

Come and join us in Sonora for CBA's Fall Campout, Election, Annual Meeting and great jams!

Pack up your instruments, load the kids in the truck or RV and head up to Sonora on the weekend of October 10, 11 and 12 for a great weekend of family fun and Bluegrass music!

The CBA's Fall Campout, Election and Annual meeting will be held at the Mother Lode Fairgrounds on Hwy. 49 in Sonora, California. The location is great - close to town and shopping and the weather should be perfect for outdoor jamming.

We have rented a hall for the Saturday evening dessert potluck, election results and membership meeting... and just in case it rains, for jamming too.

If you're a musician, this is a great opportunity to pick with your friends and make new ones. If you don't play music... everyone enjoys having an audience, so come and just listen... everyone is welcome.



come for the weekend... come for one or more days and enjoy the music!

The most important thing members need to do is VOTE! Vote by mail or in person, but don't forget to do your part as a member and vote!

On Friday evening there will be a free Barbecue dinner courtesy of the CBA. The cost for the weekend is only \$15 per night per RV or tent campsite. If you can't



Who are these guys?

They're three of your eleven CBA board members! Pictured clockwise from lower left are Rick Cornish, Larry Kuhn and Tim Edes. The photos were taken during the CBA's 2003 Spring Campout in Woodland. Can they really pick? Come to Sonora and find out!

Photos by Howard Gold

Ballot Correction

Please note, the ballots printed in the August issue of *Bluegrass Breakdown* had an error at the bottom.

Your editor evidently didn't proof them closely enough and since there has been a change in the number of members on the CBA Board of Directors, I made a partial change... but neglected to check to see that everything was correct before it went to press.

Members are asked to vote for up to eleven (11) candidates for the 2003/04 CBA Board of Directors. The August ballot said "up to nine (11)".

I apologize for this error and any misunderstandings it may have caused. If you have already mailed your ballot from the August issue, you can let it stand or send in another correct ballot from this issue.

If you choose to mail another ballot, please write Replacement or Corrected on the new one. CBA will pay the return postage.

We're on the Home Stretch for "Bluegrassin' in the Foothills" Sept. 19-21 Grab your instruments and let the "Fun" Begin

By Larry Baker

We are ready! Are YOU? The grounds are clean, the flies will be sprayed, the stage is on the way, the bands are anxious, the excitement has grown and the gates will open Monday Sept. 15, 2003 for the much anticipated renewing of the Plymouth festival. Yes it's true: its baaaaaack!

We have worked hard to bring you a great fun-filled family oriented festival with a wonderful line-up of bands, with lots of activities and of course great jamming. The festival will continue to take place at the beautiful Amador County Fairgrounds, 18621 Sherwood & School St. in Plymouth, California.

We have added a new activity to this year's festival.... we are bringing in Contra-Dancing performed by Bob O'Brien and the Coyote Contra Band. This performance & demonstration will take place Saturday in The Spur building. Other plans include



Colorado's Bluegrass Patriots will be "Bluegrassin'" at Plymouth. Don't miss this great band!

Emerging Artist's performances, "Kids on Stage" directed by Frank Solivan, special raffles including a Deering Banjo, a great art's & craft

show with excellent food & beverage vendors, 2004 festival giveaways including our Parker festival, cash prizes, a Saturday

classic car show and much more. Clean restrooms, showers and dump station on site. Mark your calendars and get your tickets its time to have some great fun! Check our website for times and schedules www.LandSpromotions.com. Early camping and

Continued on A-4

Bluegrass Breakdown
California Bluegrass Association
P.O. Box 31480
Stockton, CA 95213

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California Bluegrass Association Membership Application

Last Name _____

First Name _____

Spouse: Last Name _____

First Name _____

Address _____

Child(ren) _____

City _____

State _____

Zip _____

Phone _____

E-mail: _____

Category

Current

After 1/1/2004

Single Membership

\$17.50

\$20.00

With Spouse Added

\$20.00

\$25.00

Children 12-18 (non-voting)

\$1.00 each

\$1.00 each

Children 12-18 (voting)

\$10.00 each

\$10.00 each

Band Memberships

(3-5 members)

\$25.00

Out of State only
\$35.00

Membership includes 12 issues of the *Bluegrass Breakdown*, and discount prices for all CBA sponsored festivals and concerts. Each band member is entitled to receive a copy of the publication. Please list names and addresses on a separate sheet.

Please sign me up for the following:

_____ Single - 1 vote for _____ year(s) \$17.50

_____ Couple - 2 votes for _____ year(s) @\$20

_____ Add _____ non-voting children

_____ Add _____ voting children

Children's names and Birthdates: _____

New [] Renewal [] Member # _____

Membership Total \$ _____

CBA Heritage Fund

Donation \$ _____

Total Enclosed \$ _____

Please make checks payable to California Bluegrass Association (CBA). Heritage Fund Donations are tax deductible.

Mail to: CBA Membership Vice President

Ken Reynolds

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Copperopolis, CA 95228

For information, call 209-785-2061 or

e-mail: cprhds2@caltel.com

Volunteer Area _____

Editor's Corner

by Suzanne Denison

Welcome to September and beautiful Indian Summer here in California. We're having warmer weather up here in the Sierra Nevada Mountains than we did for most of July! Go figure! As I'm writing this column, the temperature outside is in the mid-90s... ugh!

Oh well, if I start to work early enough in the morning and quit in the heat of the late afternoon our swamp cooler keeps my office almost comfortable enough for my computer and me. Our house was built in the 1960s and my office has seven, large, single-pane windows in it. They are great for watching the deer and squirrels in our yard and pasture, but not so great for keeping out the heat and cold.

At the end of this month I'm flying to Louisville, Kentucky for

the IBMA World of Bluegrass at the Galt House Hotel. After an absence of ten years, it will be great to go back and catch up on what's new and exciting in the Bluegrass industry and get a chance to network with other association staff people. This year for the first time, the CBA will be co-sponsoring a showcase luncheon and having a booth on the IBMA Trade Show floor. My primary duty for the trip is to staff the booth along with Bob Thomas and Bill Downs.

We hope to show off our organization, our festivals, membership benefits, mercantile products, and hopefully sell advertising in the *Bluegrass Breakdown* and on the CBA website. Lisa Burns and Rick Cornish are preparing a

Power Point presentation for use in the booth, and we have a number of plans in the works for our exhibit. If you plan to be in Louisville, stop by our booth and say howdy!

Please mark your calendars for the weekend of October 10-12 and plan to attend the CBA's Fall Campout, Annual Meeting and Election at the Mother Lode Fairgrounds in Sonora, California. This is a great opportunity to get together with your Bluegrass family and friends and play some music. Don't play music? Well come anyway and listen! It is great fun and a terrific way to introduce your children (or older family members and friends) to the music we all love. The only cost is the camping fees of \$15 per night per unit.

If you can't come for the whole weekend, just come by on Saturday or Sunday and enjoy! There will be a free Barbecue dinner on Friday evening and on Saturday beginning at 6:30 pm there will be a dessert potluck followed by the announcement of the election results and the annual membership meeting. One of the most important things to remember is to VOTE! All of the candidates are incumbents, but we still need your vote to make sure there is a quorum.

Cut out the ballot on page A-13, cast your votes, fold and fasten it (tape or staples), and



drop it in the mail. The CBA even pays the postage. OR you can come to Sonora and vote in person until the polls close at 2 pm. Your choice, but please take a few minutes to VOTE.

Thanks to all of you who have sent e-mails, card and letters with get well messages. They are all appreciated and I'm doing better all the time. My ENT specialist tells me that it could take up to a year to determine if this ear surgery was a complete success... keep your fingers

crossed! Next month he is going to do an extensive hearing test.

Don't forget to check out the festival ads and the calendar in this issue. There are lots of exciting opportunities to see and hear great Bluegrass music in California and we hope you'll support them and our local bands. That's the only way to keep Bluegrass growing in California!

Until next month... enjoy the music!

California Bluegrass Association *Bluegrass Breakdown*

is published monthly as a tabloid newspaper at P.O. Box 31480, Stockton, CA 95213, 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 \$17.50 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.

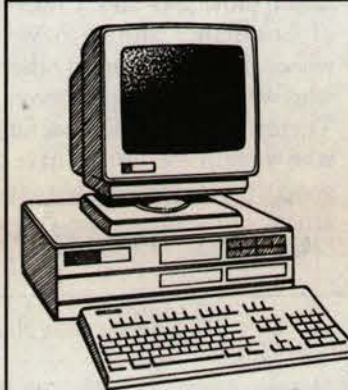
Band memberships are available for \$25.00 for the band. Subscription to the *Bluegrass Breakdown* without membership is available only to foreign locations. Third class postage is paid at Stockton, California. *Bluegrass Breakdown* (USPS 315-350). Postmaster please send address changes to: *Bluegrass Breakdown*, P.O. Box 31480, Stockton, CA 95213. 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 next meeting of the CBA Board of Directors will be held on Sunday, August 11 at 10 a.m. at the home of Larry and Bobbie Kuhn, 177 Stoney Hill Dr. in Folsom, California.

Please send all contributions and advertisements to:
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**You can order your
tickets for the
4th Annual CBA
Veteran's Day
Bluegrass Festival
on-line NOW!**

**Go to the CBA Website at:
www.cbaontheweb.org and check it out!**

Bluegrass Breakdown Advertising Rates

Display Advertising

Full Page- 10" wide X 13" high \$200.00
Half Page - 10" wide X 6.5" tall or 4.5" wide X 13" tall \$100.00
Quarter Page 4.5" wide X 6.5" tall \$50.00
Business Card - 2 columns wide (3 7/8") X 2" tall \$25.00

Flyer insertion is available at a cost of \$200 per issue.

Other sizes of advertising are available at \$3.08 per column inch based on a 5 column tabloid size. Please call (209) 293-1559 or e-mail: cbawpn@volcano.net for further information.

A 10% discount is offered for advertising which runs 6 issues or more and is paid for in advance. Advertisements should be submitted as PDF or PageMaker for Macintosh files either on disc, CD or via e-mail. Advertisements can be produced by the editor upon request if artwork and photographs are submitted in advance. Four color ads available for \$50 additional cost.

Advertising proofs can be FAXed or e-mailed 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 e-mail for price quotation or further information, call (209) 293-1559 or e-mail: bgsbreakdown.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. A 2% late fee will be charged if advertising invoices are not paid within 60 days of billing.

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

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From the President's Desk

By Don Denison

Dear Friends:

As I write this column it is August 17, such is the nature of things what with lead-time and production deadlines. I've been on summer vacation since early June and will be going back to work on the 25th of this month. As always I have just recovered from the hectic end of the school year and have really began to get used to being home and I'm ready to get things done. Alas I must make a living, and working with children is one of the best ways I can think of. I really enjoy teaching, and have learned to put up with the bureaucratic unpleasantness that accompanies working in the public schools. Perhaps I'll retire soon and won't have to drive into Stockton anymore.

September is going to be a busy month for the Bluegrass Music community. There are festivals to go to, and of course the big IBMA Trade Show and Fan Fest in Louisville. For the first time we will have not only hospitality suites, but also a booth on the trade show floor. Suzanne will be going back to help staff the table as well as Bob Thomas and Bill Downs. I

unfortunately cannot go; leaving a class of 6th grade students to a substitute for over a week that early in the year causes problems that last all year long. Maybe next year I'll be able to attend.

The IBMA meeting each fall is a major event in Bluegrass Music, there are showcases of all kinds of talent, a gathering of artists, and all the supporting industry businesses including manufactures, producers, recording companies booking agencies, associations etc. I was able to attend many years ago when the event was in Owensboro. It was really a great opportunity to get to know some of the people that we work with each year when we put the festival together. There were seminars on how to build organizations, how to manage various aspects of the music business, talent showcases and a variety of hospitality suites to visit where one could meet others who were attending the event. There were of course, those fans who were there just to have a good time and mingle with the artists. It is important that a

large and successful association such as the CBA has a presence there not only with board members and officers, but also with members who are often volunteers and coordinators each year. Our hospitality suites offer a place for Californians attending to gather, bands to show of their stuff, and other members of the industry to come by and talk about business. While this is necessary, I wish I could go, as Suzanne and I aren't used to being apart for more than a day or two at a time. I don't make a good bachelor, even for a few days.

The election of the board is in progress and will end at the meeting at the fall camp out in October. There are 11 positions to fill, and only 11 are running. While the outcome of the election is not in doubt it is necessary that you all fill in your ballots and mail them in. You may wonder why this is important so I will tell you. If we do not achieve a quorum, the association would face having to have still another election so that the

board would be legally constituted. Operating with a board elected without a quorum poses many legal questions including insurance, taxes, failing to meet state requirements for non-profit associations, etc. I'm sure you all get the picture. Having said all this, fulfill your obligation as a member and fill out the ballot in your Breakdown right now, and get it in the mail. The postage is paid, all you have to do is fill it out and send it in, please do it now before you forget, it is very important!

Please take note that membership dues will change effective Jan. 1, 2004, a single membership will be \$20.00, a couple \$25.00. If you are prudent and thrifty, you can take advantage of the present rates and save a few dollars if you renew before Jan 1. There are several reasons that rates have been raised, the cost of doing business, increased costs for producing the Breakdown, and the rising cost of living are but a few. The board has given ample time for you all

to renew before the rates go up. If you all really want to save on memberships, perhaps now is the time to sign up for several years.

Be sure to check the Breakdown for events that you want to attend. The Breakdown is the best source for information about what is going on in the California Bluegrass Community that I know of, there is even information on events in other states for those who are traveling. Be sure to attend one of the events you find in the Breakdown, I hope to see you at one of them.

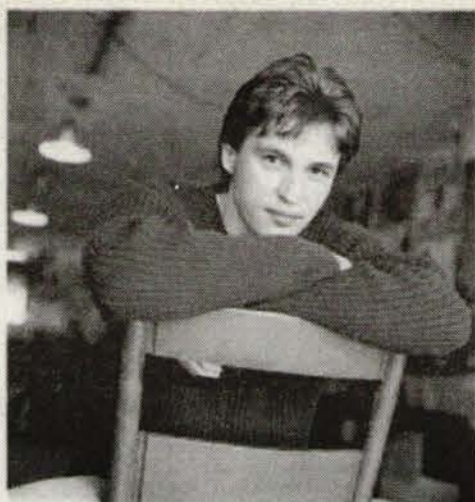
Don

Blugrassin'

Continued from A-1

jamming welcome. Ice will be available for purchase on site.

Our solid line-up includes: The Ronnie Bowman Band w/ Wyatt Rice on guitar for a one and one half hour Friday performance, The Grasshoppers w/ Chris Jones and special guest Keith Little, The Bluegrass Patriots (from Colorado), Lost Highway, Sidesaddle & Co., True Blue, Hoof Hearted,



Former Lonesome River Band member Ronnie Bowman will be performing in Plymouth with this band featuring Wyatt Rice on guitar.

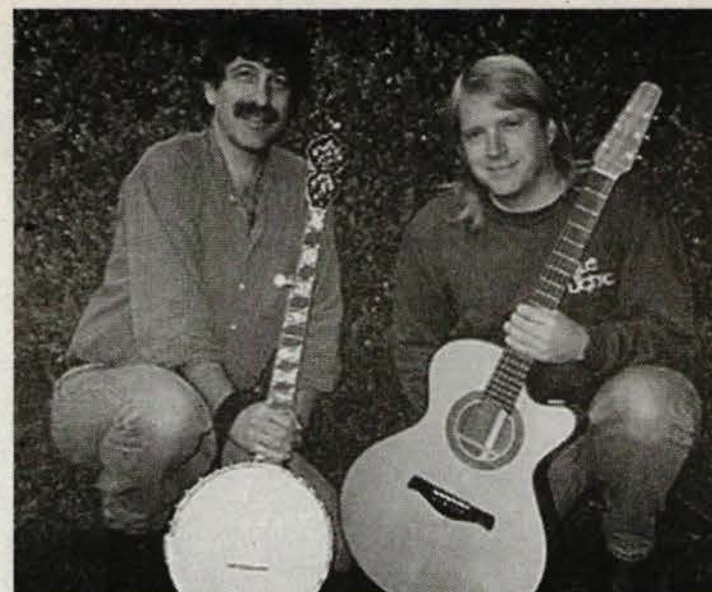
The Witcher Brothers, Cliff Wagner & Old #7, Ron Spears & Within Tradition, The Lampkins Family and High Plains Tradition (from Colorado). Music starts Friday September 19, at 10:00 am with sound provided by "OLD BLUE". Bring your chairs and blankets for grass seating.

Get all your festival information from our website: = www.LandSPromotions.com or call Larry & Sondra Baker (209) 785-4693. Tickets can be purchased on-line via the website. We truly appreciate your support in helping to bring back and maintain the New Plymouth festival because without you we could not do this!

Fans of Old-time music were treated to a rare west coast appearance of renowned clawhammer banjo player Ken Perlman at the CBA's President's Day Festival in Sebastopol last February. The Sonoma County Folk Society is happy to announce that they are sponsoring a concert featuring Ken Perlman and William Coulter on Saturday, September 13. The concert will be held at the Odd Fellow's Hall, Highway 116 and Covey Road in Forestville, California.

Ken Perlman and William Coulter present a powerful and lyrical interpretation of the traditional dance tunes of Atlantic Canada and New England. Renowned 5-string banjoist Ken Perlman spent years on Prince Edward Island in Eastern Canada learning the repertoires of dozens of traditional fiddle players, and he has translated the beauty and liveliness of their music to his instrument. You have simply never heard 5-string banjo played like this before!

Guitarist William Coulter has performed on stage and on recordings with some of the world's best-known Celtic mu-



Ken Perlman and William Coulter will be performing in concert on September 13 in Forestville.

sicians. He creates a complex background that supports the melodies with syncopated rhythms, intensive close-harmonies and complex counter-melodies. The result is an astoundingly beautiful dialogue between the guitar and banjo.

Concert ticket prices are \$15 for the general public and \$12 for SCFS and CBA members and will be available at the

door.

In addition, a clawhammer banjo workshop taught by Ken Perlman, and a fingerstyle guitar workshop, with emphasis on DADGAD tuning taught by William Coulter are being planned for Sunday September 14.

For more information and reservations, contact Don Bradley at 707-887-9746 or e-mail: sonomad@sonic.net.

Bluegrass Folks -- Lee Ann Welch



Lee Ann Welch

Photo by Bill Wilhelm

By Bill Wilhelm

The year was 1979. Lester Flatt, Earl Scruggs and the Foggy Mountain Boys had been on the college scene introducing bluegrass music to the younger generation and were well received. They had gone on to other things, but had made an impact far and wide on everyone interested in that type of music. The recordings they left behind were constant reminders. Musicians were emulating their music and many more were learning it. Bluegrass had become a type of music and was gaining a lot of recognition. Bluegrass bands were organizing. Bluegrass festivals had come into being and were showing up all over the country. The California Bluegrass Association had come into existence and had established its own annual

festival at Grass Valley, California.

Being in a bluegrass band was and remains, for the most part "a man's thing". There are several reasons for this, but for one thing, it is obviously easier for a man to become heavily involved with the music than it is for a woman. Women become as good musicians as do men. It is difficult to find women who can devote as much time to traveling and taking on this way of life. In the San Francisco bay area one group that was forming that year is still in existence, still going strong today. They, being an all girl band, took the clever and appropriate name of Sidesaddle.

Sidesaddle found at least one answer to that problem. In recent years when they needed a replacement female musician and found them hard to come by, they simply filled the vacancies with male musicians and added "and Company" to the name of the band.

Back there in 1979 when several girl musicians got together to organize this band, they knew they would need a fiddle. One of these girls knew a girl who not only could play the fiddle, but also taught it and had quite a following of students. This girl was Lee Anne Welch. She hadn't really thought much about being in a band and when she received a call one day from these girls, it was a total surprise. It sounded exciting and although that was not the type of music she was teaching, she could play it a little bit and this sounded like an exciting adventure.

She accepted the invitation to "come down here and try out".

The only bluegrass fiddle experience she had had at that time was playing along with the only record of that type she had which was "Flatt and Scruggs at Carnegie Hall", but she knew it well. With her ability, she was confident she could handle the void. The girl who was to play the banjo with the band was concerned about her own ability. She and Lee Anne decided that whenever either would take a break, the other would come in and cover the weak spots. Actually, that never became necessary. So, try out she did and she must have done everything right, as here it is twenty-four years later and she is one of those original girls. She is still

holding down that job as a fine bluegrass musician.

Lee Anne is a native of the bay area, having grown up in Saratoga near San Jose. She describes that area as having been a farming community at that time. She recalls a time when as a little girl, she heard a violin on the radio. She asked her daddy what that sound was and was told it was a violin. She has never forgotten what an impression that sound made on her mind. Then, in the fifth grade she took up the study of the violin. She liked it so much that she just kept on playing right through high school. At that time she had two friends who played the five string banjo and that intrigued her. So, she

Continued on A-6

Greg Osborn



Quartz Mountain

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BLUEGRASS NEWS NOTES...

In Memory Mack Magaha

Fiddler Mack Magaha died August 15, 2003 at the Veterans Hospital in Nashville after a long illness complicated by pneumonia. Mack was originally the fiddler for Reno and Smiley, and then for years was the "dancing fiddler" on Porter Wagoner's act. During the 1960's he was about the most visible fiddler on the country music scene, in an age when fiddling fell into disfavor. Later he was one of the leading attractions at the original Opryland amusement park.

A series of strokes, most notably one in 1996, disabled him seriously. Though known as a dancer and comic fiddler, Mack was also a very good, very innovative fiddler who did what he had to keep working and keep his craft alive.

A veteran of the Korean War, he leaves two children, Wayne and Frieda, as well as his wife of many years Shirley. Posted by Charles Wolfe on BGRASS-L.

William Howard Taft Armstrong

Howard "Louie Blueie" Armstrong, a "uniquely American musician whose acclaimed career stretched from the Roaring '20s into the new millennium," died in Boston on July 30 at the age of 94.

William Howard Taft Armstrong was born in Dayton, Tennessee in 1909, one of nine children. He began playing a fiddle his father helped him make. Armstrong was a fiddle and mandolin player, but was adept at al-

Lee Ann Welch

Continued from A-5

took banjo lessons for a while. That was her introduction to bluegrass. Then her interest in the banjo began taking second place to her intense interest in the fiddle, which she describes as being "so challenging".

She studied music all the way through college and says there was even a time when she played the fiddle in a mariachi band. She learned a lot of classical, some old timey and a lot of Irish music.

Lee Anne is into her fifth year now of teaching beginning and intermediate violin in a private school two days a week. In each week, she also teaches at a music studio and at her home. She has a little over thirty private students and about fifty in the school.

There is a lot of responsibility with so many students, but she is still able to handle all that and travel with an active bluegrass band.

most two dozen instruments. He was primarily known as a string or jug band musician.

In 1930 he performed and recorded with his brother Roland and guitarist Carl Martin — the group was later known as the Tennessee Trio. In 1934 Mr. Armstrong and guitarist Ted Bogan recorded for the Bluebird label under the name of Ted Bogan and Louie Blueie. Bogan, Martin and Armstrong later recorded "Barnyard Dance" in 1972 (Rounder Records) and "That Old Gang of Mine" in 1978 on the Flying Fish Label.

Armstrong recorded a solo project in 1995 which won a W.C. Handy Award from the Blues Foundation. He was honored by the National Endowment for the Arts in 1990 and was awarded Tennessee's highest honor in the arts, the governor's Folklife Heritage Award in 2002.

Mr. Armstrong was the subject of two PBS documentaries by Bay Area filmmakers. Terry Zwigoff directed "Louie Blueie" in 1985, and Leah Mahan directed "Sweet Old Song" which aired in 2002.



Band and Musician News Notes...

Congratulations to Matt Dudman on a great article on Vern and Ray (Vern Williams

and Ray Park), which was published in the August 2003 issue of *Bluegrass Unlimited*. The magazine included two historic photos of the duo as well. Vern and Ray fans, or those who are interested in the history of Bluegrass music in California would do well to pick up a copy of the magazine.

Matt dedicated the article to the memory of Ray Park who died in 2002 after a long battle with Parkinson's disease. Vern Williams lives in the small town of Valley Springs in Calaveras County, but isn't performing any more. Vern's son Delbert is still very much involved in Bluegrass music with True Blue. His band will be showcasing at this year's IBMA World of Bluegrass in Louisville, Kentucky later this month.

Thanks, Matt, for your extensive and thoughtful article about two great California musicians. Thanks also to the folks at *Bluegrass Unlimited* for publishing it and sharing some west coast Bluegrass history with their readers.

Suzanne Denison

★ ★ ★

Apparently the Bill Monroe Foundation is still after its namesake's Gibson mandolin. This year's Jerusalem Ridge Festival (August 28-31), in Rosine, KY, will be held to raise the \$200,000-plus to buy back the famed instrument.

★ ★ ★

Remember the Gillis Brothers? They took our June festival by storm several years ago and then, as quickly as they appeared on the national bluegrass scene, they disappeared from it. Well, we just learned yesterday that they're back. Watch for this act — these brothers sound more like the Stanley Brothers than the Stanley Brothers.

★ ★ ★

Chris Stuart and Backcountry, have just released a new recording, *Saints and Strangers*. Stuart, who's been selected this year as one of the IMBA's showcase songwriters, will be bringing his band up from So Cal twice this fall — first to the new Oakdale Festival and later to Woodland for the CBA's Fourth Annual Veterans Day Festival (Nov. 7-9, 2003).

★ ★ ★



Multi-instrumentalist and arguably the best bass singer in bluegrass music, Dale Perry, has joined former Bluegrass Cardinals bandmates, David Parmley and Randy Graham, as member of **David Parmley and Continental Divide**. Dale will hold down the banjo and finger picked guitar slots, and contribute bass vocals to the Continental Divide quartet as only he can. Other band members are: David Parmley - guitar and vocals; Randy Graham - mandolin and vocals; Steve Day - fiddle and vocals; and Stacy Wilcox — bass and vocals.

★ ★ ★

Mandolinist Dave Earl has been added to the MacRae Brothers roster of talent. Matt Dudman has moved to guitar to bolster Jake Quesenberry, who is 73 now and reducing his commitment somewhat to this active group. Jerry Campbell handles the string bass chores.

Duets will continue to sound from Jake and Matt, and when Jake takes a rest break, Dave and Matt provide a duet of their own. In addition to performing for many private parties, the MacRae Brothers perform at Sam's Barbecue in San Jose on the 5th Wednesday of any month that has 5 Wednesdays. For more information on the band, visit their website at: www.MacRaeBrothers.com.



The Maddox Brothers and Rose were the subject of NPR piece

We received the following message from Bob Schacht of Arizona via the BGRASS-L digest, dated August 15, 2003.

"Nice piece this morning on NPR about Rose Maddox and her brothers, with commentary by Herself, Emmylou (Harris). The growl that you sometimes hear, to good effect, in some of Emmylou's songs, she apparently learned from Rose."

"One of her bass-playing brothers either invented or

popularized the slap-bass technique favored in Rockabilly, and sometimes in Bluegrass, too. Rose's rough-edged voice bears the mark of what is often taken as 'authenticity'. If you missed it, you can probably find it in the NPR archives, along with extra commentary by Emmylou. The report says almost nothing about the bluegrass part of her repertoire, instead associating Rose and her brothers (Fred) with the development of honky tonk and rockabilly music."

This message brought back happy memories of Rose Maddox on the CBA's Grass Valley Festival stage. Some of the best performances I have ever seen were Rose Maddox and the Vern Williams Band in the mid-1980s.

Suzanne Denison



OBA founding member Steve Waller honored

Mandolinist Steve Waller of the Sawtooth Mountain Boys was honored on May 25 at an Oregon Bluegrass Association concert. He was awarded an Honorary Life Membership in the OBA and presented with a new Gibson Fern F-5 Mandolin courtesy of the Gibson Musical Instrument Company.

Association president Ken Cartwright made the presentation and included a roast of Steve which included "a couple of good embarrassing stories about him". Cartwright told the complete story of the presentation in the July/August 2003 issue of *Bluegrass Express*, the bi-monthly newsletter of the OBA. For more information about the association, visit the OBA webpage at www.oregonbluegrass.org.



Jimmy Martin film to be shown at several upcoming film festivals

"King of Bluegrass: The Life and Times of Jimmy Martin" will be screening at the following venues and film festivals in the coming months. Check the website at www.kingofbluegrass.com for exact times, dates, and

Continued on A-8



L & S Promotions Presents
1st Annual "Bluegrassin' in the Foothills"
Sept. 19 ~ 21, 2003
Amador County Fairgrounds, Plymouth, CA

Located in the heart of the Gold Country in the foothills of the Sierra Nevada, Amador County Fairgrounds is nestled in the Shenandoah Valley Wine county with wonderful camping and lots of room for great "jamming". A great family event with lots of activities and a special presentation of "KIDS ON STAGE" directed by Frank Sollivan

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The Grasshoppers w/Chris Jones and special guest Keith Little



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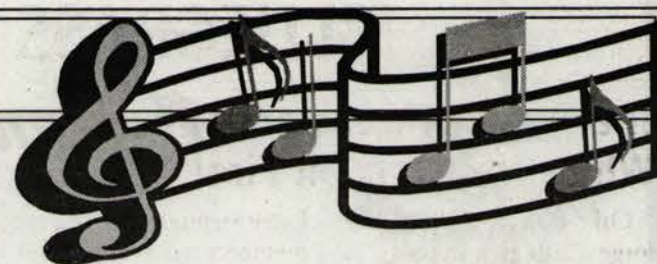


Cliff Wagner & Old #7



Borderline

BLUEGRASS NEWS NOTES...



Continued from A-6
locations or to learn more about the film.

- Bear's Place Film Series (Bloomington, IN), Wednesday, September 17th @ 7pm and 9pm
- Sidewalk Moving Picture Festival (Birmingham, AL) September 19th-21st
- International Bluegrass Music Association Conference (Louisville, KY) September 29th to October 5th (2 screenings)
- Sound Unseen Film Festival, (Minneapolis, MN), September 26th thru October 3rd
- Fort Lauderdale International Film Festival, October 22nd thru November 16th

Also, check the website in early September for details about the pending release of the VHS and DVD.

Editor's note: The preceding information was provided by George Goehl, Director, Straight Six Films via e-mail.



Grand Ole Opry to pay tribute to Roy Acuff September 13th

United States Post Office to dedicate new commemorative Roy Acuff stamp

NASHVILLE, TN — (August 13, 2003) — The Grand Ole Opry will pay tribute to one of its most beloved members, Roy Acuff, on Saturday, Sept. 13. Vince Gill and members of the Nitty Gritty Dirt Band— Jeff Hanna, John McEuen, and Jimmie Fadden—are among those scheduled to appear, sharing stories and songs as they honor the King of Country Music.

John E. Potter, Postmaster General and Chief Executive Officer for the United States Postal Service, will also be on hand for a First Day of Issue Stamp Dedication of a new Roy Acuff first-class commemorative stamp. The Acuff stamp will be available for sale in the Opry Plaza beginning at 10 a.m. that day.

"We're pleased to honor perhaps our most influential member ever on the Opry stage as America simultaneously honors him with a commemorative stamp," said Pete Fisher, Opry vice president and general manager. "Not a weekend goes by here at the Opry that Roy Acuff's enduring personal and musical legacy is not felt. His impact on the Opry and country music is indelible."

Acuff, a 54-year member of the Grand Ole Opry, died in 1992. His legacy includes now-classic songs like "The Great Speckled Bird" and "The Wabash Cannonball," memorable live performances, and an influence on the sounds and careers of some of today's hottest contemporary stars.

Acuff's publishing company, Acuff-Rose, was formed in the early 1940's with then Chicago-based pianist and songwriter Fred Rose ("Blue Eyes Cryin' In The Rain," "Faded Love"). Over the next two decades, many of the most popular songs and songwriters were the property of the company, including the songs of Hank Williams, the Louvin Brothers, Don Gibson, Roy Orbison, the Everly Brothers, John D. Loudermilk, Boudleaux and Felice Bryant, and Redd Stewart and Pee Wee King's "Tennessee Waltz." Acuff would have celebrated his 100th birthday on Sept. 15.

