

The CBA is to be praised for its thoughtful and prompt action in providing T-shirts for all the kids who performed at the Plymouth Festival in the Kids on Bluegrass show. Such sensitivity to immediate needs says much about the caring of the folks who

saw an opportunity to help and took it.

Sincerely,
Elena Corey
Salida, CA

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 tickets 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.

CBA Board of Directors election results

During the CBA's Annual Fall Campout on the weekend of October 6-8, 2000 in Colusa, the election committee announced the results of the election for the 2000/01 Board of Directors. Committee chairperson, Anne Dye introduced the members of the board after the dessert potluck on Saturday evening.

Anne thanked the members of her committee, Doris Butler, Carolyn Hancock, Dorothy McCoy, Bob McCoy and Grace Reynolds for their assistance in counting the ballots and compiling the results.

Following are the election results in number order. The nine candidates who received the most votes are the 2000/01 CBA Board of Directors.

Mary Runge - 568
Rick Cornish - 561
George Martin - 546
J.D. Rhynes - 512
Carl Pagter - 507
Kelly Senior - 492
Bob Thomas - 451
Yvonne Gray - 439
Don Denison - 419
Mark Hogan - 355
Montie Elston - 308
Joe Quealy - 233
Marsha Wooldridge - 205
Other:
Melinda Stanley - 2
Pat Conway - 2
George Christensen - 2
Lou Lillis - 2

There were a total of 832 valid votes cast, including 63 via e-voting; 47 cast at the Bluegrass

and Cowboy Music Festival in Plymouth; 45 at the campout; and 677 mailed to the CBA. There were a total of 26 invalid votes for the following reasons: 1 no name or number; 2 destroyed by mail; 3 voted twice; 2 voted mail and e-mail; 12 not on membership roster; and 1 person who cast too many votes. A grand total of 858 ballots were received.

The Board of Directors was extremely pleased by the increased member participation in this election and thanked Rick Cornish, Bob Thomas and George Martin for their work during the past year. The three were members of an Elections Committee which was named after the 1999 election to establish election guidelines and attempt to increase member participation. The 858 ballots cast this year represents an increase of nearly 100% from the previous year.

During the Annual Membership Meeting, Chairman of the Board Carl Pagter thanked all of the members present and congratulated them on their participation of the annual election. Board members answered questions and accepted compliments from those present.

The first meeting of the 2000/01 board took place on Sunday morning, October 8. During the meeting officers and coordinators were named. Please see page 2 for a complete list.

CBA members are invited and encouraged to attend the monthly meetings of the Board of Directors. The November meeting is scheduled for Saturday, November 18 at 1:30 p.m. at the home of Gene and Kathy Kirkpatrick in Stockton, CA. For directions or more information, please call the CBA office at 209-293-1559 or e-mail: cbawpn@volcano.net.

New CBA officers and coordinators named for 2000/01

The newly elected members of the California Bluegrass Association Board of Directors for 2000/01 met for the first time on Sunday, October 8 at the Fall Campout in Colusa, California.

Board members present were Rick Cornish, Don Denison, Yvonne Gray, George Martin, Carl Pagter, and Mary Runge. The Board appointed the following officers for the 2000/01 year:

Chairman of the Board — Carl Pagter
President — tabled until November
Activities Vice President — Bob Thomas
East Bay Activities V.P. — Roger Siminoff
Marin, Napa, Sonoma Activities V.P. — Mark Hogan
Sacramento Activities V.P. — tabled until November
Membership Vice President — Mary Runge
Secretary — Sue Van Enger
Treasurer — Kelly Senior

The following CBA Festival related appointments were made:

Festival Coordinator — Montie Elston
Advance Ticket Sales — David Runge
Children's Program — Terry Ingraham
Concessions — Gene Kirkpatrick
Entertainment and Backstage — tabled until November

Gate Crew — Marsha Wooldridge
Ticket Booths — tabled until November
Publicity — Karyn Noel and George Martin
Security — Yvonne Gray
Stage Set-up — tabled until November
Lighting — tabled until November
Volunteers — Suzanne Sullivan
Transportation and Communication — Tim Edes
Purchasing — Susan Murcheson
Mercantile — Montie Elston
Electrical — Bob Gillim

Appointments which were confirmed for the new year were Howard Gold as Official Photographer; Co-legal Council — Matt Dudman and John Duncan and Pepper Culpepper — CBA Goodwill Ambassadors.

Congratulations to all of the newly elected and appointed officers and coordinators. Please give them your thanks for their willingness to donate their time and talents to our association.



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.

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



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 • @ BOYS
- GRASS MENAGERIE • GREEN BROTHERS
- HOOF HEARTED • MOUNTAIN LAUREL
- PAST DUE • RED DIRT BULLIES • RIVER CITY BOYS
- STONE CREEK • 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. Tickets will be available at the door.

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

BLUEGRASS NEWS NOTES...

In Memory

Margaret Helga Popanda

Margaret ("Margie") Hegla Popanda wife of Festival Security Contractor Frederick ("Pappy") Popanda lost her year-long battle with cancer when she passed away on Saturday, September 30, 2000.

Margie was born in Kolm, a/rh, Germany. She and Pappy had been married for 48 years.

In lieu of flowers, the family requests donations be made to: Ramona VNA, Hospice, 890 W. Stetson Ave., Ste. A, Hemet, CA 92543.

On behalf of the California Bluegrass Assn, I wish to extend deepest condolences to the Popanda family.

Kathy Kirkpatrick
President



Association News Notes...

The International Bluegrass Music Association (IBMA) has moved to a new location. Their mailing address is 1620 Frederica Street, Owensboro, KY 42301. The phone and FAX numbers are the same: 270-694-9025 or 888-GET-IBMA; FAX 270-686-7863. You can contact them via e-mail at: ibma@ibma.org and their web site remains: www.ibma.org.



Band and Musician News Notes...

"Rock-It 'Harp" is the title of Tina Louise Barr's new self-produced recording. Tina is a nationally recognized Autoharp virtuoso who lives in Modesto, California. Tina performs a variety of musical styles from Bluegrass to rock and roll. Her newest release features fifteen vintage rock and roll hits that "you'll need to kick off your shoes and roll down your bobby sox to dance to".

The recording is available on CD (\$17) or cassette (\$12) by mail (both prices include shipping and handling). Write to Tina Louise Barr, PMB #225 Suite B-5, 1801 H Street, Modesto, CA 95354.

Congratulations to Laurie Lewis and Her Bluegrass Pals for the nomination their rendition of "Tall Pines" received for IBMA's Song of the Year award. Laurie is also one of the finalists for IBMA Female Vocalist of the Year. The IBMA Awards Show will be held on Oct. 19 during the association's annual Trade Show in Louisville, KY.



Glenn Dauphin is the newest member of Sidesaddle & Co. According to Michael Hall of NCBS, Glenn is "About the only guitarist around who could blithely take Jerry Ashford's place." Catch 'em at Sam's BBQ, San Jose, the first Wednesday of every month.



Cash Edwards recently announced that Under The Hat Productions of Austin, Texas closed its doors in September. Cash will still be booking dates for Laurie Lewis. She can be contacted at 512-447-0544. Other artists the company represented and contact numbers are: Psychograss 510-532-1535; Alan Munde and Joe Carr 806-894-4874; and Dirk Powell 336-845-5216.



Doyle Lawson & Quicksilver have a new web site at www.doylelawson.com. Plans are underway to update the Doyle Lawson newsletter on the site and post new photos on a regular basis.



Media News Notes... Using Technology to Preserve America's Musical Heritage

CRISFIELD, Maryland — (INB) — A new electronic publication is preserving a part of American heritage once only passed down through stories and

songs — a part of American heritage that until now was slowly slipping away. The Down Neck Gazette, <http://www.funkyseagull.com>, captures the music, experiences and advice of American acoustic musicians on CD-ROM and sends them to subscribers on a quarterly basis.

But just as the subject matter is nostalgic and unique, so is the manner in which the periodical's publishers get their stories.

"There are places in America where they're playing music most folks have never heard before," says Patrick Costello, President of Funkyseagull.com. "Every town in America's got someone with a guitar, banjo or fiddle, but you have to go out and find them." And that's just what Costello and his father and business partner, Pat Costello, are doing — in a mint-condition 1966 Plymouth Satellite convertible.

"We drive around in a classic car with a banjo, a guitar, and a Cannon XL1 camera," says Costello. He and his father travel the U.S., stopping in at towns large and small along the way to see if they can find some master musicians. And find them they do.

"Every musician has a story. And we're getting some good ones," Costello reports. The Costellos film the musicians as they offer advice, talk about their lives, and play their blues, bluegrass or old-time country music. The video is then loaded onto a CD-ROM and sent to subscribers as "The Down Neck Gazette", a quarterly publication focusing on all aspects of acoustic music. The first issue has just been completed and features eleven stories of musicians from North Carolina, West Virginia and Pennsylvania.

"Our goal is to capture the music, the stories, the American folklore out there that's passed down from generation to generation but never put to paper," says Costello. "The Down Neck Gazette gives us a way to use technology to preserve the rich culture of American acoustic music."

The Costellos are no strangers to the American acoustic music scene, having played together for 20 years. They've run and promoted a country music theater and music festival, hosted a weekly radio show, appeared



on television, offered the first on-line old-time banjo lessons at <http://www.kafiristan.com>, performed with a Philadelphia Mummers string Band, and won numerous awards for their music. But good luck getting them to talk much about all that.

"On a project like The Down Neck Gazette, it's easy to start thinking you're important," explains Costello. "But we're just the ones bringing the stories to people. This isn't the 'Pat and Patrick Show.' This is about the music."

Costello says the culture in which he learned to play is changing. "As a teenager growing up

in Philadelphia, I learned to play the banjo and the guitar by meeting people and asking questions. I followed guitar players around, hitchhiking from one gig to the next." Although there is more interest in acoustic music in recent years, Costello says, there are fewer resources to learn from.

"People today are less likely to go see the masters in person, sit down with them and ask them what they know," he explains. "With The Down Neck Gazette, we hope to bring that kind of one-on-one teaching into homes across the country, and at the

Continued on page 7

EDITOR'S CORNER

Continued from page 3

Coordinator for 2001, Montie Elston. He has a HUGE job this year and can use your help — volunteers are always welcome! Thanks from all of us to all of you who voted in this election — your participation is greatly appreciated.

As I write this month's column and begin to put the pages together for November's issue, the weather up here on Blue Mountain is gray and threatening rain. It is unusual to get a good rain storm this early in the year, and locals are predicting a cold and wet winter here in Calaveras County. I got a cord of oak stacked inside our wood shed on Monday just before the skies opened up and the thunder started. I'm sure this will be an 8 cord winter if it gets as cold as predicted — guess Don and I had better get busy.

When we lived in the San Joaquin Valley I never thought much about winter weather because I could just turn up the thermostat and keep warm. But when you live in an older house in the mountains with single pane windows, you have to do some advance planning and make sure the wood shed is full of stacked cord wood... then there's the hauling to the house and keeping the wood stove stoked. There are some times when all this effort gets me down, but when I look out of my office windows

and see a covey of quail scoot across the yard, or see the poplars between the front yard and our pasture turning to pure gold — it is all worth while.

We've lived up here for eight years now, and even though our home is remote, hard to heat, and thirty miles from the nearest grocery store, I wouldn't live anywhere else. Don is the one who makes the greatest sacrifice since he has to commute sixty five miles one way to Stockton to teach every day, but we've decided it is all worth it to live here in our future retirement home.

I am often asked where Wilseyville is — and the best way I can describe it is in the mountains about 65 miles due east of Stockton. We're actually about seven miles outside of Wilseyville (a town of 233 people), on a paved but narrow logging road about 3/4 of a mile from the Mokelumne River. If you look on a California map, we're just above Schaad Lake between Highway 49 and Highway 88 and near Blue Mountain — not really on the way to anywhere, but we love it.

We hope to see you all in Woodland this month. Don will be the stage manager and I'll be around all weekend. Please stop by and say hi.

It's time for me to end my rambling and get busy on the page layout, so until next month, enjoy the music!

BLUEGRASS NEWS NOTES...

Continued from page 6
same time perhaps get folks to realize that wherever you live, there's a musician out there waiting to share his knowledge. You just have to go out your front door."

"The Down Neck Gazette" is published quarterly on CD-ROM by Funkyseagull.com for \$25 yearly (U.S.) or \$35 yearly (International). The publication was named for the swampy, sparsely-populated western or "Down Neck" part of the Costellos' town of Crisfield, Maryland. "When things get stressful," says Costello, "I go down neck to clear my head."

For more information or to subscribe, visit <http://www.funkyseagull.com>.



Record Company News Notes...

Copper Creek releases
"The Mysterious
Redbirds 1992 - 1998"

Copper Creek Records of Roanoke, Virginia is proud to announce the October release of "The Mysterious Redbirds 1992 - 1998" (CCCD-0188).

The recording is a collaboration of blue-ribbon musicians from London, England New York City and London, Kentucky. They have joined to produce this very fine recording of old-time American country music.

Ray Alden, musician and producer of the "New-Fogies" series says of the recording, "James Reams, a wonderful singer from Kentucky, teams up with Tom Paley, founding New Lost City Rambler member, and Bill Christophersen, an extraordinary fiddler from New York, to give us a first-rate bundle of songs and instrumentals."

"The songs and tunes on this recording are all part of the American psyche and bring us back to a time when music was transmitted on the front porch rather than downloaded onto computer files."

"James learned some of this music firsthand in Kentucky, while Tom and Bill picked up many songs and tunes from old 78 rpm recordings of early musicians like Thaddeus Willingham, the Carolina Buddies and the

Skillet Lickers. Regardless of source, this trio par excellence that forms the Mysterious Redbirds gives us a gorgeous musical stew that can be enjoyed many times in the years to come".

An eight-page booklet that

accompanies the album includes photos, a history of The Mysterious Redbirds by Chris Seymour, and notes about the songs and tunes.

For information on this project or other Copper Creek



Records, e-mail: CopCrk@aol.com.

Continued on page 8



DRY BRANCH FIRE SQUAD



CBA and SSGMA present

2nd Annual GOSPEL CONCERT

Featuring:

The DRY BRANCH FIRE SQUAD and The REUNION QUARTET

January 20, 2001 at 7:30 p.m.

at the First Baptist Church of Fair Oaks

4401 San Juan Avenue in Fair Oaks, CA

Sponsored by the CBA, in cooperation with the SSGMA.

Tickets are \$15.00 for the general public, \$12.50 for CBA members and for Sacramento Southern Gospel Music Association members. Children under 13 are \$7.00.

GOSPEL CONCERT TICKET ORDER FORM

Please send me the following tickets for the Southern Gospel Concert:

- ☐ CBA/SSGMA member adult tickets @\$12.50 each
☐ General Admission adult tickets @\$15 each
☐ Child(ren) tickets @\$7 each

Total Enclosed \$ _____ CBA/SSGMA Membership # _____

Mail ticket order form, check or money order payable to California Bluegrass Association and a self-addressed stamped envelope to:

Bob Thomas
8532 Cumulus Way
Orangevale, 95662

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____

For additional information, contact
Bob Thomas at 916-989-0993 or
Patti Springsteen of the SSGMA at
916-681-2356.

Doors open at 6:45 PM.
No Refreshments served at this event.



August Board of Directors Meeting Minutes Synopsis

Synopsis Of Board Meeting Minutes August 13, 2000

The meeting was called to order by Chairman of the Board, Carl Pagter, at 1:40 p.m. at the home of Bob and Cindy Thomas in Orangevale, CA.

I. ROLL CALL:

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

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

CBA Member Present: Cindy Thomas.

II. SECRETARY'S REPORT: Carl Pagter reported that secretary Sue Van Enger had just received back corrections to last month's minutes and would do the editing. He asked that everyone be ready to consider approval of those minutes at next month's meeting.

III. TREASURER'S REPORT: Kelly Senior distributed the Treasurer's Report and the Accounts Receivable Aging and reviewed both items. Carl Pagter pointed out that the CBA is in a positive cash flow situation if you do not consider the depreciation. Carl asked Kelly to prepare a 5-year comparison of the Festival's income and expenses to review before going into negotiations with the fairgrounds for next year's festival contract. There was a short discussion regarding increasing prices. This will be discussed later in the meeting.

IV. MEMBERSHIP: Mary Runge reported current membership at 2,879. There will be a purge of lapsed memberships in September.

V. MERCANTILE: Irene Evans distributed the Mercantile Report. She said she had received an order from Japan. She and Neale reported they have not found a successor yet for their position. Neal suggested placing an ad in the Bluegrass Breakdown and will call Suzanne Denison regarding this ad.

VI. OLD BUSINESS:

A. Activities:

1. CBA Activities: Robert Crowder was absent. Carl Pagter said he has the contract for the Colusa Campout and will mail it to Robert.

2. Sacramento Area Activities: Bob Thomas reported the winter gospel concert will be on January 20, 2001, at the First Baptist Church in Fair Oaks. The featured artist will be Five for the Gospel. Bob reported on the 1 day festival in November featuring California bands. This has expanded to include the dates of November 10, 11 and 12, 2000. It will be held at the Yolo County Fairgrounds in Woodland. Kids on

Bluegrass are scheduled to appear. All scheduled bands are prepared to assume duties from making signs to securing the instrument room. There will be 8 vendors and the prices are as follows: Friday night 8 CBA members \$10, public \$12; Saturday and Sunday gospel show 8 CBA members \$20, public \$25. Mary Runge said she and Mark Hogan are attempting to organize something in the Sonoma area with Five for the Gospel.

3. South Bay Area: Roger Siminoff was absent. Rick Cornish reported the Monday night bluegrass hootenanny is moving to Tuesday nights beginning in September. Next weekend the annual Northern California Bluegrass Society spring campout will be held in La Honda.

4. Napa, Sonoma, Marin County areas: Mark Hogan was absent. Mary Runge reported that Mark gave out several Bluegrass Breakdowns at the Claire Lynch concert held during the Sonoma County fair. The Sonoma Mountain Bluegrass Band has been very supportive of the CBA.

B. Festival Timeline: Grant Johnston was absent. Carl Pagter said that contractors should be contacted at this time if new bids are to be considered.

C. Coordinator Reports:

1. Rick Cornish distributed a list of suggestions in a report made by Steve Carney/Clean Machine. The board reviewed the list and discussion followed.

2. Concessions: A letter has been received by Hendricks Banjos and will be presented at the next board meeting.

3. Publicity: George Martin reported Karyn Noel plans to continue contacting radio stations.

4. Stages: J.D. Rhynes feels we should pay someone to break down the stage next year. Discussion

followed.

VII. OTHER BUSINESS:

A. Review of Prices: Carl Pagter began a discussion of prices and talked about the increase in costs experienced by the CBA. Festival prices were discussed.

B. California Band Showcase: Rick Cornish presented his proposal for a California Band Showcase. He feels this would be healthy for the CBA's position in Northern California. George Martin and Rick had discussed the current selection process the CBA uses and feel it would be an effective process for picking the bands for the California Band Showcase (blind rating by the band selection committee—same as headliner bands). Rick wanted to let everyone know this is being suggested as a pilot program only. Don Denison and George followed with discussion. Rick Cornish made a motion to approve the proposal for the California Band Showcase at the Year 2001 Festival with the following provisions: 1. There will be three sets before dinner break on Thursday; 2. There will be two sets before dinner break on Friday; 3. A small committee will be formed for details and questions; 4. A committee will be formed to look at the CBA's relationship with California and local bands and this would be done in the Year 2001. Don Denison seconded the motion. A vote was taken and the motion was passed with a vote of Yes (5) and No (2). Don Denison said he would like to be on the committee for looking at the CBA/local band relationship. Don and John Duncan will co-chair that committee and George Martin will serve as a member. Don said he felt 3 to 5 persons would be an appropriate size for each committee. Bob Thomas said he feels both committees should seek input from CBA members. The committee for questions and details regarding the California Band Showcase will include J. D. Rhynes, Rick Cornish and John Duncan.

