Vol. 29 No. 6

Website: www.cbaontheweb.org -- E-mail: bgsbreakdown@volcano.net

October 2003

4th Annual CBA Veteran's Day Bluegrass Festival features the best of California Bluegrass in Woodland, Nov. 7-9, 2003

California and the outdoor Festival season will soon be drawing to a close. With Mother Nature's cooperation, late fall rainstorms will start moving into the Sacramento Valley this month or the first part of November. It's time to start thinking about an indoor

Bluegrass Festival. We hope you'll make 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 Lost Highway, Band. Backcountry, Pacific Crest, Borderline Bluegrass Band, Diana 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 &

Fall is in the air in Northern Playable, John Murphy's 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'd like to tell you a little more about each band in the order that they will be performing in Woodland.

•Borderline Bluegrass Band – Josie Donegan - guitar, Kris Hare banjo, Allen Light - bass, Rick Grant - fiddle and mandolin. The Borderline Bluegrass Band is a fresh new blend of hard driving traditional bluegrass with just a hint of that contemporary styling that is so much a part of today's bluegrass sound. Vocals are what this band is all about, and the flawless yet edgy vocal blends lend themselves well to the traditional material Borderline so loves. Whether it is up tempo barnburners, waltz time tragedy, or a capella gospel numbers, Borderline aims for the heart and soul of bluegrass.

Cabin Fever - Larry Chung banjo, guitar and mandolin; Megan Lynch - fiddle; Steve Swan – bass; and Yvonne Walbroehl – guitar. Cabin Fever is an exciting new bluegrass/



Tom Bekeny (mandolin), Amy Stenberg (bass), Kathy Kallick (guitar), Avram Siegel (banjo) on stage at the A1Festival in Peterborough, England (June 2003).

Photo by Christian Korbell

acoustic band based in San Francisco featuring an earpleasing mix of the very finest in vocals and harmonies, traditional and contemporary repertoire, and a lineup of musicians and performers second to none. Since their first show in March of 2002, the band has performed at numerous events, released both a studio and a live album, kept a rigorous schedule of regular gigs, and were featured on Bay Area radio.

 Batteries Not Included — Graham Murphy - guitar, Toni Murphy – bass, Anita Grunwald – fiddle, Todd Kimball – guitar and Phil Cornish – mandolin. As seasoned performers with extraordinary combined talent, Batteries Not Included delights audiences wherever they perform. The band is best known for its stunning 3-part male/female vocal harmonies, slammin' bluegrass instrumentation, and unique arrangements of traditional material to create a sound all their own. (And that 1s not easy to do in bluegrass!)

 Kathy Kallick Band — Kathy Kallick-guitar, Tom Bekeny - mandolin and fiddle; Amy Stenberg - acoustic bass and Avram Siegel - banjo and guitar. There is a tendency to think of West Coast bluegrass as being softer, jazzier, and somehow "other" than traditional. This can be the case, but there is also a school of bluegrass in Northern California, which has, from the beginning, been steeped in Monroe-based tradition-as well as welcoming to women and original songs. The Kathy Kallick Band is a group of musicians born and bred in this traditional brand of West Coast bluegrass. The four members are native or longterm Californians, and each has been playing bluegrass since the '70s. Their music is distinctive and powerful, and brilliantly supportive of the singing and song writing of Kathy Kallick.

·Chris Stuart & Backcountry -Chris Stuart - guitar, Janet Beazley - banjo and Dobro, David Dickey - mandolin, and Ken Dow-bass. Playing original music rooted in bluegrass traditions, Chris Stuart and Bakccountry has recently released their first album, Angels of Mineral Springs. Call it Americana, Folk or Bluegrass, Chris refers to it as "just good music".

•High Country—Butch Waller mandolin, Larry Cohea banjo, Jim Minton - Dobro, Tom Bekeny - fiddle, Bob Waller - guitar, Glenn Dauphin - bass. Over the last thirty-odd years, High Country has earned its place as the West Coast's premier tradi

Continued on A-5

CBA Campout, Election, **Annual Meeting in Sonora** Come join us for a great jamming weekend!

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, Ellection 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 wel-

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

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!

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

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Editor's Corner

by Suzanne Denison

Fall is in the air and the leaves are starting to turn colors up here on Blue Mountain. We still have warm (even hot) daytime temperatures, but the evenings are getting cooler. This morning we had 48 f and it was a little nippy to sit on the porch and drink my morning coffee O but I wouldn't miss it for the world.

We are fortunate enough to live at the back of a canyon about three-quarters of a mile from the middle fork of the Mokelumne River. If you aren't familiar with this part of California, we're in the northeast corner of Calaveras County about equidistant from Highway 49 and Highway 88, at 3200 feet elevation. Unlike most people's perceptions of California, this is a remote and sparsely populated part of the state in the Sierra Nevada Mountains.

Our house is the last one on the paved part of a one-and-ahalf lane-logging road with about a 10% grade. In fact our 4.5 acres is on a pretty steep grade and we have a seasonal creek running down the side pasture in the winter and early spring. One of the joys of living here is being able to look out of my office windows and watch the deer, big fat gray squirrels and the covey of quail that live under our spa deck. We often have wild turkeys on our property and geese or ducks landing in the creek in the spring.

I'm looking forward to retiring in a few years so that I can enjoy the view full time and maybe have time to catch up on yard work, gardening and house cleaning. Actually – forget that last one. I've never been an

enthusiastic house cleaner and the older I get the less important it seems.

Jammer's festival on the weekend of October 10, 11 and 12 at the Mother

As I gather all of the fragments together and try to deliver this issue to the printer on time, it is mid-September. I am trying to tie up all of the loose ends in the CBA office as well, since I'll be leaving for Louisville, Kentucky on the 28th to attend the 2003 IBMA World of Bluegrass. It has been more than ten years since I attended one of these wonderful functions and I'm looking forward to seeing old friends and making new ones. If you have never been to an IBMA event, you have really missed Bluegrass

I'll try to have a report and photos in the next issue to share with all of you. The CBA is cosponsoring one of the band showcases this year featuring True Blue, as well as hosting our hospitality suites. We'll also have a booth on the Trade Show floor this year to introduce the CBA and Bluegrass Breakdown to professionals in the Bluegrass Music business. It will also be an opportunity for me to meet other folks who produce newsletters, magazines and other print media and hopefully make contact with potential advertisers for our publication and website.