Opry tickets are available by calling 615-871-OPRY or by logging on to www.opry.com.



Fund-raiser to be held for banjoist Tom Adams this month

A fund-raising concert for banjo player Tom Adams will be held on September 14 from 2-6 pm PM at the Eichelberger Performing Arts Center (EPAC), 195 Stock St., Hanover, Pennsylvania. Appearing will be The Forbes Family, Shenandoah Blue, The Mark Newton Band, Dudley Connell & Friends (featuring former Johnson Mountain Boys Marshall Wilborn and David McLaughlin along with Sally Love and a banjo player to be named later), and Blue Highway. Tickets are \$25 with proceeds going to help defray medical costs for Tom. Call the EPAC at (717) 637-7086 or visit their web site at <http://www.goeppac.com/> for directions.

Most Bluegrass Breakdown readers won't be in Pennsylvania to attend, but donations will be welcome by mail. Hank Janney at WGTY-FM in Gettysburg is organizing the benefit, and he'll accept ticket orders and donations at: Tom Adams Benefit Concert, c/o The Arrow Horse, 49 Chambersburg St., Gettysburg, PA 17325

According to an e-mail

posted on IBMA-L by Archie Warnock, "Direct contributions can be in the form of checks made out directly to Tom Adams and Hank will see that Tom gets them. Hank also says that anyone who wishes to buy tickets and contribute them back to the station as a giveaway can do that, as well - which seems to me to be a pretty good way for out-of-towners to help."

Archie also posted the following information from Tom's wife, Judy about Tom's illness. "He has developed a neurological problem called 'dystonia.' It is a disorder that apparently develops in about 1% of professional musicians... There are different types of dystonia, Tom's is called a task-specific extensor dystonia, and it affects his middle finger on his right hand (along with his ring finger and small finger). He uses his middle finger when he picks, and he can't get the middle finger to pick in time at speed."

She goes on to say, "As far as recovery, there is no cure for dystonia. He's trying botox injections, which are very imprecise, as well as very expensive, but we are not convinced botox is the way to go. There is also an experimental procedure involving splinting a muscle in his arm to atrophy the muscle, then after it atrophies, he would do physical therapy to bring it to the level that he wants it to function at. However, that's not really something we want to do, either. Neither botox nor splinting address the real problem, which is a neurological problem involving the brain giving incorrect signals to his middle finger. He's beginning to work on playing as though he's a beginner, trying to re-train himself."

If you remember Tom Adams (as I do) a long-time member of the Johnson Mountain Boys who has also performed and recorded with the Lynn Morris Band — please do what you can to help defray his medical costs. This must be a devastating illness, especially for a professional musician of Tom's caliber.



CBA members Jim Kohn and Karen Bell move to N. Carolina

CBA's North Bay Area and Coast Activities vice president Jim Kohn and his wife, Karen

Bell, moved to North Carolina in August.

"As most of you know, we're relocating to our new mountain home, a great old updated house, art studio and 10 acres, about 23 miles west of Asheville, North Carolina, at about 3600 feet on the slopes of the Newfound Mountains," Jim writes via e-mail.

Jim and Karen left California on August 21st and stopped over in Mountain View, Arkansas where Karen taught banjo for the Labor Day banjo bash at the Ozark Folk Center. They also participated in a performance one evening before moving into their new home.

We will miss both of them and hope they get a chance to come back to California for our Bluegrass Festivals, but envy them the opportunity to live in the heart of Bluegrass music country.

The CBA is looking for someone willing to take on the Area Activity Vice President's duties in the area. If you are interested in volunteering or would like more information, please contact Bob Thomas at 916-989-0993 or sacbluegrass@comcast.net.



New Bluegrass Festival planned for 2004 in Scotts Valley

CBA Area VP Gene Bach reports from Yreka that 2004 will mark the first ever Scott Valley Bluegrass Festival. This event will be held on July 17th and 18th, 2004, at the Etna City park in Etna, California.

There will be 7 bands playing for two full days. These bands will be: 1) Mountain Laurel 2) Borderline 3) Blue Canyon 4) Grass Menagerie 5) Siskiyou Summit 6) No Strings Attached 7) Klamath River Ramblers.

More about this new event in future issues.



Record Company News Notes...

CMH Records artists hold CD release party at Station Inn

NASHVILLE, TN) CMH Records, Los Angeles, CA held the CD release party and press conference for the bluegrass band, Pine Mountain Railroad's new album, "The Old Radio" at the world famous Station Inn in Nashville on August 12, 2003. This date marked the national release of the band's first project with CMH Records. The CD is available in record stores throughout the country. Numerous requests for this project have been received from radio stations and fans throughout the United States, Canada and Europe.

The event was hosted by Pine Mountain Railroad's official corporate sponsor, Odom's Tennessee Pride Sausage. Odom's Vice President of Sales & Marketing, Jim Hea; Senior Vice President of Operations, Jim Stonehocker and Nick Damico, DND Marketing were on hand to help provide lunch for the well attended press crowd. WSM radio personality and Grand Ole Opry host, Eddie Stubbs served as the MC. Gibson Original Acoustic Instruments awarded a brand new red Gibson Dobro to the lucky door prize winner. The event was coordinated by Jim Silvers with CMH Records.

The long list of attendees included: Bil VornDick, Producer of "The Old Radio"; Rich Adler, Sound Wave Studios; Carl Jackson, legendary songwriter and banjo artist; Charlie Derrington and Danny Roberts, Gibson Bluegrass Showcase; and Russ Farrar, Farrar & Bates, LLP.

Pine Mountain Rail Road has been nominated for the IBMA Emerging Artist of the Year Award for 2003 to be presented during the association's Awards Show on Thursday, October 2 at the Galt House in Louisville, Kentucky.

For more information on Pine Mountain Railroad, please visit their website at www.PineMountainRailroad.com.

BLUEGRASS NEWS NOTES

Pinecastle Records announces "White House is on Fire!"

Orlando, Florida — No, George Bush is not going to have to escape, unless of course he would like to see a live performance from bluegrass connoisseurs White House. Bluegrass's NEW Supergroup, WhiteHouse, is set to release their self-titled debut album on Pinecastle Records.

WhiteHouse is now distinguished for reasons other than 1600 Pennsylvania Avenue in Washington. It has emerged as the name of one of the finest bluegrass groups that fans of this great musical genre will ever be privileged to hear. But why "WhiteHouse"?

Every member of the group resides in the town of White House, TN. Not unusual, until you read further and discover that each of the five is a top name, highly respected artist, known to any serious bluegrass fan both nationally and internationally.

WhiteHouse consists of (alphabetically) Jason Carter, Charlie Cushman, David Parmley, Missy Raines and

Larry Stephenson. The group members wisely chose not to have guest artists appear on their debut release. To do otherwise would have been White House plus wherever else and an additional instrument would have been detrimental to the integrity of the music's classic original concept. The band collectively hopes to be able to schedule some personal appearances while fulfilling the members' 92 obligations to their own groups.

If ever there is a bluegrass music college this CD should be a required subject, so be prepared for the excitement you're sure to experience. WhiteHouse and Pinecastle Records proudly present this commercially and artistically important collection of uncompromised, state-of-the-art bluegrass music — with the soul left in.



The Greatest Autoharp Record Ever Recorded!

Now available on website

California autoharpists Tina Louise Barr, Evo Bluestein, Carey Dubbert, and Adam Miller traveled to Nashville, TN in February to participate in the historic Autoharp Legacy recording project. The session produced a three-CD, 64 song set that can truly be called the greatest autoharp album of all time — and it sells for only \$20 plus shipping!

Not only does it showcase over three hours of the best performances from 55 of the greatest living autoharp players, the sidemen include such Nashville legends as Sam Bush, Mark Howard, Dennis Crouch, Buddy Spicher, Stuart

Duncan, Roy Huskey Jr., Rob Ickes, and Blaine Sprouse.

Producers Ron Wall, Mark Howard and Bryan Bowers have created a surprisingly listenable and enjoyable album of autoharp songs, solos, duets and small band arrangements that encom-

pass a vast assemblage of musical styles and selections: from South American waltzes to Celtic pieces, to old time country tunes, to Carter family songs and popular standards.

Many listeners will be amazed to hear the many different ways in which the autoharp is played. The remarkable project is one of the most comprehensive examples of a snapshot-in-time of a given cultural art form. It is illustrative of the evolution of this 125-year old instrument, as well as of the renaissance the autoharp has enjoyed in recent decades.

The unique and beautifully packaged album includes performances by Bryan Bowers, Mike Seeger, John McCutcheon, Tom Chapin, Janette Carter, Patsy Stoneman, and David Holt.

The CD is available from www.AutoharpLegacy.com and

the website features great photos taken during the recording session. Tina Louise Barr is also offering a special limited offer on her website at <http://www.cdbaby.com/autoharplegacy>.



Tina Louise Barr

Photo by Howard Gold

Bluegrass Masters Music Camp

October 31 – November 2, 2003, Sequoia Seminar, Ben Lomond, CA

1 1/2 hours from San Francisco in the heart of the Santa Cruz Mountains



Join these legendary players/teachers for three days of small group instruction, directed jamming and concerts designed for intermediate to advanced players who want to gain more confidence playing with others and in bands. Instruction offered in guitar (Jim Hurst), mandolin (Roland White), fiddle (Ron Stewart), bass (Missy Raines) and banjo (Bill Evans) with afternoon elective topics covering harmony singing, theory, repertoire, jam etiquette, performance techniques and more.

The setting is Sequoia Seminar, an adult retreat center in the heart of the redwoods of the Santa Cruz mountains, located close to both San Jose and the Pacific Ocean with private and semi-private rooms and baths and delicious and hearty homemade California cuisine.

Class sizes are limited. \$605 tuition includes all classes, meals, concerts and accommodations. \$575 early registration before September 1, 2003. Non-student spouses and attendees who sleep off site are welcomed for \$495 (\$465 before September 1, 2003.)

For more information or to register, visit www.nativeandfine.com, phone 510/559-8879 or write to Native and Fine Music, 1185 Solano Ave., PMB #157, Albany, CA 94706.

Credit cards or personal checks accepted. Camp directed by Bill Evans.



Roland White
mandolin



Bill Evans
banjo



Jim Hurst
guitar



Ron Stewart
fiddle



Missy Raines
bass

FESTIVAL FOCUS



When Fall Comes to Kansas, So Will Walnut Valley Fans

Winfield, Kansas — The lazy days of summer are yet to arrive in the Flint Hills of south central Kansas, yet plans are well under way for fall and the third weekend in September. Two thousand three will mark the 32nd year acoustic music fans from around the world will be making the annual trip to Winfield, Kansas and the Walnut Valley Festival.

The Walnut Valley Festival will continue to host eight different acoustic instrument contests. These contests consist of five "national" championships - Fingerpicking Guitar, Flat Pick Guitar, Mountain Dulcimer, Hammer Dulcimer, and Bluegrass Banjo, the "International" Autoharp championship, and Walnut Valley championship's for Old Time Fiddle, and Mandolin.

Music is always in the center at the Walnut Valley Festival. This year is no exception, from September 18th through September 21st, the four "official" days of Walnut Valley, there will be close to 200 hours of music on four stages that operate continually from nine in the morning to after midnight.

Each year festival promoters work hard to bring new, up-and-coming musicians, as well as established veteran performing artists. This year fans will have a chance to experience acoustic music as interpreted by the next generation, Yonder Mountain String Band, a college favorite around the country now being discovered by the rest of the world. The fans looking for good times, high-energy, swing and old time music will enjoy the foot tapping fun of The Wilders and Hot Club of Cowtown. Never leaving out the instrument that has brought the world to Walnut Valley, guitar players will be awed by the internationally famous guitar greats, Tommy Emmanuel, Dan Crary, Pete Huttlinger, and Stephen Bennett.

The 32nd annual Walnut Valley Festival would not be complete without the return of favorite performers that will include, John McCutcheon, Marley's Ghost, Bill Barwick, No Strings Attached, Roz Brown, Special Consensus, Julie Davis, Spontaneous Combustion and Small Potatoes. Andy

May will again be hosting the Acoustic Kids programs, and singer songwriter, Crow Johnson will be hosting the New Song Showcase as well as songwriting workshops.

New performers will include Classical Grass, a fun way to enjoy works of the great composers like Bach, Rossini, Scruggs, and Duke Ellington, the sweet harmonies and traditional bluegrass sounds of HeartStrings, western style by teenage yodeling champ, Kacey Musgraves, and bluegrass styles ranging from the contemporary sounds of Daybreak and Modern Hicks, to the more traditional music of John Reischman and the Jaybirds. A touch of "Americana" music will be provided by local favorite, the Walnut River String Band, which features instruments that include hammer dulcimer, autoharp as well as other traditional acoustic instruments, and nationally acclaimed clawhammer banjo artist Mark Johnson and the multi-talented Emory Lester.

One highlight of this year's Walnut Valley Festival will be the return of two members from one of the most popular bands ever to grace the stages at the Walnut Valley Festival. Super guitarist Pat Flynn will team up with vocalist extraordinaire John Cowan to reunite a portion of the band known as New Grass Revival. Pat and John will be joined on stage by a cast of other top progressive bluegrass musicians that will include fiddle legend Stuart Duncan.

The Walnut Valley Festival also includes one of the best arts and craft fairs in the region, some of the best food this side of the Mississippi River, hands on, pre-festival music workshops with award winning instructors, plus one of the best acoustic music trade shows for folks interested in taking a close look at some of the top professional quality instruments on the market today. All held in a comfortable, family environment.

In 2003 the 32nd annual Walnut Valley Festival dates are, September 18th through 21st. Advance tickets are on sale now. Additional information can be found on the internet at wvfest.com or from the Walnut Valley Office at 918 Main Street in Winfield, Kansas. Tickets are available at the office or by calling 620-221-3250.

Modern Hicks to perform in Winfield



Modern Hicks left to right are Layne Bowen, Craig Anderson, Gina Blaber, Ted Dutcher and Kevin Russell.

Sonoma County's own Modern Hicks will be appearing at the Walnut Valley Festival this year. On Wednesday night, September 17 the band will be performing at a special Taylor Guitars sponsored concert the night before the festival starts. The concert will be hosted by Bill Barwick and will also feature Dan Crary and Small Potatoes. Taylor will be giving away one Big Baby Taylor to a lucky concert attendee.

Modern Hicks' other performances during the festival are:

- Thursday 9/18 — Stage 1 at 11:30 AM and at 10:30 PM
- Friday 9/19 — Stage 3 at 11:15 AM and Stage 2 at 4 PM
- Saturday 9/20 — Stage 2 at 5 PM and 10 PM
- Sunday 9/21 — Stage 3 at 1 PM

Gina Blaber, Modern Hicks' vocalist said, "We're excited about this festival, and hope to see some old fans and make some new friends there!" For other upcoming MH performances, check out their website at www.modernhicks.com.

Fiddlers and fans invited to Fiddletown, CA September 20th

The Fiddletown Community Club in association with the Fiddletown Preservation Society will be proudly presenting the 11th annual Fiddlers' Jam Saturday, September 20th from 10 am until 6 pm on the main street in Fiddletown, California.

This is a FREE, fun, family friendly event that will include music, food, vendors and of course Fiddlers.

Fiddletown is located in For directions, information on becoming a vendor, or participating in the jam, please call (209) 296-0918, or check their website at www.fiddletown.net.



33rd Annual Julian Bluegrass Festival set for Sept. 20 and 21 in Julian, CA

The 33rd Annual Julian Bluegrass Festival will be held September 20 and 21, 2003 in Frank Lane Park in Julian, California. The festival is produced by Tricopolis Records and sponsored by the Julian Lions Club.

Featured entertainers include Bluegrass Etc., Ronnie Bowman and Ronnie Bowman Band, Ken Perlman & William Coulter, The Silverado Bluegrass Band, Steve Spurgin, Suzie Glaze and the 8 Hand String Band, Virtual Strangers and The Walden Dahl Band.

Other events include Banjo, Fiddle, Mandolin and Guitar contests, music workshops, raffle prizes, nearby camping and much more. There will be food and t-shirt vendors on site, plus lots of jamming.

Admission is \$14 advance and \$16 at the gate for Saturday and \$13 advance and \$15 at the gate

for Sunday. Advance ticket deadline is September 5, 2003. For information or tickets, call 909-678-0831, write to 33261 Adelfa St., Lake Elsinore, CA 92530; e-mail: information@tricopolisrecords.com

or website: <http://www.julianbluegrassfestival.com>.

For information on lodging, contact the Julian Chamber of Commerce website at <http://www.julianca.com> or call 1-888-765-4333 or 760-765-1857.

For camping information or reservations, check out the Chamber website at the address above or call Pinezanita Campground at 760-765-0429.



<NETNOTES>

Offering readers tips, advice and news from the World Wide Web as it relates to Bluegrass Music.
by Phil Cornish

Sharing music files over the internet with your band mates

My life is really crazy right now so this will be a short one. It's really just a concept anyways, the details would bore you. Ralph Nelson and the rest of Wild Oats & Honey (WOAH) recently hired me to design their web site (based on an illustration they had done previously) which can be seen at <http://www.wildoatsnhoney.com/>

Besides the new site, they also had a cool idea that allowed me to explore a new realm. Many WOAH members have mini-disc (MD) recorders that can record live sound onto small discs using a microphone. They can use these to record a new song they are working on, a band practice session, or really just about anything. Problem is, to share these with each other they were mailing the discs back and forth. They asked me to see if there was an easy, cheap way for them to share these using their web site.

I discovered that there IS a way to this and they agreed to have me set it up for them (no charge for research of course). Here is what I did, without too many details.

1. I found freeware called Anvil Studio which can be downloaded at <http://download.com>. It is free forever (not just a trial) and can take sound that you feed into your computer via the mic input in the sound card and turn it into a computer file. This is an analog transfer but results in a digital file that can be e-mailed or uploaded to the internet.

2. I set up an FTP (File Transfer Protocol) account via the web host that we already had in place for the web site. This was a free service included with web hosting. This allows one to drag and drop the sound files (usually .wav files) onto the server using an internet browser such as Internet Explorer or Netscape Navigator. This is usually faster than e-mail and let's you transfer large files that you might not be able to e-mail. Sound files are usually large so it seems appropriate to use FTP rather than e-mail, especially since it is so easy.

3. I set up a tutorial for WOAH and put it on their web site so that they could always refer to that. It is a step by step instruction manual on the entire process from downloading the free software, to transferring the file once it is done.

Another thing to mention is that you do not need a MD recorder to do this. A tape recorder, voice recorder, or anything like that will also work. You can even get a lapel mic and plug it straight into your computer and record live sound right onto your hard drive and then ship that off to its destination.

I am sure not all of the kinks have been worked out of this system but it seems like a good plan. I really enjoyed researching this project and would like to thank all of WOAH's members for the opportunity. I learned a lot.

Next Month: *Not sure yet, anyone have any ideas? E-Mail me.*

By Phil Cornish
phil@cornstalkdesign.net

CBA website Photo Gallery guidelines

By Nancy Zuniga,
Photo Gallery Manager

I'm glad to be the CBA's website Photo Gallery Manager, and welcome your photo submissions. As with any new undertaking, this has been a learning experience for me. In the months since I've taken on the job of editing and posting photo submissions for the CBA's website, I've encountered a few glitches in the process. To make things run more smoothly, I'd like to offer a few guidelines for submitting pictures to the web site Photo Gallery (www.cbaontheweb.org):

1. Please use the correct e-mail address! Like many of you, I use different e-mail addresses for different functions. Many people have sent photographs to my Sacramento-area CBA Newsletter address (bluegrass4ever@yahoo.com). This is NOT the correct address for the Photo Gallery, as that mailbox doesn't have sufficient space to handle photos. Please send pictures to my primary e-mail address: silverhawk@sbcglobal.net. (Those of you without computers can mail hard-copy photographs to 165 Awali Avenue, Auburn, CA 95603. Your pictures will be returned after I scan them into my photo program.)
2. Please limit the number of pictures that you send. This is not to say that if you have 50 photographs that you truly believe are worthy of posting, you shouldn't send all of them over a period of time. But please keep in mind that posting the photos is time-consuming, since I have to download your pictures into

Photo Shop where I usually have to re-size each one to fit the Photo Gallery's size requirements (375 x 500 pixels), then upload them to the web site and write a title and caption for each picture. So please try not to send more than 15-20 pictures in a week. This leads us to the next suggestion...

3. Please avoid duplication of subject matter. On occasion, I have received multiple photos of the same subject taken from slightly different angles. If you have taken numerous shots of the same subject, please pick out the best one and just send that one. We want to keep the Photo Gallery interesting for visitors, and not many people find it interesting to look at nearly identical shots of the same band or musician.
4. Please keep your photos a manageable size (but don't make them TOO small!) Some people have sent huge photo files that took up lots of space, taking a long time to download and using up lots of computer memory. Others have gone to the other extreme, sending photos that had been reduced so much that they appear to be about the size of a postage stamp, and when I try to enlarge them, the image loses a lot of resolution and becomes very fuzzy in appearance. Photos sent in jpeg format with a file

size between 25kb to 95kb seem to work best.

5. Please keep the subject-matter appropriate and relevant to bluegrass, bearing in mind that your photos are for the consumption of the CBA membership and the bluegrass-loving public at large. This is not to say that every photo has to show a musician or musicians in the act of playing an instrument. There are many great candid shots on the site of bluegrass fans and pickers simply relaxing and enjoying the fun at bluegrass events. But there should be some relation to a bluegrass event; For example, please don't send shots of people who happen to be bluegrass musicians drinking at a cocktail party, etc. It goes without saying that we all have lives outside of bluegrass (really!) but that's not what the Photo Gallery is about. Also, out of respect for our fellow CBA members, let's not send photos of private jams or gatherings which were not open to the general CBA membership. (An exception to this would be band publicity shots for the Band Scrapbook Category.)

With your help, we can continue to make the Photo Gallery one of the most popular destinations on the CBA web site. So keep on pickin', and clickin'!



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2003/04 CBA Board of Directors Candidates' Statements



Lisa Burns

I am excited about the opportunity to serve for a second year on the CBA Board of Directors. This past year has been fantastic and we are growing in many areas.

I helped recruit music industry sponsorship for our organization from luthiers, record companies and music stores.

We have expanded attendance at the CBA Music Camp, which I was thrilled to participate in as an assistant instructor this year. And we are in good fiscal shape, thanks to hard work by our operating budget committee on which I served.

We continue our collaboration efforts with Northern California Bluegrass Society, the San Francisco Bluegrass and Old Time Festival and other bluegrass organizations with concert co-sponsorships and publicity assistance.

This past year was the best ever for the organization – we have increased our membership by about 25% in the last 18 months, and we are doing more and more for Bluegrass in California. I look forward to continue these important efforts – I hope you will elect me for a second year.



Rick Cornish

Being a CBA board member is a lot of work; burn out is an occupational hazard. But it seems that each year, just about the time I start running out of steam, something will happen to provide a boost. Last year it was running into an old friend at the Fathers Day Festival.

My friend hadn't been to the event in seven years and as we talked, it became clear to me that he was "back", fully engaged in the CBA. The chance meeting spoke volumes about our hard work in bringing people back into the fold.

Let me tell you about this past year's boost. I was in my room at the Galt Hotel in Louisville last October. It was late afternoon on the Thursday of IBMA and I was about to take a little nap. My phone rang. Carl Pagter was on the other end. "Meet me outside the main lobby, on the sidewalk, at six. Wear a heavy coat." Before I could even ask why, Carl had hung up. I arrived exactly at six, bundled up as directed, and Carl greeted me with a handshake. "There are a few people I'd like to introduce you to," he said with just a tinge of a smile. Almost before he got these words out, a couple, he in tux, she in evening gown, came out of the Galt lobby headed for the annual awards show up the street. Carl motioned them over—they were obviously old friends of his. "Hello, good to see you. Let me introduce Rick Cornish, my successor as CBA board chairman."

And so it went for an hour and a half. Fellow bluegrass organization leaders from around the country, record company owners, IBMA officials, festival promoters, DJs and some of the most famous and influential bluegrass performers in the world. Meeting me. Gradually it became clear why Carl had called me that afternoon. He'd decided I was okay and he was passing the torch. That night, as I lay in bed replaying the chilly night in front of the Galt Hotel, burn out and early retirement were the furthest thing from my mind.

We've accomplished a lot this past year. But there's so much more to do. If you believe the current board has done a good job, please keep us around for another year.

Don Denison

It is time for board elections again and our editor has asked for my candidate's statement. In the past, I've tried to give a detailed account of my experience, qualifications and the things I would like to accomplish. This year, I will try to be brief and still cover those areas of concern for those of you who will be voting in the coming election.



I am an experienced board member, having been on the board since 1989, and having held the offices of Activities Vice President, President, Festival Coordinator, (this office is now called Festival Director) Tent Camping Coordinator, Back Stage Coordinator, and Entertainment Coordinator. I believe that I have done a good job in all of these positions over the years, often writing the job descriptions for these positions after having served at least a year in each of them. I have been involved in several projects as a principal that have become institutions at the festival and a part of the organizational structure of the Association. Besides the offices mentioned above, projects that I originated or was a principal developer have been: the campouts, the featured band selection process, the office of Area Vice-President, the Festival Retrospective Meeting, the original Entertainment Coordinator's job description, the original Festival Coordinator job description, and last year I was the board member who began the Square Dancing workshop/dance. I have had success and some failures over the years, and have the experience, ability and willingness to work with a board that is increasingly knowledgeable and experienced in working in an organizational environment. I began and continued the policy of a President's Column in the Bluegrass Breakdown, something that other Presidents for a variety of reasons have not done. I feel that this column is a necessary link from the board to the members. While it is often a real pain in the neck to sit down and write the column when I'm tired and our editor needs it now, I believe that this is something that should be continued by whoever is President next year.

I am particularly interested in the Entertainment Coordinator's position. Each year that I work in this capacity I see new

things that need to be addressed. Year after year the show is improved in quality and in operation. I will not be satisfied until our festival is the very best one in the world. If you all see fit to re-elect me, I would want to continue in this office.

I have always felt that we board members should consider some very basic concerns while performing our duties. We should always remember that the treasury is the product and the property of the membership as a whole and be good stewards of the members' money. I believe that the concerns of the members be given a fair hearing regardless of how many times we have heard the same concern that has no really good solution. I believe that we should be constrained by the same rules as members and customers unless operational necessity requires an exception, such as early festival entrance for those who are instrumental in setting up the festival grounds. I believe that we should be knowledgeable enough about the music to be able to make good judgments in keeping our organization a Bluegrass Association, variety is nice, but we want to remember that we are to further Bluegrass, Old Time, and Gospel music.

We have an excellent board that is working hard to improve the festival and the organization as a whole. I ask you all to not only re-elect me, but to also re-elect the current board members who are standing for re-election. I don't know how we could find more dedicated, competent, and hard working board members than we have now.



Tim Edes

Hello once again,

I can't believe it has been a year since I wrote my last candidate statement. This year has

gone by so fast, and so much has been accomplished, it truly seems like a blur.

I have learned a lot as a board member. I have learned that there are a lot of good people in this organization with a lot of good ideas. I have learned that new ideas take an enormous amount of time and energy to facilitate them. Furthermore, I have learned that this organization has the people to "make it happen". I have learned that if you come up with an idea, there are an enormous amount of volunteers who will help you implement it.

I guess I could say I am the lucky one. I was elected to the board in a time of transition; kind of like a "changing of the guard". In light of this, there were new visions, new attitudes and a whole lot of energy. Yes, I am the lucky one. Lucky to be part of such a great board. A board that has introduced a new logo, new merchandise, a website that is outstanding, e-commerce, grand raffles, a heritage fund and improved campouts and festivals, just to mention a few.

Being a member of the board has brought me a lot closer to the membership. I have met some of the kindest, warmest and downright good people that a person could ever meet. I have talked to members about the board's proposals and have listened to their comments. Sometimes good, sometimes not so good! And I have listened to new ideas from the membership... some good, some not so good! But, this is what makes a great organization... fresh ideas, changes and a little rearranging. Heck, I bet the most conservative members have changed the

color of their house since they first moved in!!

In closing, I would be honored to serve you, the membership, for another year. There is a lot of unfinished business that needs closure. In addition, I have a few more plans of my own that I

think would improve our organization, including more and improved electrical hookups and mobile water and holding tank service at Grass Valley.

2003/04 CBA Board of Directors Candidates' Statements

Thanks in advance for your support. I hope to see you soon. Oh... I'm the one with the hat!



Montie Elston

Hello, I am Montie Elston and I am running for re-election to the Board of Directors of the California Bluegrass Association. I have been involved in the CBA since 1998. I volunteered at the 1999 Father's Day Festival, I served as Gate Coordinator at the 2000 Father's Day Festival, and was the Festival Director at the 2001, 2002, and 2003 Father's Day Festivals as well as the 2nd and 3rd Annual Woodland Veterans Day Festivals.

Volunteering is the heart of an organization like the CBA. Almost every job that needs done, has to be done by a volunteer. The Father's Day Festival, the Woodland Veterans Day Memorial Festival, the President's Day Festival, the many concerts sponsored by the CBA, none of these would exist today with out volunteers. You are the person that makes this organization work. You are the person that makes this organization successful. Without you as a volunteer, the CBA cannot go on. Getting people to volunteer is one of my goals for the next year.

The CBA is experiencing enormous growth. And with the growth comes more duties. We need many types of knowledge and assistance. We have started the Heritage Fund to help preserve our future. Consider giving of your finances if you can't give of your time.

Also be involved by voicing your opinion about the leadership and the future of the CBA by voting. Vote for me, vote for someone else, but vote. You are responsible for the success of the CBA. Commit yourself. However you vote or don't vote,

is how the CBA will be run.

Continue your involvement by talking to the directors. Let them know what you are thinking. Directors cannot read minds, but they do listen to what members tell them. The directors represent you. So let

them know what you want.

Help bluegrass continue to live and grow, become a mentor. Encourage someone to play or continue to play bluegrass music. Help someone learn a new song. Take someone new

to bluegrass music along with you the next time you go to a jam or concert. Help them find places to play and people to play with. Pass along the things you learned the hard way and make it easier for someone else.

I continue to believe in the greatness of bluegrass music. In order to keep it great we need to continue our support of several things. I believe we need to continue the California Show

Continued on A-14

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California Bluegrass Association Election of the 2003/2004 Board of Directors

OFFICIAL BALLOT

DIRECTIONS: There are two (2) ballots on this page. If you have a single vote membership you should complete one (1) ballot. A membership plus spouse entitles both people to cast a ballot — please use the second ballot. Those with band memberships are entitled to one (1) vote per band. You may vote for up to eleven candidates, but may vote for less than eleven. The candidates with the most votes are elected to serve as the Board of Directors. Space has been provided on this ballot for write-in candidates, however, signed and valid petitions [signators must be current CBA members in good standing] must be received for each such candidate to be eligible for election to the CBA Board of Directors. The address of the principal office of the California Bluegrass Association is P.O. Box 9, Wilseyville, CA 95257.

Please complete your ballot(s), fold so that the address is outside, tape or staple, and mail to have the postage paid by the CBA. You can also put your ballot in an envelope and mail to: Election Committee, CBA Business Office, P.O. Box 31480, Stockton, CA 95213. Ballots must be postmarked by October 1, 2003 to be valid. Ballots may also be cast in person on October 10 or 11 at the Fall Campout to be held at the Mother Lode Fairgrounds in Sonora, CA. Election will close at 2 p.m. on Saturday, October 11, 2003.

Ballot #1 (principal member)

Membership # _____

Name _____

Ballot will be verified and cut here before counting.

- ☐ Lisa Burns
- ☐ Rick Cornish
- ☐ Don Denison
- ☐ Tim Edes
- ☐ Montie Elston
- ☐ Kris Hare
- ☐ Mark Hogan
- ☐ Darrell Johnston
- ☐ Larry Kuhn
- ☐ J.D. Rhynes
- ☐ Bob Thomas
- ☐ Other _____

Vote for up to eleven (11) candidates

All of the above candidates are current Board members.