C. Board Elections: Rick Cornish

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BLUEGRASS NEWS NOTES

Continued from page 7

Rounder Records Recognized For 30 Years Of Great Music

In honor of its 30th Anniversary celebration — and looking forward to the next 30 years of distinctive music, diverse artists, and ongoing community outreach and initiatives — the Honorable Mayor Thomas M. Menino of the City of Boston has issued a special proclamation to Rounder Records.

The proclamation, presented recently at a press conference at the Bostonian Hotel, was given to Rounder "In recognition of your 30 years in the music industry and in appreciation of all your contributions to the City of Boston and its residents. Best wishes for your continued success in all your endeavors."

In accepting the proclamation, John Virant, President & CEO of the Rounder Records Group, said "We at Rounder are honored to be part of several traditions — not just one of great music and artists, but of the great city of Boston, a city known for its culture, history and concerns for its people. We are proud to be part of its landscape and heritage, and are pleased to be able to announce our Anniversary shows and our scholarship fund with the Berklee College of Music and support to the Boston Institute for Arts Therapy and Boston Music Educational Collaborative."

In celebration of Rounder Records 30th Anniversary as

America's premier independent label and purveyor of the best in roots music and much more, a wide range of the label's artists performed in a series of shows in October and November in Boston, Cambridge (the label's hometown), and several shows in New York, including one at Town Hall on October 3rd which Alison Krauss, Jimmie Dale Gilmore and Balfa Toujours.

As part of their 30th Anniversary celebration, Rounder Records has also launched a 30 title Heritage Series of releases including upcoming projects from Norman Blake, The Johnson Mountain Boys, Del McCoury, and The Art Of Traditional Fiddle Music (From The North American Traditions Series).

The debut four releases in the Heritage Series was shipped to stores last month, but did not include any Bluegrass artists. A company press release states "The recordings in the series will be culled from Rounder's acclaimed catalog of over 3,000 albums by both legendary and lesser-known roots music icons. Each release has been meticulously researched, compiled and remastered from original session tapes, and feature new, informative liner notes, complete session details and very contemporary and evocative artwork."

For further information on Rounder's Anniversary performances, these community-based initiatives or the Heritage Series, please contact Lauren Calista in Cambridge at (617) 218-4483, e-mail laurenc@rounder.com.

CBA BOARD MEETING SYNOPSIS

Continued from page 8

nish reported the e-voting is up and running. The domaine name is cbavote.org. This will remain active through the elections. Rick is donating the cost. Rick and Suzanne Denison are handling the direct mailing ballots. There will also be ballots in the September and October Bluegrass Breakdowns.

D. CBA Record Collection: Rick Cornish visited Steve Hogle and picked up the CBA Record collection so he could catalog it. He distributed copies of the list. He proposed that the listing be posted on the CBA website. Rick is donating his record collection of over 500 titles to the CBA. He said there were also some cassettes of radio broadcasts of the festivals in the 1970's.

E. Status of negotiations for performers for the Year 2002 festival: Carl Pagter has received quotes from the following: Larry Cordle, Charlie Waller, and Illrd Tyme Out. He said he has

not talked to agents for Del McCoury or the Nashville Bluegrass Band. Discussion followed. George Martin asked why the entertainment is being booked so far in advance. Carl answered that it works best that way and enumerated several reasons. Sue Van Enger read a portion of a letter from a CBA member regarding the selection of bands. This letter was questioning the selection process. George will contact Suzanne Denison to see that an explanation is published in the Bluegrass Breakdown.

VIII. NEW BUSINESS: The September board meeting will be held on Saturday, September 16, 2000, at 1:30 p.m. at the home of John Duncan in Sacramento, CA.

Respectfully submitted,
Sue Van Enger

FESTIVAL FOCUS

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 next page.)

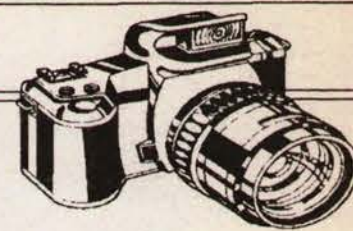
This Festival is co-sponsored by the California Bluegrass Association.

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, @ Boys, 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,

Continued on page 10

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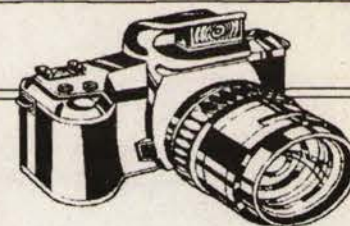
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FESTIVAL FOCUS



Continued from page 9

Woodland Festival

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 its 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, 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.

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.

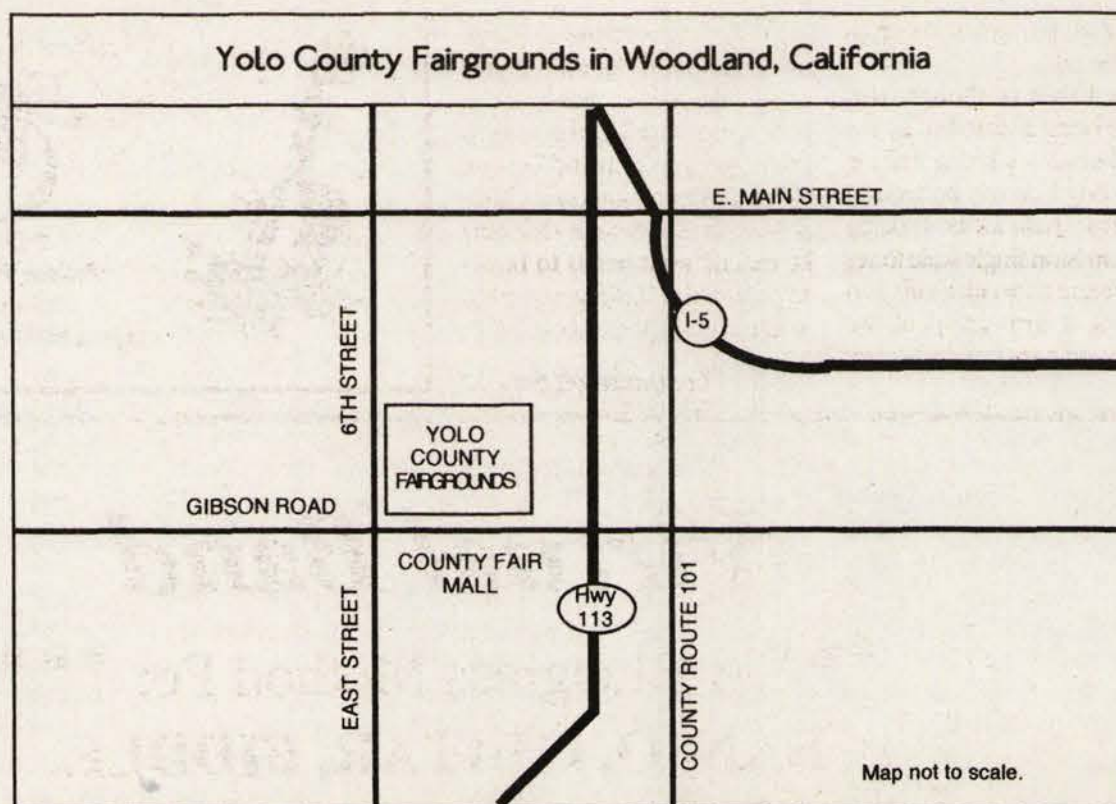


NCBS/SCBS Brookdale Bluegrass Festival Set For Dec. 1-3

By Michael Hall

A brand-new indoor bluegrass festival will ring in the Christmas season December 1-3 at the Brookdale Lodge in Brookdale. The Brookdale Bluegrass Festival is presented by promoter Eric Burman and is co-sponsored by NCBS/SCBS. Three-day advance tickets are a bargain-only \$20 (and there are discounts that can lower the price to \$13—see below). The festival is literally "brookside" with the famous mountain stream running right through the hotel!

The following bands have been confirmed, with more to be added: The Waybacks, The Crooked Jades, Batteries Not Included, The David Thom Band,



Mr. Banjo & The Lonesome Wailers, Sonia Shell & Factor Of Five, The Sibling Brothers, The Birch Lake Ramblers, The Barefoot Boys, Wild Oats'n Honey, Coast Highway Ramblers, Summit Express, Earthquake Country, Foggy Mountain Jam, Grass Menagerie. All Wrecked Up, and The "Mighty" Avalanche Choir. There will be plenty of indoor space for jamming and time set aside open mikes and a "band scramble".

The Brookdale Lodge is on Highway 9 in the scenic San Lorenzo Valley between Boulder Creek and Felton, north of Santa Cruz. The historic Lodge is a great venue for indoor bluegrass, with both performance and jamming space, good food and drink, hotel rooms and "Limited" on site RV spaces (reservations required) 831-338-6433. Tent camping at this time of year is subject to possible rainy conditions, but is available in beautiful Big Basin State Park a few miles away as are more RV sites. The Lodge offers a heated indoor swimming pool.

Advance tickets are available through November 17. \$20 for 3-day, with single-day tickets available for Saturday (\$12) and Friday or Sunday (\$8). Youths (ages 13-17) half price. Children 12 and under are free. NCBS, CBA, and RBA member discounts are \$2 for a 3-day ticket or \$1 for a single day ticket. Please include your membership number. There is a \$5 (3-day ticket) discount for those who make ad-

vance reservations for dinner or Sunday Brunch. Please include your reservation number when ordering tickets.

Mention the festival when making room reservations to receive a special discount room price for bluegrass festival attendees.

Brookdale Lodge, 11570 Highway 9, Brookdale, California. (831) 338-6433.

Big Basin State Park information (831) 338-8860, reservations (831) 444-7275.

Brookdale Bluegrass Festival, Advance Tickets: Penny Godlis, 540 N. Santa Cruz Ave. #104, Los Gatos, CA. 95030 (Please include a LARGE self-addressed, stamped envelope and your phone number). For ticket information (408) 353-1762, pennyg44@gte.net.

Festival information: (831) 335-3662, pennyg44@gte.net or www.bluegrassociety.org.



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 Colorado 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, advance 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, \$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 include the Desert Gardens Gem and Mineral Shows, Cloud's Jam-

boree, 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.



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.

MUSIC MATTERS

By Elena Corey

At the Father's Day festival this year, someone asked me to write about how to go from being a rhythm guitarist to being a lead guitarist. So, this month's column will be primarily for guitarists. First, a disclaimer type caveat is due. There is no implied message here that playing lead is a higher-level type of playing than is playing rhythm. Not at all; there are excellent guitarists who choose to play rhythm exclusively and who focus on ever more subtle intricacies of chord inversions, substitutions and voicings which dazzle lead-guitar pickers. But if a person has been playing simple chords in lower frets and wants to start playing lead, that step may look like an obvious upgrade—and it definitely can be.

Is playing rhythm or lead an either/or choice? The obvious answer, of course, is "No." Notable guitarists such as Clarence White have long ago shown the possibilities of incorporating elements of both in one's playing. But such music wizards didn't just wake up one morning and say, "Oh look, Ma. I'm playing both back-up and lead at the same time."

To some of us, the "No hands" assertion would seem just as improbable. We can see amazing feats performed and appreciate them, but we somehow doubt that we're capable of them in this lifetime. We first need to visualize ourselves as capable of playing the licks we admire—no matter what style those licks may be or how difficult they may appear to be.

Many guitarists operate from only one frame of reference or point of view—the one they had when they first started playing. They have become accustomed to playing single note lead or, alternately, to playing rhythm back-up chords, and they frequently find that trying to think within the framework of the alternative point of view has become difficult. Remedially, there are a few exercises that address the connections between these types of playing. Of course, optimally, such linking exercises would be presented early—before any remedial instruction is needed. Playing habits formed are as difficult to break as are other types of habits, so attention spent instilling habits that enhance our playing at the early

stages can pay great benefits down the line.

The habits of thought that apply to being able to bridge the chasm between playing rhythm and playing lead can be seen to fall into two basic areas: 1) being able to envision single scale tones which create short idea-riffs and 2) having a firm grasp of the background harmonizing notes/

intervals and overtones which comprise chords for the melodic notes that you've chosen. It is not enough to tell lead players to think more vertically and rhythm-chord players to think more horizontally, even though that may be exactly what needs to be accomplished. Telling someone to think in an alternative manner

Continued on page 12



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MUSIC MATTERS

Continued from page 11

is no more effective than is telling a distraught person to relax. So, in the name of efficacy, we'll tackle such a problem more indirectly than frontally.

So what are some paths that have shown some effectiveness? Exercises, even the familiar and sometimes dreaded finger exercises, come to the rescue as one route to a transitional mode. Here are some steps toward lead playing.

Hear, in your head, the melody, and on your own—in private, pick out that melody in the key most people play that tune. Of course you will not play the melody in public while a singer is singing it—that is considered bad manners, as it can show up the singer's erratic timing or pitch if yours is different. So, play the melody by yourself and save it for an opportunity to play a break. It is best to try to stay within a four-fret fingerboard area, using all the strings from a scale pattern, rather than swooshing your hand back and forth to try to catch notes on only one or two strings.

Identify the long-held notes of the melody. Those offer an opportunity for you to play a small riff or phrase in single notes, even though you're playing mostly chords the rest of the time. Some long-held notes cry out for fill, so the singer's voice is not out there unsupported.

Hear, in your head, the basic tenor or alto harmony to the melody (often a third above or a fourth below the melody), and at strategic points insert a couple of notes of that harmony as your individual notes—especially if someone else is continuing the rhythmic back up, so you're not leaving a void in the accompaniment.

Again, leaning into harmony tones, play a vibrato note or simple trill that highlights the 'tenor' harmony over the singer's melody notes that last long enough for the trill to ring out. On very fast runs, conversely, you can outline a single-note bass line or almost a drone, rather than just playing chord chops. This particular exercise can be very helpful in helping you hear counter-melodic possibilities. And it can also help you feel the freedom to depart from rhythm chops without committing yourself to playing full-fledged breaks

yet. These notes you're playing in these last two exercises can be played while someone else (e.g. the singer) is taking the lead. They can be played tastefully, so as to enhance rather than draw attention away from the lead. At the same time, they offer a fledgling lead player the opportunity to try out a few tentative lead notes without experiencing the stress involved in taking the lead.

Most lead players, of various

music genres, have used basic exercises to increase dexterity and flexibility and thus are familiar with them. It is important to use all four fingers of your picking hand, to build your potential for fluid-even play. A fortuitous characteristic of the guitar can be used to your advantage—and that is that string one and string six are the same interval—just two octaves apart. Since people hear high or low notes better than

they hear middle-range notes, you can use that characteristic of the guitar. You start your riffs with either string six or string one, then, to enable the tones you play to be most audible. Even as few as four notes, which you can play on one string without moving your hand position, can be worked into a riff in your song and can sound good. There are now a few videotapes for sale that offer a collection of all pur-

pose lick—up to 50 per package, that the player can then insert at will within songs and tunes in the appropriate key.

I do hope that these elementary tips are helpful and that you enjoy the journey from playing at your present level to the next one you envision and desire for yourself.

Happy picking to you all.

Elena

Y' All Come

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By Arlie Duff

Arrangement by Jay Buckey

Key of G

Bluegrass Folks --

Larry Carlin and Claudie Hampe

by Bill Wilhelm

Larry and Claudia are a fine singing duo who accompany themselves with their own instruments. Together they are known professionally as "Keystone Crossing," a very appropriate name since they are both from Pennsylvania. Their recent CD is entitled, "Crossing Paths," with even more significance as you will see.

Larry comes from Philadelphia where he grew up in the suburbs with three brothers and a sister. None other in the family showed any musical ability. However, his parents arranged piano lessons for him at the age of eight, but it didn't take him long to decide he "didn't want anything to do with that."

Within him was a drive to play music and he wanted to take lessons, but not on a piano. He became interested in the guitar. His parents told him he had had a chance at music and they wouldn't cooperate with any more lessons. In high school he "hooked up" with a guy who was playing a guitar and who, along with some others, were talking of forming a band. They said they needed a bass. Larry asked, "What's a bass? I'll go buy one." He did and at the age of thirteen, he began taking lessons and playing an electric bass guitar with a brand new rock and roll band. He paid for the bass and for his own lessons from money he earned from his paper route. He continued to play and to become proficient at it.

Later, while going to College at Penn State he played with "Whetstone Run," a band that later included Chris Jones and at another time, Lynn Morris.

After a move to California in 1979 Larry began playing bass for Dr. Elmo. They had an unusually successful recording with a clever novelty song called, "Grandma Got Run Over by a Reindeer." In fact it was so successful that Dr. Elmo, who is a veterinarian, no longer has his practice, but just plays music. Each year especially between Thanksgiving and Christmas they are always booked solid all over northern California.

A few years ago, Larry found out about our CBA festivals and began coming to them each year. As he is a capable reviewer and writer, he soon began writing

CD reviews for this publication. He produces a bluegrass show he calls "Bluegrass Gold" at the Sweetwater Club in Mill Valley, and hosts a bluegrass jam every other week in that area.

Enter Claudia...

She was also born in Philadelphia and grew up in the local suburban area. Neither did she come from a musical family, although she says her mother sang beautifully, but not professionally. She says she took a guitar to college, but knew very little about playing it, although she had a strong desire to learn. It wasn't until later when she had moved to California and was selling real estate that she finally learned to play it and play it well.

She and Larry both happened to be at the Sweetwater one night in 1995 for a Peter Rowan show and happened to meet. In their conversation they found they were both from Philadelphia and although a very few years apart, had even gone to the same school, a real coincidence in such a metropolis such as that. She told him that she was trying to learn guitar and, being the gentleman that he is, he came to the rescue of this damsel in distress! She invited him to stop by her house to go over some songs and try some harmony. He did

and it sounded even better than they expected. She got even more enthused about the music and they began seriously working on harmony. She even went out and bought a boxed set of Louvin Brothers CDs, some Barry and Holly Tashian material and that of other duos to study the way they each sang their harmony.

A lot of lessons and a mountain of practice later, they released the aforementioned CD. They have produced it themselves under the Carltone Music label. The result is that they have worked their way up to being among the best harmony singers in bluegrass today. The Keystone title signifies appropriately the Keystone State, their native Pennsylvania. The subtitle "Crossing Paths" could not be more appropriate, as their paths finally crossed so many miles from where they each coincidentally and individually started out to seek their careers.

Editor's note: Keystone Crossing will be appearing in a "A Tribute to the Brother Duets" concert with Hoof Hearted, Dix Bruce & Jim Nunally, and the MacRae Brothers on December 9 at the Los Gatos Unitarian Fellowship, 15980 Blossom Hill Rd.



Larry Carlin

in Los Gatos, California. The concert is sponsored by Redwood Bluegrass Associates. For tickets or information, visit the web site at www.rba.org or call 650-691-9982. Tickets are available from TicketWeb at www.ticketweb.com or call 510-601-TWEB; and at Gryphon Stringed Instruments, 211 Lambert St., Palo Alto.