Please don't forget about the CBA's Fall Campout, Election, Annual Meeting and

weekend of October 10, 11 and 12 at the Mother Lode Fairgrounds in Sonora. Come and join in the fun. There will be plenty of jamming and the weather should be pleasant - warm days and cool nights. The fairgrounds is located right on Highway 108 only a few blocks from downtown Sonora. The only cost is \$15 per night per camping unit (RV or On Friday tents).

evening there will be a free barbecue dinner and on Saturday at 6:30 pm there will be a dessert potluck followed by the announcement of the election results. The floor will then be open for CBA members during an annual membership meeting. If you have questions, concerns, compliments or whatever, this is the time to express them to your elected board of directors.

One of the most important things you can do this month is VOTE. There are candidates' statements and a ballot in the center of this section of the *Bluegrass Breakdown*. You can mark your ballot, fold it as indicated and drop it in the mail. The CBA even pays the postage. You can also cast your ballots at the Campout in Sonora until 2 pm on Saturday when the polls close.

Coming up November 7,8



and 9 is the 4th Annual CBA Veteran's Day Bluegrass Festival at the Yolo County Fairgrounds in Woodland, California. The festival is held indoors and offers on-stage entertainment by 18 of the best California Bluegrass bands. Please see the article beginning on page A-1 for more information. Advance tickets are still on sale by mail and on the Internet at www.cba ontheweb.org. There is an ad with a ticket mail order form on page A-23 of this issue.

We hope that you will check out the calendar this month and attend one or more of the events listed to support Bluegrass, Oldtime or Gospel music and the musicians who perform it. Until next month ... Enjoy the music!

California Bluegrass Association

Bluegrass Breakdown
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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 the1st 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, October 12th during the Fall Campout and election at the Mother Lode Fairgrounds in Sonora, CA. Call any board member for more information.

Please send all contributions and advertisements to:
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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.

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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 12% 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:

There are several things going on that you all need to be aware of this month.

Be sure to vote! Even though we have only 11 candidates for 11 directors seats we need your vote to achieve a quorum. If we do not have enough votes to achieve a quorum, we will be obligated to have another election, something that would cost a lot of money for the association, and would effectively make the existent board illegitimate. This is serious business, so be sure to take the time to vote even though the outcome is not in doubt.

Remember to attend the General Meeting held at the fairgrounds in Sonora, there will be jamming, fellowship, an opportunity to vote if you haven't already cast your ballot, a General Meeting on that Saturday night, and last but not least a free Barbecue to be held that Friday evening at 6:30. The weather should be wonderful in

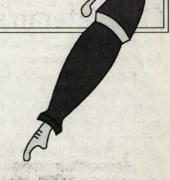
early October in the foothills, so plan on attending this event. Be sure to check the Breakdown for further information.

Speaking of events, the Woodland Veterans Day Weekend Bluegrass Festival is coming up soon. This event has proven to be a popular one, being held inside just as the weather is beginning to be unreliable for outdoors events. This festival that features local and regional bands is a wonderful way to end the festival season. We still need volunteers to help so if you would like to lend a hand please contact our Volunteer Coordinator Rosanna Young, Bob Thomas or myself so we can find a place for you. You can find our contact information on the inside page of the Breakdown. Please also check out the advertisement for the festival in this issue for details.

I mention this item every time I write my column, and I'm still getting requests from some members for us to create a web page featuring the CBA. Folks we have had a wonderful web site for some time now. If you haven't logged on www.cbaontheweb.org, be sure to do so. The site is filled with so much information that I can't begin to let you know how much is there to see. For those of you who haven't been to the site recently, be aware that there are constant updates and improvements being added. Check it out!

Festival planning for Grass Valley is, and has been a year round feature of Board activity for years now. Our Band Selection Committee for Featured Acts and The California Showcase will be held on the first Saturday of November. Rob Shotwell has agreed to be the Chairman, and will be assisted by John Duncan. Several members have been nominated and selected to serve as committee members. I wish to thank all these dedicated members in advance for the long hours of listening that they will have to do to rate the bands that have applied. We have confidence that we will as usual discover a new favorite band or two as a result of this work that occurs each November.

As you all know, (or should know) the annual IBMA convention and trade fair is held each year in late September and early October. Many of our directors, officers and members have made the effort to represent the CBA at the event. This year your board has taken the time and effort to produce a CD featuring some of the



best of the California Bands. This "California Sampler" is intended to be given to producers at IBMA in the hope that they will book our bands at their events throughout the country. We will have a limited number of these discs for sale after the event. Look for further information on this matter. It is our hope that our bands will benefit from this product, and we thank the many members who were responsible for making this possible.

I'm sure that I'm forgetting to cover some matter that I should be writing about, but it will have to wait for the next issue.

Be sure to attend an event this month, and don't forget to vote.

Don

October 24 deadline for band submissions for 2004 CBA Father's Day Bluegrass Festival Festival June 17-20 in Grass Valley, California

Bands who are interested in performing during the 29th Annual California Bluegrass Association Father's Day Weekend Bluegrass Festival should submit application packets by October 24, 2003 to be considered. The festival is held in Grass Valley, California, approximately 45 miles Northeast of Sacramento, California. Festival dates for 2004 are June 17, 18, 19 and 20.

The California Bluegrass Association is a nonprofit California Corporation which is dedicated to the preservation, promotion and performance of Bluegrass, Old-Time, and Gospel Music in California. The Festival is produced by volunteers governed by an elevenmember elected Board of Directors.

Selection Process

A Band Selection Committee is appointed each year by the Board of Directors from qualified volunteer members of the Association. Any CBA member is eligible for appointment on the selection committee, with the following restrictions: (1) no member of a band submitting to play the festival may serve on the selection committee; (2) no member may serve more than two (2) consecutive years as a committee member. The committee is normally made up of 7 to 12 members, however, there is no size restriction.