Ballot #2 (spouse or other)

Membership # _____

Name _____

Ballot will be verified and cut here before counting.

- ☐ Lisa Burns
- ☐ Rick Cornish
- ☐ Don Denison
- ☐ Tim Edes
- ☐ Montie Elston
- ☐ Kris Hare
- ☐ Mark Hogan
- ☐ Darrell Johnston
- ☐ Larry Kuhn
- ☐ J.D. Rhynes
- ☐ Bob Thomas
- ☐ Other _____

Vote for up to eleven (11) candidates

All of the above candidates are current Board members.

Come join in the fun -- October 10, 11 & 12, 2003 for the CBA's Fall Campout, Election, Annual Meeting & Jammer's weekend at the Mother Lode Fairgrounds on Hwy. 49 in Sonora, California!

On the back of this page is a Postage-Paid address for your ballot to be mailed to the C.B.A. Fold the ballot in thirds with the return address on the outside, staple or tape the edge, and drop in the mail. Mailed ballots must be postmarked by October 1, 2003 to be valid.

2003/04 CBA Board of Directors Candidates' Statements

Continued from A-13

case slots at the Father's Day Festival. This allows us to show off some of the many high-quality bands that are in California. I would work to keep the Father's Day Festival as the premier West Coast event that it is.

I also believe that the CBA should continue its involvement with and the support of the International Bluegrass Music Association (IBMA); both have the goal of promoting and preserving bluegrass music.

Through all the old and new I would strive to ensure that the CBA maintains the financial integrity and stability it has reached over the years; and work to continue providing timely communications with all our members through the Bluegrass Breakdown. The Bluegrass

Breakdown is one of our prime means of helping the bluegrass community stay connected. We also need to continue and expand our Internet presence. This will be one of the major communication tools not only of the future, but today.

We also need to try to increase the CBA's involvement in mentoring and school programs. The CBA needs to reach out to schools, to children, and to people who are not aware of how bluegrass music and our national heritage are intertwined.

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

It is because wonderful people like you – people that I have met and seen at festivals and campouts, people enjoying music and life, folks that have fed me, hugged me, and mentored me – that I am running for the board of directors. I will work hard to serve your best interests and the interests of bluegrass music and the California Bluegrass Association. Thank you.

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FIRST FOLD HERE



Kris Hare

Hello everyone. I am Kris Hare and I am running as a candidate for election to the Board of Directors of the CBA.

Much to my delight, I was chosen in January 2003, to serve on the BOD after the Board voted to increase its size. (I became the tenth Board member). My duties throughout the year were primarily in the financial area. I served as Assistant Treasurer to Kelly Senior, taking on special projects such as budget considerations, institution and tracking of our credit card operations, etc.

Currently, I am Heritage Fund Vice President and am in the process of developing a contributions program to help build our Heritage Fund reserves. This is exciting for me as this is a project that, through careful tending and supervision, will preserve a bright fu-

2003/04 CBA Board of Directors Candidates' Statements

vision, will preserve a bright future for the CBA and for California's bluegrass community in general.

As far as my personal history is concerned, I was born and raised in southern CA (San Fernando Valley). It was beautiful there growing up — all orchards and dairies. Music was important to me then both as a listener and as a closet piano and guitar player. After completing high school, I wanted to escape the LA area and chose UC Davis as my more northern destination. I graduated from UC Davis with a B.S. in Bacteriology, then applied to and was accepted into their School of Veterinary Medicine. I graduated with my DVM degree in 1983 and have been actively practicing veterinary medicine for the last 20 years.

How does this relate to bluegrass music? Well during my first year of veterinary school my roommate, Loretta, played the banjo and loved bluegrass music. The first time she put on her Country Gazette album and I heard 'em do *Down The Road*, I knew I was hooked! I promised myself that as soon as I was done with my studies, I was going to

learn how to play the banjo. I had no idea at the time that the journey would be filled with so many rich experiences, so much sharing, so much friendship and fellowship!

As my involvement in our bluegrass community increased, I became aware that these great events don't just happen on the spur of the moment. Rather, they take lots of hard work and planning. Also, I discovered that the CBA's contribution to bluegrass goes way beyond it's Father's Day Weekend Festival, but also includes promotion of touring and local bands, educational programs, an outstanding publication, and networking throughout the world.

While serving on the Board this year taught me that all Board members wear *MANY* hats, if elected this coming year, there are some areas I would like to focus on and develop:

- 1) Our extremely important Heritage Fund - this fund is essentially the preservation of our past and the security of our bluegrass future.
- 2) Our budget - we are newly striving to attain corporate

sponsorship, plus our increasing diversification requires financial planning and tracking. (Adding music camp, CBA delegations to IBMA and Wintergrass, our website, adding ecommerce, etc.)

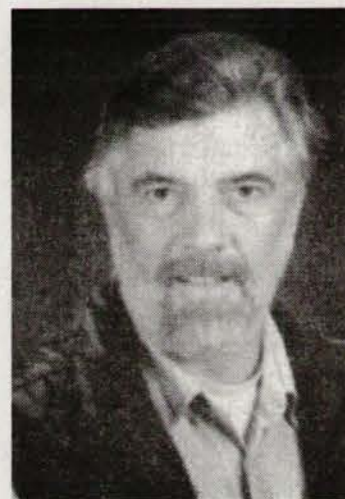
- 3) California band support - our California bands work very hard and they deserve our backing and support. I am very proud of this year's improvements that have come about under Rick Cornish's superior leadership in this arena. It's a work in progress however, and deserves a regular presence at the Board table.

Of course, even though these are my special interests at this time, the CBA's needs are dynamic. Whatever the task or project may be, I will do my best to complete it successfully to better serve our members. Thank you for your time and your vote!

Mark Hogan

Dear membership,

I can't believe that the year has gone by this quickly. And what a productive year it has



been. Membership has increased. We have an attractive new logo in place. We have also embarked on several new projects to further the role of the California Bluegrass Association in promoting Bluegrass, Gospel and Old Time Music.

It is the latter that I will address here, as it is the area that I am most involved in as a member of the CBA board. If you are interested in Old Time music then you will be interested in knowing the we are pursuing establishing an OTM festival that we hope will develop into a

festival of national stature similar to our fathers day bluegrass festival. It is the issue that compels me to seek another term as a member of the board. I would like to be able to see this idea come to fruition.

I know that for most of the membership this is not a hot button issue. Most folks are focused on the Bluegrass end of the spectrum. However, I hope that those of you for whom OTM is not your cup of tea will appreciate what it is that I/we are trying to accomplish in this area.

I would also like to say that I will continue to produce the Presidents Day Old Time and Bluegrass Festival this February 2004. I'm hoping that you will support me for another year as a member of the CBA Board of Directors.

Darrell Johnston

My introduction to the music that stirs the soul and makes your heart beat a little faster happened in the early 1940's when it was called Hillbilly. I have vivid memories of Saturday nights listening to the radio. I don't remember all the artists of that long ago day but

Continued on A-16

Borderline Bluegrass Band



Borderline left to right: Rick Grant Josie Donegan, Allen Light and Kris Hare.

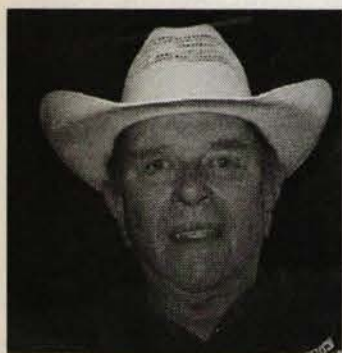
Upcoming Performances:

- September 13 — McGrath's Irish Pub, on the corner of Lincoln and Stanton in Alameda, CA. A hot spot for the bay area.
- September 19 to 21 — Bluegrassin' the Foothills at the Amador County Fairgrounds in Plymouth, CA. Borderline will be a showcase band and will compete in the band contest.
- September 30 - Showcase in the Hope Entertainment Suite at the IBMA World of Bluegrass in Louisville, KY.
- October 1 - California Bluegrass Association Showcase Suite at 1 am during the IBMA World of Bluegrass in Louisville, KY.
- October 4 - Roots and Branches Stage performance at 4 pm during the IBMA Fan Fest in Louisville, KY.
- November 7 - Opening band for the 4th Annual CBA Veteran's Day Bluegrass Festival at the Yolo County Fairgrounds in Woodland, CA.

For bookings or information, contact Allen Light, 1333 Howe Ave Suite 208, Sacramento, CA 95825 or phone 916-922-6004.

2003/04 CBA Board of Directors Candidates' Statements

Continued from A-15



one song I got a real kick out of is Turkey In the Straw. I was 4 or 5 then and that song just tickled me to no end.

As I grew older I kind of drifted away from Hillbilly music. Country and of course Rock and Roll in the 50's became my choice. I still frequently listened to or watched the Grand Old Opry on Saturday night though and particularly enjoyed the Hillbilly and Bluegrass performances.

A few years ago, just after I lost my wife to cancer, I was surfing the Internet and found a website called Solid Gold Bluegrass. In addition to a 24/7 audio stream of Bluegrass music they periodically did video web casts of festivals like Merle Fest. One of the video web casts I watched was a program hosted by Jonathon Edwards, titled Kids Grass. He had a bunch of kids playing Bluegrass instruments. Ryan Holladay, then eight years old, with his banjo was among that group as well as a couple of Ledbetter's; Phil's 16 year old son playing a Dobro and a 9 year old nephew playing a mandolin. Sixteen-year-old Jennifer Kennedy was also on that show playing a Dobro with the Kruger Brothers.

Finding Bluegrass music again at that very difficult time in my life was truly a blessing. It helped relieve the pain and loneliness. It healed my soul and gave me a new focus on life. I did a lot of research about this music and learned what a significant part of our American heritage it is and how important it is that it be preserved.

That knowledge became the focus of my leisure time. I joined all the Bluegrass organizations in Southern California and began attending meetings, jams and festivals. I took up the Dobro and am still learning how to pick. It is just about the most stupid instrument in the world or maybe it's me; do you think?

Early last year I found the California Bluegrass Association and all the terrific people in that organization. I attended the

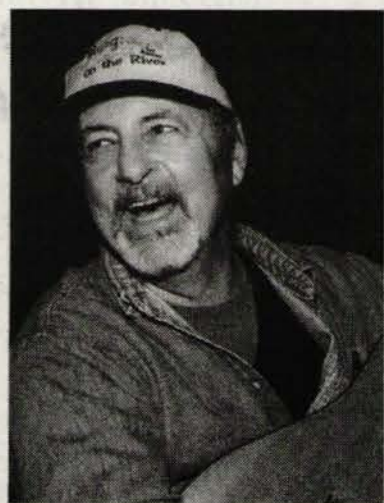
2002 Music Camp and the Father's Day Festival immediately following. I ran into some old friends that I hadn't seen in more than ten years and made many new friends.

The mission of the CBA "to promote, encourage, foster, and cultivate the preservation, appreciation, understanding, enjoyment, support, and performance of traditional instrumental and vocal music of the United States" fits my agenda perfectly. I wish to contribute whatever I can both financially and physically for whatever time God allows.

My main interests within the CBA are the Music Camp, Kids on Bluegrass and the Heritage Fund. I currently fund the CBA American Heritage Scholarship to the Music Camp and make a significant contribution to the CBA Heritage Fund annually. Recently, I met Frank Solivan and have committed to help him further promote the Kids on Bluegrass program.

Additionally, I have served as the Web Content Manager for Regional News since last November and worked as the Ice Sales Coordinator at the 2003 Father's Day Festival. In April of this year I volunteered to assume the duties as Treasurer of the CBA and will relieve Kelly Senior effective in July 2003. Also, in April, I accepted an appointment to the Board of Directors for the remainder of the year ending in October 2003.

I believe I can be most effective in furthering the programs I am particularly interested in as a member of the Board of Directors. As a Member of the Board I can also directly contribute time, energy and support for the CBA's overall mission. I ask for your vote and promise to serve faithfully if elected.



Larry Kuhn

I am running for a third term as a Director of the CBA. Here is a summary of my contributions to the CBA in recent years:

✓ *Publisher and editor of "Sacramento Area Bluegrass News"*

from June 1999 to July 2002. Each month, prepared and distributed via both e-mail and U.S. Mail to over 400 recipient addresses an upbeat, comprehensive news and information bulletin about bluegrass music in the Sacramento region. (This newsletter was launched by Bob Thomas in 1995.)

✓ *"Entertainer's Workshop Coordinator"* at year 2001 Grass Valley Festival. Identified and managed all responsibilities including booking and scheduling of performers for individual workshops. Documented the entire process in the form of a "Job Description" handbook.

✓ *"Membership Vice President"* from January 2002 to October 2002. In this period, was first person to utilize CBA's new on-line membership database in processing of all new and renewal memberships. Presented a monthly running membership report that tracked results and trends for entire year, January through December 2002. (CBA membership level reached 3,134 in this period.) Managed CBA Membership Booth at Grass Valley Festival.

✓ *"Music Camp CBA Board Liaison Officer"* for year 2002 and 2003 Music Camps. For each year, presented projected revenues and expenses in clearly designed budget spreadsheets; led all Board discussions relative to Music Camp issues and implementation; wrote and administered Director's and all Instructor's contracts; managed scholarships and donations; and worked closely with Music Camp Director in resolving issues and facilitating each year's Music Camp.

✓ *"CBA Hospitality Suite Manager at IBMA"* for year 2002 (and 2003). As CBA's Team Leader, I developed and presented to the Board a complete budget and final expense report; managed all monies; coordinated staff and volunteer support activities; booked and scheduled 93 separate band performances over six nights; facilitated CBA's "Emerging Band" identification and election process; and wrote and distributed comprehensive "Designated CBA/IBMA Team Member Handbook". (Carl Pagter

was and remains a mentor for me in many of these endeavors.)

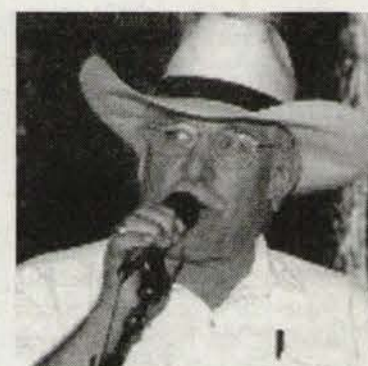
✓ *Managed year 2003 CBA Raffle* for (1) Trip for Two to IBMA, (2) Gibson Banjo, and (3) Gibson Mandolin. (Purpose is to raise money to support CBA presence at IBMA.) Negotiated with Gibson representative for prizes and Gibson's presence at Grass Valley Festival. Administered raffle ticket distribution. Prepared monthly sales and revenue reports to CBA Board.

✓ *"CBA Hospitality Suite Manager at Wintergrass 2003"*. Together with Frank Solivan, co-managed CBA's first time "official" presence at Wintergrass in Tacoma. This was done at the invitation of Wintergrass management and with negligible CBA expense.

✓ *Principal Researcher and Author of a comparative analysis of existing CBA membership rates and categories*. Developed and presented to the Board a formal recommendation for a complete upgrade of membership rates, categories, and policies, including a provision for "CBA Life Membership". Approved by the Board in 2003, but as of July, not yet formally announced.

✓ Independently assembled appropriate supporting data and developed a formal recommendation for a well deserved "Honorary Life Membership" award for a CBA charter member and original Board Member, now a professional musician in Nashville. This was presented to and approved by the Board in early 2003 and awarded to the recipient at our year 2003 Grass Valley Festival.

After service in the U.S. Navy and time spent in college, I enjoyed a diverse and wonderful 37-year career in the telecommunications industry, much of it devoted to the initial design, ongoing management, and subsequent upgrading of land-line and wireless 9-1-1 emergency response networks and systems throughout all of California. I pursue my third term as a CBA Director with the full support of my wife Bobbie who also loves and plays our special music. I conclude here by gently reminding each of you of the importance of your participation in this election process. Please take the time to cast a thoughtful vote for the leadership candidates of your choice. Thanks for doing so, and thanks for reading all of our statements.



J.D. Rhynes

Howdy Folks,

Once again its time to take a few minutes of your time to read the election statements of the candidates for office and then vote. Vote for whomever you wish, but do take the time to vote. Remember, this organization belongs to you, the members, so do your part and VOTE! We had the best voter turnout of all time last year, so don't stop now folks, please vote!

For the folks that are new to the California Bluegrass Association, here are some facts about myself and then I'll get into the goals that I have for the future of the CBA.

I am a retired pipe fitter. I live in West Point, California, which is in the mountains of Calaveras County. I have been a musician for 55 years of my 65 years. I've been hooked on Bluegrass music ever since I first heard Bill Monroe on the radio in 1945! I have played in several Bluegrass bands over the years, among these were the San Joaquin Valley Boys, Vern & Ray, the Vern Williams Band, Rose Maddox, and the Carolina Special.

I have been a director since 1991. I have assisted in the production of our Father's Day Festival for 23 years, having served as Entertainment Coordinator, Backstage Manager, Stage setup and an Emcee. Also this last April marked the start of the 18th year that I have written the column "J.D.'s Bluegrass Kitchen," for our monthly publication, Bluegrass Breakdown. This has only been made possible by the acceptance and encouragement of you, the members.

I have also been involved with the International Bluegrass Music Museum (IBMM) since 1993. I have served the International Bluegrass Music Association (IBMA) as an Emcee for the showcases and FanFest, a role which I will perform again this October in Louisville, Kentucky.

I am a staunch supporter of the IBMA and the International Bluegrass Music Museum. The CBA is a strong supporter of

2003/04 CBA Board of Directors Candidates' Statements

these fine organizations too, and they merit our continuing support in the years to come.

This past year has been an exciting and productive one for the CBA. I'll just touch on some of the things we accomplished in the last year.

1. We increased our membership by over 20% (currently nearly 3400). Our largest one year gain, ever!
2. Got our own Website up and online. (46,000 hits per month!)
3. Our Festival customers were able to buy their tickets online for the first time. Online ticket sales accounted for 40% of our total sales this year.
4. We got our mercantile online too, which should result in a large increase in sales.
5. We had the largest amount of gate receipts every, at our June festival.
6. The Board of Directors created a lifetime membership program that our members can buy.
7. And, last but not least, the \$5,000 that I donated last year has now become our Bluegrass Heritage Fund.

This is a project that is near and dear to me and I'd like to talk about it and point out how important this Heritage Fund is to the future of our organization.

It is my belief that this fund, along with continued membership growth, holds the key to the future of the CBA. Our organization is a very dynamic one. That is very good, because if it ever becomes static and stands still, (as it has at times in the past), the future of the CBA would be in question. There was a time in the middle 1980s when our membership was numbered in the HUNDREDS and was dwindling! We can't allow that to ever happen again! Here's where the Heritage Fund comes in.

As you know, contributions to the fund are totally tax deductible. If all of our members would donate just ten dollars (\$10.00) a month for just four years, we would have \$1,440,000.00, or close to it, in the fund. That would allow us to buy a permanent home for our Festival as well as a place to establish a California Bluegrass Hall of Fame. That amounts to \$480.00 over a four-year span, which is only 33¢ a day for four years. That is my goal folks, to have our own facilities where we can have Festivals, campouts, concerts, etc., anytime we want to. I'm asking you to join with me in this endeavor to insure the future of the CBA long after I'm gone. Won't you make a com-

mitment to join those who have already made contributions to the Heritage Fund?

8. Sponsors that underwrote some of the Festival Expenses. We as a board, actively sought organizations and businesses that were willing to donate money or goods for the production of our Father's Day Festival. We were moderately successful and we plan on expanding efforts in this very important area in the coming year.

I am very proud to have been part of this past year's board of directors and the things we accomplished. The good of the organization is first and foremost regarding every decision I make as a director.

Thank you for allowing me to be a part of this and I actively seek your vote for the coming year.



Bob Thomas

Hi Folks,

My name is Bob Thomas and again I'm a candidate for the Board of Directors of the CBA.

By your favor, I've served on the board for three years. Professionally, I've 20 years of management experience working effectively with business, State and county government.

Since 1993, I've produced many bluegrass and gospel concerts, organized jams, and planned other bluegrass activities in the greater Sacramento Area. For the last three years I've served as the CBA Activities VP and planned the Fall and Spring CBA Campouts.

For two years I did a Summer Family Campout also. I wrote the Sacramento Area Bluegrass News for six years, now in the capable hands of Nancy Zuniga. In 2000, I began the Woodland Veteran's Day Bluegrass Festival, specifically to provide an opportunity for non-touring California bands to be featured on a festival stage. I believe both my professional experience and my work on your behalf to promote bluegrass have prepared me well to serve you on

the Board of Directors. This year, with the help of many others, I organized concerts for Lynn Morris, Pine Mountain Railroad, Lost & Found, and the Dowden Sisters, organized the Fall and Spring CBA campouts, wrote or reviewed contracts and riders for performing bands at Grass Valley and Woodland, researched and secured commercial insurance for the CBA, and still found time to do some picking.

Continued on A-18

THE CALIFORNIA BLUEGRASS HERITAGE FUND

To more effectively meet its mission — the furtherance of bluegrass, old-time, and gospel music in California—the CBA has established a special fund. Per the terms of the fund, monies held in the California Bluegrass Heritage Fund will be used exclusively for activities and projects which directly address the long-term achievement of our organization's mission. (The policy governing the fund would only allow monies to be used for operational expenses in case of an emergency, and then only with a two-thirds vote of the entire board of directors.)

Projects and activities supported by the fund could include:

- a scholarship fund
- a music in the schools program
- creation of a California Bluegrass Hall of Fame
- acquisition of a permanent home for the CBA
- establishment of a CBA music, photograph and manuscript archive

The California Bluegrass Heritage Fund offers members of the CBA the chance to take tangible action in promoting and preserving the music that we love and that is so much a part of all our lives. Donors are reminded that contributions are fully tax deductible.

Make checks payable to the California Bluegrass Association (CBA) with a notation on check "Bluegrass Heritage Fund" and mail to: CBA Treasurer, Darrell Johnston, 13961 Lake Drive, Jamestown, CA 95327.

Just because you love bluegrass doesn't mean you have to be behind the times.

You'll be surprised how much there is to know about a music that's been around for 50 years. Our new CBA website brings you right up to date, with features like:

Latest band news.
Listing of jams throughout the state.
CD reviews and online sources.
Calendar with hundreds of events.
CBA news events.
Best of the Bluegrass Breakdown.
Over 80 band profiles.

Interactive message board.
Regional news.
Online tickets / membership renewal.
Radio-grass listings.
Photo gallery.



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cbaontheweb.org

FESTIVAL FOCUS



Band Schedule announced for 4th Annual CBA Veteran's Day Bluegrass Festival slated for November 7, 8 & 9, 2003 at the Yolo County Fairgrounds in Woodland, California

By Bob Thomas

Now is the time to begin your plans to enjoy the best of California's homegrown bluegrass music on the weekend of November 7-9, 2003 at the Yolo County Fairgrounds in Woodland when the California Bluegrass Association presents the 4th Annual Veteran's Day Bluegrass Festival. The CBA is featuring entertainment by seventeen California's best bluegrass bands including three this year from Southern and one from Central California. And the jamming will be endless as additional areas will be available.

Bands scheduled to perform this year include: Kathy Kallick Band, Lost Highway, Backcountry, Pacific Crest, Borderline Bluegrass Band; Diana Donnelly and the Yes Maam's, Batteries Not Included, Dark Hollow, Cliff Wagner & Old Number 7, High Country, 4 Believers, Grass Menagerie, Cabin Fever, Past Due, Carolina Special, Due West, and Highway One. We are delighted with the line-up and excited about putting this festival together (after catching our breath from the big one in Grass Valley). We'll have more details on the band in following issues, (also available on the

CBA's website listed below.)

One of the great features of the CBA's Woodland Veteran's Day Festival is that it is held indoors, so inclement November weather has not been a major issue for performers or the audience. For those with RV's, there are LOT's of paved and hard packed areas to put your rig with water and power available for 300 rigs. For the hardy tent campers, there are grassy areas with water available. Camping fees are \$15 per night per unit and are in addition to festival admission.

In addition, the festival offers a Sunday Morning Gospel show, Band Scrambles on Saturday, yummy food vendors all weekend, excellent craft and music vendors also on site. All shows are held indoors and there is another heated building for jamming. Absolutely no pets are allowed on the fairgrounds.

Advance tickets are on sale through October 25, 2003 and are: 3-day pass — \$40 per person for CBA members; or \$45 for non-members; and \$20 for teenagers (13-18). Children under 13 are free all weekend with a paid adult admission. Single day tickets are: Friday - \$20; Saturday - \$25 and Sun-

day - \$15. No member discounts on single day admission. For advance tickets, send a check or money order payable to the CBA to Esther House, 1834 Cooper Dr., Santa Rosa, CA 95404, or call her at 707-573-3983.

Tickets may be purchased on the Internet at www.cbaontheweb.org with a credit card. Admission at the door will be \$50 for CBA members and \$60 for the general public for the 3-day festival.

There is a ticket order form on page A-24 for your convenience. Ticket orders must be postmarked by October 25, 2003 to receive advance discount prices.

For further information, call Bob Thomas at 916-989-0993 or email sacbluegrass@comcast.net

Editor's note: The article about the CBA's Veteran's Day Festival 2003 on page B-1 of the August issue had two errors.

Due West is not making their first appearance at the Festival and Stone Creek is not appearing this year.

My apologies for the errors and any problems they may have caused. Suzanne Denison

Tentative Band Schedule

Friday, Nov. 7, 2003

3:00 pm	Borderline Bluegrass Band
4:00 pm	Cabin Fever
5:00 pm	Batteries Not Included
6:00 pm	Dinner Break
7:00 pm	Kathy Kallick Band
8:00 pm	Chris Stuart & Backcountry
9:00 pm	High Country

Saturday, Nov. 8

10:00 am	CBA Board Plays Bluegrass
11:00 am	New Cut Road
12:00 pm	Pacific Crest
1:00 pm	Lunch Break
2:00 pm	Highway One
3:00 pm	Past Due
4:00 pm	Grass Menagerie
5:00 pm	Back Country
6:00 pm	Dinner Break
7:00 pm	Pacific Crest
8:00 pm	Cliff Wagner & Old #7
9:00 pm	Lost Highway
10:00 pm	Lost Highway

Sunday, Nov. 9

10:00 am	4 Believers
11:00 am	Lost Highway
12:00 pm	Carolina Special
1:00 pm	Diana Donnelly & 'Yes'ams
2:00 pm	Dark Hollow
3:00 pm	Cliff Wagner & Old #7
4:00 pm	Due West

2003/04 CBA Board of Directors Candidates' Statements

Continued from A-17

What makes the CBA so great? Well, first it is all the volunteers. We need to show greater appreciation to the volunteers, by whose good will and dedication, all that is done gets done. There is a wonderful cadre of CBA members who step up and help when the need arises. I encourage all members to find a way to show your active support for your bluegrass association. Secondly, it is organization. Through some careful planning, examining what works and what doesn't, a lot of experience, paying attention to wise counsel, and really trying to treat members and customers well, the CBA has become one of the largest and most respected bluegrass organizations in the country. This all takes work. Lots of work. Join the work party.

My pet peeve is the very well meaning person who is quite eager to tell us, "You need to do this", or "The CBA should do that", yet quickly shies away from personal involvement in the project. The longer I've served, the more I value those members who examine an idea, determine what tasks need to be done, think about how many people are needed and get the volunteers to help. One of the strengths I bring to the board is critical analysis. I naturally tend to break a project into its parts, evaluate possible alternative approaches, and seek the most cost effective option.

In short, if you want a proven worker, planner, organizer, promoter, vote for me. I would be honored to serve you again, and I ask for your vote. Thank you.

"Hardly Strictly Bluegrass Festival 3" slated for October 3-5 in San Francisco

San Francisco businessman Warren Hellman is once again affording Northern California residents an opportunity to hear wonderful acoustic music in beautiful Golden Gate Park free of charge. The dates for the "Hardly Strictly Bluegrass Festival 3" are October 3-5, 2003.

On Friday, October 3, from 3:30 to 6:30 pm, a number of well-known artists will present a tribute to Woody Guthrie for students and general public. The performance will feature the "Ribbon of Highway/Endless Skyway" tribute to Woodie Guthrie tour as well as the Peasell Sisters, Jimmy Lafave, Slaid cleaves, Eliza Gilkyson, Kevin Welch, Michael Fracasso and narrator Bob Childers.

On Saturday, October 4, the performances are scheduled from 11 am to 7 pm. There will be three stages with performances by: Grass Stage - Crooked Jades, Alison Brown, Tim O'Brien, Dave Alvin &

The Guilty Men, Ricky Skaggs & Kentucky Thunder, Kevin Welch & Kieran Kane, and Steve Earle & The Bluegrass Dukes; Blue Stage - Jeannie Kendall, Fob 4, Gillian Welch, Four Year Bender, Greg Brown, Jimmie Dale Gilmore and Joe Ely; Hardy Strictly Stage - A.J. Roach, Square Peg String Band, Mike Stadler & Mary Gibbons, Buddy Craig and Matt Lax & Nearly Beloved.

Sunday's schedule also begins and 11 a. and ends at 7 pm. Stages and performers include: Grass Stage: Jerry & Tammy Sullivan, Hazel Dickens, Hot Rize, Dale Ann Bradley & Coon Creek, Willie Nelson and Emmylou Harris; Blue Stage: Dry Branch Fire Squad, Justine Earle & The Swindlers, Hackensaw Boys, Old Crow Medicine Show, A Surprise for Warren and Laurie Lewis; Hardly Strictly Stage: Cabin Fever, Sylvia Herold & Band, Kevin Russell & The Lucky

Dawgs, Cari Lee Merritt & The Saddle-ites and The Shots.

Since this is a FREE event, there is not much more information available on the festival's website. However, I was able to glean some hints for festival attendees from their frequently asked questions page: (1) no tickets needed; (2) low-backed chair permitted; (3) food and beverage vendors will be on site; (4) pets allowed on leashes in park; (4) map available on the website. There is no camping involved with this festival. For information on local lodging, check with the San Francisco Visitors Bureau.

Darby and Bruno Brandli and a host of volunteers will be staffing a booth at the festival for the CBA to hand out copies of the Bluegrass Breakdown, answer questions, and recruit new members. If you'd like to volunteer to help, please give Darby a call at 510-533-2702 or e-mail:

Rising expenses necessitate raise in CBA membership fees

By Suzanne Denison

Anyone who shops in retail stores on a regular basis knows that the cost of everything has risen over the past twenty-eight years. As a matter of fact, prices for most things (especially gasoline) have risen considerably in the past year or two. Well, folks, the cost of publishing and printing our monthly newspaper *Bluegrass Breakdown*, mailing it to members and expenses for our other events have risen as well.

The CBA Board of Directors voted at their last meeting to increase the CBA membership dues effective January 1, 2004. This advance notice is so that members who would like to save some money over the next few years can pay as many years in advance

as they choose at the old rates.

As most CBA members know, your membership includes receiving a copy of *Bluegrass Breakdown* in the mail each month and entitles you to discounts on all CBA Festivals (Grass Valley, Veteran's Day and President's Day) and all CBA sponsored concerts. The discount on Early Bird member tickets for Grass Valley alone is nearly the cost of your membership.

At \$20 per single or \$25 per couple, this is still a great bargain! But to save even more, renew now through the end of December for two or more years... heck make that ten and really save!

Kind of Membership	Current Dues	Dues As of 1/1/2004
Single person	\$17.50	\$20.00
Couple	\$20.00	\$25.00
Add non-voting child	\$1.00	\$1.00
Add voting child	\$10.00	\$10.00

World Of Bluegrass to Move in 2005 Nashville Chosen to Host Convention, Awards & Fan Fest

The International Bluegrass Music Association (IBMA) has selected Nashville, Tennessee to host its annual World of Bluegrass events beginning in 2005. The annual bluegrass homecoming includes the trade association's annual convention, the IBMA Awards Show and Bluegrass Fan Fest, which attract more than 22,000 annually over the course of the seven day event.