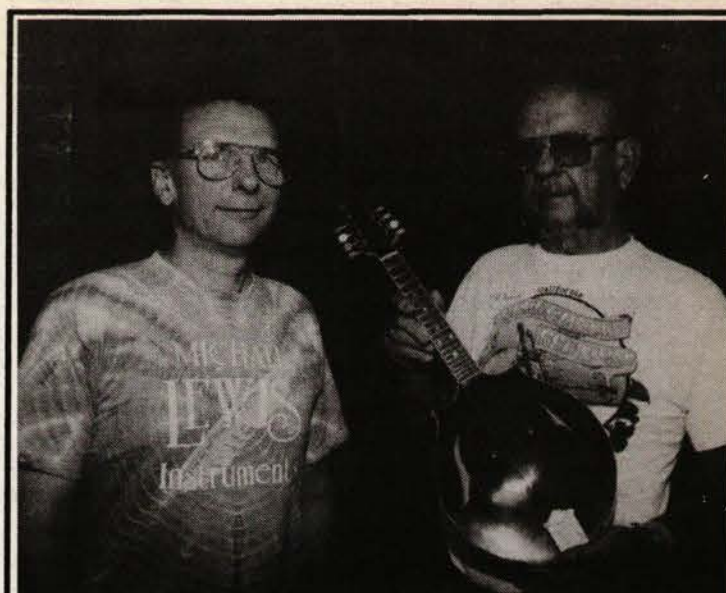
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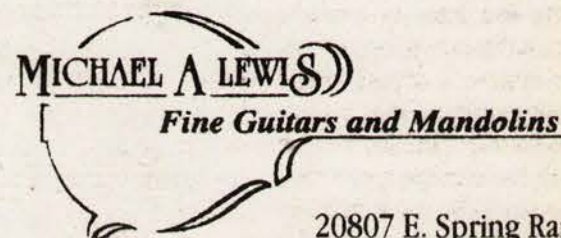
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Lean to play the banjo... the Murphy Method

By George Martin

One of the great joys of my life is that I can play the 5-string banjo.

Alas, one of the great frustrations of my life is that I can't play it a little better than I do.

Besides the constraints of lack of time and laziness, one major part of my problem is that back in 1960, when I was learning, banjo teachers were rare in my part of California. So I spent a lot of time playing bluegrass 33-rpm albums on a 16 2/3-rpm phonograph, trying to decipher the growling sounds of a slowed-down band and winnow the banjo licks out of the musical sludge.

Nowadays when I wander into Berkeley's 5th String music store for some strings or picks and hear one of Phyllis Bowen's students plunking away in the back room, maybe a little slowly or hesitantly, but getting all the notes right, I get a little surge of envy that I didn't know any banjo teachers back when I was so eager to learn and had the time to do it.

I think that having an actual banjo teacher is probably the best way to learn; an Avram Siegel or Bill Evans or Allen Hendricks who can watch what you are doing and give instant feedback. But lots of folks don't live near a teacher, or don't have the money for regular lessons, and for them the bluegrass music industry in recent years has produced a large number of instruction books, most accompanied by CDs or tapes, or videos.

The Murphy Method is unique among these in that instructor Murphy Henry stresses ear training only — every ad for her tapes says "No Tablature," right up front. Tablature, or tab, as it is referred to among banjo players, is an adaptation of an old lute music system (I believe) that was put together by Pete Seeger for his classic book on how to play the banjo. It looks a little like a musical staff, but each line represents a banjo string, and each "note" is a number, which corresponds to the frets.

Murphy Henry believes learning tablatures can get you playing, but without learning how to hear a song and then work it out by ear, you are trapped into a continual search for tabs of each song you want to learn,

and improvising remains beyond your ability.

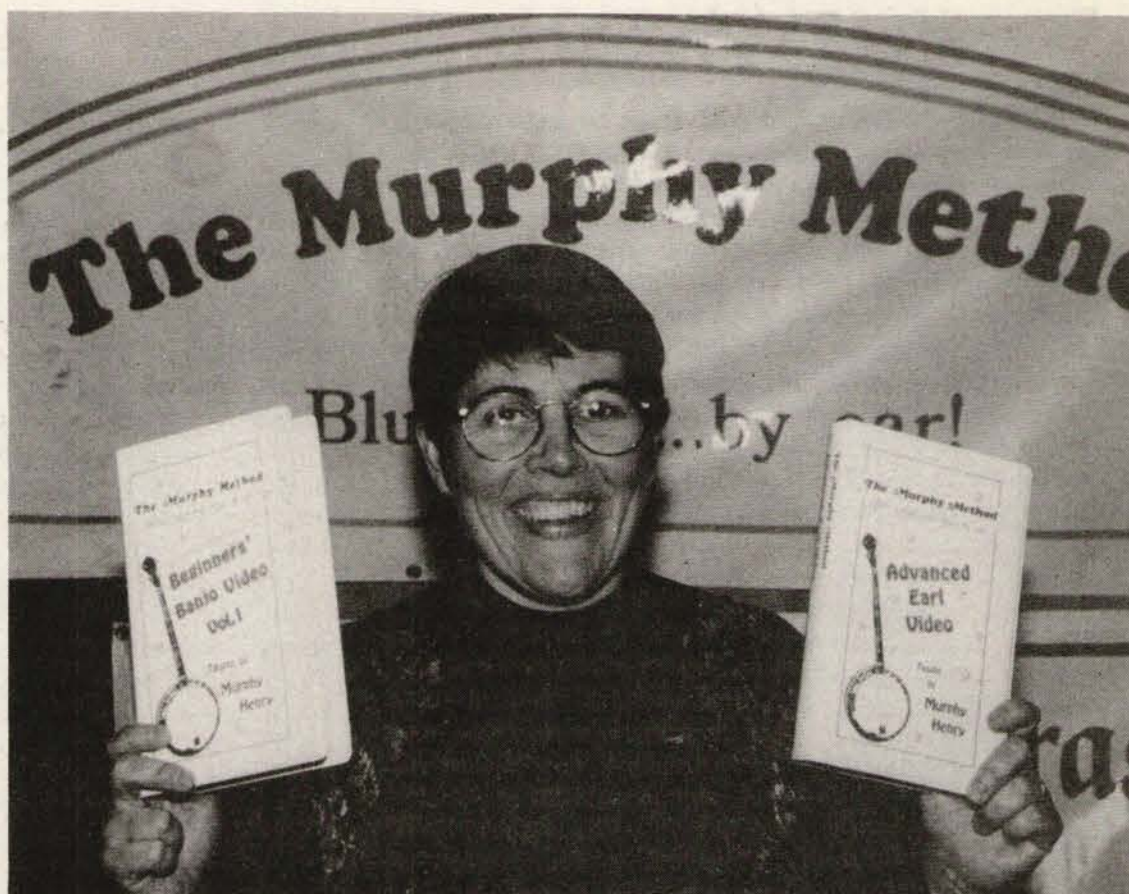
My own experience rather backs this up. I've learned a few songs from tablature, usually more chromatic things like "Blackberry Blossom," and I find that if I don't go back and practice tab-learned songs regularly, they fade away from my memory, whereas a song I've learned by ear but not played in a long while will come back with a few minutes of practice.

Last year I spent a lot of time learning a banjo arrangement of "Jerusalem Ridge," and I almost had it jam-worthy, but then it got put on the back burner and I couldn't play it now to save my life. Mulling over the different ways to learn, and reminded of a would-be banjo player at a festival workshop who complained how hard it was to figure out banjo picking when there is no teacher in the area, I thought it would be fun to check out the Murphy Method.

A few months ago I asked Murphy Henry for a couple of her videos and she sent me her most basic Beginners Vol. 1, and an Advanced Earl tape. I think Murphy has done a terrific job, especially with that beginners tape. There is a lot of information on it; enough to keep a new picker busy for months. After tuning the banjo and stressing repeatedly that playing fast is not important in learning to pick, she starts out with "Banjo in the Hollow," demonstrating first the forward roll, the backward roll, and "square roll," (third string, second string, fifth, and first string) and then showing how they can be combined with relatively simple fingerings to play the tune.

It takes Murphy maybe 20 minutes to run through the tune, first playing it up to speed to show how it sounds, then slowly, then cutting it up into tiny, digestible pieces. I don't think a beginning picker is going to be playing the tune at the end of that 20 minutes, but by working with the remote and rewinding the tape repeatedly, I think the tune is definitely learnable.

The next tune is "Cripple Creek," and here Murphy reveals the Great Idea behind her method: building slowly on licks the student has learned before,



Murphy Henry and her "Murphy Method" banjo by ear videos is pictured in front of her booth during the IBMA Trade Show in Louisville, Kentucky in 1999.

Photo by George Martin

then adding new ones. Since "Cripple Creek" is almost a harmony part to "Banjo in the Hollow," (or perhaps vice-versa) there's considerable overlap in the rolls used.

In "Cumberland Gap," Murphy takes a daring leap and introduces an up-the-neck version of the tune. This is going to be tricky for the new student, but that little triangle chord on the 8th and 9th frets, which she describes as "the 'Cumberland Gap' G chord" (actually it's an E-minor, but that's a little complicated for beginners) is an area of the neck that is used in so many banjo tunes that learning it is going to be an enormous bonus. With just a few minor changes, that is where you play "Sally Goodin" and breaks to lots of vocal songs happen right there, too.

Murphy moves into "Foggy Mountain Breakdown," again playing it to speed, slowly and then bit-by-bit, explaining each lick and roll. In the last tune on the tape, "John Hardy," she shows how that same right hand picking pattern that makes "Foggy Mountain's" opening bars happen, can be used (with a C chord in the left hand) to kick off "John Hardy." And in the "Advanced Earl" video, sure enough, there is "Sally Goodin" with Murphy referring back to the lessons learned in "Cumberland Gap."

That video is way too ad-

vanced for beginners; a new player would want to go through both her introductory videos and maybe a couple of her other simpler lessons before tackling it. It contains "Ground Speed," "Pike County Breakdown," high and low breaks to "Bugle Call Rag," and "Foggy Mountain Special."

According to Murphy's husband, Red Henry, who was home when I phoned their Winchester, Va., residence, Murphy was seduced away from a career in medicine by her love of the banjo.

"She was at the University of Georgia and became involved in music. Up until that time she figured she'd be a doctor; she just sort of assumed that," Henry said.

(I bet that must have been some family scene when the young pre-med student announced, "Mama, Papa, I've decided not to be a doctor after all. I'm gonna be a bluegrass banjo picker!")

"Music took over, and she's been a bluegrass musician for a long, long time," Henry said. "We discovered that Murphy was literally the best 5-string banjo teacher in the country, as far as the beginning and intermediate students were concerned," Henry said. "And we found if we could put her banjo lessons on tape, and sell them that way...of course we started with audio tapes back in 1982. We brought out many different series of audio tapes,

but then people started wanting videos."

They made their first videos in 1990, (that's a 10-years-younger and more thickly Georgia-accented Murphy on the beginners tape) and now the business is all videos. It includes 14 different Scruggs-style banjo videos that Murphy has done, and four guitar videos and three mandolin videos that she teaches.

"The teaching technique was the important thing, the way the music was taught," he said. "It didn't matter that she wasn't primarily a mandolin player or primarily a guitar player, what was important was that she could teach those instruments very well."

"Lynn Morris made two clawhammer videos for us," Henry said. "Lynn is not only a superb musician but also very intelligent and she was able to understand how we needed to have those things taught. She taught those two clawhammer videos exactly that way, one lick, one note at a time." Morris' husband, Marshall Wilborn, has three Murphy Method bass videos out, and Tennessee state fiddle champion Jim Wood has a series on fiddle.

You can get a catalog of Murphy Method tapes by calling 1 (800) 227-2357, or writing PO Box 2498A, Winchester Va., 22604.

Give the Fiddler a Hand

by Elena Corey

OK, so the original phrase was "Give the fiddler a dram." But an extra hand isn't a bad idea for fiddlers to have. So if you've an extra hanging around, . . .

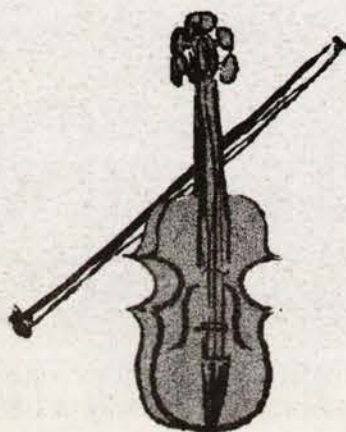
The mystique and charisma of fiddlers has historically been considered as outstanding as that of pipers. (Could the pied-piper of Hamelin have been a closet fiddler?) A fiddler's contribution can singlehandedly change the feel of the music being played and add the excitement and energy which cause a crowd of people to really listen and make the music a special experience in their lives and memories. The charm of the fiddle's sounds extend far beyond its smooth melodic 'purring' to include rippling triplets, cascading arpeggios and even spare, angular riffs which insert a touch of humor and subtlety into the fabric of the music.

Since the fiddle has such great potential for inspiring our imagination, people in the bluegrass community (such as Bill Monroe), who had specific and definite ideas about how their music was to sound, may have used additional criteria—over and above that used for their other sidemen—in choosing the fiddlers for their groups. They would want to insure that the fiddler's strong inner vision of how the feel of the music should manifest itself wouldn't override that of the band leader. If the band leader was articulate, he or she could communicate to the fiddler the sound to be sought, but if the band leader did not or could not put into words the specific feel of the sound he heard in his head, a fiddler might just be let go and another fiddler, more in keeping with the desired sound, would be hired. So the transience of fiddle players in bands may signify more than just the fiddler's natural penchant for wanderlust.

From those who played with Monroe on, bluegrass fiddlers deserve a special niche in our affections. They have helped to shape the identity of bluegrass just as much as have banjo players, such as Earl Scruggs, whom we commonly recognize as prime contributors to the total that bluegrass music has become.

Barry Willis, author of *America's Music: Bluegrass* (c.1992) devotes an entire chapter to discussing the role of bluegrass fiddlers upon our music.

Ralph Rinzler, author of *Pickin' and Fiddlin'*, 1985, likewise mentions a full cornucopia of fiddlers who have graced our music. The stories of these fiddlers' lives and their styles can be found by consulting the above listed authors as well as by consulting summary statistics from *A History and Encyclopedia of Country, Western and Gospel Music*, compiled by Linnell Gen-



try.

Among the many fiddlers in the historical chain bringing our music to us are: Eck Robertson, who popularized using a long bow, Clark Kessinger, Arthur Smith, Birch Monroe (Bill's brother), Jim Shumate, Howdy Forrester, Chubby Wise (a.k.a. Robert Russell Dees), Tommy Cordell, Lester Woody, Leslie Keith, Buck Ryan, Carl Story, Benny Martin, Paul Warren, Tex Logan (who also wrote 'Christmas Time's a Comin'), Bobby Hicks, Vassar Clements, Tommy Jackson, Art Stamper, Kenny Baker, Byron Berline, Richard Greene, John Hartford, Blaine Sprouse, Stuart Duncan, Alison Krauss, and Mark O'Connor. That list doesn't include them all; nearly every band included a fiddler.

Each of these fiddlers we've listed has added his or her individual contribution to our music and could have several paragraphs written about them. Also there are many bluegrass artists who are known primarily for their mandolin playing, such as Tim O'Brien and Sam Bush, who are also prodigious talents on the fiddle.

As the strains of the fiddle weave a lovely vista of a reality we might like to choose, let us remember to give the fiddler a hand—a dram—or anything else we can, to ensure that we keep getting more wonderful fiddle music to enrich our lives.

Inflation makes higher ticket prices necessary for CBA's 2001 Festival

by Suzanne Denison

After extensive discussions at their August and September meetings, the CBA Board of Directors voted to increase ticket prices for the 2001 Father's Day Bluegrass Festival.

Rising cost of services for the festival was the main reason for the increase. Cost of garbage dumpsters, port-a-potties, and fairgrounds fees have gone up in the last couple of years, and the CBA's ticket prices have not been increased since the early 1990s.

The Board studied ticket prices for other festivals in California, as well as the amount of money needed to cover higher costs of necessary services and decided to increase the cost of Friday tickets by \$5 each. This

will make the gate price for four day tickets \$85; three day tickets will be \$75 and the cost of single day tickets will remain the same except for Friday which will increase to \$25. Teen ticket prices will still be about half the cost of adult tickets across the board, and children 12 and under are still free with an adult admission.

CBA members can save a great deal of money by purchasing Early Bird discount tickets from November 1 through February 28, 2001. Tickets are now on sale and an order form is on page 17 of this issue for your convenience. Savings for members who order by mail before the February deadline are as follows:

Early Bird Ticket Prices	Gate Prices
4-Day Adult	\$55 \$85
4-Day Senior	\$50 \$85
4-Day Teen	\$30 \$45
3-Day Adult	\$45 \$65
3-Day Teen	\$25 \$35

Single day ticket prices will be: Thursday \$20, Friday \$25, Saturday \$25 and Sunday \$15. There are no discounts in advance or at the gate for single day tickets.

We hope that you will plan ahead and purchase your tickets before February 28 to take advantage of the member savings.

If you have any questions about the ticket prices, please call any member of the CBA Board. Their phone numbers are on page 2 of every issue of the *Bluegrass Breakdown*.

Fall Campout 2000 at the Fairgrounds, Colusa, CA

by Robert S. Crowder

The first arrivals were in the campground area of the Colusa Country Fairgrounds on Wednesday, the 6th, and the music started almost immediately. It was non-stop music from Wednesday until Sunday.

A few hardy souls stayed over until Monday morning and I am sure that they were trying to wear out their instruments on Sunday evening as well.

This time I tried to get a "head count", but found it to be impossible without setting up a gate and making all attendees come through it. There were approximately 120 people that camped for one to five nights, but I could not begin to guess how many people came for a day or two, and who stayed in motels or in the camps of friends.

I was able to get plenty of exercise walking back and forth over the grounds meeting and greeting the folks at each of the campsites chosen by the members. It's a good thing it is a flat fairground!

There were 13 tent and vehicle camps, and 49 RV camps. The fairgrounds is large and I am sure we would have had room for all of our members if they had all chosen to attend.

I want to thank all the folks who helped put away the tables and chairs after the board meeting and especially to Don and Suzanne Denison for coming in and helping me set them up.

As I cleaned up after the meeting I found a turquoise colored "Alladin" insulated cup, which someone had left in the kitchen. I believe it belongs to someone who attended the meeting, and I have it and will return it to whoever owns it. Just let me know at the next event, or call me, and I will bring it to a board meeting.