The Selection Committee usu-

ally meets on the first Saturday in November. All recordings are processed by the CBA office and delivered to the committee chairman. Processing procedure is:

 Recordings are numbered as they are received; the accompanying biographical material and photographs are numbered to correspond.

If bands specify that they wish to be considered a "bluegrass band" or an "old-time band", they are separated into these two categories. Bands who do not specify are placed in the "bluegrass" category.
 Names, addresses, contact

3. Names, addresses, contact persons, and band numbers are entered into a database.

California Showcase Bands

California non-touring bands (bands the majority of whose members reside in California and do not routinely perform throughout the state and nation) can apply for and be selected as California Showcase Bands.

The top five ranking California non-touring bands will be selected each year to perform one set on any of the four days of the festival in California Showcase sets. California Showcase bands will be paid \$1,250.00 with an additional fee based on the distance from which the band has to travel to

Grass Valley

Bands selected for California Showcases can apply the following year to be considered for the overall band selection, but not as a Showcase band.

All band submissions are listened to and evaluated by the committee. Bands are not identified to the committee until after the selection process has been completed. The committee chairman reports the results to the CBA board of directors for radification before bands are notified.

Booking Process

The Festival Entertainment Coordinator contacts all selected bands to determine their availability and willingness to play the festival. The fee structure for selected bands is as follows:

Bands with a majority of their members residing within:

- •350 miles of Grass Valley --\$1,875.00
- •350-1000 miles of Grass Valley -- \$2,075.00 •1000-2000 miles of Grass
- Valley -- \$2,375.00 •Over 2000 miles of Grass Valley -- \$2,575.00

Note: All bands normally play 1 set per day on two consecutive days of the festival.

Bands who agree to the fees

offered are given verbal confirmation by the Festival Entertainment Coordinator. Scheduling is usually accomplished by mid-December and bands who have been selected are given written conformation, followed by a contract which is sent to them by the CBA legal representative.

Other procedures

1. Those bands which submitted material but were not selected, are given written notice within a few weeks of the committee meeting by the Committee Chairman.

2. Bands who play the festival in Grass Valley are not eligible to resubmit the following year.
3. Selected bands are expected to assist the Association in its efforts to publicize the Festival by submitting biographical material and photographs for publicity purposes to the CBA business office.

Submission packets

- 1. A recording (LP, Cassette, or CD) of songs which are representative of the band in its present form.
- 2. Biographical material on the band and its musicians.
- A current photograph of the band with information taped to the back on a separate piece of paper identifying each band member and

- the instruments played.
- Name, phone number, e-mail and address of the contact or booking person or agency for the band.

Recommendations for Applicants

- A carefully prepared demo tape/ CD with four or five of the band's best representative songs is preferred.
- Recordings should not contain identifying statements or guest artists who do not normally perform with the band.
- All band submissions should be sent directly to the CBA office and not presented through another person.
- A letter of interest in performing at the CBA Festival should accompany each submission.

Send all Band Submission Packets

California Bluegrass Association Band Selection Committee 2004 P.O. Box 9 Wilseyville, CA 95257-0009

Must be postmarked by October 24, 2003

For further information, please call:
Suzanne Denison
Director of Operations
(209) 293-1559
e-mail: cbawpn@volcano.net
or visit our website at:
www.cbaontheweb.org

CBA Veteran's Day Bluegrass Festival

Continued from A-1 tional 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. High Country's show offers a vital mix of powerful originals and standards, from blues to breakdowns to gospels sung in close harmony. Even the songs and tunes written by band members remain true to the genre, with careful attention paid to the nuances of the bluegrass style. With driving rhythm, skillful picking and soulful singing, High Country brings the energy and experience of six seasoned professionals to this spirited American art form. After three decades of performing, the band remains fresh and exciting, and brings their love of bluegrass to an everwidening audience.

•Pacific Crest — Craig Wilson — mandolin, Shawn Criswell — banjo, Steve Dennison — bass and Joe Ash — guitar. Performing together since 1994, Pacific Crest is a four-piece, mostly traditional Bluegrass band based in Bakersfield, California. Their first CD released in 1995, "Back in Bakersfield Again," provides evidence to all that soulful, driving Bluegrass music is alive and well. The 2000 release of their second project, "Poppin' Johnny," demonstrates how the band has developed into one of the premier Bluegrass bands on the West Coast. Their energetic, rhythmic style

delighted audiences throughout California at a myriad of venues including the Grass Valley, Julian, Follows Camp, Wolf Mountain, Camp Rude, and Huck Finn's Jubilee festivals.

•Highway One — Helen Sweetland – bass, Tom Manuel – guitar and mandolin, Scott Atkinson – mandolin and guitar and Mike Tatar – fiddle and a folk band all wrapped up in one package. Featuring a heavy emphasis on their own original tunes, a warm and humorous stage show, hot instrumentals and warm, tight harmonies, they have been a favorite at west coast shows for over 12 years.

•Grass Menagerie — Bill Schneiderman – mandolin, Rick Cornish – fiddle, Rich-



Past Due & Playable clockwise from lower left are Rudi Darling, Gary Sobonya, Paul Siese and Mark Botic.

•Past Due & Playable – Rudy Darling – fiddle; Paul Siese – banjo; Gary Sobonya – guitar and Mark Botic bass. Past Due and Playable is a little hard to pigeonhole as just another Bluegrass band. With influences ranging from Bob Wills to the Austin Lounge Lizards, Past Due and playable is a swing band, a bluegrass band, a country band

ard Scholer – guitar, Dick Todd – banjo and Dave Chesnut – bass. For more than 22 years the Grass Menagerie, founded by Bill Schneiderman and Rick Cornish, has been playing its style of bluegrass music throughout northern California. Relocated now near Sonora in the Mother Lode, the band is playing more than

Continued on A-6

Cliff Wagner & Old #7 -- left to right are Patrick Sauber, Cliff Wagner (bass player not named) and Jesse Harris.