"Our leadership made a thorough assessment of the growth in attendance we continue to see and the types of facilities needed to help achieve our objectives and decided that Nashville gives us the best opportunities," according to IBMA board chairperson Mike Drudge.

The Nashville Convention Center and Renaissance Hotel located in the heart of downtown Nashville will be the host sites with additional accommodations and activities at nearby hotels and venues. The dates for the years contracted include: 2005 - October 24 to 30
2006 - Sept. 25 to Oct. 1

2007 - October 1 to 7

The primary considerations for the events were the availability of quality space and services to accommodate growing attendance and needs for additional exhibitor space, a centralized location in proximity to IBMA's membership and the music business, the proper autumn dates that prevented the fewest conflicts with other major music events, and properties that can provide all the above at reasonable rates.

The convention, or Trade Show as it's titled, includes educational offerings, an exposition center and artist showcases, while Bluegrass Fan Fest is one of the premiere multi-day concert productions which wraps up the festival season with more than 40 major acts on three stages. The highpoint of the week is the broadcast production of the IBMA Awards which recognize the year's outstanding achievements while also honoring the pioneers of the music.

The World of Bluegrass has been hosted for the last seven

years at the Galt House in Louisville, Kentucky, where it will continue to be hosted in 2003 and 2004. "We're having a phenomenal run in Louisville and appreciate the wonderful people and quality services that make it home for us, but we're stretching the space in the locations that currently work for us there," says IBMA executive director Dan Hays. "Even without the growth we expect, there's more demand than we can centrally accommodate in Louisville today."

IBMA is the bluegrass music industry's non-profit trade organization established in 1985 and represents artists, composers, labels, publishers, event producers, broadcasters, media, educators, agents, managers and other associations, with 2,500 members in 30 countries.

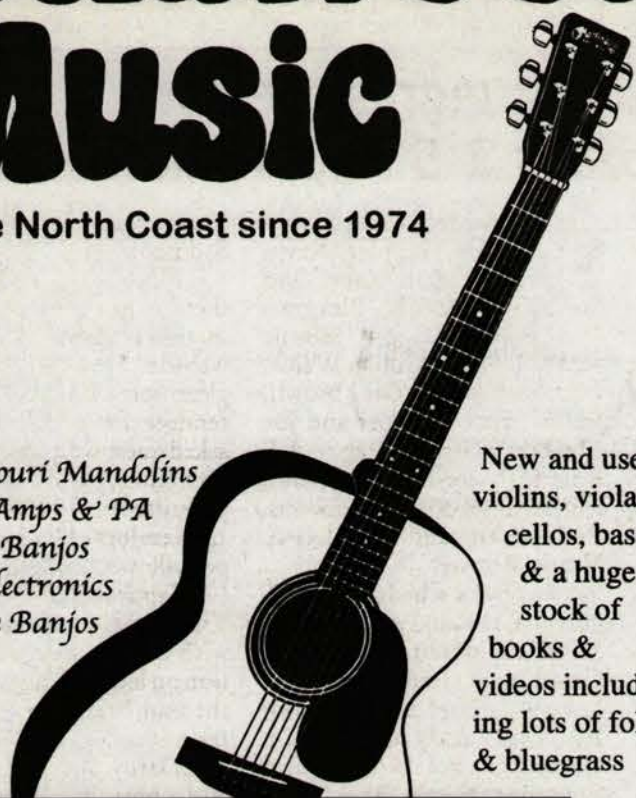
For more information about IBMA, write to 2 Music Circle South, Suite 100, Nashville, TN 37203; phone 615-256-3222; FAX 615-256-0450; or website: www.ibma.org.

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Heartland Harvest - Sam Creswell - Willow Bend

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J.D.'s Bluegrass Kitchen

Howdy, Howdy, Howdy!

September, already? The days get longer and the years get shorter when you're over 50! (Way over 50!) That's OK though, because it won't be long until ol Momma Nature brings us cool nights and the warm days of Indian summer again. I just love fall here in my beloved Sierra Nevada Mountains of California.

I'm always reminded of dolly Parton's song, "Coat of Many Colors," when the leaves start to turn their beautiful colors every fall. It won't be long until I'll have to put my outdoor kitchen away until next summer. That's the part I miss the most when it starts raining and storming again.

Just a little update on the festival I went to in July in Westcliffe, Colorado. The town got behind it 100% and the attendance was great, as was the music! They're gonna do it again next year and that's great for the music. But! As usual, we didn't find the best place in town to eat until the last morning we were there. (What's new?) We being, Mary Jo, Charlie, Danny and Brian of the Dry Branch band and my own self. You folks don't really realize how good the food is here in California until you get about 1500 miles away from home!

My good friend Don Evans was in Denver for about year going to gunsmith school and he was absolutely aghast that they had no white corn in the supermarkets, let alone know what it is! (Try to buy some pine nuts in Virginia or some Brie cheese in Owensboro, Kentucky and see what kind of blank looks you get!) However, there was a Mexican food vendor at the festival that I befriended. By the time the festival was over, he and I were good friends. I told him not to fix me any "gringo" burritos. I said I wanted 'em like his momma used to fix 'em for him. Burritos and ice-cold beer for lunch and supper from there on! Almost as good as our Taco Joe's were!

All this chin music about vittles has got a case of the slobbers just about throwed on me, so come on in here where its cool, grab an ice cold Shiner Bock out of the ice chest and we'll palaver and "made medicine" over some vittles and their fixins!

A few years ago when we did that festival in Santa Maria, California, I found this little Mexican Cafe where I had

breakfast every morning. They fixed a dish called "Eggs a la Mexicana" that I really enjoyed. One morning I got the waitress to tell me how they fixed it. Folks, whipping up a mess of this dish is easier than falling off of a skinny, peeled, foot log over ol Piney Creek.

In fact, I fixed all three of this month's recipes for my pard Pat Russell (of the infamous, rustling Russells) and my own self for breakfast this morning. (8-12/03). This was the first one!

Eggs Al La Mexicana

4 eggs, beaten
1/2 cup red onion, minced
1/2 cup bell pepper, chopped fine
1 pickled Jalapeno pepper, minced fine
1 TBSP fresh Cilantro, chopped fine
1 TBSP bacon grease

Heat a heavy skillet over a medium flame. Saut  vegetables in grease for 8-10 minutes. Pour in the eggs, turn down flame to low, cook and turn until eggs are done. Serve with hot tortillas. Salud!

Wrap a hot tortilla around some of these, slather with yer favorite hot sauce, and son it don't get no better than this! As my ol Texas buddy David Ligon would say, "This is how you 'make medicine'!"

You can use fresh Jalapenos in these if you wish. I keep a jar of the picked ones in y fridge because they're convenient and keep longer. In fact, any kind of fresh chili pepper works well in this recipe. The one ingredient you don't want to change is the type of grease. Use only bacon grease or lard or the flavor is totally ruined.

When you have eggs for breakfast you've just naturally gotta have some good breakfast meat! Homemade sausage is where it's at! Here's how I whipped together a big hunk of beef sausage last night:

Beef Sausage

1 lb. Lean ground beef
1 TBSP Kosher salt
2 TBSP fresh ground black Pepper
2 TBSP Italian seasoning
1 TBSP rubbed Sage
1 tsp. Garlic powder
1/2 cup dry red Wine

Use a BIG bowl. Throw everything in the bowl. Mix together real good, using both hands, for about five minutes. Form into a ball, place in a

plastic bag, seal and place in the refrigerator over night. Form into patties and fry in olive oil over medium heat, covered, so they don't dry out. Makes four good-sized patties.

My pardner Pat got out of his truck about daylight this morning, sniffed the air like an old Catamount and yelled, I smell some sausage cookin'! He was right too! Needless to say, we disappeared all that I cooked!

Well, along with the eggs and breakfast meat, you've just got to have some kind of breakfast bread! Now there are all different kinds of breakfast breads: toast, biscuits, bagels, scones, croissants, hoecakes, French toast, etc., but when it comes to breakfast here on Bluegrass Acres its usually Biscuits or good ol Hot Cakes! Call 'em what you want! Flapjacks, pancakes, griddlecakes, or hotcakes, I purely love 'em!

This morning I mixed up a batch of Buttermilk Hotcakes, but this time I used Oat Flour instead of wheat flour. The taste is wonderful. They have kind of a light, nutty taste that you can only get from whole Oat flour. Along with the Oat flour I put a big tablespoon of Flax meal that really added to the flavor. (Not to mention all the good vitamins, oils, and tuff that are good for yer innards!) Needless to say, Pat and I disappeared a big stack of these too!

J.D.'s Buttermilk and Oat Flour Hotcakes

1 1/2 cups Oat flour
1 TBSP Flax meal
2 eggs, beaten well
1 tsp Baking soda
1 tsp. Baking powder
1/2 tsp. Kosher or Sea salt
2 cups Buttermilk

Measure out and combine all dry ingredients in a bowl. No exceptions. In a separate bowl, beat the eggs for 2-3 minutes on high speed. For the cakes to come out light and fluffy, this is a

must. Add the buttermilk to the eggs and mix well for about 2 minutes. Add the dry ingredients and mix well. Oat flour takes longer to absorb liquid, so let the batter sit for 20-30 minutes. Mix well again. If batter is too thick, add 1-2 tablespoons of water to thin it to the correct consistency. Cook on a medium-hot griddle whipped down with peanut oil. Makes 6 large hotcakes. Serve with pure Maple Syrup and real butter. Pure manna from heaven!

Well folks, there's a real live genuine Cowboy Breakfast, straight from Bluegrass Acres here in the California mountains!

The way the weather has been cooling off, I've got a feeling I just might be visiting with you all inside the house here next month. So make plans to join me by the ol cook stove right here and we'll palaver over some more good vittles.

A big thank you to my good friend Ron Thomason for having me to Westcliffe, Colorado as the Emcee of their festival. A better time I've never had in my life, Ron. It's always a pleasure to be and work with you and the band. To Mary Joe, Charlie, Brian and Danny, I love you guys, and we've got to do that more often. However, I hope Danny and Brian sleep about 10 miles up on the mountain! Even though two walls were between me and them, a 90 lb. Jackhammer would've been quiet in comparison! I've got a BIG jar of Snore-Ez for both of



you next time!

Please remember to keep our servicemen and women in your prayers. They're what allows us to enjoy the freedom we all have.

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

Yer friend,

J.D. Rhynes

A new album, lots of shows, big fun in the summertime -- Kathy Kallick CD release parties planned in September

The release of Kathy Kallick's "Reason & Rhyme" (Copper Creek Records) will be celebrated at four Northern California concerts in September. Kathy will be joined by five of the outstanding musicians who accompany her on the album: Cindy Browne (acoustic bass), Nina Gerber (guitar), Scott Nygaard (guitar, vocals), John Reischman (mandolin), Amy Stenberg (vocals), and Brian Wicklund (fiddle).

Dates and locations are:

- September 25 (8:00 pm) at the Freight & Salvage Coffeehouse, 1111 Addison St., Berkeley, CA. Information and tickets at <http://www.freightandsalvage.org>, or call 510-548-1761.
- September 26 (8:00 pm) at The Dance Palace Community Center, 503 B Street, Point Reyes, CA. Information and tickets at <http://www.dancepalace.org>, or call 415-663-1075.
- September 27 (8:00 pm) — West Side Theatre, 1331 Main St., Newman, CA; Information and tickets at <http://westsidetheatre.org>, or call 209-862-4490.
- September 28 (7:30 pm) — Little Fox Theatre, 2209 Broadway, Redwood City, CA. Information and tickets

at <http://www.foxdream.com>, or call 650-369-4119.

"Reason & Rhyme" finds Kathy taking a side road off the bluegrass highway so that she can explore a series of her compositions within a contemporary folk setting. The new album is, in part, something of a sequel to Kathy's highly-regarded 1993 album, "Matters Of the Heart," which was "Americana" before such a term was coined (although there's no drums or piano on the new one).

In addition to those playing with her on the mini-tour, the musicians accompanying Kathy on "Reason & Rhyme" include Stuart Duncan (fiddle), Laurie Lewis (vocals, fiddle, acoustic bass), Herb Pedersen (vocals), Todd Phillips (acoustic bass), Peter Rowan (vocals, guitar), Tom Rozum (vocals, mandolin), and Sally Van Meter (dobro).

If you're not able to attend one of the release celebrations, you can order a copy of "Reason & Rhyme" through Copper Creek Records (<http://www.coppercreekrec.com>) once it's officially released (likely September 15th).

In addition, the Kathy Kallick Band will be doing some hot, strictly bluegrass shows in the west, including:

- October 24-26 — Oakdale Bluegrass Festival at the Oakdale Rodeo Grounds, Oakdale, CA. Information and tickets at <http://www.oakdalebluegrass.com>

IBMA Nominations Announced -- Krauss, McCoury, Skaggs & Morris Lead List

NASHVILLE, TN August 14, 2003 —The final list of nominees has been announced for the 14th Annual International Bluegrass Music Awards, hosted by bluegrass veterans Alison Krauss and Dan Tyminski of Alison Krauss + Union Station and scheduled to take place October 2, at the Kentucky Center for the Arts in Louisville, Kentucky. Artists receiving the most nominations include: Alison Krauss + Union Station, The Del McCoury Band, Ricky Skaggs & Kentucky Thunder and The Lynn Morris Band.

Alison Krauss + Union Station lead the pack with thirteen nominations including Entertainer of the Year, Instrumental Group, Vocal Group, Album for Alison Krauss + Union Station LIVE, Female Vocalist of the Year for Alison Krauss and individual nods for other members of the band Jerry Douglas (dobro), Barry Bales (bass), Ron Block (banjo) and Dan Tyminski (guitar, male vocalist.) Members of the group participated on projects that received two nominations for Recorded Event of the Year (Will The Circle Be Unbroken, Vol. III and Down the Old Plank Road: The Nashville Session with The Chieftains and one for Album of the Year for Will The Circle Be Unbroken, Vol. III.

Veteran bluegrass band The Del McCoury Band received twelve nominations. The band has shown up all over the festival circuit this past year and is becoming a favorite among the jamband crowd making

the music more accessible to younger fans than ever before. Nominations include Entertainer of the Year, Instrumental Group of the Year, Vocal Group of the Year, Male Vocalist for Del McCoury, and individual nods for band members Ronnie McCoury (mandolin), Rob McCoury (banjo), Mike Bub (bass) and Jason Carter (fiddle). Members of the group partici-

pated on projects that received three nominations for Recorded Event of the Year (Christmas on the Mountain: A Bluegrass Christmas; Will The Circle Be Unbroken, Vol. III) and Down the Old Plank Road: The Nashville Session with The Chieftains.

Last year's award show host Ricky Skaggs received seven nominations with his band Ken-

tucky Thunder including Instrumental Group of the Year, Song of the Year for "A Simple Life" (writer Harley Allen), Album of the Year for Live At The Charleston Music Hall and for participation on Will The Circle Be Unbroken, Vol. III. Ricky Skaggs also took part on projects that received two nominations for Recorded Event of the Year for Will The Circle Be Unbro-

ken, Vol. III) and Down the Old Plank Road: The Nashville Session with The Chieftains. Banjo player Jim Mills is up for Banjo Player of the Year.

Despite being partially sidelined by illness this year, The Lynn Morris Band's highly touted Shape of a Tear, helped earn them six nominations for Album of the Year, Song of the

Continued on A-22

FEATURED ARTISTS

Rhonda Vincent & The Rage
Doyle Lawson & Quicksilver
Illrd Tyme Out
J.D. Crowe & The New South
Mountain Heart
Lonesome River Band
Jesse McReynolds &
The Virginia Boys
Ronnie Bowman
Marty Raybon
The Gibson Brothers
Ronnie Reno & The Reno
Tradition
Continental Divide
The Chapmans
The James King Band
The Mark Newton Band
Robin & Linda Williams &
Their Fine Group
Wildfire
BlueRidge
The Larry Stephenson Band
Hot Club of Nashville
The Roland White Band
Ernie Thacker & Route 23
Kenny & Amanda Smith
Gary Ferguson & Sally Love
King Wilkie
Pine Mountain Railroad
The Bluegrass Youth All-Stars
featuring Sierra Hull, Ryan
Holladay, Will Jones &
Frank Carter
Nothin' Fancy
Honi Deaton & Dream
The Cherryholmes Family
Fragment
Echo Mountain
2nd Edition
Groundspeed
David Grier
Mark Johnson & Emory Lester
Skip Gorman & Mary Burdette
Borderline
Daybreak
Cathy Fink & Marcy Marxer
The Avett Brothers
Adrienne Young
Old School Freight Train
...and many more!

SPECIAL FEATURES

Master's Workshops
Roots & Branches Stage
Bluegrass Exposition Center

(Lineup subject to change without notice)



October 3, 4, 5, 2003
The Galt House
Louisville, Kentucky USA

More than forty of the finest acts in
bluegrass gather for the "family reunion"
of artists and fans.

TICKET PRICES

		MEMBER	NONMEMBER
THREE DAY	(before 9/14)	\$60	\$65
	(after 9/14)	\$70	\$70
ONE DAY*	(Fri or Sat)	\$40	\$40
	(Sun)	\$20	\$20
STUDENTS*	(One Day)	\$20	\$20

CHILDREN UNDER 16 FREE with accompanying adult.

Group rates also available.

(*Single day and student tickets available at
gate day of show only)

A raffle for a Martin HD-28 Guitar will be held during the event.



FOR TICKETS OR MORE DETAILS:
1-888-438-4262
www.ibma.org

Sponsored by



Kathy Kallick

Continued from A-20

www.oakdalebluegrass.com, or call 209-869-3936. Also appearing: David Parmley & Continental Divide, David Thom Band, True Blue, Chris Stuart & Backcountry, others

•November 7-9 — 4th Annual CBA Veteran's Day Bluegrass Festival at the Yolo County Fairgrounds, Woodland, CA. Information and tickets at <http://www.cbaontheweb.org>, or call 916-989-0993. Also appearing: Lost Highway, Pacific Crest, High Country, Due West, Carolina Special, others

Finally, here a special show that should be a memorable evening ...

•September 20 (8:00 pm) — "O Sister, How Are You?" — a benefit for Lynn Morris with Bay Area bluegrass women Kate Brislín, Mary Gibbons, Kathy Kallick, Laurie Lewis, Suzy Thompson, and others at the First Presbyterian Church of Mountain View, 1667 Miramonte Ave., Mt. View, CA. Information and tickets at <http://www.rba.org>, or call 650-691-9982.

IBMA Award nominees announced

Continued from A-21

Year for "Shape of a Tear" (writer Hugh Campbell), a Female Vocalist of the Year nod for Lynn Morris, Bass Player of the Year for Marshall Wilborn and Fiddle Player of the Year for Ron Stewart. Band member Jesse Brock finds himself up for Instrumental Album of the Year for Kickin' Grass.

Legendary guitar man and IBMA Hall of Honor Member Doc Watson comes on the scene with five nods including Guitar Player of the Year, three for his participation on albums that are up for Recorded Event of the Year (Christmas on the Mountain: A Bluegrass Christmas; Will The Circle Be Unbroken, Vol. III and Legacy) and one for Album of the Year for his participation on Will The Circle Be Unbroken, Vol. III.

Popular group Mountain Heart makes an impressive showing with four nominations for Entertainer of the Year, Instrumental Group of the Year, Vocal Group of the Year and an individual nod for mandolin player Adam Steffey.

Doyle Lawson and Quicksilver are once again in heavy contention as they've received four nominations including Entertainer of the Year, Vocal Group of the Year, Song of the Year for "Blue Train (Of the Heartbreak Line)" (writer John D. Loudermilk) and Gospel Recorded Performance of the Year for "The Hand Made Cross," (from the album Hard Game of Love).

Larry Cordle and Lonesome Standard Time come in with four nominations for Song of the Year for "Anything Southbound" (writers Larry Cordle & Mike Anthony), Album of the Year for Songs From The Workbench, Gospel Recorded Performance of the Year for "Lost as a Ball In High Weeds" (from the album Songs From The Workbench) and Bass Player of the Year for Terry Eldredge.

IIIrd Tyme Out and its members have four nominations highlighted by their nomination for Vocal Group of the Year. They are also up for Gospel Recorded Performance of the Year for Singing On Streets Of Gold on Chateau Music Group and individual nods for Russell Moore for Male Vocalist of the Year and for Wayne Benson for Mandolin Player of the Year.

The recipients of the 2003 International Bluegrass Music Awards will be broadcast by radio around the world to more than 300 U.S. markets and 14 foreign networks, thanks to the sponsorship of Sirius Satellite Radio, MerleFest, BellSouth, Sugar Hill Records, GHS Strings and Deering Banjos. The awards are voted on

by the professional membership of the International Bluegrass Music Association (IBMA), which serves as the trade association for the bluegrass music industry. The Award Show is the centerpiece of IBMA's weeklong Trade Show and Bluegrass Fan Fest, slated for September 29 — October 5, in Louisville, KY. Program Directors and Station Managers may contact Shari Lacy, Marketing/PR Director for the IBMA for broadcast details at 1-888-GET-IBMA, or (615) 256-3222. For ticket information, contact the IBMA office at 888-GET-IBMA or click here.

The Nominees for the 2003 International Bluegrass Music Awards

Entertainer of the Year

- Alison Krauss + Union Station
- Doyle Lawson & Quicksilver
- The Del McCoury Band
- Mountain Heart
- Rhonda Vincent & The Rage
- Instrumental Group of the Year
- Blue Highway
- Alison Krauss + Union Station
- The Del McCoury Band
- Mountain Heart
- Ricky Skaggs & Kentucky Thunder
- Vocal Group of the Year
- Alison Krauss & Union Station
- Doyle Lawson & Quicksilver
- The Del McCoury Band
- Mountain Heart
- IIIrd Tyme Out

Male Vocalist of the Year

- Ronnie Bowman
- Del McCoury
- Russell Moore
- Tim O'Brien
- Dan Tyminski

Female Vocalist of the Year

- Dale Ann Bradley
- Alison Krauss
- Patty Loveless
- Lynn Morris
- Rhonda Vincent

Song of the Year

- "A Simple Life," Ricky Skaggs & Kentucky Thunder (artists), Harley Allen (songwriter)
- "Anything Southbound," Larry Cordle & Lonesome Standard Time (artists), Larry Cordle & Mike Anthony (songwriters)
- "Blue Train (Of the Heartbreak Line)," Doyle Lawson & Quicksilver (artists), John D. Loudermilk (songwriter)
- "Long Time Gone," Dixie Chicks (artists), Darrell Scott (songwriter)
- "Shape of a Tear," The Lynn

Morris Band (artists), Hugh Campbell (songwriter)

Album of the Year

- Alison Krauss + Union Station LIVE, Alison Krauss + Union Station (artists and producers), on Rounder Records
- Live At The Charleston Music Hall, Ricky Skaggs & Kentucky Thunder (artists), Ricky Skaggs (producer), on Skaggs Family Records
- Shape of a Tear, The Lynn Morris Band (artists), Lynn Morris (producer), on Rounder Records
- Songs From The Workbench, Larry Cordle & Lonesome Standard Time (artists and producers), on Shell Point Records
- Will The Circle Be Unbroken, Vol. III; Nitty Gritty Dirt Band, Matraca Berg, Sam Bush, June Carter Cash, Johnny Cash, Vassar Clements, Iris DeMent, Rodney Dillard, Jerry Douglas, Glen Duncan, Vince Gill, Josh Graves, Jamie Hanna, Emmylou Harris, Byron House, Alison Krauss, Taj Mahal, Jimmy Martin, Del McCoury, Robbie McCoury, Ronnie McCoury, Jonathan McEuen, The Nashville Bluegrass Band, Willie Nelson, Tom Petty, Tony Rice, Earl Scruggs, Randy Scruggs, Ricky Skaggs, Doc Watson, Richard Watson, Glenn Worf & Dwight Yoakam (artists); Randy Scruggs and The Nitty Gritty Dirt Band (producers); on Capitol Records

Emerging Artists of the Year

- Nothin' Fancy
- David Peterson & 1946
- Pine Mountain Railroad
- Kenny & Amanda Smith
- Wildfire

Gospel Recorded Performance of the Year

- Eye of the Storm; The Isaacs (artists); Ben Isaacs / The Isaacs (producers); on Horizon Records
- I'll Meet You in the Gloryland; Paul Williams & The Victory Trio (artists); Paul Williams (producer); on Rebel Records
- "Lost as a Ball in High Weeds," (from the album Songs From The Workbench); Larry Cordle & Lonesome Standard Time (artists and producers); on Shell Point Records
- Singing On Streets of Gold, IIIrd Tyme Out (artists and producers); on Chateau Music Group
- "The Hand Made Cross," (from the album Hard Game of Love); Doyle Lawson & Quicksilver (artists); Doyle Lawson (producer); on Sugar Hill Records

Instrumental Album of the Year

- The Bluegrass Fiddle Album, Aubrey Haynie (artist and pro-

- ducer), on Sugar Hill Records
- Glen Duncan, Glen Duncan (artist and producer), on OMS Records
- I Rest My Case, Randy Howard (artist), Randy Howard and Carl Jackson (producers), on Sugar Hill Records
- Kickin' Grass, Jesse Brock (artist), Ron Stewart & Jesse Brock (producers), on Pinecastle Records
- Spider Bit The Baby, Kenny Baker (artist), Hugh Moore & Billy Troy (producers), on OMS Records

Recorded Event of the Year

- Christmas On The Mountain: A Bluegrass Christmas; Featuring: The Del McCoury Band, Doc Watson, Mac Wiseman, Cyndi Wheeler, Tim O'Brien, The Osborne Brothers, Ronnie McCoury and The Groovegrass Boyz (artists); Scott Rouse (producer); on Universal South
- Down The Old Plank Road: The Nashville Sessions; The Chieftains featuring: Bela Fleck, Vince Gill, Patty Griffin, John Hiatt, Alison Krauss, Lyle Lovett, Martina McBride, The Del McCoury Band, Buddy & Julie Miller, Tim O'Brien, Earl Scruggs, Ricky Skaggs, Gillian Welch & David Rawlings and Jeff White (artists); Paddy Maloney (producer); on RCA
- Legacy, Doc Watson and David Holt (artists), Steven Heller & David Holt (producers), on High Windy Audio
- Old & In the Gray; David Grisman, Peter Rowan, Vassar Clements, Herb Pedersen and Bryn Bright (artists); David Grisman (producer); on Acoustic Disc
- Will The Circle Be Unbroken Vol. III; Nitty Gritty Dirt Band, Matraca Berg, Sam Bush, June Carter Cash, Johnny Cash, Vassar Clements, Iris DeMent, Rodney Dillard, Jerry Douglas, Glen Duncan, Vince

- Gill, Josh Graves, Jamie Hanna, Emmylou Harris, Byron House, Alison Krauss, Taj Mahal, Jimmy Martin, Del McCoury, Robbie McCoury, Ronnie McCoury, Jonathan McEuen, The Nashville Bluegrass Band, Willie Nelson, Tom Petty, Tony Rice, Earl Scruggs, Randy Scruggs, Ricky Skaggs, Doc Watson, Richard Watson, Glenn Worf & Dwight Yoakam, (artists); Randy Scruggs & The Nitty Gritty Dirt Band (producers); on Capitol Records

Instrumental Performers of the Year

- Banjo
- Ron Block
- J.D. Crowe
- Rob McCoury
- Jim Mills
- Sammy Shelor

Dobro

- Mike Auldridge
- Jerry Douglas
- Josh Graves
- Rob Ickes
- Phil Leadbetter

Bass

- Barry Bales
- Mike Bub
- Terry Eldredge
- Missy Raines
- Marshall Wilborn

Fiddle

- Jason Carter
- Michael Cleveland
- Stuart Duncan
- Aubrey Haynie
- Ron Stewart

Guitar

- Jim Hurst
- Tony Rice
- Bryan Sutton
- Dan Tyminski
- Doc Watson

Mandolin

- Wayne Benson
- Sam Bush
- Mike Compton
- Ronnie McCoury
- Adam Steffey



Three September "Bluegrass Gold" shows planned for the Sweetwater in Mill Valley

Once again there will be three editions of the "monthly" *Bluegrass Gold* show at Sweetwater in Mill Valley in September. For most of the past few months there have been multiple shows each month. The shows start at 8:30 pm, and they are produced by Larry Carlin and Carlone Music and co-sponsored by the Northern California Bluegrass Society. On Tuesday the 2nd **The Hot Buttered Rum String Band** will headline and the opener will be **Homespun Rowdy**. On Tuesday the 16th it will be **All Wrecked Up** sharing the bill with **High Country**. And on Tuesday the 30th **Peter Rowan & Don Edwards** will headline, with **Hot Buttered** opening.

On Tuesday the 2nd **The Hot Buttered Rum String Band** will be taking the stage. They are a young band that plays what they call "high altitude bluegrass," and they have been causing quite a stir in bluegrass circles in and around the Bay Area. They feature hot pickin' and singing with a mix of original and traditional songs played with lots of energy. A couple of the members grew up in Mill Valley. The band is Aaron Redner, Zac Matthews, Nat Keefe, Bryan Horne, and Erik Yates. Their most recent CD is titled "Live at the Freight and Salvage." Opening the show will be **Homespun Rowdy**, who are a traditional, driving bluegrass band from San Francisco that performs a mix of bluegrass standards and original material. The band provides an upbeat, entertaining show featuring lots of vocal variety and plenty of hot picking. This will be their Sweetwater debut.

On Tuesday the 16th the show will feature the Bay Area bands **All Wrecked Up** and **High Country** sharing the bill. **All Wrecked Up** plays an eclectic blend of bluegrass and traditional old-time music. This show will be the official release party for their new CD titled *A. P. Carter Highway*, and it is also fiddler Annie Staninec's birthday. AWU's spare arrangements and

tightly blended vocal harmonies frame dark songs of heartbreak, whiskey, and salvation plucked from the heart of the American folk tradition. The band members (Chris Ereneta, Christa Dahlstrom, Matt Knoth, Mike Brown, and Annie Staninec) credit an eclectic mix of musical influences for their sound, from the Stanley Brothers to The Beatles, and from the Carter Family to Gillian Welch. Over the last 35 years, **High Country** has earned its place as the West Coast's premier traditional bluegrass band. Strongly influenced by the classic styles of Bill Monroe, Flatt & Scruggs and the Stanley Brothers, the band's blend of banjo, mandolin, fiddle, guitar and bass delivers the upbeat excitement of true bluegrass music. The members include founding member Butch Waller, Bob Waller, Tom Bekeny, Larry Cohea, Glen Dauphin, and Jim Mintun.

And on the 30th the featured artists will be 2002 Grammy Award nominees **Peter Rowan & Don Edwards** as the headliner and **Hot Buttered Rum** as the opener. Bluegrass legend **Peter Rowan** has led a long and varied career. In the 1960s he played with bluegrass legend Bill Monroe and The Blue Grass Boys as well as the bands *Earth Opera* and *Seatrain*. In 1973 he formed the all-star bluegrass band *Old and In the Way*, with David Grisman and Jerry Garcia, and their self-titled recording is one of the best-selling bluegrass albums of all time. He then recorded a few albums with The Rowan Brothers (Chris and Lorin), toured with his band *The Free Mexican Air Force*, and since then he has recorded several solo albums. His song "Panama Red" was a million-selling hit for The New Riders of the Purple Sage. **Don Edwards** is known as America's favorite cowboy singer for his knowledge of cowboy music and history, and for his considerable talent as a performer and composer. Peter and Don (along with

special guests Tony Rice and Norman Blake) released their *High Lonesome Cowboy* CD last fall and it was nominated for Best Traditional Folk Album of 2002.

Sweetwater is Marin County's premier nightclub as well as the home for bluegrass music in the North Bay. For more information call the club at (415) 388-2820, or go to www.sweetwatersaloon.com.