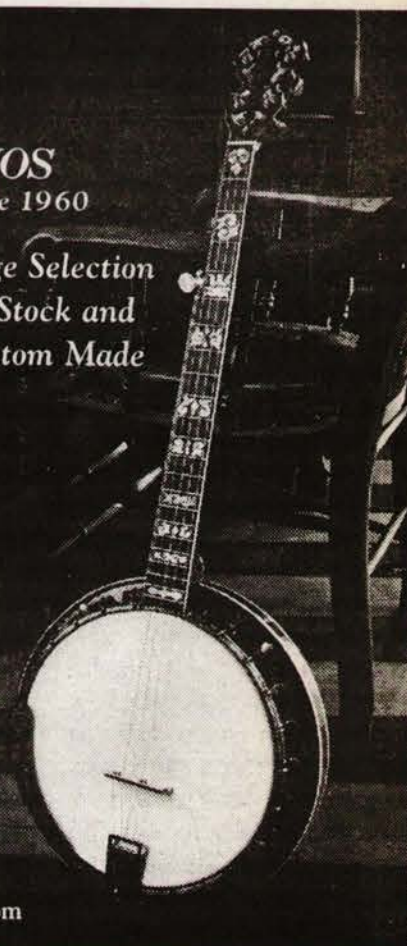
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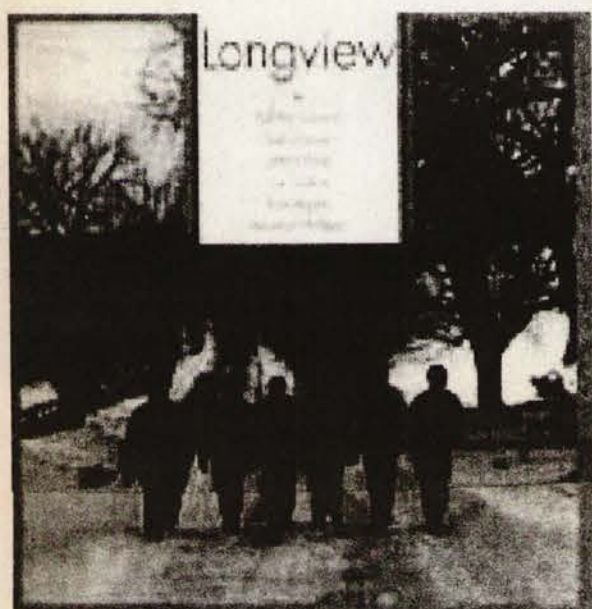


26th Annual
CBA Father's Day Weekend
**BLUEGRASS
FESTIVAL**

June 14, 15, 16 & 17, 2001

Nevada County Fairgrounds in Grass Valley, CA

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**Early Bird CBA Member Discount
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Early Bird Discount Tickets Now on Sale for CBA's 26th Annual Father's Day Weekend **BLUEGRASS FESTIVAL**

June 14, 15 16 & 17, 2001

at the Nevada County Fairgrounds in Grass Valley, California

Featuring...

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- Lynn Morris Band • James King Band
- Seldom Scene plus many more bands and cloggers to be announced.

Come and join us in our 26th Annual Fathers' Day Weekend Bluegrass Festival June 14-17, 2001 at the Nevada County Fairgrounds in Grass Valley, California. Four days of family fun, jamming, workshops, Children's Programs, and the best in Bluegrass and Old Time Music on stage under the beautiful pine trees in Grass Valley.

Things You Should Know

- Absolutely NO PETS allowed on the festival grounds before or during the festival.
- Camping is in the rough on the festival site beginning Monday, June 11 through Wednesday, June 13 for a fee of \$15 per unit per night for RVs and tents (lots of grass and big pine trees), limited hookups available, on a first-come, first-served basis. Designated tents only camping area available. Limited number of campsites for handicapped persons. Advance reservations required by June 1, 2001.
- Camping during the festival is included in 3 and 4 day tickets.
- No alcohol is sold on the festival grounds.
- Food and soft drink concessions on site, (picnic baskets and coolers permitted).
- Bring lawn chairs or blankets for seating. Audience area is a grassy lawn with trees.
- Festival is held rain or shine -- **ABSOLUTELY NO REFUNDS and NO PETS ALLOWED.**

~ Early Bird Ticket Order Form ~

CBA Member Advance Ticket Prices and Senior Citizen (Age 65 and over) Discounts are offered to CBA Members only. Members are entitled to purchase 1 discount ticket for a single membership or 2 discount tickets for a Couple Membership. Deadline for Advance Discount tickets is June 1, 2001. No Discounts available at the gate.

Early Bird Discount (11/1/00 - 2/28/01)

CBA Member Tickets	
4-Day Adult	\$55
4-Day Senior (65 & over)	\$50
4-Day Teen (13-18)	\$30
3-Day Adult	\$45
3-Day Teen	\$25

Non-Member Ticket Prices

4-Day Adult	\$70
4-Day Teen (13-18)	\$45
3-Day Adult	\$60
3-Day Teen (13-18)	\$40

Single Day Tickets No discounts available

Thursday	\$20
Friday	\$25
Saturday	\$25
Sunday	\$15
Children 12 & Under FREE	

Gate Ticket Prices (no discounts)

4-Day Adult	\$85
4-Day Teen (13-18)	\$45
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3-Day Teen (13-18)	\$35

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Limited number of camping spaces for persons who need special camping arrangements due to a handicapping condition. Advance reservations by June 1, 2001 are required. For information or to reserve a space, call Yvonne Gray at 209-951-3129.

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☐ 3-Day Adult @ \$45
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Non-Member Tickets
☐ 4-Day Adult @ \$70
☐ 4-Day Teen @ \$40
☐ 3-Day Adult @ \$60
☐ 3-Day Teen (13-18) @ \$35

Single Day Tickets
☐ Thursday Only @ \$20
☐ Friday Only @ \$25
☐ Saturday Only @ \$25
☐ Sunday Only @ \$15

CBA Member No. _____
 Date of Order _____
 Total Enclosed _____

Mail ticket order form, a SELF ADDRESSED, STAMPED LEGAL-SIZED ENVELOPE, and check or money order payable to the California Bluegrass Association (CBA) to:
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 David Runge
 215 Grant Avenue
 Petaluma, CA 94952

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Further Travels of a Bluegrass Junkie

by M.D. "Pepper" Culpepper

On August 26th I flew to Nashville again, and was greeted by Garnet Imes and Terry Eldredge. They took over my baggage and we walked up the ramp to get out of the airport. Walking was quite an accomplishment for me. It was the first time this year that I have been able to do it.

They had parked two cars in the short term lot and went to get them while I sat on the concrete bench and waited. It was not wet or cold, so I had the best job of the three of us and a short wait later they drove up and loaded my things in the car Terry was driving — it was my Jetta Diesel that I keep at Terry's house, and we all went to my new "home away from home" where there is oxygen all the time and unloaded my belongings.

Terry drove my car to 1111 Tuckahoe while Garnet took me to a Krogers store a block away. I bought everything from Ensure Plus to junk food for breakfast, lots of juice drinks, ice cream and candy. We put everything away and drove back to the house where Terry had just cleaned up. (He stays awfully clean because every time he goes out for most anything, he showers and blow dries his hair). I keep telling him he's keeping too clean.

Darrel Adkins came in from Memphis, Tennessee on his way to his home near Columbus, Ohio. He told us he had good news about his daughter Mandy who is being treated for two cancer growths in her brain. His good news is that Mandy can now stay home, take 5 chemo pills every day and have a blood test sent to St Jude where they evaluate it and adjust her treatment as needed.

Darrel is now bringing back home all the clothes, etc. that have accumulated for the past two years. The Adkins have been living close to Mandy all this time. He also reported that the Musicians Against Childhood Cancer (MACC) Shows which he produced at the Hoover Y Park in Columbus, Ohio raised \$50,000 this year. Along with almost \$20,000 from the park rental, a total of \$70,000 was raised for St. Jude Children's Hospital. Isn't that wonderful?

The four of us headed to the Station Inn where, later this night, Terry was playing and singing in the band that Sam Jackson calls:

"The Jackson Gang and Friends". Terry drove my car (with his bass). He dropped it off and we got in Garnet's and went to a very nice restaurant to have a laid-back dinner — good food and good friends!

We then went to the Station Inn, just in time for Terry to go on-stage. It was nearly midnight when I left everyone and drove my car home. I did my breathing thing and turned in for a good night's sleep. I had been up since 2:15 a.m. California time and it was 1 a.m. Tennessee time.

Sunday morning I felt good. It was my birthday but 77 didn't feel any different than 76! Anyway, I did my breathing thing and watched TV and napped a lot until noon. Then I went to the store and bought more good things to eat. Later I talked on the phone to Andrea Roberts and to LuAnn Adams, who was at a wedding in Michigan. Then I went to Terry's house and hung out with him until near dark.

Dale Reno came by with a new mandolin that some one had made and given to him the night before. It turns out that some of the folks in town were having a birthday picking party for me at Rob McCoury's new home. Some of the best musicians in Nashville were there — Mike Bub and Marian, and both of the Armisteads took turns picking 'n singing. They were still going strong when I left for home and my breathing routine. LuAnn had flown in from Michigan and we talked some before she went to bed. She had to get some sleep, as she had to go to work the next morning.

When I was 2 years old Carter Stanley was born, when I was 14 years old, the great banjo picker J.D. Crowe was born, when I was 37 and J.D. was 23 LuAnn Adams was born — and LuAnn says with a twinkle in her eye: when she was 23 she was in jail! Seems she was out of her state, was stopped for speeding, and taken before the town court on the spot and fined \$100. She only had \$95, so to jail she went until someone came and paid the \$5 balance for her. Looks to me like they would have given her credit for the five as a birthday present!

Of course some of us are partial to August the 27th — anyway there are those in Nashville that are. When LuAnn got home from work I was ready (per previous orders) and less than 15

minutes later, Bobby Hicks and Traci Todd pulled up in his new Cadillac and took us to LuAnn's favorite Japanese Restaurant where Lance Leroy, Robin Roller, and Danny and Andrea Roberts were waiting for us. Andrea started everything off by saying: "You are the first to know. I went to the doctor Friday and found out Danny and I are going to have a baby". Shocking news to say the least — some cried, but everyone is happy for her.

It was my first time to go to a Japanese Restaurant where they prepare everything right in front of you. If y'all haven't done that, you owe it to yourself to do so — nuff said. I spent one more Tuesday night at the Sidemen's show in the Station Inn — they have added Jami Johnson (who plays Mandolin and sings with the Wildwood Valley Boys) to the band. His mother and father were there from Milan, Indiana and we all sat at the same table and mostly listened — but talked a little.

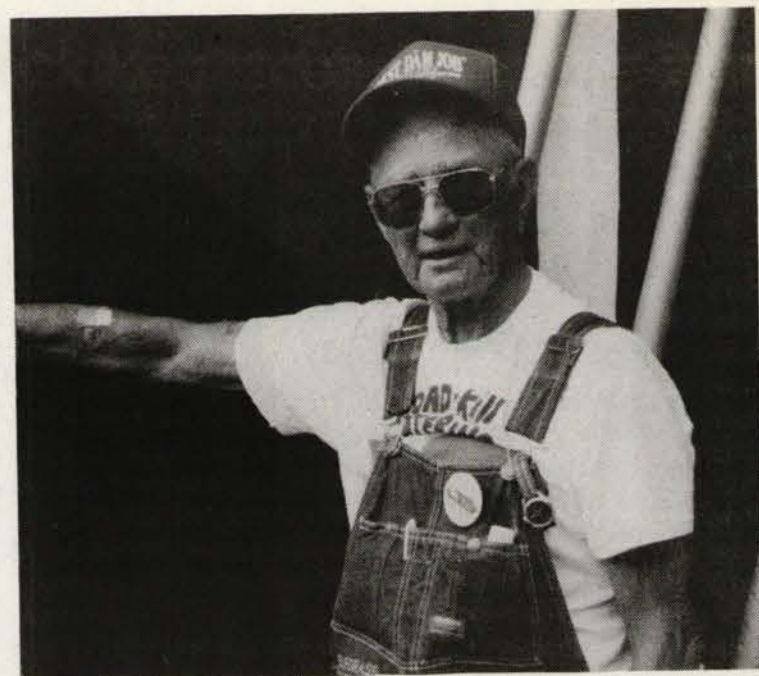
After the first set, I said my good byes and drove home. Since LuAnn was getting rather early the next morning, she was already in bed asleep. So, I had a bowl of ice cream, did my breathing thing and went to bed, as I had to get up early enough to pack my bags.

The following morning, Wednesday, LuAnn took me to the airport on her way to work and I flew to Atlanta and once again flew from there to Albany N.Y.

Big John Duncan had flown to Newark, N.J. to visit his sister and her family for a week, then rented a car Wednesday and drove some 160 miles North to meet me. We then drove 7 or so hours North to Brunswick, Maine. We proceeded a very short distance to Cook's Corner and the Atrium Hotel, where Pati Crooker had reserved a ground floor room for us.

We hooked up the oxygen machine that Apria Health Care had left for me in the storage room, and then unpacked enough clothes for me to find the "studded" overalls that are my trademark. They were a gift from Sheri Elder and Pati Crooker. Then we drove to Thomas Point Beach where we met Pati and Sheri just outside the entrance. They went ahead of us to the Gate and we were banded.

The gate has someone manning it 24 hours a day — even



M.D. "Pepper" Culpepper

before the festival starts and until everything is over. When we left around 4 a.m. the following late Sunday night (early Monday morning) the gate was still manned. The first place John and I went to was Eddie Greenwood's campsite which is on the road near the stage and all the action.

His boys and daughter had "claimed" a fairly large area. We visited for awhile, but it had been a long day, so we went to the Mini-mart next to the Hotel, bought drinks and breakfast food and stored them in the fridge in our room. Then we both hooked up to Oxygen (John has sleep Apnea and has to have a mask for that) — I only have the pure oxygen coming into my nose from the machine that makes it.

Thursday morning we leisurely got up and took our time, as the "Official 2000 Opening Welcome" for the festival was at 1 p.m. We got there in plenty of time to stand for Canada's National anthem and same for America's. Pati's son Michael Mulligan welcomed everyone from the stage to the 23rd Labor Day Festival. He writes a new greeting every year and "sweats out" how it will be received by the audience. Every one I have heard has been a good one. He is also the lifeguard for the beach where those who can stand the cold water do their swimming. He's one tough young man!

The Prindall Family Band from Maine started things off, followed by Jerks of Grass, and Back to Basics. Then about 4 p.m. the Showcase Contest opening began by explaining the rules to this contest. There were 7 bands trying to win the right to play on-stage the following year. Each band played a complete set

and everyone at the festival had the chance to vote on which band they thought was the best one this day. After all the 7 bands played it was after 8 p.m. and time to cast our votes. The winner was BackRoads from New Brunswick, Canada.

Friday the music started at 9:00 a.m. with the Bogus Family followed by Adam Dewey & Crazy Creek, Blue River, and then one of the best groups to come out of Canada (in my opinion), the Canadian Grass Unit. It was past noon when Larry Cordle and Lonesome Standard Time came on-stage. For the next hour they had the audience in the palm of their hands. One of those magic times that every performer hopes for, but seldom sees. Next was Sand Mountain Boys (they have re-formed with really good band members. I think they will go over with everyone that hears them.) They were followed by a young teen-aged girl from B. C. Canada, Robyn Jesson, who can really play the fiddle. Her dad accompanied her on stage with his guitar. They will be at the Galt House in Louisville, so if you're there, make an effort to see and hear them!

Then The Bogus Family had another good set before Peter Rowan and his "make up band" came on. Peter performed because Tony Rice and his band weren't able to do their set due to a death in his family; Peter did a super job on his set. Peter was supposed to close the show that night but he traded with Jimmy Martin. So after Sand Mountain Boys and Larry Cordle & Lonesome Standard Time did their evening sets, Peter Rowan did another one. Then Jimmy Martin came on with a great show.

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Bluegrass Junkie

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He came to show how to do a Bluegrass show — and he did, the best one he has done in 6 years, since the time at Culpeper, Va where the promoter T.I. Gilbert (now deceased) dedicated his Shower Of Stars festival on Mother's Day weekend in 1994 to the memory of Vi Jean Culpepper, my wife who had died January 1 that year.

Jimmy played the last set at T.I.'s festival and started off by asking: "Where is Pepper?" When he found out I was in the front row, he said: "Tonight's show is for Vi Jean, and proceeded to take requests and sing the whole set — no wild talking, and no bashing anyone. Meanwhile, back at the ranch at Thomas Point Beach, after Jimmy finally came off the stage, he went to his table that Marianne had been manning all day, and the crowd line up near a block long. He stayed and talked to everyone and signed anything they wanted him to. Then got out of his stage outfit, came off his bus and went to Eddie Greenwood's camp with me and sang with them for about an hour — then we went back to his Bus and they headed South. He is so good when he does it right. And he has taught a lot of musicians about timing and doing it right.

Saturday's music was started at 9 a.m. by New England Bluegrass Band, followed by Robyn Jesson & Departure Bay, Country Ham, and Larry Cordel & Lonesome Standard Time, Rustic Harmony, David Davis & The Warrior River Boys, The Lewis Family, The Del McCoury McCoury Band, and White Mountain Bluegrass. All the bands played 2 sets, except Robin Jesson, Rustic Harmony, and White Mountain Bluegrass who only played once. Del McCoury closed the show, but not before coming back a few times. I have heard them more times than most people have, and I never get tired of listening to them — or standing and shouting "more!"

Sunday started at 8 a.m. with Sunday Service on the Beach Front With Cuzin' Isaac Page & his friends. At nine David Davis & The Warrior River Boys came onstage and started the day's lineup which was: Sand Mountain Boys, White Mountain Bluegrass, Adam Dewey & Crazy Creek, Robin Jesson & Departure Bay, Country Ham, Blue

River, then LeRoy Troy and his "Uncle Dave Macon" style of show. Troy had his friend whom he calls "Super Man" play Bass — they have been playing this way since their school days when they practiced during recess! It was worth a trip anywhere to see them.

After Sand Mountain played again, Lost Wages and the "Thomas Point Beach Children of Bluegrass" filled the stage and put on a forty five minute set. After that the raffle winners and "Fan Of The Year Award" were announced. Martin Guitar Company donated a good one for the raffle and for only \$5 dollars you could win it (like the last years winner did). Attendees at this festival voted on who should win "Fan of the Year" next year, so last year's pick was awarded this year. From looking at the list of the past winners, it seems to me that they really deserved it.

The Osborne Brothers were next onstage and put on their usual good set just before a half hour refreshment break. Then David Davis, the Canadian Grass Unit, and LeRoy Troy went on again before the Seldom Scene did an hour and a half set, and the Osborne Brothers performed a second time.

At this festival Pati Crooker brings all the band members who are still on the grounds on stage for the finale. After Pati thanks everyone for coming and all her workers for doing such a good job helping put on the best festival anywhere, everyone joined hands on-stage and a huge bunch of fans joined hands and walked around the whole audience area singing "Will The Circle Be Unbroken". Later, Pati and Sheri came over to the Loose Caboose and served pieces of cake to everyone, and then the jams really started.

John went back to the motel to sleep, but I stayed until Pati and Sheri gave me a ride to the motel. It was too late to sleep, since John and I had to get up at 5 a.m. and get packed for the seven hour trip to Albany and the airport that I had to fly home from.

He went on to Newark, N.J. and his sister's place where he stayed until coming to Sacramento Thursday, arriving near midnight. I am sure that, in his head, he still hears the music that was played at Thomas Point Beach — like I do!

BANDS AND UPCOMING GIGS

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

California Based Bands

- **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.
- **Alhambra Valley Band** - Traditional and Original Bluegrass music. For information and bookings, please call Jill Cruey (925) 672-3242 or Lynn Quinones (925) 229-0365.
- **All Wrecked Up** — bluegrass, old-time, honky tonk. Contact Chris Ereneta or Christa Dahlstrom at (415) 759-5171 or online at <http://members.aol.com/wreckedup>.
- **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.
- **Backroads** — band members are Ted Irvin, guitar; Ida Gaglio, bass; Joe Zumwalt, mandolin; Ryan Richelson, dobro. For information and bookings, contact Ted Irvin and Ida Gaglio at 209-586-6445 or e-mail: tedenida@mlode.com. PA system available.
- **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. For bookings, contact Toni Murphy (408) 738-1123. Or visit their web site at www.bnibluegrass.com > November 10-12 — Woodland Bluegrass Festival 2000 at the

Yolo County Fairgrounds in Woodland, CA.