CLASSIFIED ADVERTISING

FOR SALE

FIDDLE — Stainer copy, 60 plus years old. Good fiddle, nice case, pernambuco bow and misc. accessories – asking \$950. Call Ken at 916-488-7745 or e-mail: fireguyB3@aol.com.

1975 GIBSON RB100 5-STRINGBANJO with hardshell case. \$1350. Call 916-719-9655 after 8 pm or on weekends.

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BANJO LESSONS IN BAY AREA from Bill Evans. Rounder recording artist, Banjo Newsletter columnist and AcuTab author. Beginners to advanced; Scruggs, melodic and singlestring styles, back-up, theory, repertoire. Lessons tailored to suit each student's individual needs, including longer evening

LESSONS

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@native andfine.com. BANJO LESSONS WITH ALLEN HENDRICKS of Hendricks Banjos, the California Quickstep, and formerly of the South Loomis Quickstep. I teach all styles of five string banjo playing that can be done with finger picks. All levels from rank beginner to the accomplished player who may need additional direction to take his or her playing to a higher level. Private individual lessons as well as teaching your group to compliment each other's styles and abilities. I teach at my own private studio in the Sacramento

LESSONS

Area. I also teach in my home just north of Placerville. I play banjo, I make banjos, and I sometimes buy and sell banjos and other stringed instruments. For further information or to schedule lesson times, please call (916) 614-9145 or (530) 622-1953.

FIDDLE, MANDOLIN, & GUITAR LESSONS!! Are now being offered by Mike Tatar Jr. South Plains "Bluegrass" College grad, San Diego studio ace and fiddler with Ron Spears and Within Tradition, we can work with you on playing rhythm, getting good tone, playing powerful solos, jam etiquette or whatever you'd like. Call 1-510-797-3849 or Email carlos_primus@hotmail.com.

4th Annual CBA Veteran's Day Bluegrass Festival

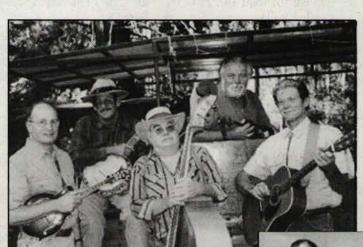
Continued from A-5

ever and creating a whole new fan base.

•Cliff Wagner & Old #7 - Cliff Wagner - banjo and fiddle, Jesse Harris - guitar, Patrick Sauber mandolin, banjo and Cajun accordion. Bandleader Cliff Wagner was raised in Greenwood, Mississippi and started playing music with his father at the age of 11. He moved to California two years ago and played with the Southern Cali-fornia band, The Redliners before starting his own band. Jesse Harris and Patrick Sauber are both native Californians whose fathers are also well known musicians. The band will also bring a bass player whose name has not been announced.

 Lost Highway – Ken Orrick – guitar, Marshall Andrews – bass, Eric Uglum - mandolin and guitar, Dick Brown – banjo and Paul Shelasky – fiddle. Lost Highway is built around the smooth lead singing and rhythm guitar of Ken Orrick. His rich, soulful voice and his fine original songs, written in the best traditional style, define the Lost Highway sound. He is a stylist in the tradition of his musical mentors: the Stanley Brothers, Larry Sparks, Lester Flatt and Melvin Goins. Ken has per-formed often at festivals and shows with many of these bluegrass legends and more. He is also a top-notch banjo player and hails from Smithville, Tennessee. Eric Uglum, founding member of nationally-known bands Weary Hearts and Copperline, applies his power-ful and heartfelt vocals as well as his expressive lead playing and insistent, clean rhythm on both mandolin and guitar. Dick Brown has played and recorded with notables such as Lynn Morris, Traditional Bluegrass and Pacific Crest. His banjo playing provides drive in the Lost Highway sound, yet his tasteful backup is always appropriate to any ballad. Fiddler Paul Shelasky plays in the style of his mentors Benny Martin and Scotty Stoneman. He has recorded on over twenty-five albums and has played and toured with the Good Ol' Persons, Frank Wakefield, Tony Rice and David Grisman. Marshall Andrews has been performing traditional acoustic music all his life. His rock-solid timing and great tone on the bass are an integral part of the Lost Highway sound and he has twice performed as an International Bluegrass Music Association showcase artist with the band Copperline in 1997 and Lost Highway in 1998. The

members of Lost Highway are united in their love and respect for traditional bluegrass and their commitment ing, interspersed with tasty instrumental licks, all backed by a driving rhythm section, in a fast-paced, engaging stage



bluegrass, and together they can really make an audience feel the bluegrass spirit.

•Due West — Bill Evans – banjo, Jim Nunally – guitar,

Erik Thomas - mandolin, Chad Manning – fiddle and Cindy Browne – bass. As audiences nationwide are quickly discovering, Due West's key to success is that they are faithful to each style they perform, building their sound upon a thorough understanding of traditional bluegrass gained through decades of professional experience with nationally touring 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 LOTs 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 Sunday - \$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-

Tickets may be purchased on the Internet at www.cbaon theweb.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 festi-

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



Bands clockwise from above are Highway One, Grass Menagerie, Chris Stuart and Back Country and Cabin Fever.

to ensembleship. With their unforgettable trio harmonies, instrumental prowess and relaxed, friendly stage manner, they are sure to be a hit at any festival or on any concert

•John Murphy's Carolina Special - John Murphy - guitar, Dave Earl - mandolin, George Goodell - banjo, Sue Walters - fiddle and John Duncan - bass. Selected by the California Bluegrass Association as a "California Showcase Band" for 2002, Carolina Special plays authentic hard-core traditional bluegrass music in the style of Flatt & Scruggs, Jim Eanes, and other classic bluegrass bands. Lead for 25 years by guitarist and lead singer John Murphy, the band has a burning desire to create an entertaining, professional quality bluegrass music program, featuring laid-back but heartfelt multiple-part harmony singshow.