Hot Buttered Rum String Band will perform Sept. 2. The opening band will be **Homespun Rowdy**.

Dry Branch Fire Squad returns to northern California for early October tour

Bluegrass music's resident philosopher and storyteller Ron Thomason returns to northern California with his band **Dry Branch Fire Squad** for several northern California appearances in early October. Enjoying a reputation as the "most entertaining band in bluegrass music," **Dry Branch** celebrates its twenty-sixth year of music making this year.

Nancy Cardwell in *Bluegrass Now* captures the spirit of a typical **Dry Branch** performance when she writes, "It's old-time vocals shouted out with honesty and conviction — rough edges proudly showing, breathtakingly quick instrumentals that bring to mind free-spirited wild horses, Ron Thomason's biting satire and wry political commentary, hauntingly moving a cappella gospel songs, pure unadorned old-time religion set to mountain music. This is the **Dry Branch Fire Squad**."

Making their first appearances in California since their last tour in the winter of 2003, the band's performance at this year's *Strictly Bluegrass Festival* in San Francisco highlights the current tour. Below are the tour details:

•**Friday, October 3: Oak Run, CA, Gray Pine Farm**, sponsored by the Oaksong Society for the Preservation of Way Cool Music. Join the fun at 6:00 p.m. for Oaksong's famous BBQ salmon and chicken dinner or just come for the concert at 7:30 p.m. Gray Pine Farm is located thirty minutes east of Redding, CA and provides a beautiful and intimate outdoor concert setting with excellent sound, staging and lighting — this is perhaps the best outdoor bluegrass concert setting in the re-



Dry Branch Fire Squad

gion! Audience members should bring their own lawn chairs, bug juice, jacket and beverages of choice. Seating is first come, first served.

Tickets are \$10 for the dinner and \$15 for the concert. All proceeds from the dinner go to improving Oaksong's concert facilities. Tickets are available from Bernie's Guitar, 3086 Bechelli Lane, Redding, CA, 530-223-2040 or at the Oak Run Country Store, 530-472-1029. For additional information, contact Barry Hazle at 530-472-3065 or visit Oaksong's website at www.oaksongs.com.

•**Saturday, October 4: Winters, CA, The Palms Playhouse**, 8 p.m. show, doors open at 7:30 p.m., tickets \$17. Have you been to the new Palms Playhouse yet? The Palms Playhouse is now located at 13 Main St. in Winters, CA at what used to be the Winters Opera House, about thirty minutes from Sacramento, with easy access from most of the Bay Area. The big news is that the venue is now air conditioned, with seating at tables, a raised stage, modern rest rooms, a bar and more. You

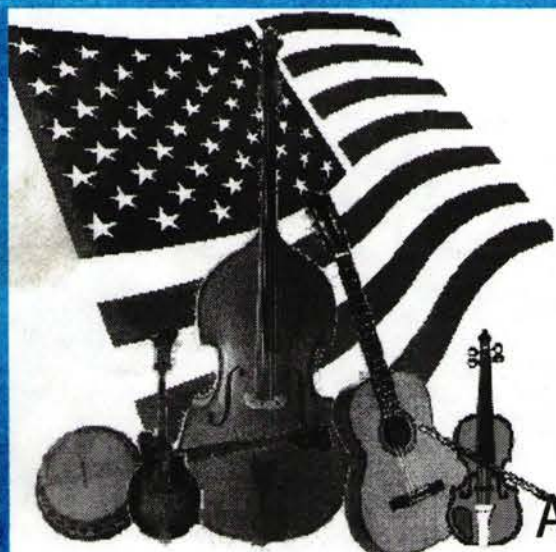
won't believe the difference! Yet with all of the new amenities, the Palms still provides a close up and intimate concert setting to see **Dry Branch Fire Squad**. For additional info, phone 530-795-1825 or visit www.palmsplayhouse.com.

•**Sunday, October 5: San Francisco, CA, Strictly Bluegrass festival**, Golden Gate park, admission is free. **Dry Branch** joins Willie Nelson and others at this mammoth free event in San Francisco. Set times are usually not announced until the day of the performance, but **Dry Branch** will most likely be performing early in the day on the main stage.

•**Sunday, October 5: Sausalito, CA, Sausalito Presbyterian Church**, 112 Bulkley Ave., 7 p.m. show. Hear **Dry Branch** perform at the "Little Old Church By The Road," a wonderful, all wooden structure with amazing acoustics and intimacy. This candlelit performance site is one of the band's most favorite California venues. Tickets are \$17 and may be obtained by mail by writing to Don Koc, 508 Shasta Way, Mill Valley, CA 94941 or phone 415-383-8716.



Sept. 16 *Bluegrass Gold* will feature **All Wrecked Up** (above) and **High Country**.



4th Annual CBA Woodland VETERANS DAY BLUEGRASS FESTIVAL

NOVEMBER 7, 8, & 9, 2003

At the Yolo County Fairgrounds in Woodland, California

Featuring the Best in California Bluegrass Music By:

- ★ the Kathy Kallick Band ★ Lost Highway
- ★ Backcountry ★ Pacific Crest ★ Dark Hollow
- ★ Borderline Bluegrass Band ★ High Country
- ★ 4 Believers ★ Diana Donnelly and the Yes Maam's
- ★ Batteries Not Included ★ Grass Menagerie
- ★ Cliff Wagner & Old #7 ★ Cabin Fever ★ Past Due
- ★ Carolina Special ★ Due West ★ Highway One

Plus: Sunday Morning Gospel, Kids on Stage, Band Scramble,
Lots of RV Electrical Hook-ups, Food, Craft Vendors, and more!

The Yolo County Fairgrounds is in the town of Woodland, California, off I-5, an easy drive from Sacramento, the San Joaquin Valley, and the Bay Area, Sierra Foothills, Northern Nevada, and Southern Oregon.

It offers hundreds of RV electrical hook-ups on asphalt, and two RV dump stations. RV camping is \$15/night. Children under 15 are free all weekend. Absolutely no pets allowed. Festival held INSIDE a heated building. Plenty of indoor jam areas. Festival held rain or shine. No Refunds.

Advance Ticket Order Form

Please send me the following tickets:

- _____ 3-Day CBA Member Tickets @ \$40
- _____ 3-Day Teen Ticket (Age 13-18) @ \$20
- _____ 3-Day Non-Member Tickets @ \$45

3-Day Gate Price is \$50 for CBA members \$60 public

No Discount on Single Day Tickets

Friday Tickets are \$20

Saturday Tickets are \$25

Sunday Tickets are \$15

Camping Fees are in addition to Ticket Price

_____ Nights @ \$15 per night

For further information, contact Bob Thomas
at 916-989-0993 or
e-mail: sacbluegrass@comcast.net.

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

PHONE: _____ E-MAIL: _____

CBA MEMBER # _____ DATE OF ORDER: _____

TOTAL ENCLOSED: \$ _____

Deadline for Advance tickets is October 25, 2003.

Make checks payable to California Bluegrass Association; enclose a self-addressed stamped legal size envelope and mail to:

Woodland Bluegrass Festival Tickets
C/O Esther House
1834 Cooper Drive
Santa Rosa, CA 95404

Phone 707-573-3983 or E-mail: msbluegrass@pacbell.net322

Credit card orders available on the CBA website at
www.cbaontheweb.org.



breakdown

House Concert Review -- Pine Mountain Railroad with Borderline opening

By Rob Shotwell

Borderline's five-string ace Kris Hare kicked off "Fair Weather" with a confident intro, and another house concert at the Folsom, Calif. home of Larry and Bobbie Kuhn had begun. The headliner this night was

Pine Mountain Railroad, a top-flight bluegrass outfit of national renown, and with roots in our own CBA Father's Day Festival. But first the audience of 40+ was blessed with one of our own, *Borderline*, opening for the esteemed PMRR and showing the promise of what would transpire this wonderful evening.

The smooth, tight harmonies of Allen Light (upright bass), Rick Grant (mandolin), Josie Donegan (guitar), and Kris Hare (banjo) were impressive. They next offered "Please Search Your Heart", with Kris and Rick trading back and forth very nicely in this familiar old waltz. "Goin' Back" had a beautiful acapella intro, and then Kris put the boot in it and opened with some high-energy banjo. In this number, the strength of *Borderline's* vocals was very apparent. The group then presented Bill Bryson's "Love Me or Leave Me Alone", and we heard Josie sing lead for the first time tonight, and a fine job she did. The vocal trio on this one of Josie, Rick and Kris was especially pleasing, and Allen held a steady, rockin' bass line. The set-ender was the Stanley Brothers' "If That's The Way You Feel", with very expressive harmonies that will undoubtedly become this group's trademark.

In their opening set, *Borderline* showed a packed and appreciative house crowd what it could do. It was soon clear to everyone why they are now on the concert and festival circuit throughout Northern California and Oregon, and they received a very warm ovation for their outstanding efforts.

After a short prep break and Larry's heartfelt welcome and introduction, the eagerly awaited *Pine Mountain Railroad* took the stage (or took the rug, as it was the Kuhn's living room). The band featured numbers, not surprisingly, from all of their CD's. I noted later that included in tonight's performance were all 13 of the selections from their newest CD, "The Old Radio". The band consists of original members Jimbo Whaley (guitar) and Kipper Stitt (banjo), along with Bill

McBee (bass), Clint Damewood (fiddle), and newest member Danny Barnes (mandolin).

PMRR's rich material includes songs about life experiences such as growing up, living, loving, dying, remembering, worshipping, hurting and appreciating. In any given performance, live or recorded, you can hear them sing about a pale blue Chevy truck that served as a rolling store to mountain folk, or a devoted son strapping his own dying mother onto his back and hike uphill six miles so she could watch her last mountain sunrise, or the memory of siblings fighting for the window seat in a favored aunt's wingback Chevrolet. They are no strangers to the CBA and were featured at the Fourth Annual CBA Gospel Concert held in January this year in Fair Oaks.

Jimbo Whaley shows the promise of becoming an important composer in bluegrass; he relates many tales of his own family members from years past in catchy and memorable tunes, two of the best examples tonight being "M.R.'s Rolling Store" and "The Legend of Jack Huff". The band showed an experienced and practiced delivery that never once seemed contrived. They split breaks amongst themselves generously, provide tasteful back-up for the singer, and can really burn the barn down, as they reference in one of their songs.

Opening with "Ride the Pine Mountain Railroad", Danny Barnes, the newest member of PMRR, led the way with a mandolin solo that sounded like one you hear in an encore number, not the first song of the set! There was some significant picking tonight, and no song was going to come up short. Then with bluesy fiddle chops from Clint Damewood, and Kipper Stitt's impressive

single-string and blues riffs on banjo, the old Jimmy Rodgers standard "Blue Yodel #3" was offered. Jimbo hit the long, high lonesome note opening the

how they were asked to provide the soundtrack. Filmed in their backyard in East Tennessee, it's the story of a John Bell who lived in the 1820's and whose



first verse and his yodel was proud.

Then he wanted to teach us the 'bluegrass mating call', which we were all glad to know was not complicated or politically incorrect. We learned that if and when we were sufficiently moved by their music this evening, we were to feel free and simply throw our head back and yell at the top of our lungs, "WAHOO!" For many of us, this proved to relieve stress and open nasal passages, and Jimbo encouraged us to holler the 'call' at any point in the evening (which we did).

"Emory Trail" is a riveting high-rpm instrumental by banjo man Kipper Stitt, and it has a darkly minor modal personality to it. This piece had the structure of a mini-suite, bluegrass style, with the banjo taking off on a long middle interlude of changes, and then all returning to the main theme and out on the major chord. The PMRR favorite "Ballad of the Knoxville Train", title cut from their 2001 album, was punched up by Jimbo's strong lead vocal. All the guys got in on the finish with a five-part bluesy harmony vocal ending.

Jimbo then told us of the upcoming film "Bell Witch" and

death certificate actually records the cause of death as "scared to death by spirit". John Bell is the only person in history to be terrorized to his demise by a spirit who called herself 'Kate'. Jimbo Whaley wrote five songs for the film, and PMRR cut the deal so that they would appear in the film as well (he says look for them in the first five minutes). "The Foundation" is his haunting waltz about the presence of the lingering souls of worshipers at the rock foundation of a long since collapsed country church. This well-known PMRR song was especially effective in the close, intimate environment of the Kuhn's living room and the audience was rapt with attention. Bill McBee hammered some bass notes that were musically beautiful and simultaneously understated, a perfect complement to the instrumentation and vocal. Clint's fiddle took us out with the haunting restatement of the melody. This tune was released earlier on the movie trailer and won a national Telly award which honors outstanding television commercials, video productions and films. "The Foundation" was also nominated #2 of the Top Ten Bluegrass Songs of 2003 released in Detroit,

Mich. in May of this year.

Another Jimbo Whaley song in the movie is "Fly", about the little boy that runs across the cornfield really, really fast! Kipper, as he did all night, played some of the best backup banjo heard in a long time, easily flowing from his trademark chromatic/melodic style to chords to Scruggs-style first position to single stringing; he has great command of his instrument. Danny Barnes' mando was good, clean and fast, Clint's fiddle fluid and melodic. And if you watch Bill McBee play bass for even a little while, and it is obvious that he never loses his place or feel for the song.

Next, fiddler Clint took front and center and sang a nice rendition of the "Kentucky Waltz", and Kipper was so 'overcome' with emotion that he whipped out his hanky and boo-hooed, wailed and blew his nose loudly during Clint's break (such as it was) with great comedic effect. He then offered to show the proof in the hanky, but his band-mates declined as the audience guffawed.

Next was a surprise and a delight, especially for Merle Haggard fans; Danny Barnes gave us a great vocal on their driving version of "Workin' Man Blues" and Clint made his fiddle shine with great accented fills. Kipper had 'recovered' by now and produced a banjo solo very reminiscent of Roy Nichols' lead guitar break on Hag's original, and Danny played a serious mando solo, eliciting a heartfelt response from the audience. Kipper declared afterward, "Just like the milk cow said to the farmer, we appreciate that nice warm hand!"

No performance of PMRR is ever complete without their sponsor's theme, "Tennessee Pride", now being played on the 30-minute portion of the Grand Ol' Opry sponsored by Odom's Tennessee Pride Real Country Sausage.

They followed with a couple of their favorite gospel numbers; in "The Old Country Church" they show how deep

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Pine Mountain Railroad house concert review

Continued from B-1
they are into the message of this lovely gospel standard, and in "Washed In The Blood Of The Lamb?", they sure managed to throw in a few extra bpm's (beats per minute) on this one. That good old time gospel message was delivered on the fly with Kipper's stunning chromatic/melodic style banjo solo, and a heart-stopping four-part acapella vocal ending. Wasting no time they wrapped up this first set with bouncing version of "Katy Daley", Kipper again was all over that fingerboard with his commanding banjo back-up, single-stringing it, chording, picking melodic, etc., all to the great enhancement of the tune.

Rousing applause and short intermission followed in which the crowd was able to shake and howdy with both bands, purchase CD's, get autographs, AND partake of Larry and Bobbie Kuhn's tremendous hospitality (soft drinks, coffee, coffee, cheesecake, cookies, brownies and other sweets). Once again, the Kuhn's, with the very able help of Bob Thomas and a number of other volunteers (even some neighbors!), have pulled off another very successful and intimate bluegrass experience for those who were lucky enough to attend.

"Break Your Heart With A Bluegrass Song" opened the second set with Clint's triplets on the fiddle and the noticeable Monroe overtones on Danny's mandolin solo. "All The Hay's In The Barn", Jimbo Whaley's composition about his old football coach's philosophy on preparation and execution ("Let's go burn it down!"). It featured some nice harmony picking on fiddle, banjo and mandolin over a tension-filled extended bridge. When they came back to the original theme, picking like locomotives, some folks stood up and cheered.

Jimbo and PMRR alumnus and mandolin player Roscoe Morgan wrote "The Old Radio", paying tribute to bluegrass icons of the past with clever references to classic bluegrass lyrics and personas, and refers appropriately to the old 'ancient tones'. "M.R.'s Rolling Store" was introduced by Kipper's clawhammer-style banjo, and tells the story of Jimbo's grandpa taking much needed merchandise up into the Smoky Mountains, where folks awaited his pale blue Chevy truck 'rolling store'.

Clint, Kipper and Danny did a nice job splitting the breaks

on "Aunt Birdie's Wingback Chevrolet", a song that reminded most everyone there that the treasured window seat was an important thing to fight for in years past. Kipper's own "You Don't Need Me Anymore" rolled along in quick but wistful fashion about the heart-broken guy who was the last to know that he's been left by his true love.

"The Legend of Jack Huff" was a real showpiece in which Danny takes over the banjo duties, and Kipper turns in lone-some, bluesy dobro interlude, accompanied by Bill McBee's haunting and desolate bowed bass, setting up a unique tale about two very strong people. Tempo and mood changes set this one apart from all the others, and it was worth the price of admission all by itself. It tells the story of the dutiful son who, upon learning of his dying mother's last wish, strapped her into a straight-backed chair and then onto his back, and hiked her up a six-mile rocky trail (with her white cat sitting in her lap the whole way) where she finally viewed her last sunrise from the top of the mountain. A true tale and a memorable rendition as well.

Jimbo filled the room filled with his plaintive but strong tenor on a completely a capella solo rendition of the traditional "Talk About Suffering". Kipper then picked up the guitar, and Bill again bowed the bass, for the beautiful "Tennessee Eyes". One line really stood out, about how the stars "never seem to shine as bright as in her Tennessee Eyes".

Having some more fun and with tongue firmly in cheek, Jimbo apologetically introduced the next "non-bluegrass" song and told us of the many admonitions they received from some of their friends when planning to work this song up. Turns out it's Journey's (mega-rock group from the eighties) "Don't Stop Believing", and it is yet another showpiece for PMRR. Reflecting their band's philosophy, providing room for long instrumental rides, and featuring stunning high harmonies, this song has a delayed effect on smiling listeners as they begin to recognize the song. It almost makes you believe that it was originally a bluegrass song that Journey discovered and rocked out on (wonder what Steve Perry and Neil Schon would say about that).

Wrapping up this stellar evening the guys launched into old standby "Sally Goodin". This is such a good song when

bands play it well, and tonight we had a world-class rendition. Clint Damewood's fiddle was superb and his hoedown timing was on the money. He even improvised a bit in the middle, with what sounded like Stephane Grappelli-style sixteenth-note triplets. Kipper's banjo backup was especially good, as well as his break, Danny's clear-noted mandolin

and Bill's rock-foundation bass delighted the living room crowd, who then showed their joy with an ecstatic ovation. Usually, bands exit stage left into an adjoining bedroom at the Kuhn's, but the audience only allowed them about three steps in that direction before it was clear that only an encore would do, and quickly!

They finished us off at breakdown speed with "Traveling the Highway Home", which gives the gospel message they so sincerely believe in, and finally we could allow ourselves to take a long and thankful breath for their great performance. Come back soon, guys!

Band Profile -- Meet Borderline

By Rob Shotwell

Borderline gives the listener a rare treat; they are a group of good friends who play even better bluegrass together. Josie Donegan, Kris Hare, Rick Grant and Allen Light have a great instrumental and vocal blend, sometimes sounding like more than four. In their past year together they've dedicated themselves to regular and multiple practice sessions with obviously great results. Allen and Rick credit Josie and Kris with 'cracking the whip' regarding their practice endeavors. As the guys admitted, the gals not only drive the boat, but own the boat. Kris relates, "It's all a lot of fun, we practice incessantly. We practically live together at times, and if we don't see each other for a couple of days, we actually feel like we're missing our family."

Josie Donegan recounts that she got started down the bluegrass path some time ago when friends played some Hazel Dickens' music for her. Tony Rice's stuff also caught her ear, and she fell in love with that style of music, and Hazel in particular. As a result the group boasts a couple of Hazel's tunes in their repertoire. Josie plays a rock-solid rhythm guitar for Borderline, sings lead and harmony and she, according to Kris, "can sing any part at the drop of a hat, she's amazing".

Kris Hare holds down the five-string duties for the group, and is very well known in bluegrass circles around California. The music of *Country Gazette* originally turned her on to bluegrass, and she has been developing her picking skills ever since. She tells of playing the banjo for about ten years now, and is a nine-year veteran of the Chico-based *Red Dirt Bullies*, still occasionally sitting in. She also plays bass in Bay-area folk band *Back Again*, and says this combination really rounds out her musical experience. She favors the Scruggs-style of picking, and is really drawn to contemporary players that are traditional and inventive in their style such as



Left to right are Rick Grant, Josie Donegan, Allen Light and Kris Hare.

Craig Smith and Joe Mullins. She says the flashy stuff is fun, but the band sound she prefers involves that crisp, well-played traditional style which she ably demonstrates at Borderline performances. She also adds great harmony parts to the lead singing of Josie and/or Allen.

Rick Grant has a long bluegrass pedigree (Kris Hare: "He used to be a Doberman") that includes bands like *Mountain Laurel* (Nevada City) and the *Flatland String Band* early on. He is a first rate musician, plays a mean fiddle and flatpicks the heck out of guitar. He is currently emphasizing his work on the mandolin with Borderline. He relates that somewhere around age 25, he got "sucked into bluegrass" when watching an Austin City Limits production of a John Hartford / Dillards concert. Immediately afterward, he went out and purchased a \$100 fiddle with a horrible metal bow. He loves playing mando, but smilingly chides his band-mates because they force him to "play in all the wrong keys, B, Bb and C". Rick has experience as a songwriter as well, even placing some songs in PBS-produced shows and has received royalty checks for that work.

Allen Light has been involved in music all of his life. He has played bluegrass for about six years, and describes his bluegrass journey as one of the revelations in his life. "Everything that I now sing in Bb, I used to sing in G and A", and jokingly blames it on a tonsillectomy. He really likes the bluegrass balladeers such as Larry Sparks, and also the work of *Front Range* and Bob Amos. However, he emphasizes that it's not so much the singer that he responds to, but the sound and content of a song. Handling the upright bass duties for Borderline, he sings some of the finest lead and harmony parts you will hear in any band. He's also a guitar picker, and says he once even put his hand to the mandolin, but "my hand left, and went over to Rick!"

The group especially appreciates the support they've received in the past year from friends old and new. Like most bands, they have built their repertoire largely around traditional songs and covers by other artists. They have an eye on original material as well, and they mentioned that other songwriters have pitched their songs to them. The band is currently working on tunes by songwriters Johnny Wahl and Elena Corey. They plan to have their first demo CD of six or seven songs available in

Family Tradition: Old Time in Bluegrass Songbook and Learning Method by The Abbott Family

By Brenda Hough

If you are in the Northern California area, you may have seen the Abbott Family perform on stage or you may have attended one of their workshops at a festival. Carl and Leslie Abbott, with their sons Luke and Kyle and Grandma Gema, have strengthened their family bonds with a love of making music together. In fact, spreading this love of music within families has become their mission, and those of us who have seen them have been enriched by their crusade. Their original project has been evolving and Carl has been developing some practical explanations for music theory using the fretboards of the bluegrass instruments.

In their workshops they display charts of guitar, mandolin, fiddle, banjo and dobro necks with a numbering system that identifies the different tones in a scale. Using the scale/note values, songs can be constructed in different keys by moving the pattern to adjoining strings. One example that they use in their workshops is the tune "Shady Grove." Shady Grove uses four tones in its melody and the numbers 3, 1, 5 and 6 are the relative scale notes in its construction. By finding these four numbers on the chart, a participant can "play" the numbers and construct the tune. There is a wonderful "aha" in their workshops when folks find that they can "play" using their eyes, ears and a little persistence. The Abbotts foster this "learning by doing" in the company of others and sponsor jams to help other folks. If you aren't able to see them soon, their songbooks and CDs will help anyone get started with "playing by ear" and making your own joyful noise!

The book and CD are avail-

able through their web site and they provide an incredible amount of information as well as a sung version of the verse and chorus. The 88-page book has lyrics to 234 traditional songs complete with the chord changes. Each song also has notation for the starting note and the range of the highest and lowest tone in the song. Knowing the highest and lowest note helps the learner find a comfortable range for singing. Oftentimes someone will be discouraged because they have not found their vocal range and decide that they "can't sing." The Abbotts are determined to take away the "can't" and replace it with "you can."

In fact, the cover states "Dedicated to the Joy of Playing By Ear." Several pages in the book are devoted to the bluegrass instruments, music and chord theory with an emphasis on understanding why the music works and how to make music a part of your life and family time. Carl spends time on the CD demonstrating vocal range and his "join in the fun" attitude has the listener trying out vocal range and finding the tones in a song. The CD also has the first verse and chorus to 98 of the songs in the book complete with melody and harmony parts. If you didn't have a family singing tradition while growing up, here's an excellent opportunity to adopt the Abbott family as your own, and start your own tradition, get out to local jams and make music, and not just listen to it.

Information on purchasing the materials and more can be found at

www.PlayingByEar.com

Meet Borderline

September of this year, so keep an eye out!

The band realized a year ago that to achieve a high performance standard, they needed to commit a lot of time to each other in order to get somewhere with their music; clearly, their dedication is paying dividends. They work on their expressive harmonies and song arrangements with the diligence of most full-time working bluegrass bands. With the band's one-year anniversary coming up September 1st, they know there's a lot more work ahead to reach their performance goals, and they are up to the opportunity. They consider themselves very fortunate to have been hired at several clubs and festivals around the Northern California and

Oregon region, but anyone who has heard them knows the listeners are just as fortunate. Do yourself a favor and see them real soon.

Borderline's upcoming appearances include several of the aforementioned festivals and club venues, but most notably they will be featured during IBMA's Fan Fest on the Roots and Branches Stage on October 4th, as well as the Hope River Showcase and the CBA Showcase during that same week at IBMA. You can catch more information at their website, www.borderlinebluegrass.com, or contact Allen Light at AMLgrass@aol.com to book the band.

Jesse McReynolds Moves On With New Band, New Show, New Albums

NASHVILLE, TENNESSEE — Grand Ole Opry star Jesse McReynolds has spent the seven months since his brother Jim's death solidifying the Jim & Jesse bluegrass legacy while striking out in new musical directions. Originator of the "cross-picking"


style of mandolin playing, McReynolds has demonstrated himself to be one of the most innovative and prolific players in popular music.

McReynolds completed "Tis Sweet To Be Remem-

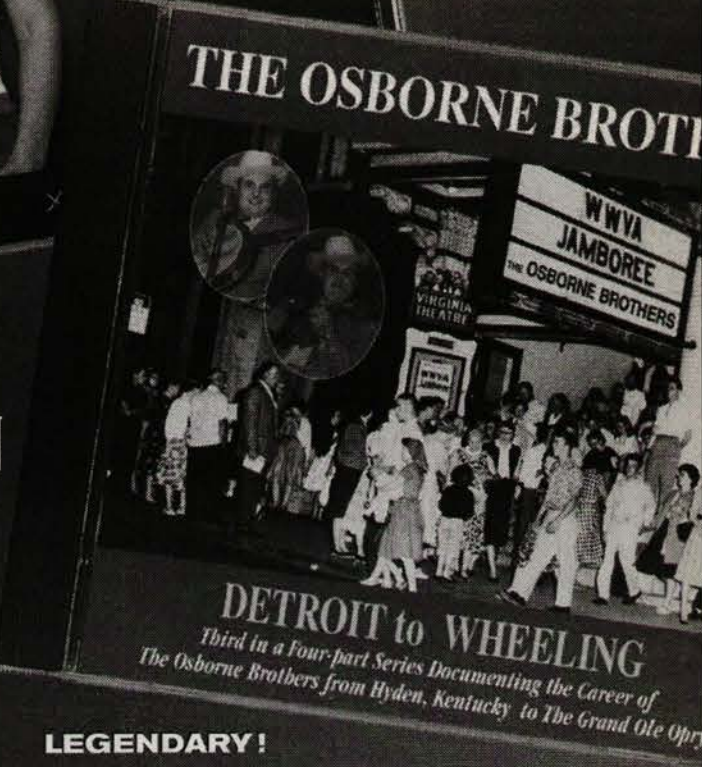
bered", a collection that turned out to be Jim & Jesse's last album, earlier this year. He has since featured selections from the album in his road show, a program that now blends classic bluegrass with elements of

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At 64, he's not ready for retirement... Del McCoury starts his own Record Label

While most 64 year olds are in the twilight of their career, or are already spending their days on the golf course, Del is just getting warmed up. With a new album, a newly formed record label bearing his name, and a fall tour with Leftover Salmon, not to mention the hottest ensemble in bluegrass, Del is far from retirement.

Del, a Pennsylvania native, began his professional career in 1959 and was lead singer and guitarist for Bill Monroe in 1963 and 1964. After his stint with

Monroe he started his own band, but worked full time as a logger during the week to feed his family spending the weekends playing Bluegrass Festivals. The turning point for the band was Del's leap of faith in 1990, moving his family to Nashville from their hometown of York, Pennsylvania, because he knew it was his only shot of growing the band to a full time venture. By that time he had son Ronnie on mandolin, son Rob on banjo, added Mike Bub on bass, Jason Carter on fiddle,

and the current lineup of the Del McCoury Band was formed—eleven years strong.

Since the move to Nashville the Del McCoury Band's fan base has grown tremendously each year—including a college crowd that has exploded—and they have quickly become the most awarded band in Bluegrass history including earning the International Bluegrass Music Association's Entertainer of the Year Award 7 of the past 10 years.

The career of Del McCoury has been a study in contrasts. Here you have a traditional bluegrass artist whose fastest growing fan base is college kids. He is as accepted at "hippie/jam" and multi-genre fests such as Bonnaroo, High Sierra, and Merlefest as he is at traditional bluegrass festivals including Grey Fox, Grass Valley, and Gettysburg. He has toured with and/or shared the stage with the likes of Phish, Leftover Salmon, Steve Earle, DJ Logic and Robert Randolph, but is still just as comfortable performing in front of a Traditional Country audience.

It is common to find a horde of college age kids side by side with middle aged (and older?) bluegrass fans at one of his shows—for instance at the Norva Theatre in Norfolk in November 2002, at a show with Leftover Salmon, there were hard core bluegrassers shoulder to shoulder with young girls in diaphanous outfits with fairy wings (often referred to as spinning or dancing fairies).

Any Del McCoury album you pick up is also a study in contrasts—while the songs are done in the traditional bluegrass style, the selection runs the gamut from songs penned by Del or son Ronnie, covers of Frank Sinatra, folk artist Richard Thompson, blues legend Delbert McClinton, Tom Petty, Robert Cray, and Canadian folk artist David Francey—and more times than not, people think these are DMB songs, and not covers—as well as songs penned by well known songwriters such as Tim O'Brien and Darrell Scott, to cuts (three on the current album) by songwriters who have never had a song published in their career. When Del finds a song he likes, the source doesn't matter. This love for the music is may be linked directly to his appeal to such a broad cross section of fans.

With the awards and career success, you'd think Del would be satisfied with backing off a



little, spending more time at home, and playing with his grand kids. But in fact, he has recently undertaken the biggest commitment of his career. After what has been referred to as a "Bluegrass bidding war" for the recording services of the Del McCoury Band (10 separate label deal offers), Del McCoury decided it was time for him and his family to own their own masters and McCoury Music was born—and Del McCoury stepped into an arena that Bluegrass pioneers Bill Monroe, Ralph Stanley, and Earl Scruggs never had the opportunity to compete in.

Del and his wife Jean paid to record the newest Del McCoury album and hired

their own staff to market and distribute for the album. The album, "It's Just the Night" will be released on the McCoury Music label, in association with Bluegrass powerhouse Sugar Hill, and distributed by Welk Music Group—the undisputed leaders of the bluegrass explosion. It was released in stores on August 12th.

To purchase the new album or find out more about the Del McCoury Band, including tour dates and additional merchandise, please go to <http://www.delmcouryband.com>.

Editor's note: Please watch for Brenda Hough's review of the new Del McCoury Band CD, "It's Just the Night," in the October issue of Bluegrass Breakdown.