- **Charlie Blacklock** with "Charlie's Band" — 1821 St. Charles St., Alameda, CA 94501. Phone (510) 523-4649.
- **Bluegrass, Etc.** — for information or bookings, contact Dana Thorin, Hourglass Entertainment, 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.
- **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. Contract Penny Godlis 408-353-1762 or Eric Burman 408-479-9511 for information or bookings or to be put on their mailing list. Email: bdsjmiller@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: jimnunally@compuserve.com). December 9 — Brother Duet performance with Keystone Crossing, MacRae Brothers, Hoof Hearted, 8 p.m. at the Los Gatos Unitarian Fellow-

ship, 15980 Blossom Hill Rd., in Los Gatos, CA. Presented by Redwood Bluegrass Associates. For information or tickets, visit www.rba.org or call 650-691-9982.

- **Brushy Peak Bluegrass Band** — contact (510) 443-5217; 532 Alden Lane, Livermore, CA 94550, or web site: <http://www.ejthomas.com/brushypeak> >.
- **Cache Valley Drifters**, c/o Wally Barnick, 4495 Sycamore Rd., Atascadero, CA 93422, (805) 466-2850; website: <http://www.mightyfine.net> >.
- **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, 1027 I St., Arcata, CA 95221 (707) 822-6264. Home page: 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

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BANDS AND UPCOMING GIGS

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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 website 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 Kazor at (415) 587-5687. Appearing every 3rd Sunday from 7-11 p.m. at the Radio Valencia Cafe at Valencia and 23rd Street in San Francisco. 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.
- 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. December 15 & 16 — Yeow!, Sutter Creek Theater, Sutter Creek, CA 8 p.m. with Sourdough Slim & Blackwood Tom, the Foothillbillies & Cactus Bob & Prairie Flower; December 29 — Autry Museum of Western Heritage, Los Angeles, CA 12:30-3 p.m.; December 31 —

First Night, downtown Stockton, CA; January 12 — Yeow!, State Theater, Modesto, CA 8 p.m. with Sourdough Slim & Blackwood Tom, the Foothillbillies & Cactus Bob & Prairie Flower; January 13 — Yeow!, Cubberley Community Center, Palo Alto, CA 8 p.m. with Sourdough Slim & Blackwood Tom, the Foothillbillies & Cactus Bob & Prairie Flower; January 20 — Yeow!, 24th Street Theater, Sacramento, CA 8 p.m. with Sourdough Slim & Blackwood Tom, the Foothillbillies & Cactus Bob & Prairie Flower; January 26 & 27 — Yeow!, Fallon House Theater, Columbia, CA 8 p.m. with Sourdough Slim & Blackwood Tom, the Foothillbillies & Cactus Bob & Prairie Flower;

- Earthquake Country — Bluegrass 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 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.
- Peter Feldmann & The Very Lonesome Boys — for information or bookings, contact Dana Thorin, Hourglass Entertainment at phone (626) 799-2901; e-mail: dthorin@flash.net; website: <<http://WMPUB.com/hourglass.html>>.
- Peter Feldmann-Richard Greene-Tom Sauber — for information or bookings, contact Dana Thorin, Hourglass Entertainment at (626) 799-2901; e-mail: dthorin@flash.net; website: <<http://WMPUB.com/hourglass.html>>.
- 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 contact Rick Cornish (408) 929-4174 or for an up to date schedule you can visit their web site at 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. Performing the first saturday of each month at Billy Bob's Pork and Park in Pollock Pines from 7:00 to 10 p.m.
- Richard Greene and the Grass is Greener — for information or bookings, contact Dana Thorin, Hourglass Entertainment at (626) 799-2901; e-mail: dthorin@flash.net; website: <http://WMPUB.com/hourglass.html>.
- 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 or Pegleg Reza (209) 785-7726.
- High Country — contact Butch Waller, P.O. Box 10414, Oakland, CA 94610, phone (510) 832-4656; e-mail: hwaller@pacbell.net. First Sunday of every month - Cafe Radio Valencia, Valencia at 23rd, San Francisco, CA 7:20 - 11 p.m. November 10-12 — Woodland Bluegrass Festival 2000 at the Yolo County Fairgrounds in Woodland, CA.
- High Hills — Contemporary, traditional and original Bluegrass music for all occasions; sound system if needed; for information and bookings, please call Leslie Spitz (818) 781-0836; email: highhill.pacbell.net or visit their website at <http://home.pacbell.net/highhill/>.
- High Mountain String Band, P.O. Box 1195, Mt. Shasta, CA 96067. For information and booking, call (916) 938-2167.
- Homemade Jam — contact Sam Ferry at 530-668-1211 for information or bookings.
- HomeSpun Duet — a blend of musical styles, including: traditional, swing and Bluegrass. Contact Barbara or Gene at (530) 841-0630. Homespun@jps.net.
- Hwy 52 — San Diego-based traditional and original bluegrass band. Contact Wayne Dickerson, 1657 E. H St., Chula Vista, CA 91913, 619-421-8211, email Hwy52@aol.com or on the web at <http://members.aol.com/hwy52/>.
- Igor's Jazz Cowboys — for booking or information, call 480-894-8878 or website: 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.
- Just Kidding - Performances for Children. Traditional American music. For information

and bookings, please call Jill Cruey (925) 672-3242 or Lynn Quinones (925) 229-0365.

- 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. November 4 — (8 pm): Freight & Salvage, 1111 Addison St., Berkeley (<http://www.thefreight.org>, 510-548-1761). [NOTE: This concert will be broadcast live on KALW/91.7 FM.]; November 11 — (9 pm): Woodland Bluegrass Festival, Yolo County Fairgrounds, Woodland (<http://www.geocities.com/woodgrass>)
- Keystone Crossing — Larry Carlin and Claudia Hampesing songs of the brother duos. For bookings call Carltone Music at (415) 332-8498 or go to <http://www.carlton.com/kc.html>. December 9 — Brother Duet performance with Jim Nunally & Dix Bruce, MacRae Brothers, Hoof Hearted, 8 p.m. at the Los Gatos Unitarian Fellowship, 15980 Blossom Hill Rd., in Los Gatos, CA. Presented by Redwood Bluegrass Associates. For information or tickets, visit www.rba.org or call 650-691-9982.
- Laurel Canyon Ramblers — for information or bookings, contact Dana Thorin, Hourglass Entertainment at (626) 799-2901; e-mail: 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.
- 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.
- 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.

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BANDS AND UPCOMING GIGS

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- **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.
- **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 or web page: www.MacRaeBrothers.com. December 9 — Brother Duet performance with Jim Nunally & Dix Bruce, Keystone Crossing, Hoof Hearted, 8 p.m. at the Los Gatos Unitarian Fellowship, 15980 Blossom Hill Rd., in Los Gatos, CA. Presented by Redwood Bluegrass Associates. For information, call (530) 400-3872 or www.geocities.com/nashville/5443/Flyer.htm.
- **Modern Hicks** — contemporary Bluegrass. For booking or information, call 707-544-6909. November 9 — 9:00-12:00 Inn of the Beginning 8201 Old Redwood Highway Cotati CA 664-1100
- **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; ore-mail: 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. November 10-12 — Woodland Bluegrass Festival 2000 at the Yolo County Fairgrounds in Woodland, CA.
- **Pleasant Valley** — (the Giacopuzzi Family Bluegrass Band), Contemporary style Bluegrass Music. For information or bookings, call (805) 987-2386.
- **Radio Rail** — for information and bookings, contact Jackie or David, 2312 Jane, Mt. View, CA 94043, (415) 967-0290 or website: www.omix.com/radiorail.
- **Red Dirt Bullies** — for booking or information, call 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; or Audrey via e-mail: 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 or e-mail: lisaonbass@aol.com. 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. 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.
- **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. November 1 — Autry Museum of Western Heritage, Los Angeles, CA. With the Riders in the Sky; November 2 — Ojai Folk Music Concerts, Woman's Club, Ojai, CA; 7:30 p.m.; November 3 — Performing Arts Center, Paradise, CA 7:30 p.m. with Riders in the Sky; November 4 — CD release, The Palms, Davis, CA 8 p.m. with Blackwood Tom; November 11 — Cowpoke Gathering, Emma's Gathering Place, Loomis, CA 8 p.m.; November 12 — Craft & Music Festival, fairgrounds, Auburn, CA; November 24 & 25 — Christmas Craft & Music Festival, fairgrounds, Sonoma, CA, with Blackwood Tom; December 15 & 16 — Yeow!, Sutter Creek Theater, Sutter Creek, CA 8 p.m. with Blackwood Tom; December 29 — Autry Museum of Western Heritage, Los Angeles, CA 12:30-3 p.m.; December 31 — First Night, downtown Stockton, CA; January 12 — Yeow!, State Theater, Modesto, CA 8 p.m.; January 13 — Yeow!, Cubberley Community Center, Palo Alto, CA 8 p.m.; January 20 — Yeow!, 24th Street Theater, Sacramento, CA 8 p.m.; January 26 & 27 — Yeow!, Fallon House Theater, Columbia, CA 8 p.m.
- **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. "Spinning Wheel" will host a free concert Saturday, November 18, 2000 at the Martinez, Ca. Senior Center 818 Green St., Martinez. Time will be 6:30 until 8:00pm. Plenty of seating, come one, come all! For information and directions contact Mike Elliott (925) 228-1617 or e-mail: pje0222@aol.com
- **Stone Creek** — for bookings or information, call Keith Wiggins at 530-823-2436. November 10-12 — Woodland Bluegrass Festival 2000 at the Yolo County Fairgrounds in Woodland, CA.
- **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.
- **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.



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BANDS AND UPCOMING GIGS

Continued from page 21

(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. 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 Carlone Music at (415) 332-8498 or go to <http://www.carlone.com/wild.html>.
- **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.
- **Dede Wyland Band** — for information or bookings, contact Dana Thorin, Hourglass Entertainment at (626) 799-2901; e-mail: dthorin@flash.net; website: <http://WMPUB.com/hourglass.html>.
- **Yesterday's Country Roads**, "Country, Bluegrass Gospel", for information, contact Dan Bonds, P.O. Box 727, Hilmar, CA 95324 or call (209) 632-9079.

Bands Based in Other States

- **Eddie and Martha Adcock** — for bookings and information, contact Eddie or Martha Adcock, P.O. Box 180, Antioch, TN 37011, phone or fax 615-781-8728.
- **Neal Backues and Silver Cloud Tradition**, for bookings and in-

formation, contact Neal J. Backues, P.O. Box 7170, Jefferson City, MO 65102; phone 573-636-0536; e-mail: neal@bluegrassworld.com.

- **The Back Forty** — bluegrass and traditional music. For bookings and information, call Vicki Hass at 775-882-6013.
- **Bluegrass Patriots**, for bookings and information, 1807 Essex Drive, Fort Collins, CO 80526, or call (970) 482-0863. Complete schedule on website at: www.bluegrasspatriots.com.
- **Blue Highway**, for information and bookings contact RS Entertainment, 329 Rockland Road, Hendersonville, TN 37075, (615) 264-8877, FAX: (615) 264-8899; e-mail: andreacompton@juno.com.
- **Vince Combs and the Shadetree Bluegrass Boys**, traditional Bluegrass music. For bookings and information, contact Vince Combs, 665 West Krepps Rd., Xenia, OH 45385 or phone (513) 372-7962 or Grayce Ausburn Agency (410) 768-0224.
- **Dale Ann Bradley & Coon Creek**, for information and booking, contact Vicki Simmons, 312 Angel Road, Berea, KY 40403, Phone 606-986-1194; FAX 606-986-1044; e-mail: cooncreekmusic@zeus.chapel1.com; web site: www.daleann.com.
- **Continental Divide**, for booking or information, contact David Parmley at (615) 824-4399.
- **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>.
- **John Cowan Band**, for booking or information, contact Class Act Entertainment at 615-262-6886, FAX 615-262-6881; e-mail: Class_Act@compuserve.com; website: www.classactentertainment.com.
- **Dan Crary**, for information or bookings, contact Class Act Entertainment at 615-262-6886, FAX 615-262-6881; e-mail: Class_Act@compuserve.com; website: www.classactentertainment.com.
- **J.D. Crowe and the New South**, for information and bookings, contact: Philibuster Entertain-

ment, Phil Leadbetter at (423) 688-8855; e-mail: philibuster1@yahoo.com.

- **Jerry Douglas**, for information and bookings contact Keith Case and Associates, (615) 327-4646; (615) 327-4949 FAX.
- **Dry Branch Fire Squad**, for information and bookings contact Bill Evans at 510-234-4508; e-mail: bevans@nativeandfine.com. November 3-4 - Withlacoochee Bluegrass Festival, info 352-489-8330; November 24 - Birchmere, Alexandria, VA w/The Seldom Scene, info 703-549-7500; November 25 - Prism Coffeehouse, Charlottesville, VA, 8 pm, info 804-961-0124. January 20 - Gospel Concert with The Reunion Quartet at the First Baptist Church in Fair Oaks, CA, 7:30 p.m. Sponsored by the California Bluegrass Association and the Sacramento Southern Gospel Music Association. See ad and ticket order form on page 7 for more information.
- **The Fox Family** for information or bookings, contact Dana Thorin, Hourglass Entertainment at (626) 799-2901; e-mail: dthorin@flash.net; website: <http://WMPUB.com/hourglass.html>.
- **Freight Hoppers**, for information and bookings contact Keith Case and Associates, (615) 327-4646; (615) 327-4949 FAX.
- **The Grasshoppers** — For information and bookings, contact Glen Garrett at (208) 465-0399.
- **High Plains Tradition**, for booking and information, contact Chuck Tinsley at (303) 601-4113; e-mail: HighPlainsTradition@yahoo.com; or visit their web site: <http://www.banjo.com/Profiles/HPT.html>.
- **Illrd Tyme Out**, for information and bookings, contact the Deaton Agency at 770-271-9056.
- **Steve Kaufman**, for information about concerts, workshops and bookings, call 1-800-FLATPIK or outside US call (615) 982-3808.
- **Alison Krauss and Union Station**, for information and bookings contact Keith Case and Associates, 1025 17th Ave. S. 2Nd Fl., Nashville, TN 37212, phone (615) 327-4646; (615) 327-4949 FAX.
- **Doyle Lawson and Quicksilver**, for information and bookings

write: P.O. Box 3141, Bristol, TN 37625-3141; E-mail: DLQkslvr@aol.com; website: www.doylelawson.com.

- **Lonesome River Band**, for information and bookings contact Keith Case and Associates, (615) 327-4646; (615) 327-4949 FAX. June 16 & 17, 2001 — 26th Annual CBA Father's Day Weekend Bluegrass Festival at the Fairgrounds in Grass Valley, CA.
- **Lost and Found**, for information and bookings, contact Allen Mills, P.O. Box 90, Woolwine, VA 24185, (540) 930-2622.
- **Claire Lynch and the Front Porch String Band**, for information and bookings contact Class Act Entertainment at 615-262-6886, FAX 615-262-6881; e-mail: Class_Act@compuserve.com; website: www.classactentertainment.com.
- **Del McCoury Band**, for information and bookings contact RS Entertainment Offices, 329 Rockland Road, Hendersonville, TN 37075, phone 615-264-8877.
- **Lynn Morris Band**, for information and bookings contact Class Act Entertainment, P.O. Box 160236, Nashville, TN 37216, phone 615-262-6886, FAX 615-262-6881; e-mail: Class_Act@compuserve.com; website: www.classactentertainment.com. June 16 & 17, 2001 — 26th Annual CBA Father's Day Weekend Bluegrass Festival at the Fairgrounds in Grass Valley, CA.
- **Mountain Heart**, for information and bookings contact Barry Abernathy, 11771 Big Creek Road, Ellijay, GA 30540; phone: 706-276-6888; e-mail: email@mountainheart.com; website: www.mountainheart.co.
- **Nashville Bluegrass Band**, for information and bookings contact Keith Case and Associates, 1025 17th Ave. S. 2Nd Fl., Nashville, TN 37212, phone (615) 327-4646; (615) 327-4949 FAX.
- **The New Asheville Grass**, for information and bookings, contact Desi Murphy, 834 Cragmont Rd. #15, Black Mountain, NC 28711 (704) 669-8752.
- **No Strings Attached**, "Bluegrass with a Twist". For bookings or information, contact Kathy Boyd at (503) 656-4462 or Judy Arter at (503) 632-4616. Check

out their Web Site at <http://www.Swift Site.com/nostring sattached>

- **Northern Lights**, for information and booking contact Linda Bolton, 437 Live Oak Loop NE, Albuquerque, MN 87122-1406, phone/FAX 505-856-7100, email nlightsmgt@aol.com.
- **Northern Pacific**, for information and booking contact Trisha Tubbs, P.O. Box 601, Woodinville, WA 98072-0601; phone 425-481-7293; or e-mail: trishtubbs@aol.com.
- **Tim O'Brien & Darrell Scott**, for information and bookings, contact Class Act Entertainment at 615-262-6886, FAX 615-262-6881; e-mail: Class_Act@compuserve.com; website: www.classactentertainment.com.
- **Peter Rowan**, for information and bookings contact Keith Case and Associates, (615) 327-4646; (615) 327-4949 FAX.
- **Sam Hill**, for information and bookings, contact Doug Sammons at 503-647-2350; or E-mail at DeeannBG@aol.com.
- **Seldom Scene**, for information and bookings contact Keith Case and Associates, (615) 327-4646; (615) 327-4949 FAX. June 16 & 17, 2001 — 26th Annual CBA Father's Day Weekend Bluegrass Festival at the Fairgrounds in Grass Valley, CA.
- **Ron Spears and Within Tradition**, c/o CBJK Music, 4895 Pavant Ave., West Valley City, UT. 84120. Phone 801 955-1978.
- **The Slide Mountain Boys** — good, pure, down to earth, traditional Bluegrass. For booking or information, contact Charles Edsall, 3545 Vista Blvd., Sparks, NV 89436 or call 702-626-3412.
- **Southern Rail** — for information or bookings, contact: Sharon Horovitch PO Box 323, Watertown, MA 02471; phone 781-891-0258; or e-mail: SouthernRail@worldstd.com
- **Larry Sparks and the Lonesome Ramblers**, for information and bookings, contact Larry Sparks, P.O. Box 505, Greengburg, IN 47240, (812) 663-8055.
- **Sunnyside Drive**, featuring Karl Maerz, Doug Moore, Bob Martin, and JoAnne Martin. For bookings and information, contact Karl Maerz (602) 983-1757 or (602) 964-2670.

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

by Howard Polley

Fall greetings to all seasoned and new readers of Harmonica Korner. These articles are for the encouragement of all harmonica players, but especially for those in the beginner and intermediate stages of development. By now most of you know that many of us believe the harp can be a fun and fascinating instrument — able to express the gamut of human feelings and expressions. It's size is also convenient for pocket or purse.

Of course, like any other worthwhile instrumental pursuit, the harmonica requires some practicing and getting used to. Obviously we must do more than sleep with one under our pillow (although you can give that method a try if you wish)! This month's article is a review of two common styles or methods of playing the mouth organ. Is your method playing "straight harp," "cross harp" or both?

In previous articles we mentioned that the common 10-hole diatonic harmonicas are individually pitched in the various major and minor keys. A key of C harp was initially made to play in the key of C major. Chords, harmony and melody notes fit well with songs written in the key of C. Playing in this way is called Straight Harp playing. Old World folk songs, polkas, hymns and other simple melody songs lent themselves to straight harp playing. This is also called playing in the 1st position. The mouth or-

gan can also be played in other positions.

A method called Cross Harp or 3rd position playing came on the scene in the early 20th century. Someone discovered you could play the C-harp in the key of G by re-arranging your method of playing. Instead of the key scale note starting on hole 4 blow, the scale or reference note of G is started on hole 2 draw. Cross harp playing is thought to be the dominant form of playing by many players today — especially those in the blues and country fields. In this position you work with the F-natural note instead of the F-sharp notes as is found in the key of G. This change gives the performer a flatted 7th degree note, which is exactly what the blues player is looking for. Straight harp or Cross harp... what type dominates your playing? Do we have to choose? Not really in my opinion.