•Diana & the Yes Ma'ams -Diana Donnelly – guitar, Kim Elking – mandolin, Ron White - Dobro and lead guitar, Dave Magram - banjo and Walt Brooks - bass. A typical night with Diana and the Yes Ma'ams would include the music of Patsy Cline, Bob Wills, Bill Monroe, Flatt and Scruggs, The Beatles, The Eagles, and Pure Prairie League for good mea-sure, as well as some wonderful originals.

·Dark Hollow - John Kornhauser – guitar, Alan Bond – mandolin, Larry Cohea-banjo, Mark Kronar -fiddle and Jennifer Kitchen - bass. The Dark Hollow Bluegrass Band has been performing in packed cafes and nightclubs in and around San Francisco, as well as local festivals, for over eight years. Each band member has between fifteen and thirty-five years of experience playing

One of the great features of the CBA's Woodland Veteran's Day Festival is that it

Tentative Band Schedule Friday, November 7 Borderline Bluegrass Band 3:00 pm 4:00 pm 5:00 pm Cabin Fever Batteries Not Included Dinner Break 6:00 pm Kathy Kallick Band Chris Stuart & Backcountry 7:00 pm 8:00 pm High Country Saturday, November 8 9:00 pm Kids on Bluegrass 10:00 am 11:00 am 12:00 pm TBA Pacific Crest 1:00 pm 2:00 pm 3:00 pm Lunch Break Highway One Past Due & Playable Grass Menagerie Chris Stuart & Backcountry 4:00 pm 5:00 pm 6:00 pm Dinner Break 7:00 pm Pacific Crest 8:00 pm Cliff Wagner & Old #7 Lost Highway Sunday, November 9 9:00 pm 10:00 am 11:00 am John Murphy & Caroina Special Lost Highway Lunch Break 12:00 pm 1:00 pm Diana Donnelly & the Yes Ma'ams 2:00 pm Dark Hollow 3:00 pm Cliff Wagner & Old #7 4:00 pm Due West

FESTIVAL FOCUS

"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 Festi-

val 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,

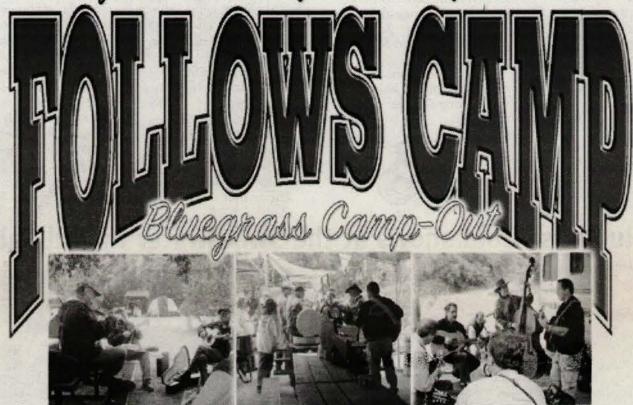


there is not much more information available on the festival's website. However, I was able to glean some hints for festival attendees from their frequently asked questions page: (1) no tickets needed; (2) low-backed chair permitted; (3) food and beverage vendors will be on site; (4) pets allowed on 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: brandli@pac bell.net.

The Bluegrass Association Of Southern California Presents...



Come Up For The Day On...Camp-out the Weekend!

Check Out the Extensive Activities
Band Showcase, Open Mike, Jam Sessions, Band Scramble
Also...Full Breakfast, Lunch & Tri-Tip BBQ Dinners Available.

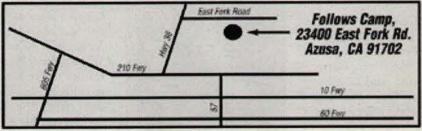
OCTOBER 17, 18 & 19, 2003

Day Rate: \$7.00 Per Person

Camping At Follows Camp: Adults (2) \$25.00 Per Day, More than 2 \$5.00 Ea

"Ain't nothing like going to sleep listening to Bluegrass"





FOR MORE INFORMATION ON FOLLOWS CAMP & OTHER BASC VENUES

Call: Harley Tarlitz (818) 906-2121, Ext. 201

www.followscamp.com or http://members.aol.com/intunenews/

FESTIVAL FOCUS

BASC 2nd Annual Campout Jam at Follows Camp this month

The Bluegrass Association of Southern California (BASC) will hold their 2nd Annual BASC Campout Jam at Follows Camp October 17,18, and 19th. Follows Camp is located in the mountains above Azusa at 23400 East Fork Road.

There will be an open mike with sound and lights provided by Walden Dahl for any musician or band that wants to perform. The local fire department will be serving full breakfasts, lunch, and their famous tri-tip BBQ dinners each day.

In addition, there will be band showcases, a band scramble, and much, much, more. Come up for the day or campout for the entire weekend. The band scramble will be held at 2 pm on Saturday in the stage area. Player's names and bands will be selected and each

band will have time to prepare two songs for their band's debut. Performances will begin at 4 pm.

Bands interested in showcasing should e-mail contact basc@aol.com, htarlitz@third millenniumtravel.com or call Harley Tarlitz at 818-906-2121 Ext. 107

Day admission for the Campout and Jam is \$7 per person. Camping rates are \$35 per day for two adults. Additional people per vehicle are \$5 per day per person.

For further information and directions, please visit www. followscamp.com or www.in Tune.com.



17th Annual Blythe Bluegrass Music Festival set for Jan. 16-18, 2004

For all of you retired snowbirds and Bluegrass fans who need a break from the winter weather in Northern California, the 17th Annual Blythe Bluegrass Music Festival is just the ticket. Hosted by the Blythe Area Chamber of Commerce, the event will take place t January 16 – 18, 2004 at the Colorado River Fairgrounds, (Hwy 95 and Riverside Dr.) 11995 Olive Lake Blvd. in Blythe, California.

Featured bands for 2004 include Blue Highway, Backcountry, The BladeRunners, Dave Peterson & 1946, Goldwing Express, Harmony Breeze, Lost Highway, Silverado, The Special Consensus and Wildfire.

The festival also offers a

National Bluegrass Band Competition in which six bands compete for a spot at the Huck Finn Jubilee. Entry fee is \$25 per band. Other festival features are the 5th Annual Bluegrass Quilters Show all day Saturday and Pete's husband calling contest.