Jesse McReynolds Moves On

Continued from B-3
western swing and traditional country music. In addition, he has built a new edition of his backup band, the Virginia Boys, recorded an instrumental album with fiddle wizard Travis Wetzel and written, recorded and released the alarm-sounding single, "America On Bended Knees." On July 5, McReynolds and his band performed by invitation at the Smithsonian Institution's Folklife Festival in Washington, D. C.

Serving as his own producer, McReynolds is in the final stages of recording his first solo album for Pinecastle Records. It will contain such gems as "New Partner Waltz," a Louvin Brothers classic that pairs McReynolds vocally with Charles Whitstein; two Dan Seals compositions, "Showboat Gambler" and "I Won't Be Blue Anymore"; new versions of "Faded Love" and "In The Pines" that feature ace fiddler Bobby Hicks; and a cover of the Death Row lament made famous by Hank Williams, "My Main Trial Is Yet To Come." McReynolds wrote "The Anniversary Song" especially for this album. He hopes to release it as a single and tie it in with a wedding-anniversary card promotion.

The McReynolds/Wetzel album, tentatively titled *Bending The Rules*, will be issued on OMS Records. The release date has yet to be set. In addition to boasting white-hot versions of such pop and jazz standards as "Sweet Georgia Brown," "El Cumbanchero," "Limehouse Blues" and "Alabama Jubilee," it also offers the McReynolds originals "Witch Grass," "Blowing Up A Storm," "Waltz Of Joy," "Bending The Rules,"

"Night Runner" and "Okechobee Wind."

McReynolds' current band is comprised of Charles Whitstein (guitar, vocals), Luke McKnight (mandolin, vocals), Bobby Hicks (fiddle), Daniel Grindstaff (banjo), Kent Blanton (bass) and Donnie Catron (guitar, tenor vocals).

Both as a soloist and as a member of Jim & Jesse, McReynolds has been adventurous, even as he set new standards for bluegrass. Jim & Jesse first made waves in 1965 with their *Berry Pickin' In The Country*, an album of Chuck Berry songs produced by the legendary Billy Sherrill (Tammy Wynette, George Jones, Charlie Rich) and for which Berry himself did the liner notes. The duo regularly made the country charts from the '60s through the '80s, with such tunes as "Better Times A-Coming," "Diesel On My Tail," "Ballad Of Thunder Road," "Freight Train," "North Wind" and "Oh Louisiana." The brothers became members of the Grand Ole Opry in 1964 and were inducted into the International Bluegrass Music Assn.'s Hall of Honor in 1993.

In 1969, the Doors' Jim Morrison picked McReynolds to play mandolin on *The Soft Parade*. Working with banjoist Eddie Adcock, fiddler Kenny Baker and dobroist Josh Graves, McReynolds recorded and toured in the late '80s and early '90s as part of the supergroup "The Masters."

Jesse McReynolds & The Virginia Boys are booked by: J&J Music, P. O. Box 1385, Gallatin, TN 37066, Ph: 615 452-7321, e-mail mcre6588@bellsouth.net

Pacific Crest to perform in Northern California this month



Bakersfield's own Pacific Crest pictured left to right are: Steve Dennison, Joe Ash, Craig Wilson and Shawn Criswell. The band will be performing in Folsom and Chico this month. Dates and details are:

- September 11 – House concert in Folsom hosted by John and Loretta Hettinger at 7:30 pm. Tickets are \$12 per person. Reservations are suggested since seats are limited. For information or tickets, call Steve O'Dell at (916) 727-4362 (home) or (916) 688-4205 (work) or John Hettinger at (916) 990-0719.
- September 12 – Moxie's Cafe & Gallery, 128 Broadway in Chico, CA. For more information, call 530-895-8560.

Planning Underway for CBA Presence at IBMA

By Larry Kuhn,
CBA Director

Perhaps you've heard talk about the IBMA and in particular its big bluegrass music extravaganza each fall season back in Louisville. As a CBA member and as a bluegrass music fan, you might want to know a little more about the organization, its annual convention, and how the CBA fits into the picture. Well, take a moment, read on, and hopefully some of the mystique of it all will lift, leaving you informed about still another aspect of your CBA's involvement in the greater world of bluegrass music.

The International Bluegrass Music Association is an organization similar in purpose to the CBA, but with a scope of activities and services that reach out beyond that of a regional organization. The IBMA is oriented to the furtherance of bluegrass music and the support of the entire bluegrass music industry on a national – and as the name implies – international scale. IBMA offices are located in Nashville, having moved there just recently from Owensboro, Kentucky.

Each year the IBMA hosts a weeklong bluegrass music shindig comprised of two separate, but back-to-back events, "The World of Bluegrass" convention, and "FanFest". In conjunction with these events, the IBMA also produces and hosts the Annual Bluegrass Music Awards Show. This year these events will be held from Monday, September 29th through Sunday, October 5th at the Galt House Hotel, on the banks of the Ohio River in

downtown Louisville.

"The World of Bluegrass" is an annual mecca for musicians, writers, agents, promoters, recording industry personnel, instrument manufacturers and builders, musical supply vendors, various music service businesses, and any and all other entities that are involved in the business and commerce end of bluegrass music. Most of them can be found on the convention floor, in their individual booths and out mingling through the

crowds, furthering their business interests by meeting new people, sharing new ideas, and generally promoting opportunities for all elements of the bluegrass community. Meanwhile, seminars and meetings are conducted all day long. These range from expert panel discussions on festival management, song writing, money management, and a host of other "want, should, or need to know" issues, to individual private ap

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You could win these wonderful instruments donated by the Gibson Stringed Instrument Company -- CBA seeks donations to raise funds for hospitality expenses at the 2003 IBMA World of Bluegrass



Gibson F9 Mandolin

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- Color: Satin Vintage Brown
- Finish: Satin
- Case: Shaped Hardshell

Suggested retail price \$3,250

*Drawing to be held
at the 2003 CBA
Veteran's Day
Festival in Woodland.*



Gibson Earl Scruggs Standard Banjo

Introduced in 1984, the Earl Scruggs Standard replicates Earl's personal Granada model. Although Earl's instrument originally had gold-plated hardware, the plating has long ago worn off, so the Standard features nickel-plated hardware to look just like Earl's.

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- Fingerboard: Ebony with Earl Scruggs Hearts & Flowers Pearl inlay.
- Binding: Multiple, White/Black/White
- Hardware: Nickel Plate
- Tuners: Vintage 2-band
- Finish: Exact Replica, Amber Brown
- Case: Gibson standard Shaped Hardshell case.

Suggested retail price \$4,000

*Drawing to be held
at the 2003 CBA
Veteran's Day
Festival in Woodland.*

DRAWING TICKET ORDER FORM

Please send me the following tickets for the CBA Fund-raiser drawings:

Gibson F9 Mandolin

- ___ 1 ticket \$5
- ___ 6 tickets \$25
- ___ 14 tickets \$50
- ___ 30 tickets \$100

Total \$

Drawing will be held during the
4th Annual CBA Veteran's Day
Festival in Woodland, CA
November 7, 8 & 9, 2003.

Need not be present to win.

Gibson Earl Scruggs Banjo

- ___ 1 ticket \$5
- ___ 6 tickets \$25
- ___ 14 tickets \$50
- ___ 30 tickets \$100

Total \$

Drawing will be held during the
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Send your donations, payable to the California Bluegrass Association (CBA) along with a self-addressed, stamped envelope to:

Ken Feil

**5965 Camray Circle
Carmichael, CA 95608**

CBA presence at IBMA

Continued from B-5
pointments with successful artists and proven subject matter experts to assess opportunity and aptitude, and make recommendations to prospective new artists and entertainers. Throughout all of this, large luncheon meetings and various other venues offer opportunities for recognizing individual contributions to the bluegrass genre, and showcasing new and emerging bluegrass talent from all over the world.

"FanFest" is essentially a three-day indoor bluegrass festival. Entertainers from all over the world and from every level of stardom and success, perform on stage continuously from mid-day into the night in the biggest room you may ever have seen at the Galt Hotel! Off to the side and across the foyer in the large convention hall, the activities — similar to that described above — continue. "FanFest" is a perfect opportunity to see (most of) the finest bluegrass bands in the business, and as is always the case with our music, mix with and meet the members of the bands after their performances.

The Awards Show is held on Thursday night at the Kentucky Center for the Arts, just a short walk from the Galt Hotel. It is a semi-dressy affair, and similar one might say to the Grammys or the Oscars, only — of course — this is bluegrass music. It's where "The Best Of..." awards are announced and handed out. Much excitement is generated by this event, and much is at stake for the winners!

So what's all this have to do with the CBA you ask? Well, to begin with, the missions of both organizations are highly complimentary to each other. And like many other regional bluegrass music organizations, the CBA supports the IBMA. For a number of years now, the CBA has established a presence at the annual IBMA event.

The CBA is one of many bluegrass music organizations that make available a Hospitality Suite at the Galt House Hotel. This effort affords after-hours opportunities, separate from the IBMA program, to welcome bluegrass music artists and fans alike. At its very popular Hospitality Suite, the CBA serves refreshments and hosts an open jamming room. But beyond that, the place has become well known as a showcase suite for bluegrass and old timey music bands from all over the country and abroad. Ranging from Rhonda Vincent and The

Rage to Traylor Parker and the Propane Tanks (an exceedingly talented bluegrass band!), last year the CBA presented 93 bands in its Hospitality Suite from Monday through Saturday. "This is the happiest place in this building!" was a comment heard from Jack Lawrence, long time duet partner and touring buddy of Doc Watson. Most would agree that he summed up the CBA Hospitality Suite experience pretty well. As this is written, 41 bands, seven of which are California based, have already been confirmed as part of the showbill in the CBA Hospitality Suite. (Just in case you are wondering, all the bands perform gratis.) No mention of this effort could be made without crediting Carl Pagter, the CBA's highly respected Chairman of the Board Emeritus, and the original driving force who (independently) first established and then annually carried on the CBA's presence at the IBMA event, several years ago.

This year, CBA is co-hosting a luncheon for all "World of Bluegrass" registrants Wednesday afternoon during which "True Blue", one of California's premier emerging bands, will perform for the entire IBMA audience. "True Blue" was selected as an IBMA Showcase Band this year, and the CBA is proud to support this popular California band in this manner. At the same time, we'll also use the opportunity to inform and educate the bluegrass music industry at large about who we are and our commitment to promoting a healthy bluegrass music market in the Golden State. CBA materials, signage, and a short address to the audience will mark our presence there. We are also proud of "StrungOver", a fresh young band out of Santa Cruz, who also was selected as an IBMA Showcase Band this year.

Additionally, the CBA will operate a booth at "The World of Bluegrass" convention hall. Our esteemed editor and publisher of our award winning monthly newspaper "The Bluegrass Breakdown" Ms. Suzanne Denison, along with other CBA members, will staff the booth, and promote the CBA. This is a unique opportunity to meet many prospective new advertisers and sell ad space in "The Bluegrass Breakdown". Thousands of people will pass by our well-placed booth.

At this point, you're probably wondering, "Yikes! How much does all this cost?" Well,



John Reischman and the Jaybirds performed in one of the CBA showcase suites during the 2002 IBMA World of Bluegrass.

not as much as you might think, considering all that you've read about here. As you probably know, the CBA has been conducting a raffle in recent years to raise money to offset some to the expense associated with this venture. In 2002, we raffled a brand new Martin HD28 guitar generously donated by John Green of the Fifth String Music Store in Sacramento. This year, we already announced Wayne and Elaine Lane of Elk Grove as the raffle winners of an all expense paid trip to the "FanFest" portion of the IBMA event. And we will announce the raffle winners of a new Gibson Earl Scruggs model banjo and new Gibson F9 mandolin at our Veterans Day Festival in Woodland in November. Both of these exceptional instruments have been graciously donated by the Gibson Company to help fund the CBA's presence at IBMA. These raffles will generate a large part of the necessary expense. Additionally companies such as CMH Records and Sierra Nevada Brewery, and at least one anonymous individual donor, are also expected to make substantial contributions, along with some other potential sponsors. So while the expense is high, the credit offsets are also significant, making the venture possible and justified. We expect that fund-raising efforts and generous sponsors will cover more than half of our total expense.

So what's it all for? What does it mean to me? In a word...

LOTS! As is often observed in some other aspects of American business, culture, and government, the center point of bluegrass music activity and popularity just happens to be situated a few thousand miles east of California. As Californians, we are proud of our many bluegrass music credits and attributes.

These include our large and proactive CBA organization, our many fine bluegrass music festivals with special note of the 29 year running of the CBA's Fathers Day Festival at Grass Valley, and of course our wonderful and active bluegrass community of fine artists and loyal fans. And we're especially proud of our own home grown super talents like, Dan Crary, Herb Pedersen, Vern Williams, and the late Ray Park (to name just a very few), and others, many of whom have relocated from California to Nashville and other points east.

But the fact remains that we are here, and most of bluegrass is there. So, it can be argued, in order for us to promote our talent, make our contributions known, and indeed assert our very presence as part of a world of bluegrass much larger than just regional and spotted markets in the east, we must — from time to time — go there and make ourselves known. The IBMA affords the perfect opportunity for the CBA to do this.

From these efforts flow many important albeit sometimes intangible benefits. Our "Bluegrass Breakdown" has an average circulation of about 4,500. This has appeal to national advertisers, and our presence at IBMA puts us a little closer and more readily available to them. Artists, agents, and others meet us, get to know us, and hear more and more about venue opportunities here. Often as a result of this, California becomes a part of their traveling plans. In short, the CBA's presence at IBMA promotes inclusion — us to them and them to us. It makes the greater bluegrass universe a little smaller for us, more accessible, and facilitates a relationship between bluegrass people all across the country based on

knowledge, friendship and respect.

As a fan, the CBA Hospitality Suite brings you an indirect benefit from a growing pool of nationally known entertainers and personalities who seek out appearances at our various venues, are happy to meet you there, and who view their presence in California as an opportunity to renew IBMA based friendships, establish new ones, and reach another marketplace. As a musician, the CBA Hospitality Suite affords you a custom made venue waiting for you right in the middle of bluegrass central, where you can perform in front of hundreds of your peers across the nation, and bluegrass professionals from all corners of the business. All of this enhances the opportunities for all of us at every level to be a part of this bluegrass music American experience.

Finally, the CBA is a "home away from home" for the many California bluegrass folks who make the trip each year to this bluegrass music extravaganza in the heart of "bluegrass-land" USA. You might want to consider it yourself for a vacation destination next year! In fact, for some of you, it's not too late to make it this year. You'll enjoy the many IBMA program events and shows, and for sure, you'll find lots of familiar, friendly faces and an incredible display of exceptional bluegrass talent throughout the Galt House Hotel, and at your very own CBA Hospitality Suite!

For further information about the IBMA, check out the website at www.ibma.org. And for further news about the CBA and all of its activities, including its presence at the IBMA event in Louisville, be sure to regularly access the CBA website at www.cbaontheweb.org.

STUDIO INSIDER -- Mastering

By Joe Weed

Welcome to September!

I'm writing again from 31,000 feet as I fly home from Seattle, after spending a few days recording and producing at a small studio in Nanaimo, Canada, on Vancouver Island. Nashville resident and old friend singer/guitarist Marty Atkinson is working on an album in Nanaimo, and I went up to help out, contributing fiddle tracks, arrangements and production.

After finishing the work, I met my wife Marti Kendall at the Seattle airport, and we spent another week traveling some of the Lewis and Clark route along the Snake and Columbia Rivers in Idaho, Washington, and Oregon. Of course we stopped at many small, out-of-the-way towns where I pawed through the sheet music stacks in the antique stores, looking for old gems from long-forgotten songwriters. We've taken to traveling with an empty suitcase or two in addition to our normal bags, to make it easier to bring home lots of lovely music preserved on old, fragile paper.

Down time is work time!

I knew I'd have some down

time while in Nanaimo, and I've been wanting to go through all the old tapes of my sound tracks for the Lincoln Museum from several years ago. Before leaving for the trip, I gathered all those ADAT tapes and loaded their contents onto hard drive via our ProTools 192 interface. Once they were on hard drive, I backed them up onto DVD-R's and also loaded them onto a laptop, which was going to Nanaimo with me. Digidesign, manufacturer of ProTools, also makes a small, lightweight portable audio interface, which can plug into the lap top computer via a USB cable. This device, called an "M-Box," works with a stripped-down version of ProTools (called ProTools LE), which works on the laptop and is also compatible with our full version in the studio.

So when I had some free moments in Nanaimo, I set up my laptop with the MBox and a pair of headphones and began listening to all the music that I recorded several years ago for the Lincoln Museum sound

tracks. It may seem incredible, but four sets of three ADATs worth of music (12 ADAT tapes total) fit easily on the lap top's hard drive, and I was able to navigate quickly around all this music, audition it, organize and label it by song, instrument, and take number, all while sitting down with a pair of headphones on at a coffee table in Nanaimo!

The MBox to the rescue!

While at the studio in Nanaimo, Marty discovered that one of the tunes he'd meant to bring from Nashville hadn't been properly loaded onto the tape format being used at the Nanaimo studio. Fortunately, he had brought along a CDR with all the sixteen tracks he'd already recorded for that tune. We popped the CDR into the trusty lap top, loaded all the tune's tracks into the portable version of ProTools, and were able to put together a good stereo mix of the tune, including bass, drums, guitars, and a scratch vocal. We loaded this

mix onto the Nanaimo studio's tapes via the digital output of the MBox, and were then able to do our fiddle and vocal overdubs there in Nanaimo, where we had assembled all the singers, players and instruments. Once again, the magic of the laptop amazes me.

File Sharing (Compact Disk and song ripping)

As the plane taxied and took off, I read an article in the Wall Street Journal (August 11, 2003, p. A3) about recent moves by the RIAA (Recording Industry Association of America) in its long and arduous fight against song stealing ("internet music file sharing.") Earlier this year, the RIAA went to the US District Court for the District of Columbia, where it obtained subpoenas that require colleges and universities, as well as many internet service providers (ISP's) to provide the names of customers who participate in music file sharing.

Now, a Massachusetts federal judge has ruled that two



Boston-area colleges don't have to comply with those subpoenas. The colleges had argued that due to geographical jurisdictional restrictions, the subpoenas didn't apply to them, and would have to be filed locally. Other colleges and ISP's have refused to comply with the subpoenas based on similar reasoning. Notice that the institutions under subpoena aren't arguing that this information should be kept secret because the song-swappers deserve to swap songs. They are delaying compliance by arguing other issues. But there is very much at stake here, both for large companies who are losing millions of sales to the song swappers, as well as for smaller and independent song writers, who are also losing their incomes, albeit with

Continued on B-8

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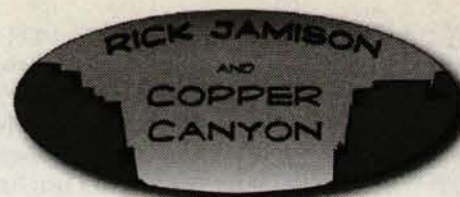
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A new CD is available that features nine of the band's original tunes, plus several traditional bluegrass favorites. Check out the MP3 samples or order a copy of the **Open Spaces** CD on our web site:

www.coppercanyonbluegrass.com

Upcoming Gigs:

Bluegrassin' in the Foothills

Sep 19: 4:30 - 5:15 pm
Amador County Fairgrounds
Plymouth, California

IBMA: CBA Showcase

Oct 2: 1:00 - 1:30 am
(Thursday night)
Louisville, Kentucky



RECORDING REVIEWS

Dirty Water

Bean Creek

Sloughfish Records

Seaside, CA

©2003

www.beancreekbluegrass.com

Song list: *You Go To Your Church and I'll Go To Mine, Dirty Water, I've Just Seen The Rock of Ages, I'm Lost and I'll Never Find The Way, Hill O' Beans, Losin' You, My Dixie Darlin', My Mail Trial Is Yet To Come, Bootleg John, Highway 68, Doin' My Time, I'm Blue, I'm Lonesome, Made My Decision.*

Personnel: Billy Pitrone – guitar and vocals; Sara Eblen – bass and vocals; Rob Horgan – banjo; Pete Hicks – fiddle, mandolin and vocals.

By Brenda Hough

This is Bean Creek's debut album and it's a stellar beginning. The band has four members who have been part of other Bay Area bluegrass bands but this happy combination has the power of fire and smoke and the smooth blends of sweet and spice.

Billy Pitrone has a distinctive voice that grabs your attention and

his "Dirty Water" is a classic story of a farm ruined by poisoned water. Balancing Billy's country edge voice is Sara Eblen's clear, smooth soprano. Rounding out the vocal trios is Pete Hicks whose hometown country voice shines in "Losin' You." Their three voices blend seamlessly in "I've Just Seen The Rock of Ages," and "My Dixie Darlin'."

But a band cannot live on vocals alone. The instrumental work is also fine-tuned and coordinated. Pete Hicks adds some wonderfully woody fiddle and his mandolin solos have blends of treble and bass notes that accent the vocals and propel the songs. Rob Horgan adds a pulsating banjo filled with melodic turnings and his "Hill O' Beans" instrumental lets him dig in with his picks and soar. Sara's bass and Billy's guitar provide that beat that keeps the song together. But a band is more than just parts – call it "soul" perhaps, but Bean Creek has a presence that comes from a magical blend of personalities and talents.

This band may have its musical sources in the traditional country and bluegrass sound, but

it has a very bright future!

Wondrous Love

Blue Highway

Rounder Records

CD-1661-0524-2

One Camp Street

Cambridge, MA 02140

©2003

www.rounder.com

Song list: *Wondrous Love, Traveling Preacher, Wicked Path of Sin, I'm Asking You, Live On Down the Line, Chasing After The Wind, Seven Sundays in a Row, The World Is Not My Home, Ahead of the Storm, Old Brush Arbors, The Ground Is Level at the Foot of the Cross, It Won't Be Long, The Old Rugged Cross.*

Personnel: Tim Stafford – guitar and vocals; Wayne Taylor – bass and vocals; Shawn Lane – mandolin and vocals; Jason Burleson – banjo and vocals; Rob Ickes – Dobro.

By Brenda Hough

You can tell when a band is at the top of its form; everything falls into place and new styles and patterns are part of a natural evolution in sound. The band has been known for its exciting instrumentals and well-written songs and this newest offering has the classic Blue Highway sound blended in some wonderful gospel harmonies.

Wayne Taylor, Tim Stafford and Shawn Lane trade lead vocals on the songs and Jason Burleson adds a rugged bass to anchor the songs. The album opens with the traditional "Wondrous Love" done with a rousing chorus that would fill a church's rafters with sound. Bill Monroe's "Wicked Path of Sin" has Jason's bass "joy bells ringing" contrasting with Shawn's soaring tenor "I can hear." Another song is the Carter Family "Live On Down The Line" has a driving intensity from the banjo and Dobro combined with the call-and-response vocals by Tim and the rest of the band.

Tim is also featured on his composition, "Chasing After The Wind" which uses verses from Ecclesiastes. Shawn Lane has a talent for writing contemporary bluegrass songs. His "I'm Ask-

ing You," and "Ahead of the Storm" put faith and trust in the Lord into daily life. Wayne Taylor has a storyteller's gift in his tale of Billy Sparks in "Seven Sundays in a Row."

Here's a collection of praise and joy to share with the world.

Canyoneers

Chris Brashear and

Peter McLaughlin

Copper Creek Records

CCCD-0222

PO Box 3161

Roanoke VA 24015

©2003

www.CopperCreekRecords.com

Song list: *Sad Parting, Sad Goodbye, The Canyoneers, Lost Canyons, Little Gibson March, Open Pit Mine, These Old Prison Bars, McMichen's Reel, Remember I Feel, Lonesome Too, Sad Woman From the Country, Brittlebush, Someday You'll Pay, Round Up Time In Heaven.*

Personnel: Chris Brashear – vocals, guitar, fiddle, mandolin, and bass on #3; Peter McLaughlin – vocals and guitar.

By Brenda Hough

Chris Brashear and Peter McLaughlin have been part of many bluegrass bands and have individually won awards for their fine playing, singing and songwriting. Currently they are part of the Perfect Strangers with Forest Rose, Jody Stecher and Bob Black.

Both Chris and Peter are artists in residence in Arizona's Commission on the Arts and this album has songs of the canyonlands and the hearty souls and miners that first journeyed to the southwest. Chris wrote the opening song, "Sad Parting, Sad Goodbye" and "Sad Woman From the Country," both tales of family life and the sacrifices that were made. Mining life was hard and "Open Pit Mine" and "The Canyoneers" have vivid images. Peter wrote "Lost Canyons" in honor of the places that were covered with water when the Glen Canyon was flooded to make Lake Powell.

Two Delmore Brothers tunes, "Remember I Feel Lone-

some Too" and "Someday You'll Pay" and the closing tune, "Round Up Time in Heaven" give Chris and Peter the chance to show the two part brother harmonies that they do so well.

While carefully written words and harmony vocals enhance the songs, the instrumentals woven with mandolin, guitar and fiddle make this album outstanding. Fans of flatpicked guitar will love the intricate licks and melodies that Chris and Peter have placed in the songs and the three instrumentals crackle with energy and drive. There's a lot to enjoy on this album!

On the Journey Home

The Churchmen

Pinecastle Records

PRC-1132

PO Box 456

Orlando, FL 32802

©2003

www.pinecastle.com

Song list: *Get Onboard, Keep Me Free From Every Sin, Springtime in Heaven, In His Arms, He Will Forgive You, Bouquet in Heaven, Going Up, He Paid It All, By the Spirit I'm Lifted, Place Prepared For Me, When He Calls Your Name, We'll Still Sing On.*

Personnel: Keith Clark – bass; Gerald Harbour – mandolin; Freddy Rakes – banjo; Steve Martin – guitar and Shannon Wheeler – fiddle.

By Brenda Hough

This is the debut album for the group on Pinecastle Records, but they have been together since 1989. The original band members are Keith Clark on bass, Gerald Harbour on mandolin and Freddy Rakes on banjo and they are now joined by Steve Martin on guitar and Shannon Wheeler on fiddle.

They have the wonderful Southern Gospel style perfected with impeccable four part harmonies and wonderfully blended instrumentation on banjo, guitar, bass, mandolin and fiddle. Needless to say, the vocals are the heart and soul of

Studio Insider

Continued from B-7
smaller numbers. The file-sharing problem is huge, and it affects music writers and publishers of all sizes. Congress hasn't addressed the issue, so the people with the big lawyers (the RIAA, usually) are trying to get some relief in the courts.

The RIAA isn't about to pack up its legal brief cases and close its guitar cases and stop publishing music because people can share it digitally without paying for it. But they also can't continue to do business in the traditional ways of the 20th century. Piracy is simply too easy and too prevalent, and the passionate appeals to peoples' conscience fall on dead ears, or at least, ears that can't hear them because they are busy listening to (ripped) music.

A good move forward...

Apple computer has been pioneering a new on-line music purchasing service in which customers can buy songs and download them for \$.99 per song. This system is clearly not perfect, but is a great step in the right direction.

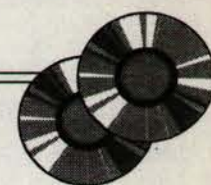
What are some of the problems that still need to be addressed? First, if an album is understood to be a complete work of art, with the song sequencing an integral part,

and the between-song spacing also being critical, then dealing in individual songs may not provide the best option for every album. And what about an album that doesn't just have a discreet number of songs, each with the requisite short silence between them? What if the artist has created some kind of sonic environment that is active between tunes, and the tunes fade in and out of this environment? How is this album going to be broken into individual songs that sell for 99 cents each?

And what about the smaller independent artist who has slipped under Apple computer's radar, but still wants to have her or his work available legally at an on-line sales source? These are just a few of the issues that still remain to be resolved before music sales on the internet are really well worked out.

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

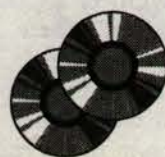
RECORDING REVIEWS



any gospel group and this band has a full, resonant sound. Their powerful vocals are showcased on the a cappella song, "We'll Still Sing On" with Gerald Harbour providing the basement bass foundation.

The songs include the classic "Springtime in Heaven" and "He Will Forgive You" written by Don Reno and Lester Flatt's "Bouquet in Heaven." Steve Martin has written four new songs for the album including "Get Onboard" which has a traditional call-and-response style with a driving beat provided by the guitar, mandolin and banjo. Steve's smooth baritone also provides the strong lead vocals in the group with Freddy and Gerald adding most of the harmony vocals.

The group has been nominated for SPBGMA's Gospel Group of the year award several times and this new album should put them in contention again for the top award.



Highway One

Self produced
©2003
www.highwayonebluegrass.com

Song list: *A Hundred Years From Now, Ten Miles North of Carolina, Past the Point of Rescue, Liza Jane Medley, Early Morning Rain, Last Chance, If That's the Way You Feel, Wichita, Lickety Split, Used To Be, Think of What You've Done, Won't You Come and Sing For Me, Soppin' the Gravy, Harbor of Love, Forty Years of Trouble.*

Personnel: Helen Sweetland – bass and vocals; Scott Atkinson – guitar, mandolin and vocals; Tom Manuel – guitar, mandolin and vocals; Dave Magram – banjo and Mike Tatar Jr. – fiddle.

By Brenda Hough

The real Highway One travels the rugged California coast and delivers spectacular vistas and gorgeous sunsets. The Highway One band takes us on a journey through traditional and contemporary bluegrass songs and it's a trip to be treasured.

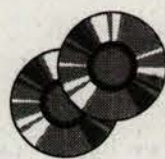
The band has great depth in its vocals and instrumentals. Bassist Helen Sweetland gives the solid rhythm foundation as well as the vocal scaffolding for the band's wonderful three-part harmonies. Scott Atkinson plays guitar and mandolin and provides the lower range lead and harmony vocals. Multi-instrumentalist Tom

Manuel plays guitar and mandolin and writes some of the group's songs as well as singing lead and harmony vocals.

"Harbor of Love" has Tom taking the lead with Helen joining in an impeccable two-part harmony and then Scott weaves his baritone into this Carter Stanley classic gospel song. Scott and Helen put a special magical wistfulness in Gillian Welch's "Wichita." Helen's jazzy version of Bill Monroe's "Used To Be" is an example of how the group breathes new life into traditional songs. Her "Past the Point of Rescue" and "Won't You Come and Sing For Me" have been done by others but not with the same heartfelt feeling.

Scott revives the Gordon Lightfoot classic, "Early Morning Rain" and gives it a comfortable bluegrass feeling. The last two members of the band, Mike Tatar Jr. on fiddle and Dave Magram on banjo are certainly not the least of the group. Their instrumentals are top-rate and Dave takes off on "Liza Jane" and his high-powered "Lickety Split." Mike's fiddle adds to the mood of "Early Morning Rain" and leads the way in the fiddle and banjo dance favorite "Soppin' the Gravy."

This band is going places and it won't just be on Highway One!



Synergy

Jim Hurst and Missy Raines

Pinecastle Records
PRC 1130
PO Box 456
Orlando, FL 32802
©2003
www.pinecastle.com

Song List: *I Ain't Got the Blues, Cold Hard Business, Guidology, God Is Working in the Dark, The Longest Part, Reverend Brimstone, Automotive Breakdown, Buzzed, The Hero, Old Blind Dog, Mist of Memory, Cincinnati At Night.*

By Brenda Hough

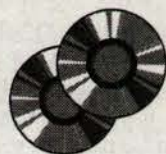
Missy Raines and Jim Hurst met while members of Claire Lynch's Front Porch Band and their playing together was an important part of that band's sound. Both of them have won awards as instrumentalists from the IBMA but this combination

of bass, guitar and two blended voices – the "synergy" in the title – makes a wonderful mix of folk, blues and jazz.

The instrumental "Guidology" shows the blending of cascading guitar notes answered by bass riffs and licks that Jim calls "a no-neck, stumpy, funkified, grooved and channeled tune." "Automotive Breakdown" has a string of fits and starts that the listener can easily associate with a balky morning start of a slow climb up a mountain in a reluctant vehicle. But their talents are not just on instruments.