The Case for Straight Harp

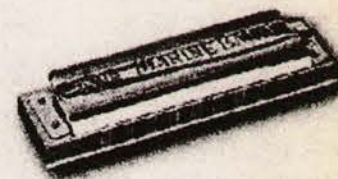
For over two years I enjoyed playing with a group of church musicians playing contemporary Christian hymns, Spirituals, and Gospel selections. The bulk of this music, I've found, is very playable with the straight harp method. Also jamming with bluegrass and gospel groups work well with straight harp playing. For choral accompaniment playing you can blow most any 3

adjacent notes and you have a G major chord. So as long as the tune isn't too complicated, you can make out OK. Back to the drawing board if the selection is more sophisticated!

Hopefully this discussion will be helpful in considering our personal playing method and style. The harp is an individually

styled instrument if there ever was one. Start reviewing your playing methods. See which one works best for you. Check out the selection you're working on and use the method that you like best.

Thanks again for your time and interest in this month's article. Remember for your own



enjoyment and that of others... keep on harping.

Showcase Artists sought for 2001 IBMA Trade Show

Bands and individual artists are invited to apply to be Showcase Artists at the 2001 International Bluegrass Music Association Trade Show to be held October 1-7, 2001 in Louisville, Kentucky. Eighteen artists will be selected to perform.

Acts who apply are not required to be IBMA members, but are required to submit a \$15 fee to help defray the expenses associated with the selection process. The eighteen acts invited to showcase are given complimentary registration for the entire conference, but must pay an additional showcase fee and must become IBMA members upon accepting the invitation to per-

form. The showcases are designed to introduce any one or all of the following to the bluegrass industry:

- Emerging talent capable and willing to broaden their market.
- Established bands which have significant changes to their act.
- Artists who have significant new recorded projects.

The board appointed Talent Committee's selection process involves a fair but subjective evaluation based on each applicant's entertainment value, level of professionalism, potential appeal and quality of work. Depending on the number of acts which apply, the selection

process takes approximately three months. Full selection criteria is available from IBMA upon request.

Application packets must be received before January 15, 2001, and should contain:

- Five complete promotional packages for each act making application, including five copies of a representative recording (CD or cassette) of the act's work.
- A \$15 application fee payable to IBMA

Send all submission packages and the \$15 application fee to: IBMA Talent Committee, 1620 Frederica St., Owensboro, KY 42301-4807.

Documentary film "Seven Sisters: A Kentucky Portrait" to be screened in San Francisco Nov. 3

A special preview screening of the documentary film, "Seven Sisters: A Kentucky Portrait" will be held November 3 at the Roxie Theatre, 3117 16th Street at Valencia in San Francisco at 8:30 p.m. The screening is part of the San Francisco Film Arts Festival.

"Seven Sisters: A Kentucky Portrait is a new vision of Appalachia which powerfully evokes the coming of age of seven women

through their rural-to-urban migration. This is a story of heroism—not in a grandiose, earth-shaking way, but through small acts of sacrifice, courage and generosity. At the center of it all are seven strong-willed and colorful women—one family and the fierce bonds that hold them together."

Immediately following the film, The Crooked Jades, the band

which recorded the soundtrack, will perform at the Elbo Room (near the Roxie, at 647 Valencia Street).

Tickets are available by calling 552-FILM (that's 415-552-3456). Price is \$13 for a ticket to both events. Be sure to ask for the Combo ticket. (Day of show prices will be \$8 for the film and \$7 for the Crooked Jades show).

Nov. 21 "Bluegrass Gold" to feature Peter Rowan and Keystone Crossing

On Tuesday, Nov. 21, the next edition of the monthly bluegrass series "Bluegrass Gold" will take place at the Sweetwater in Mill Valley at 8:30 p.m. The show is produced by Larry Carlin and Carltone Music.

This show will feature a familiar face on the bluegrass scene — longtime Marinite Peter Rowan. In the 1960s he was a member of Bill Monroe's Blue Grass Boys for a couple of years, learning bluegrass at the master's knee. Since then he has played in various bands and has had a very successful solo career.

His groundbreaking band Old And In The Way with David Grisman, Vassar Clements, John Kahn, and Jerry Garcia in the early 70s helped bring bluegrass music to urban audiences. Their

self-titled album is one of the biggest selling bluegrass albums of all-time. For this Sweetwater show Peter will assemble an all-star bluegrass band to back him up.

Keystone Crossing is Marin County's favorite country/bluegrass duo who sings the songs of the Delmore, Louvin, and Everly Brothers.

The Sweetwater is Marin County's premier nightclub as well as the home for bluegrass music in the North Bay is located at 153 Throckmorton, Mill Valley, California.

For more information call the Sweetwater at (415) 388-2820 or visit the Carltone Music website at <http://www.carltonemusic.com>.

New Activities Vice President asks for member input

Hi folks,

I just wanted express say thanks to all the people who supported my bid for the CBA board. I hope to bring some additional opportunities for your musical enjoyment while serving as your Activities Vice President. In that effort, I would greatly appreciate your suggestions. The CBA does and a great job of supporting a variety of annual activities. However, that can be viewed as a good beginning for future plans. You, the CBA membership, are the ones for whom this organization ex-

ists.

As your Activities V.P., I NEED to know what you will really support with your attendance. I am inviting you to call me, write me, send me an email, or whatever way you want, but tell me what activities YOU want. Perhaps it is more concerts. If that is the case, tell me how many concerts a year you would attend. The CBA now sponsors about two a year. But we have many more opportunities. Perhaps you would like more camp-outs. If so, tell me how many you would attend, and please suggest some places

that would accommodate us. Perhaps you have some other ideas that you've held on to for some time. Please let me know about them.

I truly welcome a chance to discuss your thoughts on CBA activities. You can call me at (916) 989-0993, write to me at 8532 Cumulus Way, Orangevale, CA 95662, or send me and email at Sacbluegrass@yahoo.com.

Again, I thank you for your support and hope to show it was well placed.

Bob Thomas
Orangevale, CA

J.D.'s Bluegrass Kitchen

Howdy, Howdy, Howdy!

Well folks, another holiday season is almost upon us again. Years ago, an older gentleman that I was working with made a remark one day that didn't really sink in until I turned 50 or so. He said that "as you get older the days get longer and the years get shorter." How very true. That's why I live ever day like it was my last one, because someday its gonna' be!

November brings warm fall days, chilly nights and my very favorite holiday of all, Thanksgiving! I guess the reason that I love Thanksgiving more than Christmas is that it is an *American* holiday, unique to our wonderful country. My second favorite holiday is the 4th of July, another American holiday that only we celebrate as a country. Home made ice cream was always a part of the celebration of July 4th when I was a young 'un, but come fall, my mom would start baking goodies for Thanksgiving dinner about the middle of October.

There were always a couple of plum puddings, sugar cookies, fruit cakes, persimmon cookies, and that's just part of it. Three or four bowls of ice cream on the 4th of July didn't even come close to the treats that lay in store come Thanksgiving!

My mother would cook up a couple of plum puddings, pour brandy over them and then wrap them in foil over which she poured melted paraffin to keep the brandy from evaporating. She would do the same thing with the fruit cakes. When she opened one of those puddings up after dinner, you talk about wonderful aromas! A big slab of this with some hot hard sauce poured over it would set you down right next to the Pearly Gates! That's how it made this 'ol country boy feel!

I'll never forget the time when my mom made up about a half a dozen fruit cakes early one spring. She wrapped 'em in foil, coated them with wax, placed each one in a brown grocery bag and put them on the shelf in the bedroom closet to keep them cool and let them age for the fall holidays. Well, you know what happens when a fourteen-year-old boy gets to craving some most wonderful home made fruit cake along about July or August and his mom is working at the cannery and he's home alone. You figure she'll never miss one

piece and then the next day you get the craves again and before you know it there are only five fruit cakes! Come the holidays mom started slicing up fruit cakes one by one over the days. She didn't start counting until there were only two left.

She couldn't remember if she'd sliced up three or four. Dad said it wouldn't matter if it was a dozen because I'd eat 'em just as fast. Mom gave her patented "Chicken Hawk" look and said, "I think I know a big boy that's already ate one by himself!" I didn't own up to that one until I was about 45 years old, and when I did mom turned to my dad and said, "I knew I only sliced up five fruit cakes!" She still threatened to get a switch and wear me out! (At the time I could still run fast and almost had to!) If I'd thought I could've gotten away with it, I'd have eaten two of 'em.

Well folks, I've already said that there are two things that bring back good memories quicker than anything and that's good food and good music! So come on in and pour yourself a big mug of good ol' Cowboy Coffee, grab yourself a chair by the ol' cook stove, and we'll share some wonderful holiday recipes here on this cold rainy morning in the mountains. As I write November's column we're having our first good rain storm during the second week of October. It started raining yesterday about 5 p.m. and when my son got home from work around 6, I was just taking a buttermilk pie out of the oven. His eyes lit up like a Christmas tree when he saw it, so I put it in the freezer to chill for a couple of hours. These are best when served cold and serve it we did! Buttermilk pie makes a holiday meal really special and its as easy to fix as falling off a peeled foot log over ol' Piney Creek! My mom made this pie as far back as I can remember and here's how she made it:

Buttermilk Pie

- 1 3/4 cups sugar
- 1 TBS. flour
- 1 TBS. corn meal
- 4 eggs, beaten
- 8 TBS. melted butter
- 1 cup buttermilk
- 1 TBS. fresh squeezed lime juice
- 2 tsp. Pure vanilla extract
- 1 TBS. ground nutmeg
- 1 9" pie crust

Preheat oven to 350°. Line a 9 inch pie pan with the crust. Brush the inside with a little melted butter. Combine sugar, flour and meal. Beat the eggs and add to the sugar mixture; mix well then add melted butter. Add buttermilk and mix well again. Add lime juice, nutmeg and vanilla and mix well. Pour the mixture into the pie crust. Bake for one hour or until the middle is set good. Cool before cutting.

Now there is some true Southern cooking that would make you slap your granny for some.

Usually I feature a turkey recipe of some kind in November's column, but this year for some reason I've got three chicken recipes that will do for a Thanksgiving dinner just as well. I know that a lot of you folks don't cook a big turkey for Thanksgiving or Christmas any more because there's just one or two of you and cooking a big turkey is a lot of work, not to mention how long it takes you to use up the left overs. So, a good chicken dinner is just the right size and a heck of a lot easier to do.

Living in California, chances are the weather on Thanksgiving day will allow you to fix a barbecued chicken for your dinner. There's nothing better than a good barbecued chicken, especially when you've got a good sauce for it, and this month I have a barbecue sauce recipe for you. This recipe won the Barbecue Sauce contest at Dale Lawrence' California Bluegrass and Cowboy Music Festival in Plymouth back in September. There was a panel of expert judges on hand (members of Illrd Tyme Out) who declared this recipe the winner by unanimous decision and could we please have some more! (They had to take the place from Steve Dilling or he would have eaten it too!)

This wonderful recipe was created by Jeane Hodge of Elk Grove, California. For a special Thanksgiving dinner fire up the ol' barbecue and scorch a chicken or oven barbecue it the way Jeane does for supper. You won't regret it.

Jeane's Honey Barbecue Sauce

(For Chicken)

- 3 cups catsup
- 1 cup honey
- 1/4 cup brown sugar (packed)
- 1/2 cup apple cider vinegar
- 1 TBS. garlic salt
- 2 tsp. Salt
- 1/2 tsp. Black pepper
- 1/2 tsp. Cayenne pepper (or to taste)
- 1 TBS. Worcestershire sauce
- 4 TBS. vegetable oil
- 1 large onion, finely chopped
- 2 garlic cloves, finely minced

Sauté chopped onion and garlic in the oil over medium heat until onions are clear. Mix all other ingredients in a bowl, stirring thoroughly. Add onions and garlic and mix. Store in a glass jar in the refrigerator. Recipe is enough for three pounds of chicken.

I got to sample this sauce at the festival and I'm here to tell you folks that "its got it!"

My good friend Yogi who lives in Atwater, California called me this week especially to give me this recipe for Chicken Popakosh. A friend of his who is Hungarian gave it to him and Yogi swears that it makes one of the best chicken dishes that's come down the pike in many a moon! I haven't had the chance to try this one yet, but I'm gonna' shortly. I knew how much Yogi loves his vittles so I'd bet that this is a good 'un!

Chicken Popakosh

- 1 chicken, cut up
- 1 large yellow onion, chopped
- 1/2 cube butter
- 2 TBS. paprika
- salt and fresh ground pepper to taste
- 1 #3 can cream of mushroom soup
- 1 #3 can cream of chicken soup
- 1 pint of sour cream

Take a large, covered cast iron pot or skillet (like a chicken fryer). Melt the butter in the pan and sauté the onion until almost done. Add chicken, salt and pepper; cover and cook, turning occasionally, until done. Mix together the soups and sour cream. Pour over chicken, cover and simmer for 30-45 minutes. Serve over noodles. (I'll bet that Popakosh in Hungarian means, durn, that's good chicken!)

This last recipe is one that my mom used to fix for Sunday dinner every once in a while. She'd always bake a big pan of corn bread dressing to have with it, along with the mashed potatoes and gravy. It would make a wonderful Thanksgiving dinner with-



out all the work that goes with fixing a turkey. It's great because you can fix it for two or twenty. Mom used to get it ready to cook and keep it in the fridge until it was time to fix supper.

Batter Fried Chicken Breasts

- 6 to 8 chicken breasts, boned
- 2 tsp. Salt
- dash of pepper
- Batter:
- 1 egg, beaten
- 1/2 cup milk
- 2 TBS. flour
- 1 1/2 cups flour for dredging chicken in.

Oil for deep fat frying

Cut each breast in half to make 12 or 16 pieces. Sprinkle with salt and pepper. Mix egg and milk and add the 2 tablespoons flour, mixing until smooth. Dip each piece of chicken in batter, then dredge in flour. Put 4 or 5 pieces into 375° oil. Deep fry for 12-15 minutes or until golden brown all over. Drain on paper towels. Keep warm in a very low oven until all the chicken is fried. Makes 4-6 servings.

There's some more good ol' Southern cooking folks! My cardiologist keeps telling me to eat a lot of chicken, but I'll bet he ain't never had anything this good! Set a platter of this on your Thanksgiving table along with a big pan of corn bread dressing, smashed taters and gravy, some country style creamed corn and a big mess of buttermilk biscuits hot out of the oven and you definitely have a lot to be thankful for!

Folks, I am so glad to live in the greatest country here on this Earth. All of us take our blessings for granted sometimes, but we all need to take a while this holiday season and ask God's blessing on those who are less fortunate than we are. I hope the coming holidays are the best ever for all of you and your families. May God grant you all peace and health.

Yer friend,

J.D. Rhymes



To find Live Acoustic Music

- Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA; phone 415-648-1047. Bluegrass jam session and open mic last Thursday of every month, 8-10 p.m. November 2 — The Circle R Boys - bluegrass in the Kentucky Colonels tradition;
- Billy Bob's Pork 'n Park, 6022 Pony Express Trail, Pollock Pines, CA. Bluegrass music on Saturday nights—call 530-647-1507 for details. All shows start at 7:00 and end at 10:00 PM.
- Blue Rock Shoot, 14523 Big Basin Way, Saratoga, CA; phone 408-867-3437.
- Buckhorn Saloon, 2 Main St., Winters, CA; phone (530) 795-4503. Every other Friday: California Special (Bluegrass & Old Time Country) 7:30-10:30pm.
- Cold Spring Tavern, Stagecoach Road (just off State Highway 154) 15 minutes from either Santa Barbara or Santa Ynez, CA. For information or directions, call (805) 967-0066. The Cache Valley Drifters perform every Wednesday from 7-10 p.m.
- Cuppa Joe's, 194 Castro St., Mountain View, CA. For more information, call 650-967-2294. Bluegrass jam session every Wednesday evening beginning at 7:30 p.m.
- Espresso Garden, 814 S. Bascom Avenue, San Jose, CA. Bluegrass and other acoustic music performances. For information on performers, call Dick at 408-292-7940 or website: www.fiddlingcricket.com. For food information, call the restaurant at 408-298-0808.
- The 5th String Music Store, 930 Alhambra at J Street, Sacramento, CA. For information, call (916) 442-8282. Bluegrass Jam Session every Thursday night at 7:30 p.m. House Concert Series Performances times and prices vary - call for information.
- 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 and 11:30 p.m. Call 916-806-2545 for further information.

- Freight and Salvage Coffee House, 1111 Addison Street, Berkeley. Call (510) 548-1761 for information, or visit their website at: www.thefreight.org November 4 — Kathy Kallick; November 16 — Nickel Creek; November 18 — Carol McComb; November 19 — Ramblin' Jack Elliott; November 22 — Roy Rogers & Norton Buffalo; November 24 — the Peter Rowan Bluegrass Band; November 25 — Winter's Grace: Laurie Lewis, Tom Rozum & Bruce Molsky; December 1 — Blue Flame String Band; December 6 & 7 — Greg Brown; December 12 — Bob & Sheila Everhart; December 17 — Christmas Jug Band; December 31 — High Country; February 8 & 9 — Ralph Stanley;
- Great American Music Hall, 859 O'Farrell, San Francisco, CA, (415) 885-0750.
- Henflings Tavern, 9450 Highway 9, Ben Lomond, CA. For information or tickets, call 831-335-1642 or e-mail: henfling@cruzio.com. Henflings is hosting an International Folk Series, an ongoing series of roots and traditional music from anywhere in the world. November 1 — Curtis and Loretta acclaimed folk duo from Minneapolis, Minnesota. Celtic, American folk and old-time songs. The press has called their harmonies "extraordinary". Show starts at 8 p.m. Tickets are \$7 adv./\$9 door; November 8 — Mary Gauthier, singer/songwriter from Louisiana, 8 p.m. Tickets are \$8 adv./\$10 door; November 21 — Nickel Creek — one of the hottest young bluegrass band in the land, 8 p.m. Tickets are \$9 adv./\$11 door; December 13 — Radim Zenkl, 8 p.m. Radim takes the madolin on a world tour. He is a melodic master who can rip on a bluegrass tune, shine on classical piece and play graceful European

folk songs that sound like a whole string section is contributing. Tickets are \$8 adv./\$10 door;

- The Kensington Circus Pub 389 Colusa Ave., Kensington, CA; (925) 524-8814.
- La Di Da Cafe & Gallery, Kelly and Purissima, Half Moon Bay, CA (415) 726-1779.
- Maytan Music Center & Coffee House, 777 South Center St., Reno, NV 89501, (702) 323-5443.
- Last Day Saloon, 406 Clement St. (at 6th Ave.) in San Francisco, CA 94118; phone: 415-387-6343 or e-mail: fivearms@yahoo.com. "American Roots Music" on Wednesday nights, featuring bluegrass, country/western and folk music. Call for information and times.
- Last Stage West, 15050 Morro Road, Highway 41, West of Atascadero. Acoustic music and jams. Open Friday, Saturday and Sunday. Hosted by Buffalo Bob and Carmon Brittain. For information or to book a gig, call 805-461-1393. (Self-contained camping available on site.)
- McCabe's Guitar Shop, 3101 Pico Blvd., Santa Monica, CA. For information call (213) 828-4403 or tickets (213) 828-4497.
- Michelangelo's Pizza Parlor, downtown Arcata, California. Live acoustic music every Wednesday, Friday and Saturday night from 7-9 p.m., no cover charge. Bluegrass music on the 2nd and 4th Wednesday with Aunt Dinah's Quilting Party. Other music includes Irish, Country, Dixieland, and Folk. For information, call (707) 822-7602.
- Miner's Foundry Cultural Center, 325 Spring Street, Nevada City, CA. For information, call (916) 265-5040.
- Mr. Toot's Coffee House, upstairs over Margueritaville in Capitola Village, CA. For information, call 831-475-3679. Tangled Strings — bluegrass every Sunday night from 5 to 8 p.m.
- Murphy's Irish Pub, on the east side of the square in downtown Sonoma, California. Acoustic jam session (Celtic

primarily) 1st Sunday of the month from 6 PM until it's over. Bluegrass jam 3rd Tuesday of the month from 7-10:30 p.m. Live acoustic music Thursday, Friday, Saturday and Sunday nights. "Sonoma Mountain Band plays Bluegrass on the first Friday of every month, 8-10 pm. For further information call 707-935-0660 or e-mail: murphy@vom.com.