Dry Camping is available on site with a minimum reservation of Thursday through Sunday only. Early camping is \$10 per night per unit. Festival tickets are: 3 day tickets with camping for Adults (12-59) \$36 advance and \$40 at the gate; festival admission only is \$27 advance or \$36 at the gate. 3 day tickets with camping for Seniors (60 & over) \$34 advance and \$40 at the gate; festival admission only is \$25 advance and \$40 at the gate; festival admission only is \$25 ad-

vance or \$36 at the gate. Children under 12 are free with a paid adult admission.

For tickets or information, write to the Blythe Area Chamber of Commerce, 201 S. Broadway, Blythe, CA 92225, or call 760-922-8166. Tickets will be available on line after September 1 at www.blytheareachamber of commerce.com.

ATTENTION FESTIVAL PROMOTERS...

Send information on your upcoming Bluegrass, Old-time or Gospel Festival so we spread the word to our 3300 members Plus. Advertising available as well.

For more inforamtion, e-mail: bgsbreakdown@volcano.

Two Bluegrass Gold shows at the Sweetwater in Mill Valley this month

There will once again be two editions of the "monthly" Bluegrass Gold show at Sweetwater in Mill Valley in October. The shows are produced by Larry Carlin and Carltone Music and co-sponsored by the Northern California Bluegrass Society.

On Tuesday the 14th at 8:30 pm the show will feature The Bluegrass Intentions (with special guest Maria Muldaur) and Keystone Crossing as the opener, and on Thursday the 23rd at 8:30 PM it will be The Laurel Canyon Ramblers with The Waller Brothers opening.

The Bluegrass Intentions are a Bay Area band comprised of well-known names and faces on the Bay Area bluegrass scene. They have joined forces to play energetic classic bluegrass, drawing not only from the legends of bluegrass (like Bill Monroe, the Stanley Brothers, the Osborne Brothers, etc.) but from musical heroes from other Southern genres, such as old-time fiddlers like Marcus Martin and Benton Flippen, bluesman Leadbelly, pre-bluegrass hillbilly bands like Buster Carter & Preston Young, and country-western singers Rose Maddox, Buck Owens, and George Jones. The Intentions interpret this material in a way that is fresh yet totally consistent with the classic bluegrass sound. The band has Bill Evans picking the five-string banjo, Alan Senauke playing guitar, Eric Thompson on mandolin, Suzy Thompson playing the fiddle,

and Larry Cohea is on the bass.

Their most recent recording is titled Old As Dirt.

For this show the Intentions will be joined by Mill Valley's own, Maria Muldaur. Maria is best known for her hit song "Midnight at the Oasis," a platinum album from the early 70s. In the 60s she was a part of the Even Dozen Jug Band along with John Sebastian and David Grisman, as well as playing fiddle and singing with The Jim Kweskin Jug Band. Since those days Maria has performed with Dr. John, Bonnie Raitt, Taj Mahal, Linda Ronstadt, and many other luminaries, while recording her own albums of jazz, gospel, swing, American



Mill Valley's own Maria Muldaur will be performing Oct. 14 as a special guess with the Bluegrass Intentions.



Laurel Canyon Ramblers (left to right) are Kenny Blackwell, Gabe Witcher, Roger Reed, Bill Bryson and Herb Pedersen. The band will be performing at the Sweetwater on Oct. 23rd with the Waller Brothers opening.

roots music and blues. In the last two years she has recorded two acclaimed new albums, Richland Woman Blues, and A Woman Alone With The Blues, a tribute to the late cabaret/jazz icon Peggy Lee. She also sang a duet with the great Ralph Stanley on his Clinch Mountain Sweethearts recording from two years back.

Keystone Crossing is the longtime Marin County pair who sing the songs of the brother duos from the early days of country and bluegrass.

On Thursday the 23rd banjo great Herb Pedersen will make his third appearance at Sweetwater in less than a year. Last November he played with Chris Hillman at the club, and this past May he was there with The Pine Valley Boys, his original bluegrass band from back in the 1960s. Formed in the 1990s with fellow Desert Rose veteran Bill Bryson, The Laurel Canyon Ramblers are a fiveman unit - along with Kenny Blackwell, Roger Reed, and Bruce Johnson - with more than 100 years of bluegrass and country music tucked under their collective belts. Led by Berkeley native Pedersen, LCR

are southern California's premiere bluegrass band.

Opening the show will be The Waller Brothers – Butch and Bob – and they sing brother duets as well. Butch was in the Pine Valley Boys with Herb, and he has led his High Country bluegrass band in the Bay Area for 35 years now.

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.

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

Bluegrass Cruise planned for Feb. 22-29, 2004

For those of you who like to combine your love of Bluegrass with a cruise experience, ETA (a Virginia travel company) recently announced a February 2004 Bluegrass Cruise. The dates are February 22 through

Performers for the weeklong trip include the Larry Stephenson Band, Rhonda Vincent & the Rage, Nothin' Fancy, Mark Newton Band, Dale Ann Bradley, Carolina Road, The Chapmans and Wildfire.

For more information or to make reservations, visit their website at www.cruise-eta.com/ bluegrass.htm.



Northern California Bluegrass Society's



a monthly bluegrass concert series in Santa Cruz

Friday, October 17th 8:00PM \$13 adv/ \$15 door

Jackstraw - from Oregon with the Crooked Jades

Saturday, Nov 1st 8:00PM \$15 adv/ \$18 door

Bluegrass Masters Music Camp Concert

starring Roland White, Jim Hurst, Ron Stewart, Missy Raines and Bill Evans

all ages - GREAT new family friendly venue FIRST UNITED METHODIST CHURCH 250 California between Bay and Laurel Santa Cruz - Kids under 12 free! Advance tickets at Sylvan Music in Santa Cruz Seedy Otter Productions 831-338-0618

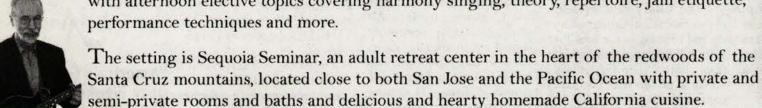
Bluegrass Masters Music Camp

NATIVE &

MUSIC PRESENTS

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.