Both Missy and Jim can put strong feeling into a song and their harmonies add much more to the emotional appeal of a song. Each song is its own story and the tales are about saints, sinners and soldiers, life on the road and life at home. "The Hero" is a tribute to the Vietnam veterans who came home to pick up pieces of their lives and "Mist of Memory" is a Civil War soldier's spirit return to his home. "I Ain't Got The Blues" is an upbeat look at life, rather an inside-out view. "Cold Hard Business" is a realistic view of life with its pitfalls and perils. Images of natural beauty in the depths of the ocean and in cavern formations are in "God Is Working in the Dark."

Join Missy and Jim for a unique musical journey.



Teardrop On A Rose

Kazuhiro Inaba

Copper Creek Records
CCCD-0216
PO Box 3161
Roanoke, VA 24015
©2003
www.coppercreekrecords.com

Song list: *Teardrop On A Rose, Emotions, Cold Cold Heart, Mansion On A Hill, Are You Wasting My Time?, With Tears In My Eyes, Sweet Thing, Alone and Forsaken, A House of Gold, Danny Boy.*

Personnel: Kazuhiro Inaba – guitar and lead vocals; Buddy Spicher – fiddle and viola; Bob Moore – upright bass; Keith Little – harmony vocals and guitar on #10; Kathy Chiavola – harmony vocals.

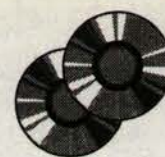
By Brenda Hough

Kazuhiro Inaba is one of Japan's most popular acoustic bluegrass musicians. His heartfelt delivery is sure to make these songs appeal to an international audience. His Nashville recording of some country classics from Hank Williams, Don Reno and the Louvin Brothers features many of Nashville's top bluegrass musicians.

Classic fiddler Buddy Spicher and bassist Bob Moore add the rhythm and embellishment to Kazuhiro's melodic guitar playing and they join forces in an instrumental version of Hank Williams' "Mansion On The Hill."

Buddy adds some mournful fiddle to "Sweet Thing" and a moody viola to "House of Gold." "Alone and Forsaken" is done with a sparse bass line underlying Kazuhiro's voice that adds to the mood of the song.

Kathy Chiavola and Keith Little add harmony vocals and are particularly fine in "House of Gold" and "Emotions." The 18-page booklet includes the words to all the songs in English and Japanese.



Open Spaces

Rick Jamison

Self produced
©2003
www.rjamison.com

Songs: *Wind River Breakdown, Where Peaceful Waters Flow, Hilltop Rambler, Morning in Marin, Time Again To Go, Copper Moon, A New Path, Cattle In The Cane, Freight Train Boogie, Old Joe Clark, Higher Ground, Sonora Pass.*

Personnel: Rick Jamison – guitar and vocals; Rick Cornish – mandolin and vocals; Megan Lynch – fiddle; Pat Ickes – banjo; Elida Ickes – bass; Rob Ickes, Dobro.

By George Ireton

Holy Moly! I am sitting here at the computer drinking in the free flowing sound of Rick Jamison's guitar. What a wonderful treat! I always knew this guy was a great guitar player, but this is just not fair! Where

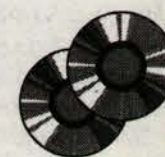
the %\$#@ does he get off producing such incredible music?

On his debut CD "Open Spaces" Rick has captured the very soul of bluegrass and acoustic music. I have been listening to and performing this genre since the mid 60's, and I have seldom heard this kind of clarity and artistic excellence. Rick's freedom and inner joy exudes through his instrument and voice on the same caliber of the great Tony Rice!

The "Open Spaces" CD features performances from mandolin player/vocalist Phil Cornish, fiddle player Megan Lynch and three members of the musical Ickes family: Elida Ickes on Bass, Pat Ickes on banjo and multiple IBMA Dobro player of the year, Rob Ickes. Talk about stacking the deck! Good Lord! How can you go wrong pickin' with people with chops like that?

Included on the CD are four vocal tracks and eight instrumentals that offer tremendous variety in tempo, mood and style. The second track – "Where Peaceful Waters Flow" pays tribute to the seafaring tragedy that was the subject of "A perfect Storm". This is an original by Rick that I had the pleasure of hearing him do one evening a few years ago, while sitting in front of my camper at the Grass Valley Father's Day Festival. It was great then, and its even better now.

Rick Jamison has built a low-key reputation over the years as an accomplished guitar player with a fast, clean flat-picking style. What an understatement that is! Support your local California Bluegrass Musicians! Click on the website link above and get a copy of "Open Spaces" for yourself now! I'll bet he would not be insulted if you waived a few bucks under his nose at IBMA this year either! Ha!



Merlefest Live: The 15th Anniversary Jam

Featuring Doc Watson and Friends: Richard Watson, Sam Bush, John Cowan, Jerry

Continued on B-10

RECORDING REVIEWS

Continued from B-9

glas, Alison Krauss, Albert Lee, Patty Loveless, Tim O'Brien, Tony Rice, Peter Rowan, Earl Scruggs and Chris Thile.

Merlefest Records
Orders 1-800-871-2738
or www.mfstore.org
©2003

Song list: *They're Gonna Miss Me When I'm Gone, Bury Me Beneath The Willow, Doc's Medley (Anyway You Want Me, Blue Suede Shoes, Tutti Frutti, Whole Lot of Shakin' Going On), Sitting On Top of the World, You'll Never Leave Harlan Alive, Lonesome Pine, A Mountaineer Is Always Free, A Good Woman's Love, Blue Moon of Kentucky, Careless Love, Cattle Call, Midnight Moonlight, Sweet Georgia Brown, Summertime, Patrick Meets the Brickbats, Shady Grove, Paul and Silas, Shake Rattle and Roll, Amazing Grace.*

By Brenda Hough

Every April the grounds of Wilkes Community College are filled with fans of acoustic music and the air is filled with wonderful sounds dedicated to the memory of Doc Watson's son, Merle.

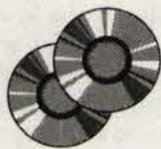
In 2002 a commemorative video and CD were made in honor of the 15th anniversary of the festival. The 19 song selections cover the gamut of music from classic rock and roll, Bill Monroe and traditional bluegrass to jazz standards.

Doc Watson is featured with his grandson Richard on the Gershwin tune, "Summertime" and he also pulls out the electric guitar for a rocking "Shake Rattle and Roll" and a medley with "Tutti Frutti" and "Blue Suede Shoes."

Patty Loveless does a beautiful ballad "You'll Never Leave Harlan Alive." Sean Watkins, Sarah Watkins and Chris Thile of Nickel Creek join Doc for "Bury Me Beneath The Willow." Peter Rowan and Tony Rice put out high-energy vibes in "Midnight Moonlight" and Blue Highway plays Wayne Taylor's classic "Lonesome Pine." Earl Scruggs brings his band and performs "Sittin' On top of the World" and "Paul and Silas." Doc leads another ensemble through a bouncy, jazz version of "Sweet Georgia Brown." The whole crowd gets on stage for a rousing "Blue Moon of Kentucky."

If you can't attend Merlefest, the album or video

would be the next best thing.



The Way I Am

James Monroe

Raintree Records ©2003
www.billmonroe.com

Song list: *Kentucky Sweetheart, Snowing in Dixie, Follow, Georgia Peaches, Train 45, Keepin' It in the Family, The Way I Am, Glorybound Train, With Body and Soul, Rolling On Down The Line.*

Personnel: James Monroe on guitar, Buddy Spicher on fiddle, Charlie Cushman on banjo, Mike Compton on mandolin, and Billy Linnamon on bass.

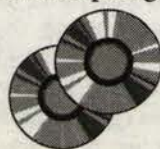
By Brenda Hough

It's hard to be the son of a legend, but James Monroe has been leading his band the Midnight Ramblers since he left the Blue Grass Boys. The album shows his Monroe heritage but he has also managed to put together a contemporary collection of songs with a traditional feeling.

The band members on the CD are Buddy Spicher on fiddle, Charlie Cushman on banjo, Mike Compton on mandolin, James Monroe on guitar and Billy Linnamon on bass. The band can play bluegrass – their hard-driving chops are shown best in the instrumental "Train 45."

The title track, "The Way I Am" is a remake of a Merle Haggard hit, but James' strong rendition is balanced with fiddle and Dobro to make it unique. Tom T. Hall's song "Keeping It In The Family" and Carl Jackson's "Kentucky Sweetheart" are new songs in the bluegrass home and family tradition. James wrote "Snowing," a beautiful and melodic tribute to Kentucky and "Rolling On Down" an uptempo traveling song with some strong banjo work from Charlie Cushman. Of course, there's a Bill Monroe classic included – "Body and Soul."

It's good to see James Monroe back in the spotlight again.



Traveler

Tim O'Brien

Sugar Hill Records
120 31st Avenue North
Nashville, TN 37203
©2003
www.sugarhillrecords.com

Song list: *Kelly Joe's Shoes, I've Endured, Turn the Page Again, Let Love Take You Back Again, Restless Spirit Wandering, Another Day, On the Outside Looking In, Forty-Nine Keep On Talkin', Family History, Fall Into Her Deep Blue Eyes, Travelers, Less and Less.*

By Brenda Hough

Tim O'Brien's musical journey has followed many pathways, and like the Pied Piper he leads his fellow travelers down a wondrous path. Tim's solo albums have had varied influences: Bob Dylan, the Celtic and Irish music of his ancestors along with the rhythms of other cultures.

While Tim has been the president of the IBMA (International Bluegrass Music Association) his musical muse has traveled beyond bluegrass and this collection of mostly self-penned songs is more autobiographical singer-songwriter than bluegrass. The songs are carefully crafted with complex poetic stanza structures and musical instrumentation with Dobro, mandolin, bouzouki, accordion, drums, fiddle, guitar and bass.

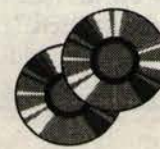
The album opens with the accordion-driven "Kelly Joe's Shoes" a bouncy tale of a pair of Converse shoes given to O'Brien by Kelly Joe Phelps. Dirk Powell also adds accordion in a Zydeco-flavored "Forty Nine Keep On Talkin'," another traveling down the road song. The "love songs" have musings on relationships: "there was no way I could hold you my dear, I can only get closer with each passing year" and "you're at the crossroads once again, afraid to lose, you'll never win" that speak of reality and experience. The love song to his wife has quirky bits of reality with pure parts of poetry: "she complains about my drivin', she complains about the clothes I wear" combined with "I'd never leave her, I wouldn't compromise, I'd rather end it all if I couldn't fall into those deep blue eyes."

"Restless Spirit Wandering" is the powerful tale of a spirit or ghost of a confederate soldier that is believed to inhabit the O'Brien household in Nashville. The singer calls out "restless

spirit, wandering, come on home again...tell me as you come and go, things that people need to know." The philosophical "Travelers" was written in the days after September 11th as Tim heard a melody played on a keyboard near his hotel room in Italy. The resulting song tries to give meaning to life: "We are but travelers on a road without end, Searching for signs that the spirit may send, There are few answers in this life I'm afraid, only more questions from this world that he made."

While the words have great meaning, Tim has also wrapped the songs in melodies that remain little hums in your head after the song is finished. Like a symphony or a carefully crafted novel, the songs have many layers of meaning and the listener will glean new meanings with each listening or reading of the lyrics in the accompanying booklet.

This is certainly Tim O'Brien's masterpiece.



Ken Orrick and his Uncle J.T. Young Sing Gospel Favorites

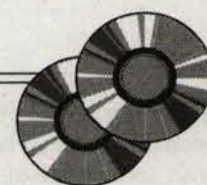
Hay Holler Records
HH-CD-1360
PO Box 858
Blacksburg, VA 24063
©2003 www.hayholler.com

Song list: *Satan's Jeweled Crown, Walking on Streets of Gold, Heaven, Old Brush Arbor, Give Mother My Crown, Dying A Sinner's Death, Jesus Answers My Prayers, If I Could Hear My Mother Pray Again, kneeling Drunkard's Plea, Where The Soul of Man Never Dies, I Heard My Mother Calling My Name in Prayer, It Was Only The Wind.*

Personnel: Ken Orrick – guitar and vocals; J.T. Young – guitar and vocals; Paul Shelasky – fiddle; and Marshall Andrews – bass.

By Brenda Hough

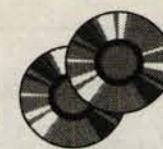
Ken Orrick is the lead singer and one of the founding members of the California-based band Lost Highway. His warm baritone is matched by his uncle's tenor and their two harmonies blend in a true



"brother" style without the edginess that sometimes shows up in duets. Their vocals are accompanied by their two guitars and the mandolin of Paul Shelasky and Marshall Andrews' bass.

Ken and his uncle were in a 60s gospel group called the Premenaries in California and J.T. still sings gospel in the Southeast with the Cumberland Valley Trio. Ken's band was touring Tennessee and while he stayed at J.T.'s house they started singing the old gospel songs they had played in family gatherings. Paul and Marshall joined in the midnight jam and they recorded the songs in California in February.

Many of the tunes are classics from Don Reno and Carter Stanley while others are traditional classics like "Where The Soul of Man Never Dies." The recording has a cozy, living room feel to it and the listener can imagine sitting in that Tennessee living room where family and faith are foremost.



The Old Radio

Pine Mountain Railroad

CMH Records
CD-8732
PO Box 39439
Los Angeles, CA 90039
©2003 www.cmhrecords.com

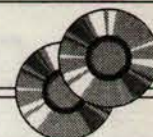
Song list: *All The Hay's In The Barn, The Old Radio, Break Your Heart With A Bluegrass Song, Tennessee Eyes, M.R.'s Rolling Store, The Legend of Jack Huff, Don't Stop Believing, You Don't Need Me Anymore, Pine Mountain Railroad, Talk About Suffering, Aunt Birdie's Wingback Chevrolet, Traveling the Highway Home, Odom's Tennessee Pride Theme Song.*

Personnel: Jimbo Whaley – guitar and vocals; Kipper Stitt – banjo and vocals; Danny Barnes – mandolin, Bill McBee – bass and harmony vocals; and Clint Damewood – fiddle and harmony vocals.

By Brenda Hough

Pine Mountain Railroad was formed in 1998 in Pigeon Forge, Tennessee and they take their

RECORDING REVIEWS



name from the nearby Pine Mountain. They have fine traditional roots in the Smoky Mountain sound and their fine polished presentation and original material make them a band rolling its way to stardom.

The album starts with a "barn burner" – "All The Hay's In The Barn," written by lead vocalist and guitar player Jimbo Whaley. His strong rhythm guitar is joined by Kipper Stitt's fast-fingered banjo and Danny Barnes' strong mandolin accents. Completing the band are Bill McBee on bass and bass vocals and Clint Damewood on fiddle and baritone vocals.

Jimbo's other four songs include the tender love song "Tennessee Eyes" and "M.R.'s Rolling Store" the saga of grandpa Murrell Richard Whaley's Chevy truck that brought goods from Sevierville to the folks up on the winding roads. The band pays tribute to the first generation of bluegrass singers like Bobby and Jim and Jesse with "The Old Radio" and "Break Your Heart With A Bluegrass Song" that cleverly weave lyrics from the old songs into a modern tribute.

Kipper Stitt's "You Don't Need Me Anymore" has "hit song" imprinted in its tight harmonies and supporting instrumental work. Kip-

per also wrote the signature "Pine Mountain Railroad" with a hard-driving banjo pushing the fiddle and bass into a full head of steam. Another showstopper popular in their concerts is "Don't Stop Believing," a remake of the 80's Journey hit. The swirling fiddle, frolicking banjo and mandolin combine with soaring vocals to produce an unforgettable theme song for the band.

This band has it all: strong instrumentals, perfectly blended harmony vocals and original songs that touch the listener's heart and soul. Jump on board this fast-moving freight train!



Jim Smoak and the Louisiana Honey Drippers

Arhoolie Records
CD-9032
10341 San Pablo Ave.
El Cerrito, CA 94530

Personnel: Jim Smoak - banjo, Bucky Wood - fiddle, Dewey Edwards - fiddle, Lum York - bass, J.C. Myers - bass and vocals; V.J. Meyers - guitar and vocals.

By Mark Hogan

I picked up this CD at the International Bluegrass Music Association trade show last year in Louisville Kentucky. Banjoist Jim Smoak featured on this recording, had a table on the trade show floor and I was thrilled to see that the Arhoolie label out of El Cerrito, California, had seen fit to reissue it.

Though I was never lucky enough to see this band in person I did see the Myers Brothers (JC on mandolin, VJ on guitar) as they were called, play at Beanblossom, Indiana with Hubert Davis on banjo in the early 1970's.

What I find interesting about this recording is that the Honey Drippers occupy what I call the seam between Old Time Music and full on Bluegrass. Former Bluegrass Boy, Jim Smoak's Scruggs style banjo gives the recording a Bluegrass feel, but the song selection and vocal delivery by the Myers brothers lends an old time flavor. You could easily replace the Scruggs style banjo playing with an Old Time banjo stylist. They actually do this on their rendition of "Whoa Mule, Whoa," as Jim switches to Old Time, from Scruggs style on one of his breaks, which illustrates the point well. The band also performed separately as a five piece to get the Bluegrass sound and as a trio with

Continued on B-12

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Bluegrass Masters



Photo: Irene Young

Photo: Stacey Geikin

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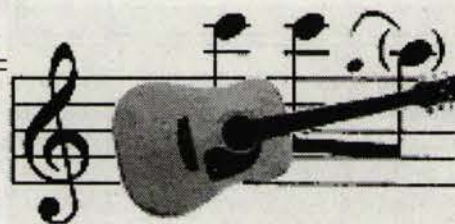
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CBA Calendar of Upcoming Events



We hope that you will be able to use this information to plan our Bluegrass calendar and enjoy the jam sessions, performances, concerts and festivals in your area. If you find that your favorite jam session or music venue is not on our list or know that a jam or venue has been discontinued, please let me know so that I can make additions and corrections.

My e-mail is bgsbreakdown@volcano.net, phone is 209-293-1559 or mail to P.O. Box 9, Wilseyville, CA 95257. Suzanne Denison

BAND PERFORMANCES

9/2/2003 — **Local Motives** performs from 6:30 – 9 pm at Nevada County Traction Company in Nevada City, CA.

For information, contact Gary Bowman at banjoman@one.com.

9/2/2003 — **Ho'Down Quartet** performs at the Blackthorn Tavern, 834 Irving at 9th Ave. in San Francisco, CA.

9/2/2003 — **Highway One** performs from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue in San Jose, CA. For

information, website: <http://www.samsbbq.com> or call 408-297-9151.

9/4/2003 — **Bean**

Creek performs at the Prince of Wales Pub, Near Bay Meadows, San Mateo, CA.

9/5/2003 — **Sonoma Mountain Band** performs at Murphy's Irish Pub, 464 First Street on the east side of the square in downtown Sonoma, CA. For information, visit murphy@vom.com or call 707-935-0660.

9/7/2003 — **Acme String Ensemble** performs from 5-8 pm at Stumptown Brewery, 15045 River Rd. in Guerneville, CA. For information, call 707-869-0705.

9/7/2003 — **Earthquake Country** performs from 2-5 pm at San Gregorio General Store, Highway 84 and Stage Road in San Gregorio, CA. For information: website: <http://www.sangregorio.com> or call 650-726-0565.

9/7/2003 — **American Roots Music Show featuring The Circle R Boys** from 4-6 pm at The Music Store, 66 W. Portal Ave. (@ Vicente St.), San Francisco, CA. For information, call 415-664-2044 or website: <http://www.americanrootsmusicshow.com>.

9/8/2003 — **Courthouse Ramblers** perform at Phil's Fish Market and Eatery on Sandholt Road in Moss Landing, CA, beginning at 7:00 pm. For information, contact Regina Bartlett – web: philfishmarket.com; e-mail: regiberry@hotmail.com or call 831-375-2975.

9/11/2003 — **High Country** will perform Atlas Café, 3049 20th (at Alabama) in San Francisco, CA from 8-10 pm.

9/11/2003 & 9/12/2003 — **The Waybacks** perform at the Freight and Salvage Coffeehouse, 1111 Addison Street, Berkeley, CA. Tickets are \$16.50 advance/\$17.50 at the door. For information or tickets visit www.freightandsalvage.org or call 510-548-1761.

9/12/2003 — **Bluegrass Intentions** perform at Maxfield's House of Caffeine, 398 Dolores St. (@ 17th) in San Francisco, CA. For information, website: housegrass@hotmail.com or phone 415-255-6859.

9/13/2003 — **Ken Perlman and William Coulter** in concert at the Oddfellows Hall, Hwy 116 & Covey Road in Forestville, CA at 8 pm. The concert is sponsored by The Sonoma County Folk Society. For more information, call 707-838-04857.

9/13/2003 — **Rick Jamison and**

Copper Canyon CD release party will be held in Copperopolis, CA. For information, call (209) 586-9245 or go to www.rjamison.com.

9/13/2003 — **Acme String Ensemble** performs from 8-10 pm at Murphy's Irish Pub, 464 First Street on the east side of the square in downtown Sonoma, CA. For information, e-mail murphy@vom.com; call 707-935-0660 or website: www.sonoma.pub.com.

9/13/2003 — **Stringin Along** will be performing at 8:00 pm at Newman's Westside Theater in Newman, CA. For more information, visit www.westsidetheatre.org.

9/14/2003 — **American Roots Music Show featuring High Country** from 4-6 pm at The Music Store, 66 W. Portal Ave. (@ Vicente St.), San Francisco, CA. For information, call 415-664-2044 or website: <http://www.americanrootsmusicshow.com>.

9/15/2003 — **Crosstown** performs from 6:30 to 8:30 pm at Phil's Fish Market and Eatery on Sandholt Road in Moss Landing, CA. For information, contact Regina Bartlett: e-mail regiberry@hotmail.com or phone 831-375-2975.

9/16/2003 — **Ho'Down Quartet** performs at Blackthorn Tavern, 834 Irving (at 9th Ave.) in San Francisco, CA.

9/17/2003 — **Bluegrass Intentions** perform at Strings Coffeehouse at 6320 San Pablo Ave. in Emeryville, CA. Music begins at 8 p.m.

9/18/2003 — **David Thom Band** performs from 9-11 pm at Cafe Amsterdam, 23 Broadway, in Fairfax, CA. For information, call 415-256-8020.

9/19/2003 — **Briarwood** performs from 7-10 pm at Mission Pizza & Pub at 1572 Washington Blvd., Fremont, CA. For information, visit <http://www.missionpizza.com> or call 510-651-6858/510-574-1880.

9/21/2003 — **Circle R Boys** perform from 2-5 pm at San Gregorio General Store on Highway 84 and Stage Road in San Gregorio, CA. For information, visit <http://www.sangregorio.com>

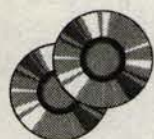
Recording Reviews

Continued from B-11 just the banjo, fiddle and guitar to achieve an older sparser sound.

Material covers the gamut from the familiar to the obscure. They have something for everyone. Jim's banjo "smokes" on the familiar "Bill Cheatum" and "Mama Don't Allow." They are humorous on "Chicken Pie." There is a brother duet on "East Bound Train," a couple of tunes originally done by the Skillet Lickers. A mournful "Silver Dagger, and heck, if you like incest then "Kissin' Cousins" is for you.

It is safe to say if you like both Bluegrass and Old Time Music you will enjoy this CD.

Special thanks to Chris Strachwitz, not only for reissuing these recordings but also for the excellent informative liner notes. Check with Arhoole Productions Inc., 10341 San Pablo Ave., El Cerrito, CA 94530 for availability.



Mountain Treasures

George Shuffler & Laura Boosinger

Copper Creek Records
PO Box 3161
Roanoke, VA 24015
©2003

www.coppercreekrecords.com

Song list: *Lonesome Road Blues, Little Annie, Cluck Old Hen, Will The Circle Be Unbroken, Grave in the Pines, Down in the Valley, Rabbit in the Log, Little Georgia Rose, Sail Away Ladies, Down in the Willow Garden, Pass Me Not, Red Rocking Chair, Hop High Ladies.*

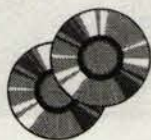
By Brenda Hough

When Laura Boosinger was asked to present programs of traditional music to children in schools, she enlisted the help of George Shuffler, one of blue-

grass music's most respected musicians. George had been an important part of the Stanley Brothers Band and he has also played with Don Reno and Bill Harrell. George's crosspicking guitar style and bass playing helped define the role of these two instruments in the bluegrass band.

Their work together is truly a treasure: the tunes are special to the western North Carolina area and the two present them in their purest form with two voices and two instruments. Laura's clawhammer style matches perfectly with George's guitar and bass playing and their voices have a perfect blending. "Down in the Valley" is a classic that deserves revival. Many of the songs have that rollicking banjo sound that gets the feet dancing: "Rabbit in the Log," "Cluck Old Hen," "Red Rocking Chair," and "Hop High Ladies." George's fine crosspicking guitar style is featured on "Little Georgia Rose" and "Pass Me Not."

For those of us not able to see this duo present their program of songs in a school, this album will preserve some true mountain treasures.



Way Live

The Waybacks

Fiddling Cricket Music
FCM003
919 Michigan Avenue
San Jose CA 95125
www.fiddlingcricket.com
©2003

Song list: *JNPT, Down From Iona, They Tried To Kill Us, We Survived (Let's Eat), Police Dog Blues, Monkey Pants, Hesitation Blues, Brundelfly, Been Around, Saltflat Rhapsody, Last Steam Engine Train, Bright Place, Swallowtail Jig/Rights of Man Hornpipe.*

Personnel: Chojo Jacques – fiddle; James Nash – guitar; Stevie Coyle – guitar; Joe Kyle Jr. – bass and Chuck Hamilton – drums and percussion.

By Brenda Hough

The Bay Area has often been called a "melting pot" or "salad bowl" of America's many cultures and our diversity has been one of the region's unique features. It's no wonder that this area would have a band with a similar mixture that can't be put into one category.

The Waybacks have been called new age, new grass, jazz, alt country, neo folk and bluegrass but they are all of these and more. Most importantly, they are a great band to see and hear. This "live" album gives you a chance to share in the excitement of a live concert and is a bouncy introduction to the band's sound.

The instrumentals are an exciting blend of instruments with Chojo Jacques often leading the way with a fiery fiddle or James Nash and Stevie DouCoyle playing guitar notes faster than the ear can hear. Joe Kyle Jr. adds pulsating bass and Chuck Hamilton's drums and percussion adds the rhythm so that the other instruments can soar. It's hard to believe that this is an acoustic band; the viewer keeps looking for a magical black box that is making all the extra notes.

Chojo's instrumentals have problematic titles: "They tried to kill us, we survived (let's eat)," "Brundelfly," and "JNPT" but they are all flights of fancy with intertwining instrumentals that bring out the full range of sound in fiddle, guitar and bass. Stevie Coyle sings Rev. Gary Davis' "Hesitation Blues" and pulls it into a ten-minute journey. James Nash's "Been Around" is a "radio play choice:" great tune, great harmonies and instrumental finesse.

If you haven't seen the band in a show, see them to believe they are real, but get the album regardless!

CBA Calendar of Events



www.sangregoriostore.com or call 650-726-0565.

9/22/2003 — Courthouse Ramblers perform at 7 pm at Phil's Fish Market and Eatery on Sandholt Road in Moss Landing, CA. For information, contact Regina Bartlett: e-mail regiberry@hotmail.com or phone 831-375-2975.

9/23/2003 — Ho'Down Quartet performs at the Blackthorn Tavern, 834 Irving (at 9th Ave) in San Francisco, CA.

9/23/2003 — Wild Oats and Honey performs at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, visit <http://www.samsbbq.com> or call 408-297-9151.

9/25/2003 — Kathy Kallick album release celebration with Cindy Browne, Nina Gerber, Scott Nygaard, John Reischman, Amy Stenberg and Brian Wicklund at the Freight & Salvage Coffeehouse, 1111 Addison Street, Berkeley, CA. Tickets are \$15.50 advance/\$16.50 at the door. For information or tickets visit www.freightandsalvage.org or call 510-548-1761.

9/25/2003 — Dark Hollow hosts a Bluegrass jam session and open mic from 8-10 pm at Atlas Café, 3049 20th Street at Alabama in San Francisco, CA. For information, call 415-648-1047.

9/27/2003 — Alhambra Valley Band performs from 8-11 pm at McGrath's Irish Pub on the Corner of Lincoln and Stanton in Alameda, CA. For information, visit www.mcgrathspub.com/html/calendar.html; e-mail flyinhigh@earthlink.net or call (510) 522-6263.

9/27/2003 — Sonia Shell and the Factor of Five perform at Big Basin Bistro, 14480 Big Basin Way, Saratoga, CA. For information, call 408-867-1764.

9/27/2003 — Grass Menagerie performs at the Smoke Café in downtown Jamestown on Main Street, Jamestown, CA. For information, contact Rick Cornish e-mail: rcornish@sjcoe.net or call 209 588 9214.

9/27/2003 — Dix Bruce & Jim Nunally will perform at the Freight & Salvage Coffeehouse, 1111 Addison Street, Berkeley, CA. Tickets are \$15.50 advance/\$16.50 at the door. For information or tickets visit www.freightandsalvage.org or call 510-548-1761.

9/27/2003 — David Thom Band performs from 8-10 pm at Murphy's Irish Pub, 464 First Street on the east side of the square in downtown Sonoma, CA. For information, e-mail murphy@vom.com; call 707-935-0660 or website: www.sonomapub.com.

10/3/2003 — Sonoma Mountain Band performs at Murphy's Irish Pub, 464 First Street on the east side of the square in downtown Sonoma, CA. For information, e-mail: murphy@vom.com or 707-935-0660.

10/6/2003 — Crosstown performs from 6:30 – 8:30 pm at Phil's Fish Market and Eatery, on Sandholt Road in Moss Landing, CA, beginning at 7:00 pm. For information, contact Regina Bartlett – web: philfishmarket.com; e-mail: regiberry@hotmail.com or call 831-375-2975.

10/7/2003 — Ho'Down Quartet performs at the Blackthorn Tavern, 834 Irving at 9th Ave. in San Francisco, CA.

10/10/2003 — The Stairwell Sisters will perform at the Freight & Salvage Coffee House at 1111 Addison Street in Berkeley, CA. For information or tickets, call 510-548-1761 or info@freightandsalvage.org.

10/11/2003 — Ron Spears and Within Tradition performs at the Otter Opry at the First United Methodist Church; 250 California Street in Santa Cruz, CA. For information, contact Mark Varner e-mail: mrvarner@ix.netcom.com or 831-338-0618.

10/12/2003 — Austin Lounge Lizards will perform at the Freight & Salvage Coffee House at 1111 Addison Street in Berkeley, CA. For information or tickets, call 510-548-1761 or info@freightandsalvage.org.

10/13/2003 — Courthouse Ramblers perform at 7 pm at Phil's Fish Market and Eatery on Sandholt Road in Moss Landing, CA. For information, contact Regina Bartlett: e-mail regiberry@hotmail.com or phone 831-375-2975.

10/18/2003 — Bluegrass Intentions will perform at the Freight & Salvage Coffee House at 1111 Addison Street in Berkeley, CA. For information or tickets, call 510-548-1761 or info@freightandsalvage.org.

10/24/2003 — Laurel Canyon Ramblers will perform at the Freight & Salvage Coffee House at 1111 Addison Street in Berkeley, CA. For information or tickets, call 510-548-1761 or info@freightandsalvage.org.

11/3/2003 — Bluegrass Mas-

ters (Roland White, Jim Hurst, Misisy Raines, Ron Steward and Bill Evans) will perform at the Freight & Salvage Coffee House at 1111 Addison Street in Berkeley, CA. For information or tickets, call 510-548-1761 or info@freightandsalvage.org.

FESTIVALS, CONCERTS & OTHER EVENTS

9/2/2003 — The Hot Buttered Rum String Band will headline and the opener will be **Homespun Rowdy** for a Bluegrass Gold concert at Sweetwater, 153 Throckmorton Ave. in Mill Valley, CA. For more information, call (415) 388-2820, or go to www.sweetwatersaloon.com.