- Musician's Coffeehouse, Mt. Diablo Unitarian-Universal Church, 55 Eckley Lane, Walnut Creek, CA. For information call (510) 229-2710.
- The Neighborhood Church, in Pasadena, California. For information, call (818) 303-7014.
- Northridge Inn, 773 Nevada Street in Nevada City. They frequently feature bluegrass bands on Saturday evenings. Shows start about 7:00 and band usually play two or three sets. If your band would like to play at the Northridge Inn, call Lynn at 530-478-0470.
- Old San Francisco Pizza Company - 2325 Road 20 in the El Portal Shopping Center, San Pablo, CA. Phone (510) 232-9644.
- The Palms, 726 Drummond Ave., Davis, CA 95616. For information and tickets, call (916) 756-9901 or e-mail: palms@yolo.com. November 3 — Sourdough Slim w/ Blackwood Tom;
- Phil's Fish Market and Eatery, on Sandholt Road, Moss Landing, CA. "For fine food, find Phil's". Live bluegrass beginning at 7:00 PM every 2nd and 4th Monday of the month with the Courthouse Ramblers. 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 Phil's at (831) 633-2152 for information, or check out the web site at philfishmarket.com.
- Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA; phone: 408-297-9151. Every Tuesday 6-9 p.m. music from the 20's, 30's and 40's by Moonglow (Beth McNamara

and Jerry Ashford). Every Wednesday night will feature Bluegrass music by a variety of local bands — call ahead for details. November 1 — Side-saddle & Co.; November 8 — MacRay Brothers; November 15 — Diana & the Yes Ma'ams; November 22 — Closed for Holiday; November 29 — Mr. Banjo & the Lonesome Wailers;

- San Gregorio General Store, Stage Road, just off Highway 1, 12 miles south of Half Moon Bay, CA, 650-726-0565. Third Sunday (2-5 pm): County Line Bluegrass Band performs.
- Shade Tree Presents, Shade Tree Stringed Instruments, 28062 Forbes Rd., Laguna Niguel, CA. Instruments, accessories, lessons, CDs, tapes, books, videos, concerts. For information and schedule of entertainers call (714) 364-5270.
- Smokin' Johnnie's BBQ, 11720 Ventura Blvd., Studio City, CA. Phone 818-760-1623. 1st Saturday of every month Bluegrass and Swing Acoustic Music Showcase, 4:30-7:30 p.m. sponsored by Traditional Music.
- The Steakout Restaurant, located behind McDonald's in Placerville, CA.
- Sweetwater, 153 Throckmorton Avenue, Mill Valley, CA. For information, call (415) 388-2820. November 21 — Bluegrass Gold with the Peter Rowan and Keystone Crossing, 8:30 p.m.;
- Waves Smokehouse and Saloon, 65 Post Street, San Jose, CA 95113; phone 408-885-9283. Bluegrass Open Mic on the first Tuesday of every month, 7 to 10:30 p.m. Bring your friends, instruments to jam, pick with your friends and get your place on our stage (4 songs/set). See you there! For information, call CBA South Bay Activities Vice President Roger Siminoff at 408-395-1652 or e-mail: siminoff@apple.com.
- The Willowbrook Ale House 3600 Petaluma Blvd. North, Petaluma, CA, (707) 775-4232. Featuring the Crane Canyon Bluegrass Band every Thursday night, 6:30-10 p.m.

CBA, Getting It Together

By Montie Elston

"As far as bluegrass music, California was like a desert," is how Carl Pagter describes bluegrass music scene when he arrived here from the Washington, DC area in early 1973. Now Carl (CBA membership No. 1) was comparing an area rich in high-profile bands and radio venues to California's Bay Area where there was very little bluegrass on the radio. Cuzin Al Knoth was broadcasting records in the South Bay over KTAO, Los Gatos, and in San Francisco there was a weekly bluegrass show done by Mick Seeber over KSAY, an AM station that played commercial country music the rest of the time.

Seeber began his show spinning records from KSAY's tiny studio on the mudflats right at the east side of the Bay Bridge. When bluegrass fans and musicians started showing up almost immediately to play and watch the action, Seeber arranged to move his show to the Orphanage, a club in San Francisco, where it became a mostly-live show with occasional records and some of the commercials inserted back in the studio.

KSAY's signal was easy to pick up all around the Bay Area. The Homestead Act with Elmo and Patsy Shropshire and John Hedgecoth and his wife, Lynn, played regularly on the show. Carol and Ron Masters (CBA membership No. 5) helped Seeber with the show. Later, Pagter started playing on the radio, as did as Jake Quesenberry (CBA membership No. 2).

George Martin, now a member of the CBA board but then a young banjo player for the band, Boomtown, promoted a series of "Bluegrass Under the Stars" concerts at Oakland's Woodminster Amphitheater in Joaquin Miller Park about this time. Martin remembers hiring Seeber to MC the concerts, and bringing his band to the Orphanage to play and promote the shows, which featured bands like the Bear Creek Boys from Santa Cruz, High Country, the Shubb Wilson Trio, the Phantoms of the Opry and the Homestead Act, among others.

There were people playing bluegrass music in California. It was just a little more difficult to find. Most of the venues for listening to music were in the Bay Area. Most

of them were saloons or bars or pizza parlors. There was Paul's Saloon and The Camelot in San Francisco; the Freight & Salvage in Berkeley; Butterfield's Restaurant in Menlo Park; Maude & Matilda's in Sunnyvale, Straw Hat Pizza Parlors in San Jose, Santa Cruz and San Pablo. Sometimes the folks playing in the band weren't even old enough to be in the place they were playing.

At this time Vern and Ray were the most authentic bluegrass musicians that the West Coast had. Mandolinist Vern Williams and guitarist-fiddler Ray Park provided many bluegrass musicians the opportunity to play and hear bluegrass music as it had originated in the East. They had a lot of influence within bluegrass in California. Yet, despite their prominence and popularity, there was still something lacking in bluegrass music.

Family oriented gatherings were few and far between. In 1973, Steven deHass (CBA membership No. 18), later to become president and chairman of the board of directors, held the First Annual Mother Lode Bluegrass Festival in Camp Ponderosa in Coloma, California. The only charge for the festival was camping fees. About 300 people attended. It wasn't elaborate, but it was fun. Steve sponsored the festival for 3 years.

Jack Sadler (CBA membership No. 3) and his wife Jan used to have large "Pickin' and Chicken" parties once a year at their house. They had them for several years. The last couple of years the gatherings were so large the sheriff and fire department would come up because the cars would be blocking the road. It finally got too large to have them at the house. Now we all know how it is at large jams, you just don't know everybody; but near the end it happened that a woman asked Jan if she knew where the bathroom was. Jan told her, "I should know!" Later, Jan overheard the woman ask a friend if she knew who "that" woman (meaning Jan) was? The friend answered, "I haven't a clue." The gatherings had grown so large that some folks didn't even know what their hosts looked like.

So there was music in California. There just wasn't any organization around that made it easy to know where the music was, who was playing, and when

it was being played. Note: there are still parts of California today where it is difficult, if not impossible, to hear bluegrass music on the radio; and where there are too few musicians around to even have a jam.

Jake Quesenberry remembers going to a music festival in Marin with Carl Pagter. In the car the two of them talked a lot about starting an organization for bluegrass. Pagter remembers that the lady in charge had lots of ideas about festivals, but most of them originated at rock festivals. (The huge sound system, probably bigger than what we use at Grass Valley today, was owned by the Grateful Dead.)

There was a fence around the stage area. You had to park way out in a parking lot. Jake tells of having to take their ice chest all the way back to the car because security wouldn't let them take it into the festival area and every time they wanted a soda they had to walk out to the car. Jim and Jesse played, as well as Doc Watson, Jimmy Martin and Mac Wiseman.

The Golden Gate Bluegrass Festival was a financial disaster. But it was a success in that it did let bluegrass musicians meet. Keith Little (CBA membership No. 89) was there with his sister. Keith remembers Carl Pagter asking him if he would like to be a member of an organization to promote bluegrass music.

Sadler remembers having a discussion on the back steps of his house during a bluegrass jam, some time after the Marin festival, about starting a bluegrass organization.

About now I can hear you asking yourself just how did all these people get to know each



Ray Edlund (above) on the CBA's Festival stage in 1981.

Overlook Mountain Boys (right) Jack Sadler, John Lytle and others perform in 1981.



other in the first place? Simple, they all had a love for bluegrass and old-time music. The California Old-Time Fiddlers Association had been having fiddle contests and gatherings for many years. It became a natural place for people with almost similar tastes to gather. And as usually happens even today, bluegrass folks started congregating with other bluegrass folks and leaving the old-time fiddle folks to play their music. There was some unfriendly feeling about it. Keith Little remembers going to old-time events where there would be signs reading, "No Bluegrass, No Hokum."

Also, some of the radio shows were live, and bluegrass bands and musicians were often asked to play for one show or another. Add in the jams occasionally held at one place or another (including some that John Murphy remembers playing at Carl Pagter and Ed Pagter's houses), and you have people meeting like-minded people.

However, it boils down to the fact that one man, with legal training, saw that it would benefit many people to have an orga-

nization structured around promoting bluegrass music. That man was Carl Pagter. It wasn't a unilateral decision. He had talked to many people. He had a great desire to play and enjoy bluegrass music and he had the ability to make it happen.

So Carl drafted the Articles of Incorporation for the California Bluegrass Association. He gave the organization its name. He garnered the support of 40 people who would agree to be listed in the articles of incorporation as charter members. He got seven people to agree to be directors on the first board. They were Pagter himself, Michael Seeber, Carol Masters, Douglas Graham, Jake Quesenberry, Robert Scoville and Jack Sadler.

This wasn't a one-day venture. The time expended on just getting started was enormous. Yet, with the close support of many, the California Bluegrass Association was born. It officially became an organization on December 16, 1974 with endorsed filing by the Secretary of State.

Now memories of dates 26 years ago aren't always exact, but this is known: on January 3rd, 1975, the first meeting of the board of directors was held with the business of adopting the by-laws of the association. And then on March 28, 1975, the board held a meeting in which the by-laws were amended for the first time, changing the number of directors from seven to nine.

Shortly after getting things started, Pagter was offered a promotion he couldn't turn down. The downside was that he would have to move back east again. By the time the first newsletter came out in April 1975, Carl was no longer on the board of directors.

Continued on page 27



Carl Pagter and Jake Quesenberry, CBA members #1 and 2 are pictured at a CBA Fall campout in 1992.

CBA, Getting It Together

Continued from page 26

To have a newsletter, you have to have someone to put it together, edit, and write stories. Jack Sadler, a member of the Santa Cruz Old-Time Fiddlers Association (OTFA), remembered that the OTFA had a lady named Burney Garelick doing their newsletter and that they had a pretty good newsletter. So he called Burney's house and her husband David answered. Jack asked David about Burney doing a newsletter for the CBA. David told Jack no. Burney said hey, wait a minute, I would like to do that. So she called Jack back and said I'll do it.

With the first newsletter, we find out that the organization is not sitting still. Already planned is the first CBA event. It will be held at the Fairfield Community Center from 1 p.m. to 8 p.m. Bands from Santa Cruz to Sacramento will help celebrate the birth of the CBA. They include High Country, Phantoms of the Opry, the Good Old Persons, Ozark Standard, South Loomis Quickstep, the Caffrey Family, the Bear Creek Boys, Plowed Under, and the Overlook Mountain Boys. The first bluegrass crossword puzzle appears. There is a book review, a bluegrass billboard listing where bands are playing and radio stations, and a look at the future of the CBA by Steve deHass, president.

DeHass said in his article, "First, there is the concern that the music we promote be centered in mainline bluegrass material... (There is the) desire for organization and communication within the bluegrass community. The CBA belongs to the total bluegrass community... I see great things ahead for the association."

In that newsletter we also read Jake Quesenberry's "What The Hell Is Bluegrass?" Part of it reads, "Bluegrass is truly an American music born in the rural section of the South. It is the father of today's country music and the step-child of the old folk songs that came to this country with our forefathers. It is a distant cousin of rock 'n' roll (one of Elvis' first recordings was an arrangement of Bill Monroe's "Blue Moon of Kentucky") and a first cousin to the gospel songs sung in many country churches

throughout the South."

The California Bluegrass Association is starting to get under way. Few had any idea what it would become. "In the beginning," Jack Sadler says, "everything was crude and simple." The visions varied some from person to person. Carl Pagter saw the first goal of the CBA as being communication. A way of getting information to members. John Murphy saw it as having a strong membership and a place where people could play bluegrass music. Sadler saw it as an organization that would promote bluegrass music. He didn't see it succeeding as well as it did. Sadler and a couple of others were ready to reach in their wallets to insure that the organization stayed solvent.

DeHass' vision was of an organization to support musicians, a network of local musicians that would help them earn money so they could continue to enhance their musical skills. He also had the thought of a center for centralizing bluegrass music.

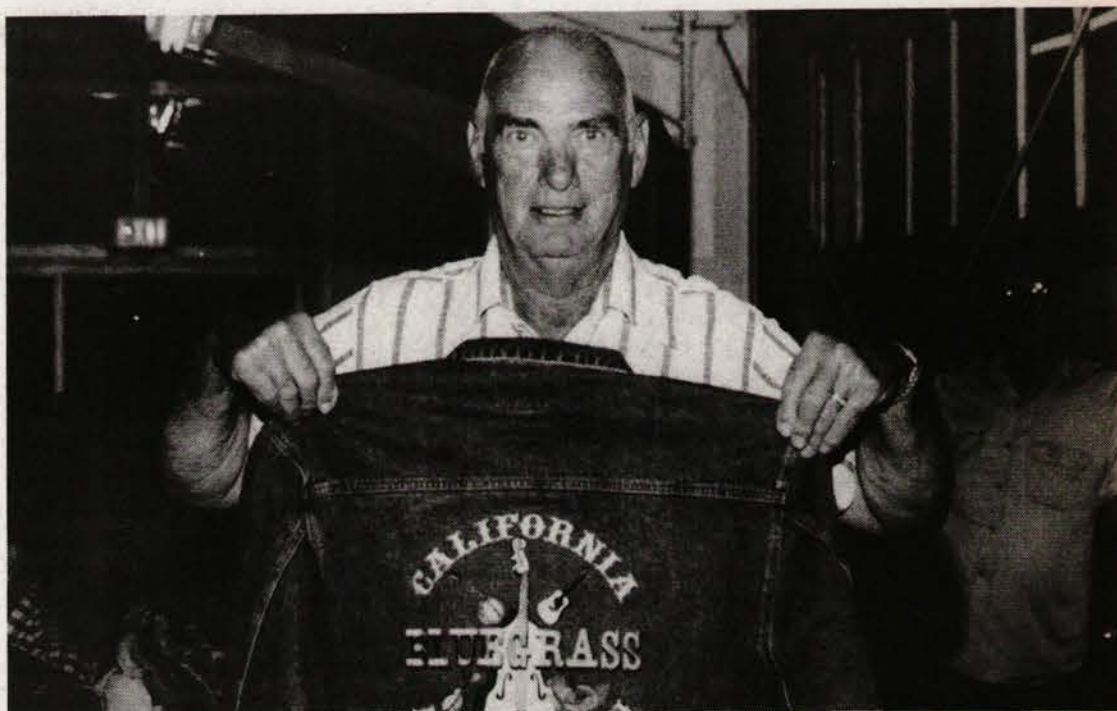
Quesenberry's idea was a place where people who played and were interested in bluegrass music could go. It would have a library of music. Maybe a soda fountain or a place where you could pick music or listen to bluegrass music from bluegrass library. He thought it might be like a union of bluegrass musicians that would help provide funds for retirement.

So the CBA was started. I do hope that you will feel free to contact me with any information on the history of the CBA. I would like to thank each of those that have so graciously given me time and talked to me of their involvement in the CBA. There is much more to cover. Next month the first festival at Grass Valley and the dog who almost got Murphy!

Montie Elston came home to California two years ago after a career in the U.S. Army and is currently a substitute teacher in Olivehurst. He plays bass with the bluegrass band, Stone Creek and is the newly appointed overall Festival Coordinator for the CBA's June Festival. You can call him at 530-749-9504 or via e-mail at: fiddle3@syix.com.

CBA Fall Campout Snapshots

October 6-8 Colusa event drew a crowd of campers and jammers for a weekend of fun



Henry DeBie displays the CBA denim jacket he won from the ballot drawing on Saturday night.

Photo by Howard Gold



Campsite jam sessions abounded. Pictured left to right are Larry Kuhn on guitar, Kathy DuBois, bass; unidentified banjo player; and Ken Reynolds on mandolin.

Photo by Howard Gold



Montie Elston playing bass and Lucy Smith on guitar are the only two people I can identify in this Saturday night jam session. If you know the other folks, please send me their names.

Photo by Howard Gold

California Bluegrass and Cowboy Music Festival Photos



Ronnie Reno takes a guitar break during a performance of the Reno Brothers on the festival stage. The Reno Brothers are always an audience pleasing act.

Photo by Howard Gold



Legendary Country singer/songwriter Merle Haggard performed for the Plymouth crowd on Thursday evening of the California Bluegrass and Cowboy Music Festival.

Photo by Howard Gold



Paul Shelaski, center, is pictured on stage with two of the youthful musicians who participated in the Festival's Youth Music Group.

Photo by Howard Gold



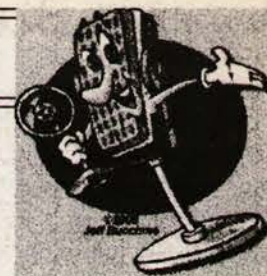
Members of the Witcher Brothers Band, left to right, Dennis Witcher, Tony Recupido and Kevin Gore are pictured during one of their festival performances.

Photo by Howard Gold



Ron Amos and his band Front Range performed at the festival on Saturday and Sunday.

Photo by Howard Gold



by Joe Weed

Welcome to November!

This month I'm writing from Nashville, Tennessee, where I've come to record some final parts for the Stephen Foster vocal CD, as well as some instrumentals for the video. After recording Tim O'Brien singing some wonderful lead and harmony vocals, I headed out of town and up to Clarksville, Tennessee, where the beautiful Cumberland River greeted the dawn with clouds of mist and golden highlights. I shot some video (while freezing my hands and feet) and then headed up to Cairo, Illinois for more filming.

Cairo is where the Ohio River flows into the Mississippi. Besides being of extreme strategic importance for commercial and military reasons throughout the 19th century, it is the site of the wreck of the Glendy Burke, a side-wheeler steamboat immortalized by Foster in his song of the same name. Today Cairo is practically a ghost town, with most of the once-proud brick buildings downtown now sitting vacant and decaying. The modern flood wall blocks the view of the river from the town, and vice versa (and that's probably a good thing.) A few very basic businesses manage to survive, but the place, disparaged heavily by Charles Dickens after his visit over 150 (years ago, remains in need of a rebirth.