Roland White mandolin

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.)



Bill Evans

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.



Jim Hurst



Ron Stewart fiddle



Missy Raines

BLUEGRASS NEWS NOTES

CBA Member News... **Tina Louise Barr** nominated for Modesto Music award

California Autoharpist extraordinare, Tina Louise Barr, has been nominated for a 4th Annual Modesto Area Music Association (MAMA) award in the Americana category.

Organizations such as MAMA have established essential links with our community, and they are to be commended for having become involved in the ongoing support and promotion of local venues and performers," Tina said.

On-line voting is open to all and will continue through October 20, 2003 at the MAMA website (http://www.modesto view.com/mama). The MAMA awards will be presented on October 23, 2003.



New Bluegrass Festival planned in Paso Robles next Spring

Fred and Melinda Stanley are CBA members who are well known for their campsite hospitality featuring great jam sessions and home cooked food. They are planning to produce a new event, the "Mid-State Blue-grass Festival" on the weekend of April 30, May 1 and 2, 2004 at the California Mid State Fairgrounds in Paso Robles, Cali-

At this point, the Stanleys are booking bands and will announce their lineup and provide more information in later

For information, contact Fred or Melinda Stanley at 209-785-2544 or e-mail banjo lady@caltel.com. Their website (www.midstatebluegrass festival.com) is currently under construction. Check it out in the near future for updates.



NCBS Creates National Stolen Instrument Web Page By Michael Hall

The Northern California Bluegrass Society has created a national web page to assist in the recovery of stolen or missing musical instruments. The page is linked off the main NCBS website at http://ncbs.us.

Persons reporting stolen or missing instruments can post the details and contact information on the page, which will be a central information source for musicians, music stores, used instrument dealers and law enforcement agencies in researching possible questionable transactions. There is no charge for the service.

The initial listings cover two instruments stolen from Northern California musicians in early September: a 1913 Durer Violin belonging to Elicia Burton and a 1999 Gilchrist Mandola belonging to David Grisman. For more information about the page e-mail hallmw@juno.com.



Band and Musician News Notes... New Band — The **Chris Jones Coalition**

Nashville, TN - A new band that has been a long time in the making, The Chris Jones Coalition is pleased to announce that they are now accepting bookings for the Bluegrass mar-

Band members along with Chris Jones on guitar and vocals are Jeremy Garrett on fiddle and vocals, Ned Luberecki on banjo and vocals, Glen Garrett on guitar and vocals, and Jon Weisberger on bass and vocals.

We are looking forward to seeing all of you very soon to play some tried and true traditional bluegrass as well as some new and exciting original material from Chris's latest projects," band spokesman Glen Garrett

The band's new website, chrisjonescoalition.com, will be up and running in the near future. For bookings or information, contact Glen Garrett via e-mail at glengarrett@hotmail. com or phone 615-952-5398.



Gibson presents Calvin Leport with a new Granada Banjo

Gibson Musical Instruments of Nashville, TN recently presented Calvin Leport, of the multi-award winning band The

Rarely Herd, with a new Gibson banjo. The 2003 Gibson Granada model was given to Calvin in recognition of his extraordinary musicianship and his tenure with the much lauded ensemble.

The Rarely Herd, who have a combined total of over 120 national, international and regional nominations and awards, were given the "Grand Masters Gold Award" at the National Bluegrass Music Awards in Nashville last February in honor of their 10 consecutive wins as "Entertaining Band of the Year".

Calvin Leport is a founding member of the Rarely Herd and continues to provide stunning banjo playing and great harmony vocals for the band. His exquisite new Gibson Granada will now grace the group's performances and recordings. The Herd is currently putting the finishing touches on a new CD in Nashville with the great Ronnie Reno in the producer's chair.

To learn more about Calvin Leport's latest honor visit The Rarely Herd's website at www.therarelyherd.com. You can also find the band's bio, current date list, downloadable digital images, archival photos and the latest band news. While you're there, don't forget to drop by "The Herdware Store".



Nickel Creek's "This Side" certified Gold

Nickel Creek's second album, This Side, hit the halfmillion sales mark this week, giving the band and Sugar Hill Records their second gold al-

Released in August of 2002, This Side won the Grammy for Best Contemporary Folk Album," a category previously claimed by prestigious artists such as Bruce Springsteen, Bob Dylan, Emmylou Harris and Lucinda Williams. The young trio has been at the forefront of acoustic music innovation since their self-titled debut in 2000 (which is approaching platinum sales.) Nickel Creek takes the foundation of bluegrass and wraps it with twists of pop, folk, classical, and jazz for a unique sound that "poke, punch and kick with all their might at the boundaries of acoustic music." (Los Angeles Times.)

The gold certification also marks a series of achievements



over the past few years for the independent Welk Music Group, whose novel distribution system bypasses outside distributors and sells the Sugar Hill and Vanguard titles directly to accounts. Founded in 1978, Sugar Hill Records is highly regarded as the premier label for quality American roots music. The label joined marketing, sales and promotion forces with prestigious Vanguard Records in 1998, under the Welk Music umbrella.

Currently, Nickel Creek's newest video, "Smoothie Song" premiered on video outlets last week. The acoustic-instrumental song was #1 on the Triple-A radio chart, a first for an instrumental of any genre. The band's busy tour schedule includes stops at the Austin City Limits Music Fest and a stop in Chicago to tape a segment on PBS music series "Soundstage."



Radio News Notes... **Bluegrass Signal** upcoming features

Tune into "Bluegrass Signal" every Saturday from 6 -30 to 8 pm on KALW, 91.7 FM or http://www.kalw.org to hear host Peter Thompson play some great music. Peter also offers a calendar of upcoming Bluegrass events each week to keep you updated on where to hear your favorite music.

Upcoming "Bluegrass Signal" program themes through December are:

October 11 - Across The Tracks: new releases and re-

October 18 - What 1s Goin' On: musical previews of upcoming events, including the Oakdale & Woodland festivals, and concerts by many local and national bands, including the Laurel Canyon Ramblers.