9/5/2003 — 9/7/2003 — Sisters Folk Festival on the Village Green in Sisters, OR. Entertainers include: Blue Highway, Chris Hillman & Herb Pedersen, Robin & Linda Williams, Christine Kane, Traci Grammer, Eliza Gilkyson, the Twybacks and more. The event also features workshops, jam sessions, a songwriting contest and the Americana Song Academy. For tickets or information, visit www.sistersfolkfestival.com or call 541-549-4979.

9/5/2003 — 7th Annual Strait Bluegrass Festival at the Clallam County Fairgrounds, 1608 W. 16th St. in Port Angeles, WA. For information, contact Roger Stimberty e-mail: hearingone@prodigy.net, phone 360-452-8911 or website: www.straitbluegrassfestival.org.

9/5/2003 — American Banjo Camp/Weekend Workshop at Fort Flagler State Park in Seattle, WA. For information, contact Peter Langston – e-mail: info@americanbanjocamp.com; phone 206-781-5026 or website www.americanbanjocamp.com.

9/11/2003 — Tumwater Bluegrass Festival at American Heritage Campground, I-5 N., Exit 99, and .25 mi. E. in Tumwater, WA. For information, contact Karla Kay at 360-943-8778.

9/13/2003 — Ken Perlman and William Coulter in Concert at the Odd Fellows Hall, Hwy 116 & Covey Road in Forestville, CA. Tickets are \$15 at the door and \$12 SCFS & CBA members. Sponsored by the Sonoma County Folk Society. For more information, contact Don Bradley 707-

887-9746 or e-mail: sonomadb@sonic.net.

9/13/2003 — Earthquake Country and All Wrecked Up will be the featured bands at The Otter Opry at the First United Methodist Church, 250 California (between Bay and Laurel) in Santa Cruz. For information, call 831-338-0618.

9/16/2003 — High Country and All Wrecked Up will share the bill for a Bluegrass Gold concert at Sweetwater, 153 Throckmorton Ave. in Mill Valley, CA. For more information, call (415) 388-2820, or go to www.sweetwatersaloon.com.

9/18/2003 — 9/21/2003 — 32nd Walnut Valley Festival in Winfield, KS. Contests, camping, jamming, stage performances and much more. For information, call 620-221-3250; e-mail: hq@wvfest.com or visit the website at www.wvfest.com.

9/19/2003 — 9/21/2003 — "Bluegrass in the Foothills" on the Amador County Fairgrounds at 18621 Sherwood & School St. in Plymouth, CA. In the Gold County of the Sierra Nevada. Featuring: The Ronnie Bowman Band w/ Wyatt Rice on Guitar (Friday only), The Grasshoppers w/ Chris Jones and special guest Keith Little, The Bluegrass Patriots, The Witcher Brothers, Lost Highway, The Lampkins Family, Hoof Hearted, True Blue, High Plains Tradition, Sidesaddle & Co., Ron Spears & Within Tradition, Cliff Wagner & Old #7. Other activities to include: Art's & Craft show with music related vendors, excellent food & beverage vendors, Sat Car Show, Special Raffles, 2004 festival ticket giveaways, cash prizes workshops and much more. Lots of jamming and great family fun including Kids on stage directed by Frank Sullivan. Tickets- 3-day: \$65.00 at the gate. See our website or call for additional pricing. Camping included in all 2-3 day tickets thru Sunday night. For Information call L&S Promotions-Larry & Sondra Baker (209) 785-4693; e-mail: roaddog@caltel.com or website: www.LandSPromotions.com.

9/19/2003 — 9/21/2003 — Millpond Music Festival at Millpond County Park near Bishop, CA. This festival features an eclectic array of musicians, including bluegrass,

Celtic, folk, and many others. Performers include Arlo Guthrie, Solas, Golden Bough, The Waybacks, Dan Connor, Slaid Cleaves, The Laura Love Band, Blame Sally, Teada, the Juan Sanchez Ensemble and Riders of the Purple Sage. Millpond County Park is a fantastically beautiful venue at the eastern edge of the Sierra Nevada Mountains. For information, contact Lynn Cooper e-mail: inyoarts@inyo.org or call (760) 873-8014; (800) 874-0669; or visit the website: <http://www.inyo.org>

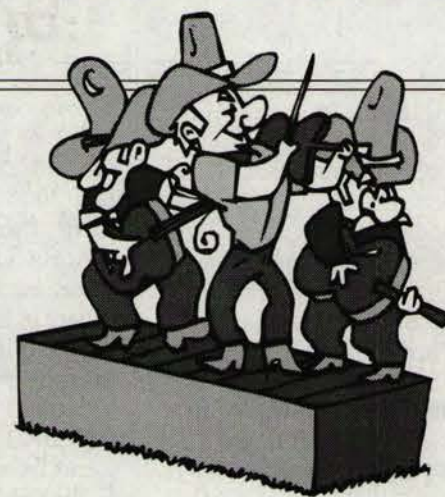
9/20/2003 — Bill Evans performs "The Banjo in America," a concert presenting over 250 years of banjo music with special guest Chad Manning at a House Concert overlooking San Francisco Bay. For more information and directions, phone 510-528-1311 or email to chadandcathy@yahoo.com.

9/20/2003 — Bill Evans Bluegrass banjo back-up workshop, 2 to 4:30 p.m. at Gryphon Stringed Instruments, 211 Lambert St. in Palo Alto, CA. Fee is \$35 per person. This is a hands-on workshop - bring your banjo and be ready to play! Open to all levels of players. For information, call (650) 493-2131.

9/20/2003 — 9/21/2003 — 4th annual Kings River Bluegrass Festival at Hobbs Grove, 14265 E. Goodfellow Ave. in Sanger, CA. Entertainment includes Kenny Hall and the Long Haul String Band and many more. Music starts Sat. at 10 a.m. and goes 'til 10 p.m. and Sun. at 9 a.m. 'til 6 p.m. Adult tickets are \$20 for both days, \$13 for Sat or \$10 for Sun. 17-13 are \$10 for both, \$7 for Sat. and \$5 for Sun. Under 13 are free. There's lots of RV room and all are welcome to stay over night, no hook-ups. We've full concessions with good food and beer will be sold. Ice-chests OK but please don't bring alcohol. Bring your own blankets, chairs or umbrellas. For information contact Doug Cornelius via e-mail: doug.betty@sierratel.com; phone (559) 626-7770; or website:

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CBA Calendar of Events



Continued from B-13
<http://www.hobbsgrove.com>.

9/20/2003–9/21/2003–33rd Annual Julian Bluegrass Festival in Frank Lane Park, Julian, CA. Bands include: Bluegrass Etc., Ronnie Bowman and Ronnie Bowman Band, Ken Perlman & William Coulter, The Silverado Bluegrass Band, Steve Spurgin, Suzie Glaze and the 8 Hand String Band, Virtual Strangers and The Walden Dahl Band. Other events include Banjo, Fiddle, Mandolin and Guitar contests, music workshops, raffle prizes, nearby camping and much more. Food vendors on site. Admission is \$16 for Saturday and \$15 for Sunday at the gate. Discounts for advance tickets. For information, call 909-678-0831, e-mail: information@tricopolisrecords.com or website: <http://www.julianbluegrassfestival.com>.

9/25/2003–9/27/2003–Old Time Fiddling from 10 am to 9 pm throughout the County Fair Mall in Woodland, CA. Old fashioned hand clapping, toe tapping fiddle jam for kids of all ages, sponsored by CSOTFA District #1 and the County Fair Mall. Free admission and limited free RV parking at the Yolo County Fairgrounds with no hook-ups. Free RV dump station available at Bill Lowe & Sons, 801 East Street in Woodland. For additional information, call Gloria Bremer at 530-662-7908 or Bob Dawson at 530-662-6576.

9/27/2003–The Foothill-billys will be performing at Columbia's 21st Annual Poison Oak Festival at the venerable St. Charles Saloon in Columbia, CA. The music will be from 2-6 (Old Timey Music).

9/28/2003–Kathy Kallick Band in Concert at 7:30 pm at the Little Fox, 2209 Broadway in Redwood City, CA. Tickets are \$14 advance, \$16 at the door. For tickets or information: website: www.foxdream.com or call 652-369-4119.

9/30/2003–Peter Rowan & Don Edwards will headline, with Hot Buttered opening, for a Bluegrass Gold concert at Sweetwater, 153 Throckmorton Ave. in Mill Valley, CA. For more information, call (415) 388-2820, or go to www.sweetwatersaloon.com.

9/29/2003–10/5/2003–IBMA World of Bluegrass

2003 at the Galt House Hotel and Kentucky Center for the Arts in Louisville, KY. Trade Show, Band showcases, workshops, gold tournament, awards concert and more. For information, call 615-256-3222 or 1-888-438-4262 or website: <http://www.ibma.org>.
10/2/2003–10/4/2003–7th Annual Oklahoma's International Bluegrass Festival in Guthrie, OK. Bands include: Earl Scruggs & Friends, Byron Berline Band, Steve Spurgin, Dan Crary, Bluegrass Etc., Kruger Brothers, Chris Hillman, and many more. For information or tickets, call 405-282-4446, 1-877-22003-1206 or website: www.oibf.com.

10/3/2003–10/5/2003–Hardly Strictly Bluegrass Festival 3 in Speedway Meadows in Golden Gate Park, San Francisco, CA. FREE festival featuring Bluegrass, old-time, country and eclectic acoustic music. For more information, visit www.strictlybluegrass.com.

10/3/2003–David Grisman Quintet concert at the Sunset Cultural Center in Carmel, CA.

10/4/2003–Columbia Fiddle and Banjo Contest in the park next to the What Cheer Saloon and City Hotel in Columbia, CA. Contestants sign up from 9 to 10:30 am; music begins at 10:30. There is a \$7 sign up fee. Cash prizes.

10/10/2003–10/12/2003–Fall 2003 CBA Campout, Election and Annual Meeting at the Mother Lode Fairgrounds in Sonora, CA. Come and join us for a great weekend of family fun, camping and jam sessions galore. The fairgrounds is located close to downtown Sonora on Hwy. 49. Friday night barbecue, Saturday night dessert potluck, election results and annual membership meeting. Only cost is \$15 camping fee per night per unit. For more information, contact Bob Thomas at 916-989-0993 or e-mail: sacbluegrass@comcast.net.

10/8/2003–Bluegrass Intentions in concert with special guest Maria Maldaur at Sweetwater, 53 Throckmorton Avenue in Mill Valley, CA. For information, website: www.sweetwatersaloon.com or call 415-388-2820.

10/10/2003–10/12-202003–14th Annual Bluegrass Festival, Clark County Fair-

grounds, Logandale, NV. Bands include Lost Highway, The Lampkins Family, Open Road, Sheron Graff, Liberty Bluegrass Boys, High Plains Tradition, Silver City Pink, Stormy Mountain Boys and more. Jam sessions, food & craft vendors, RV & tent camping and children's events. For information, call 702-564-3320.

10/19/2003–Mountain Music Day at the Old School House Stage in Oak Glen, CA. Bluegrass bands, Old-timey and, Folk singers, jamming, workshops and more. This is a fund-raiser for the 2004 Claremont Spring Folk Festival. For information, call 909-987-5702, e-mail: doug.thomson2@gte.net or website: www.claremontfolkfest.com.

10/25/2003–10/26/2003–4th Annual Tucson Bluegrass Festival at the Pima County Fairgrounds about 14 miles east of Tucson, AZ off of Interstate 10 at exit 275. Band line-up not complete. Vendors workshops, concessions, cloggers, Sunday morning gospel and parking lot picking day & night. Camping available on site. For information, contact Basslady@att.net or call Bonnie at (520) 296-1231.

10/30/2003–David Parmley & Continental Divide in concert for the Oaksong Society for Preservation of Way Cool Music at Bernie's Guitar, 3086 Bechelli Lane, Redding, CA. For information, call 530-223-2040 or e-mail: info@oaksongs.com.

10/31/2003–11/2/2003–Bluegrass Masters Camp at Sequoia Seminar, an adult retreat center in the heart of the redwoods of the Santa Cruz mountains, located close to both San Jose and the Pacific Ocean. Instructors will be: Roland White (mandolin), two time IBMA Guitar Player of the Year Jim Hurst (guitar), four time IBMA Bass Player of the Year Missy Raines (bass), former IBMA Fiddle Player of the Year Ron Stewart (fiddle) and camp director Bill Evans (banjo). For information or registration, visit www.nativeandfine.com; call 510-559-8879; or write to: Native and Fine Music, 1185 Solano Ave., PMB #157, Albany, CA 94706.

11/1/2003–Dix Bruce Swing Guitar Workshop, 11:30-2:00 pm at Gryphon Stringed Instruments, 211 Lambert St. in Palo Alto, CA. Fee is \$30 per

person. For information, call (650) 493-2131.

11/1/2003–Acoustic Guitar Solos by Jerry Garcia Workshop by Dix Bruce, 2:30-5:00 pm at Gryphon Stringed Instruments, 211 Lambert St. in Palo Alto, CA. Fee is \$30 per person. For information, call (650) 493-2131.

11/14/2003–11/15/2003–Four Corners Bluegrass Festival in Wickenburg, AZ. Bands include: The BladeRunners, High Plains Tradition, The Special Consensus, and Open Road. Other events planned are band scrambles, children's activities and contests, as well as the Four Corners championship contests for fiddle, flatpick guitar, banjo, mandolin and vocals. For information or tickets, call 928-684-5479 or website: www.wickenburgchamber.com.

11/7/2003–11/9/2003–4th Annual CBA Veteran's Day Bluegrass Festival at the Yolo County Fairgrounds in Woodland, CA. Performers include: the Kathy Kallick Band, Lost Highway, Backcountry, Pacific Crest, Borderline Bluegrass Band, Diana Donnelly and the Yes Ma'ams, Batteries Not Included, Dark Hollow, Cliff Wagner & Old #7, High Country, 4 Believers, Grass Menagerie, Cabin Fever, Past Due, Carolina Special, Due West and Highway One. For information, call 916-989-0993; e-mail: sacbluegrass&attbi.com or website: www.cbaontheweb.org.

1/16/2004–1/18/2004–17th Annual Blythe Bluegrass Music Festival at the Colorado River Fairgrounds, 11995 Olive Lake Blvd. in Blythe, CA. Bands include: Blue Highway, Backcountry, The BladeRunners, Dave Peterson & 1946, Goldwing Express, Harmony Breeze, Lost Highway, Silverado, The Special Consensus and Wildfire. Hosted by the Blythe Area Chamber of Commerce. For information or tickets, call 760-922-8166 or visit the chamber website at www.blytheareachamberofcommerce.com.

2/13/2004–2/15/2004–ABMA Superstition Mountain Bluegrass Festival at the Apache Junction Rodeo Grounds in Apache Junction, AZ. Featuring: Lonesome River Band, Special Con-

sensus, Pine Mountain Railroad, Southern Sun, Ron Spears & Within Tradition and more. For more information, contact the Arizona Bluegrass Musicians Association, phone Janice Haas at 480-982-4938; e-mail: THEABMA@arizonabluegrass.org or website: www.arizonabluegrass.org.

JAM SESSIONS

Editor's note: Information on jam sessions is current as of press time, but may not always be accurate. Please call or e-mail to check on jams before driving long distances to attend. If you know of changes, deletions or additions to these listings, please contact me at 209-293-1559 or e-mail: bgsbreakdown@volcano.net. Suzanne Denison

MONDAY

- **Alameda–McGrath's Irish Pub CBA East Bay Area V.P.** Sponsored Jam every Monday night beginning at 6 p.m. McGrath's is on the corner of Lincoln and Stanton, Alameda, CA. For more information, call the restaurant at 510-521-6952 or Darby Brandli at darby@campspam.net or 510-533-2792.
- **San Jose–Gospel Bluegrass Jam** at St. Francis Episcopal Church, 1205 Pine Ave., San Jose, CA. Every Monday night from 7-10 p.m. For information, call Ken Jones at (408) 281-2229.
- **Moss Landing–Phil's Fish Market and Eatery** on Sandholt Road in Moss Landing. Regular Bluegrass jam from 5:30 to 9 p.m. the first and third Mondays of the month, hosted by Regina Bartlett. For information or directions, contact Regina – e-mail: regiberry@hotmail.com or call 831-375-2975.

CBA Calendar of Events

TUESDAY

- Brookdale—Acoustic Music Jam every Tuesday 8 pm at the Brookdale Lodge on Hwy 9 in Brookdale, CA. For information, call Eric Burman at 831-338-6433.
- Escondido—Regular jam session hosted by the Bluegrass Redliners at Round Table Pizza at Ash and Washington Streets in Escondido, CA.
- Granada Hills—Bluegrass Association of Southern California Bluegrass Night 3rd Tuesday of each month at 7-10 p.m. Featured band plus open mike, jamming in the parking lot and lots of fun. Baker's Square, 17921 Chatsworth Street (at Zelzah) in Granada Hills, CA. For information, call or 818-700-8288 or 818-366-7258.
- Los Gatos—Lupin Naturist Resort Bluegrass Slow Jam the 2nd & 4th Tuesday every month, 8:00 pm at the resort in Los Gatos, CA. For information, contact Buck Bouker at buck@lupin.com.

WEDNESDAY

- Lompoc—Acoustic Jam session on the 2nd and 4th Wednesday of each month, 7-10 p.m. at Southside Coffee Company, 105 South H St., Lompoc, CA. For information, contact Bill Carlsen at cbockius@sbceo.k12.ca.us or (805) 737-3730.
- Palo Alto—Fandango Pizza Jam in the Alma Plaza Shopping Center; 3407 Alma Street (Near East Meadow Drive) in Palo Alto, CA every Wednesday night. For information, contact Annie Zacanti at azacanti@pacbell.net or call 650 494-2928.
- San Francisco—Jennie and Chuck's Country Roundup, a regular jam session is held at 8 pm on the first Wednesday of each month at the Plough and Stars, 116 Clement Street, San Francisco, CA. For more information, call 415-751-1122.
- Sonoma—Murphy's Irish Pub Bluegrass Jam the first and third Wednesday of every month at 7:30 p.m. Musicians and listeners alike are welcome to come out and enjoy the music. Acoustic instruments only, please! Murphy's is located at 464 First Street on the east side of the square in downtown, Sonoma, CA. For information, call 707-935-0660 or visit their website at www.sonomapub.com.

THURSDAY

- Berkeley—Fifth String Berkeley Jam every Thursday; starts about 7 p.m. The Fifth String Music

Store is located at 3051 Adeline in Berkeley, CA. For information, contact Darby Brandli at darby@campspam.net or phone (510) 548-8282.

- Corte Madera—Bluegrass Jam 7:30-10 pm on the 1st & 3rd Thursday of every month at Marin Lutheran Church, 649 Meadowsweet, in Corte Madera, CA.
- Napa—Bluegrass and Fiddle Jam Session every Thursday night from 7:30 to 10:30 pm in Napa, CA. For information, call 707) 226-3084.
- Sacramento—Fifth String Music Store Sacramento Bluegrass Jam every Thursday from 6 to 10 p.m. The 5th String Music Store is located at 930 Alhambra Blvd. At J Street in Sacramento, CA. For information, contact Skip Green at questions@thefifthstring.com or call 916-442-8282.
- San Francisco—Atlas Café Bluegrass jam session and open mic last Thursday of every month; 8 - 10 p.m. at 3049 20th Street at Alabama, San Francisco, CA. For information, call 415-648-1047.

FRIDAY

- Ceres—Jam session sponsored by the Central California Old-Time Fiddlers Assn., at Walter White School, Ceres, CA on the 1st and 3rd Friday each month from 6-10 p.m. For information, call Bill Whitfield at (209) 892-8685.
- Felton—Bluegrass Slow Jam at Barbra & Eric Burman's home, 1145 El Solero Hgts Drive, Felton, CA at 7-9 pm on the 1st & 3rd Friday each month. For information, call Eric Burman at 530-335-3662.
- Jamestown—Delta-Sierra Jam California Bluegrass Association Sponsored Jam at the Smoke Café at 18191 Main Street in Jamestown, CA the 2nd and 4th Fridays of each month from 7-10 pm. For information, contact Bill Schniederma at mandobil@bigvalley.net or call 209-586-3915.
- Laguna Niguel—Acoustic Jam session the 4th Friday of every month from 7-11 p.m. at Shade Tree Stringed Instruments, 28062-D Forbes Rd., Laguna Niguel, CA. For information, call 949-364-5270.
- Lemoore—Acoustic Music

Club Jam at the Lemoore Senior Center, in Lemoore, CA every Friday at 6:30 p.m.. All ages are invited to join in at the mike. For information, contact Edee Matthews at blugras_muzik@hotmail.com or phone 559-582-9155.

SATURDAY

- Bakersfield—Bluegrass jam every Saturday at 1 p.m. at Busker's Music, 1704 Chester Avenue, Bakersfield, CA.
- Clovis—Kings River Bluegrass Association Jam the 1st and 3d Saturday of every month; 7 p.m.; free admission, at Temperance Kutner School located on the corner of Olive and Armstrong about 1 1/2 mile east of Clovis Ave. in Clovis, CA. New members always welcome. For information, call Pat Nyenhuis at 559-447-0918.
- Granada Hills—Bluegrass jam at the Blue Ridge Pickin' Parlor, 17828 Chatsworth Street, Granada Hills, CA every other Saturday. Slow jam 6 to 7:30 p.m., pick till you drop with the big guns at 7:30 p.m. For more information, call 818-282-9001 or e-mail: pickinparlor@earthlink.net.
- Long Beach—Regular Jam session every Saturday from 1-6 pm at Fendi's Café, 539 E Bixby Road in Long Beach, CA. For information, call (562) 984-8187.
- Manteca—Delta Old Time Fiddlers and Bluegrass Association Jam, 1st and 3rd Saturdays 6:30 - 10:30 p.m., Manteca Senior Center, 295 Cherry, Manteca, CA, for information, call Melvin Winchell at 209-465-2758.
- Placerville—Gospel Bluegrass Jam, the 3rd Saturday of each month—Cancelled until October. For updates, contact Gary at (916) 549-9248 or at gmanglea@yahoo.com.
- Sebastopol—Bluegrass & Acoustic music jam; every Saturday, 2-5 p.m. at Coffee Catz Roastery, 6761 Sebastopol Avenue in Sebastopol, CA.
- Castro Valley—California State Old Time Fiddlers Association Jam at the United Methodist Church on Redwood Road, Castro Valley, CA on 4th Sunday of each month 1:30 - 5 pm. For information, call (925) 455-4970.
- Chico—Sid Lewis and the Acoustic College present a monthly bluegrass jam; first Sunday of the month, 2-5 pm; all instruments and lev-

els are welcome. Shade Tree Restaurant, 817 Main St, between 8th & 9th Streets in Chico, CA. For information: Sid Lewis at sidlewis420@yahoo.com or (530) 894-2526.

- Crescent City—Old-time and Gospel jam session every Sunday 6-8 pm at the United Methodist Church, 7th & H Streets in Crescent City, CA. Come and play or listen—everyone welcome. For information, contact George Layton e-mail: ke6tkn@juno.com or phone 707-464-8151.
- Hollywood—Highland Grounds Coffee House Old-timey Jam the 1st Sunday & Bluegrass Jam the 3rd Sunday of every month 7 p.m. at the Highland Grounds Coffee House, 742 N. Highland Avenue, Hollywood, CA. \$2 cover charge/one drink. For information, call (818) 700-8288.
- Mariposa—Jam at Cousin Jack Pickin' Music in historic downtown Mariposa, CA. Jam session every Sunday from 2-5 p.m. For information, call 209-966-6271.
- Napa—Jam the First Sunday of every month from 1:00 PM to 5:00 PM, at the Napa General Store at 540 Main Street, Napa, CA. The Store sells sandwiches, pizzas, coffee, espresso, etc. The store is on the Napa River with a beautiful deck that stretches along the bank west. For information, contact Jerry Pujol at wtiger@interx.net.
- Palo Alto—Fandango Pizza Jam the 2nd & 4th Sunday every month, 2-6p.m. Fandango is located in the Alma Plaza Shopping Center; 3407 Alma Street (Near East Meadow Drive) in Palo Alto, CA. For information, contact Patrick Weldon at jpaweld on@earthlink.net or call 650 494-2928.
- San Francisco—Regular jam session the 2nd and 4th Sun-



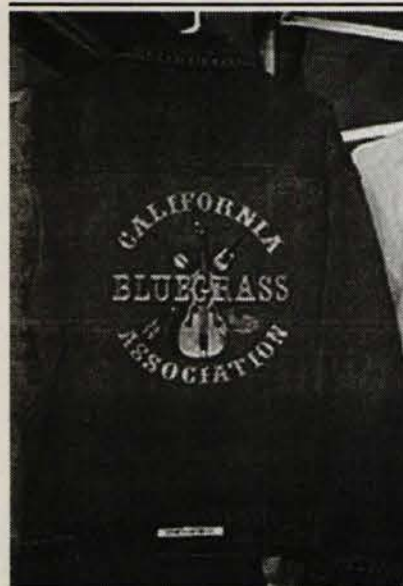
day of every month from 3 to 6 pm at Progressive Grounds Coffee Shop, 400 Courtland Ave. in San Francisco, CA. For information, contact Larry via e-mail at larrythe241@yahoo.com.

- San Jose—Santa Clara Valley Fiddler's Association jam session on the 1st Sunday of every month, 1 - 5 p.m. at Hoover Middle School on the corner of Park Avenue and Naglee Street in San Jose, CA. For information, contact Ken Jones http://www.scvfa.org or call (408) 281-2229.
- Santa Cruz—Bluegrass Jam night on the 2nd and 4th Sundays each month at the Poet and The Patriot Irish Pub at 320 East Cedar in Santa Cruz, CA. For information, contact Bob Carter at crt4629373@aol.com or call (831) 462-9373.
- Sutter Creek—Old-time and Irish Jam session at Belotti's Bar on Main St. (Hwy 49) from 2-6:30 pm the first and third Sundays each month. For information, contact Bill Rogers at 209-369-0196 or e-mail: billjean@softcom.net.
- Tracy—CBA Member Sponsored Jam at Holly Hansen Senior Center, 375 East Ninth Street in Tracy, CA the 3rd Sunday of each month from 1-5 pm. For information, call Freda Boop at 209-836-4808.

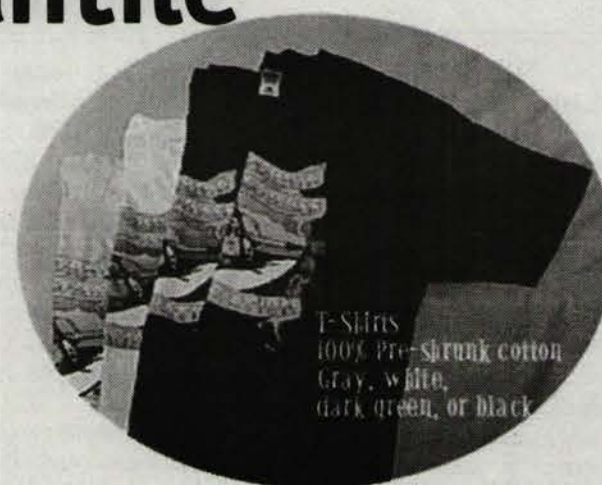


You can order your tickets for the CBA's 4th Annual Veteran's Day Bluegrass Festival on the CBA website! www.cbaontheweb.org

The Best of California Bluegrass!
November 7, 8 & 9, 2003
at the Yolo County Fairgrounds
Woodland, California



CBA Logo Mercantile



We have a large selection of CBA logo merchandise for you to choose from with both the old and new logos. As soon as we have photos of merchandise with the new logo, we'll publish them.

Show your friends and family you support your Bluegrass Association -- they make great gifts too!

DESCRIPTION	NO.	PRICE	TOTAL
<i>Items with New Logo</i>			
Bandana	_____	\$6.00	_____
CBA Ball Cap in Black or Khaki	_____	\$15.00	_____
CBA Bucket Hat -- Khaki	_____	\$15.00	_____
CBA Bumper Stickers with funny sayings	_____	\$1.00	_____
CBA CD holder	_____	\$10.00	_____
Frisbee	_____	\$3.00	_____
Insulated Jug 64 oz.	_____	\$8.00	_____
Lapel Pin 2003	_____	\$3.00	_____
License Plate Frames - Metal	_____	\$10.00	_____
Magnet	_____	\$3.00	_____
Neck Cooler	_____	\$8.00	_____
New Koozie	_____	\$4.00	_____
Postcard	_____	\$.75	_____
Posters - Full size, 4-color, framable artwork of the original artist's rendition of the banjo guy on the new logo.	_____	\$10.00	_____
Poster - Father's Day Festival 2003	_____	\$2.50	_____
RV Tire Cover	_____	\$35.00	_____
Sunblock	_____	\$2.50	_____
Tote Bag - Canvas	_____	\$15.00	_____
Tote Bag - Double Pocket	_____	\$10.00	_____
Travel Mug	_____	\$15.00	_____
T-Shirt-Black, Forest Green, Ash, Natural, Denim (Most sizes)	_____	\$14.00	_____
T-Shirt - Happy Face - Red	_____	\$12.00	_____
T-Shirt - Happy Face - White	_____	\$12.00	_____
T-Shirt - Mtn. Music	_____	\$12.00	_____
Tumbler frosted plastic	_____	\$4.00	_____
Sweatshirt - Hood Full Zip	_____	\$37.00	_____
Sweatshirt - Quarter Zip	_____	\$34.00	_____
Sweatshirt - Crewneck - Sandalwood	_____	\$30.00	_____

DESCRIPTION	NO.	PRICE	TOTAL
<i>Items with Old Logo:</i>			
CBA Afghan - All Cotton Throw with Logo woven in beautiful full color	_____	\$50.00	_____
CBA Bumper Stickers	_____	\$1.00	_____
CBA Denim Jackets -- Logo on the back embroidered in full color	_____		
Sm, Med, Lg, XL, XXL	_____	\$85.00	_____
CBA Denim Jacket XXX or XXXX	_____	\$95.00	_____
Embroidery on Denim Jacket	_____	\$10.00	_____
CBA Logo Decal	_____	\$0.50	_____
CBA Member Decal	_____	\$0.50	_____
CBA Sports Bottle-32 oz.	_____	\$5.00	_____
CBA Thermal Mug / 22 oz.	_____	\$6.00	_____
CBA Thermal Mug / 32 oz.	_____	\$7.00	_____
CBA Visors	_____	\$4.00	_____
Henley Shirt - Black, Forest Green, Lake, Natural, White, Heather (Most sizes)	_____	\$20.00	_____
Lapel Pin / 25th annual	_____	\$3.00	_____
Sweatshirt - White (Sm, XL, XXL)	_____	\$20.00	_____
Sweatshirts (Black, Forest Green, Denim, Stonewashed Green (Most sizes)	_____	\$25.00	_____
T-Shirt-White (Sm, Med, XXL, XXXL)	_____	\$10.00	_____
<i>Miscellaneous items - no logo</i>			
Button with various musical sayings	_____	\$1.00	_____
Bill White Tape	_____	\$5.00	_____
Woodland 2000 CD	_____	\$15.00	_____
Coffee Cup w/I Love Bluegrass	_____	\$5.00	_____
Festival 2001 Henley - Sm, Med, Lg, XL	_____	\$10.00	_____
Festival 2001 T-Shirt - Lg or XL	_____	\$5.00	_____
Leather Ties	_____	\$10.00	_____

*Shipping and Handling \$1 to \$10.99 - add \$4.00 / \$11.00 and up -- add \$6.00

Sub Total \$ _____
Shipping* \$ _____
Total \$ _____

Name _____

Address _____

City _____

State _____ Zip _____

Phone _____

E-mail _____

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

CBA Logo Mercantile
Julie Maple
322 W. Turner Road
Lodi, CA 95240

For more information, call 209-368-3424
or
E-mail: jewelsmaple@aol.com