Next, it was back to Nashville, where I hope to e-mail this column off to Suzanne Denison in California. Now if I can just get this computer to pretend it's a telephone...

Is it live, or is it Bluegrass?

This month I'll respond to an inquiry from a reader who wanted some tips for getting a live recording of his bluegrass band. He first asks if he should record a feed from the tape output of the live PA console. While this may be an easy solution when performing at outdoor festivals, it's not always the best way to go, especially when performing indoors. There are some other methods of getting a live recording, and they don't have to involve much added expense or complexity. One way gives the artist the best chance at putting together a great recording later in the studio from tracks that

were recorded live. Another way provides a simple, "this-is-how-we-sounded" type of recording which doesn't allow for much editing, but which provides an instant feedback of the group's sound. The method you employ to record your band will depend on your goals for the tape.

What if I want to sell a live performance on CD?

If you want the recording to sound as great as possible, and perhaps use it for commercial release, then I'd suggest a system which allows you to do some editing and mixing later in the studio. The acoustical demands of the live performing venue are probably quite different from those of the average listening space. This means that equalization decisions and volume levels made by the PA operator shouldn't be permanently etched into your performance. Being able to mix the individual tracks of the vocals and each of the instruments later in the studio will allow you to make a recording that approaches the sophistication of a recording done in a studio. The mixing job won't have to sound like it was tailored for a pizza parlor, or for a gymnasium. And if an otherwise great take is spoiled by a banjo hitting a microphone, or by a loud "pizza number twenty-nine is ready," then you will have the ability later to access the individually recorded tracks in the studio and perform miraculous edits.

How can I get individual tracks of our mics from a live show?

This method involves bringing a multi-track recorder (i.e., an ADAT or something similar) and a portable mixing console to the performance, and having somebody other than the live PA operator be responsible for setting and monitoring the recording levels. Most modern PA boards have a set of jacks called "insert" jacks, or "send and receive" jacks. These can provide the perfect solution for a live recording done independently of the PA operator's mixing decisions.

What do these jacks do? They provide access to the signal from each microphone before it has been altered by the PA's (tone)

controls or level-setting faders. The individual signals can be obtained from each microphone on stage at this point, and sent on to your recorder, to be recorded onto individual tracks. Your recording engineer (not the house PA operator) can then make the proper decisions about getting these signals properly recorded so that later, in the studio, they'll be able to be mixed and edited for the best recorded sound. On some mixers, these "insert jacks" are designed to interrupt the PA's internal signal flow, so check out ahead of time to see if you'll need to return the signal from your recorder's inputs back to the PA.

Not all PA mixers have these "insert" jacks, so make sure, by testing before your live gig, that the mixer you'll be using has this capability. One neat feature of many Mackie mixers is their ability to give you access to the signals I just described, without interrupting their internal signal flow. This means that these mixers can act literally like something the PA operator is probably quite familiar with: a "splitter box," which is a box of jacks arranged to divide everything plugged into it into two. One set of outputs is for the house PA, and one set is for a feed to a recording device or a broadcast line, etc. Discuss your plans ahead of time with the house PA operator, and she or he will be able to provide you with any needed information, so that you aren't caught trying to plug square plugs into round holes while an impatient audience coughs and squirms.

What if I just want a quick study tape of our live show?

This situation is usually best dealt with by making as good a stereo recording of the performance as you can. It means setting up a pair of mics in the best listening spot in the room and having them feed a recorder. Put the mics up above head height so that there will be less likelihood of somebody's head getting in front of a mic and blocking one side of your mix. The best sound is usually obtained by putting the mics right next to each other, but pointing towards the stage. Arrange them at 90 degrees to each other and 45 degrees to the stage, or pointing at each speaker (this is called an "x-y pattern.") This way, all the sounds arrive at the mics at the same time, so there won't be any funny-sounding phase problems from recording and later mixing together signals that have a built-in delay between them. Make sure that your engineer keeps a close eye on the levels being recorded, since during the course of an evening's show, it's very common for the volume level to rise, especially if the performance is in a pizza parlor-type environment.

Why can't I use the PA board's "tape" outputs?

The main reason I suggest using the x-y stereo mic arrangement instead of the PA system's tape outputs is that the sound of the room you're performing in will radically color the sound of your performance. The PA op-

erator is reacting to, and making decisions based upon, the sound that he/she hears in the room. The adjustments made on the PA to make your performance work in a live venue might (and frequently do) sound absurd when later monitoring the board's mix from its tape outputs, especially when listening to the tape in a place other than the room in which it was recorded.

How about the house blend?

If you have the ability to record both mixes, one being the x-y microphone mix, and the other, the PA board's own tape output mix, then do it. If you record them onto a digital multi-track machine, then you'll have them in sync with each other, and you might be able to blend them together later. You could use a delay to compensate for the mics' distance from the speakers, and do some more selective editing to quickly make a decent work tape. Good luck at your show!

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 e-mail, joe@highlandpublishing.com.



New CBA Board, left to right, Carl Pagter, Rick Cornish, Mary Runge, Yvonne Gray, Don Denison and George Martin. Not pictured are J.D. Rhynes, Kelly Senior and Bob Thomas.

Photo by Howard Gold

UPCOMING BLUEGRASS, OLD-TIME & GOSPEL MUSIC EVENTS

NOVEMBER

- November 10-12 — **21st Annual Four corner States Bluegrass Festival & Fiddle Championship** in Wickenburg, AZ. Featured bands include: Flinthill Special, Gold Rush and Open Road. 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.
- 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. 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, @ Boys, the Green Brothers, Grass Menagerie, Red Dirt Bullies, Stone Creek, 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 hook-ups 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 or visit the website at: www.geocities.com/woodgrass. There is a ticket order form on the advertisement in this issue for your convenience.
- November 11 & 12 — **16th Annual Fire on the Mountain Auburn Christmas Festival 2000** at the Gold Country Fairgrounds in Auburn, CA. Featuring: over 200 west coast craft and graphic artists including jewelers, spinners, weavers, candlemakers, gourmet food producers, sculptors and Christmas gift crafters. Music and entertainment on three stages including Alasdair Fraser, Golden Bough, Grinn & Barrett, Chris Caswell, Sourdough Slim, and the Merry Elves and Twinkle Trees. Hours are 10 a.m. to 5 p.m. on both days. Admission is \$5 for adults; \$ for seniors; \$1 for kids aged 6-12 and free for children under 6 with a paid adult admission. For information, call 209-533-3473.
- 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, 8 p.m. at the Unitarian Universalist Church, 505 E. Charleston Rd., in Palo Alto, CA. Redwood Bluegrass Associates presents "top bluegrass from the blue grass boy himself." Tickets: \$17 in advance; \$20 at the door. For information or tickets, visit www.rba.org or call 650-691-9982.
- November 18 — **"Spinning Wheel"** will host a free concert at the Martinez, Ca. Senior Center 818 Green St., Martinez. Time will be 6:30 until 8:00pm. Plenty of seating, come one, come all! For information and directions contact Mike Elliott (925) 228-1617 or e-mail: pje0222@aol.com.
- November 18 — **Berkeley Free**

Folk Festival at the Ashkenaz Music & Dance Community Center, 1317 San Pablo Ave., in Berkeley, CA from 11 a.m. to 11 p.m. A variety of musical performers, kid's program, workshops and jam sessions. For more detailed information, visit the Ashkenaz web site at: www.Ashkenaz.com or call 510-525-5099. Festival is free.

• November 24 - 26 — **26th Annual Fire on the Mountain Sonora Christmas Festival 2000** at the Mother Lode Fairgrounds on Hwy 49 in Sonora, CA. Featuring 250 west coast craft-artists including candlemakers, weavers and spinners, gourmet food producers, jewelers, and more for your holiday shopping. There will be live entertainment on four stages by Laurie Lewis, Joe Craven Allstar Band, Cats & Jammers, Golden Bough, Tom Rigney & Flambeau, Earth Angels, Bakra Bata Steel Drum Orchestra, Doodoo Wah, Sourdough Slim & Blackwood Tom, Chris Caswell, the Mirth & Glee Carolers, Grinn & Barrett and more. Admission is \$6 adults; \$4 seniors, \$1 for kids aged 6-12 and free for children under 6 with a paid adult admission. For information, call 209-533-3473.

DECEMBER

December 1-3 -- **Brookdale Bluegrass Festival** at the Brookdale Lodge is on Highway 9 north of Santa Cruz. The festival is presented by promoter Eric Burman and is co-sponsored by NCBS/SCBS. Entertainers include: The Waybacks, The Crooked Jades, Batteries Not Included, The David Thom Band, Mr. Banjo & The Lonesome Wailers, Sonia Shell & Factor Of Five, The Sibling Brothers, The Birch Lake Ramblers, The Barefoot Boys, Wild Oats'n Honey, Coast Highway Ramblers, Summit Express, Earthquake Country, Foggy Mountain Jam, Grass Menagerie. All Wrecked Up, and The "Mighty" Avalanche Choir. Advance tickets are available through November 17. \$20 for 3-day, with single-day tickets available for Saturday (\$12) and Friday or Sunday (\$8). Youths (ages 13-17) half price. Children 12 and under are free. NCBS, CBA, and RBA member

discounts are \$2 for a 3-day ticket or \$1 for a single day ticket. Festival information: (831) 335-3662, penny44@gte.net or www.bluegrasssociety.org.

- December 9 — **A Tribute to the Brother Duets** with Hoof Hearted, Dix Bruce & Jim Nunally, Keystone Crossing and the MacRae Brothers, 8 p.m. at the Los Gatos Unitarian Fellowship, 15980 Blossom Hill Rd. in Los Gatos, CA. Sponsored by Redwood Bluegrass Associates. Tickets: \$15 in advance; \$18 at the door. For information or tickets, visit 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; or website: 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; or website: www.petewernick.com.
- January 13 — **Redwood Bluegrass Associates presents A Winter Night's YEOW!** Bluegrass, western and old time vaudeville with Doo Doo Wah, the Foothillbillys and Sourdough Slim & the Saddle Pals (aka Prairie Flower & Cactus Bob). Concert begins at 8 p.m. at the Cubberley Community Center Theater, 4000 Middlefield Rd. in Palo Alto, CA. Tickets: \$15 in advance; \$18 at the door. For information or tickets, visit www.rba.org or call 650-691-9982.
- January 19-21 — **Colorado River Bluegrass Festival** at

the Colorado River Country Fairgrounds in Blythe, CA. Featuring entertainment by: David Davis & the Warrior River Boys, High Plains Tradition, Out of the Blue, the Schankman Twins, True Blue, Within Tradition, the Colorado River Boys and more. 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.

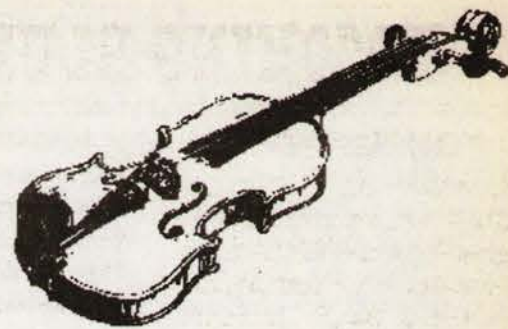
- January 20 — **2nd Annual CBA Gospel Concert** featuring the Dry Branch Fire Squad and the Reunion Quartet at the First Baptist Church of Fair Oaks, 4401 San Juan Avenue, Fair Oaks, CA, 7:30 p.m. Sponsored by the California Bluegrass Association in cooperation with the Sacramento Southern Gospel Music Association. Tickets are \$15.00 for the general public, \$12.50 for CBA members and for Sacramento Southern Gospel Music Association members. Children under 13 are \$7.00. There is a ticket order form on page 7 for your convenience. For more information, call Bob Thomas at 916-989-0993 or Patti Springsteen of the SSGMA at 916-681-2356. Doors open at 6:45 PM. No Refreshments served at this event.

FEBRUARY

- February 3-6 — **Bluegrass Festival**, Bullhead City, AZ. Featuring: Lost & Found, Schankman Twins, Flint Hill Special, Marty Warburton Band, Witcher Brothers, Spring Valley Breakdown, Colorado River Boys, Palmer Family, Bladerunners and Out of the Blue. For information, call 520-768-5819.
- 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

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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 7 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.
- **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.
- **Napa** - "Bluegrass and Fiddle Jam Session every Thursday night from 7:30pm to 10:30pm in Napa. Call Jerry at (707) 226-3084."
- **Orangevale** - Weekly Bluegrass jams, every Wednesday from 7-10:30 p.m. at 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 Anselmo**: The ongoing Marin Bluegrass Jam has a new location. The jam will be held at Round Table Pizza, Red Hill Shopping Center in San Anselmo. Host Larry Carlin says we need to eat a lot to make this new location go. So, eat while you jam. Every other Thursday, 8 p.m. For information, e-mail: lcarlin@carlone.com or phone (415) 332-8498.
- **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 Bluegrass 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/; or call CBA's South Bay Activities V.P. Roger Siminoff at 408-395-1652 or e-mail: 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.
- **Williams** - VFW Hall, Corner of 9th & C Streets, 3rd Sunday 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. For more information, call Gloria Bremer at (530) 662-7908.

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.
- **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.
- **North Hollywood** - Bluegrass and Old-time Jam session the 1st Saturday every month from 1:00 to 4:00pm, 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-

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UPCOMING MUSIC EVENTS

Continued from page 30

- 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 camping, jams, music workshops, kids activities, a working old western town, RV exhibit, and a Sunday Morning workshop service. For information, call Candice Bebbler-Miracle at 625-842-1102 or e-mail: Theabma@aol.com.
- **February 16-18** - **Mid-Winter Bluegrass Festival** at the Northglenn Holiday Inn, Denver, CO. Indoor show and jamming in balmy, Holidome-equipped, Holiday Inn. Featuring: Lynn Morris Band, Dry Branch Fire Squad, The Issacs, Dan Crary, Bluegrass Patriots, Black Rose, and many more. Presented by Seaman Productions. For information or tickets, contact Ken Seaman via e-mail at: bluegras@verinet.com, or phone (970) 482-0863.
- **February 22-25** - **Wintergrass** at the Sheraton Hotel & Convention Center, Tacoma, WA. Huge, powerhouse indoor

show with multiple stages and a string of shuttle-connected hotels. Entertainers include: Dry Branch Fire Squad, Doyle Lawson & Quicksilver, Auldridge Bennett & Gaudreau, Rice/Rice Hillman & Pedersen, New Grange, Crooked Jades, The Waybacks, and many more. For information, call 253-926-4164 or web site: www.wintergrass.com.

- **February 24-25** - **WinterFolk Music Festival** at the Pagosa Springs Auditorium, Pagosa Springs, CO. Brand new offering from the Four Corners Folk Festival. Indoor show with hotels and hot springs nearby in the town of 8000 at the western foot of Wolf Creek Pass in southern Colorado. Line-up includes: Tim O'Brien & Darrell Scott, Eddie From Ohio, Lucy Kaplansky, Kelly Joe Phelps, Chuck Brodsky, and more. Presented by FolkWest. For information, visit their website at: www.folkwest.com

MARCH

- **March 2 & 3** - **7th Annual Buckeye Bluegrass & Old**

Time Country Revue, Buckeye, AZ. For information, call 623-386-2316.

MAY

- **May 11 - 13** - **3rd Annual Mother's Day Camp Rude Bluegrass Festival** in Parkfield, CA. Featuring: Chris Jones & the Night Drivers, Witcher Brothers, Copperline, Nine Pound Hammer, Grateful Dudes, Lonesome Road, Parkfield Pea Hens, Rude Rudes, Phil Salazar Band, Wild Sage and more. For information, visit the web site at www.camprude.com.

JUNE

- **June 14-17** - **26th Annual CBA Father's Day Weekend Bluegrass Festival** at the Nevada County Fairgrounds in Grass Valley, CA. Patrial line-up includes: Longview, Lynn Morris Band, Lonesome Highway, Seldom Scene and many more to be added. Early Bird Discount Tickets now on Sale. See pages 16 & 17 for more information and ticket order form. For information, call 209-293-1559; FAX 209-293-1220 or e-mail: cbawpn@volcano.net.

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.

Answers to Music Quiz

From page A3

1. The Hart Valley Drifters.
2. The Wildwood Boys
3. The Wildwood Valley Boys, which includes Tony Holt, Jeff Holt, and Harlan Gabbard, sons of Boys from Indiana band members Aubrey Holt, Jerry Holt and Harley Gabbard, respectively.
4. Bill: Fiddle
Charlie: Banjo
5. Orville Gibson, creator of the flat backed F-style mandolin.
6. The Blue Grass Special, immortalized in the tune titled "Blue Grass Special" recorded 2/13/45 in Monroe's first Columbia session, and figuring prominently in "Heavy Traffic Ahead" recorded with Flatt, Scruggs, Wise and Watts on Sept. 11, 1946 at Chicago, Illinois during the second Columbia session.

6 correct = prodigy
5 correct = outstanding
4 correct = excellent

3 correct = good
1-2 correct = fair

Where can I go to hear/play some music?

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

- Santa Cruz — The Poet & The Patriot Irish Pub at 320 East Cedar. There is a new bluegrass jam night on the 2nd and 4th Sundays each month. For information, contact the host, Bob Carter via e-mail: crt4629373@aol.com or phone (831) 462-9373.

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.
- 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 teNyenhuys, Pres. at 559-447-0918, Kent Kinney, V.P. at 559-787-3317, or Edee Matthews, Membership at 559-582-9155.
- Granada Hills, Bluegrass Association of Southern California (BASC) night at Baker Square, 17921 Chatsworth Street (818) 366-7258; featured band plus open mike jamming on the third Tuesday of each month 7:30 - 10 p.m.
- Hollywood - Bluegrass Jam the 3rd Tuesday of every month 8 p.m. - 12 a.m. at the Highland Grounds Coffee House, 742 N. Highland Avenue, Hollywood,

California. \$2 cover charge/one drink minimum. For more information call Blue Ridge Pickin' Parlor (818) 700-8288.

- Lompoc — Acoustic jam session, 7-10 p.m. on the second and fourth Wednesday of each month at the Southside Coffee Company, 105 South H St., Lompoc, CA (Telephone (805) 737-3730.) For further information, contact Bill Carlsen (805) 736-8241, or email Charlie Bockius via e-mail at: <cbockius@sbceo.k12.ca.us>
- Long Beach, Papas Western BBQ & Saloon, 5305 E. Pacific Coast Hwy. (corner of PCH & Anaheim St.) (562) 597-4212. Featured bluegrass band performs on Sunday evenings from 6 p.m. to 9 p.m.
- Manteca - Delta Old Time Fiddlers and Bluegrass Association, 1st and 3rd Saturdays 6:30 - 10:30, at the Manteca Senior Center, 295 Cherry, Manteca, CA. Call Larry Burttram (209) 823-7190 for details.
- 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 Diego - Walt's Slow Jam, first Friday of each month at 6:30 p.m.; San Carlos Recreation Center, 6445 Lake Badin Ave., San Diego. Call Walt Richards (619) 280-9035 for information.
- San Jose — Santa Clara Valley Fiddler's Association jam session, 1st Sunday of every month, 2 - 5:30 p.m., at the John Muir Middle School, 1260 Branham Lane (near the Almaden Expressway) in San Jose. All acoustic musicians welcome. For further information, contact Ken Jones, 191 Lichi Grove Ct., San Jose, Ca 95123-1751.
- San Jose - Gospel Bluegrass Jam, Monday nights 7-10 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.



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