 October 25 — Bringin' Scary Home: by request, the re-turn of Hallowe'en-related bluegrass, including ghost stories, spooky songs, and the John Duffey triptych.

November 1 — Day Of The Dead: the Grateful Dead (and Old & In the Way) play play Grateful Dead songs. "Just might get some sleep tonight

•November 8 — Happy Birthdays to Roy Lee Centers, James Alan Shelton, Allen Mills, Alan Munde, Richard Greene, Bill Bryson, and other early November babies.

November 15 — The West Coast Ramblers: Mark Heath, Mimi Hills, Robert Keane, and Robbie Macdonald - play live in the KALW studio, as part of another On-Air Folk Music Festival.

November 22 — What Goes 'Round: new releases and reis-

November 29 - County Record's collections of Classic Old Time Music from Tennessee, the Ozarks, Nashville, Texas, and elsewhere.

•December 6 — Lonesome & Blue: the most common theme in bluegrass — there are countless songs with one of these words in the title and a number

both words - to ease us into the holiday season.

 December 13 — Gift-Giving Suggestions: some of the best (imho) releases of the year, plus the latest batch of new ones

•December 20 — Christmas Is Near: bluegrass songs of the season, as performed by everyone from the Stanley Brothers and Bill Monroe to Tommy Jarrell and Jones & Leva to Kathy Kallick and Laurie Lewis & Tom Rozum.

December 27 — The IBMA Awards Show, live from Louisville; round up the usual suspects!



"America's Grand Ole Opry Weekend" Now Airing On 205 Country **Music Radio Stations**

NASHVILLE, Tenn. (Aug. 28, 2003) — The Grand Ole Opry today announced that "America's Grand Ole Opry Weekend" has eclipsed the mark of 200 country music radio stations that now feature the twohour program that showcases country music's most popular performers as well as many of its promising new artists. With the

BLUEGRASS NEWS NOTES

recent addition of 130 additional country music radio stations, the total number of stations that carry the program is 205 nationwide. Westwood One - which has handled the syndicated distribution of America's Grand Ole Opry Weekend" since its launch in May - has added the program via its 24/7 Mainstream Country programming. The Opry also announced today that "America's Grand Ole Opry Weekend" is now available on radio to our nation's soldiers through the Armed Forces Radio and Television Service (AFRTS).

We are committed to broadening the reach of the Grand Ole Opry and to providing a vibrant, unique outlet for the many talented performers who grace the Opry stage,' said Steve Buchanan, senior vice president of media and entertainment at Gaylord Entertainment. "Our expansion with Westwood One and the addition of the Armed Forces Radio Network reinforces our goal to present great country music to millions of fans both here in America and around the world.'

Major markets in which "America's Grand Ole Opry Weekend" can now be heard include Phoenix, Cincinnati, Atlanta and the Los Angeles metropolitan area. The show is also reaching country music fans in America's Heartland in markets such as Knoxville, Tenn., Rockford, Ill., and Montgomery, Ala., as well as Columbus and Toledo, Ohio.

Westwood One is excited to be part of 'America's Grand Ole Opry Weekend,' and we're pleased with the positive reaction from affiliate stations,' said Charlie Cook, vice president and general manager of country programming for Westwood One. "Stations are telling us great things on the quality of the talent and the production values each week. With live performances from many of today's top hit-makers, "America's Grand Ole Opry Weekend" is a show that is resonating with radio programmers. This is a first-class radio program.'

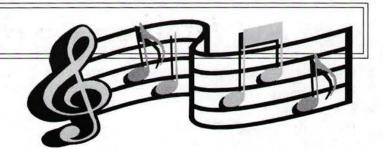
Through its radio network, the Armed Forces Radio and Television Service at any one time can reach approximately 800,000 authorized listeners. The network includes 34 manned stations in 16 countries and signals reaching more than 170 countries, in addition to hundreds of deployed

ships.

The Grand Ole Opry is already accessible to country music fans in a variety of ways, including 650 WSM-AM, home to the Grand Ole Opry since 1925, CMT: Country Music Television, Sirius Satellite

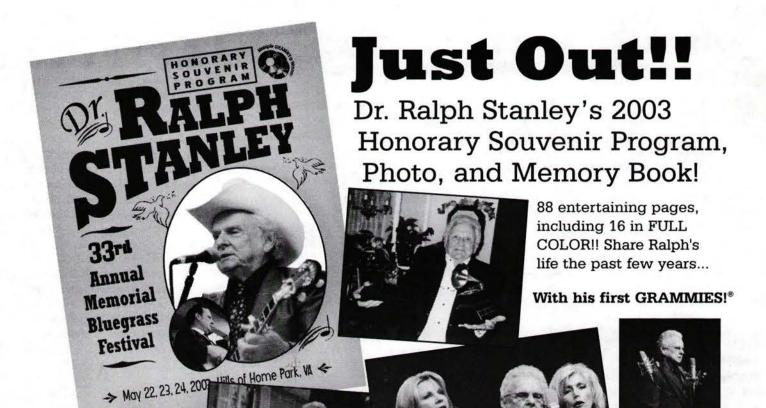
Radio's Stream 132, and www.opry.com and www. wsmonline.com.

"Artists and their representatives continue to tell us there is tremendous value in appearing before as many country music fans as possible," said Pete Fisher, vice president and general man-



With the utmost attention to the program's production val-

ager of the Grand Ole Opry. ues, the Opry remains committed to showcasing country music's finest performers.



AT HOME!!

At Past Festivals!

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By e-mail: E-mail your orders with the credit card information below to: campbellsuperior@aol.com We'll ship to you the next business day!!

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2003/04 CBA Board of Directors Candidates' Statements



Lisa Burns

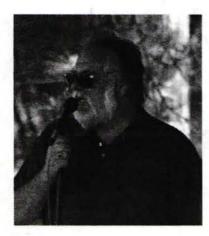
I am excited about the opportunity to serve for a second year on the CBA Board of Directors. This past year has been fantastic and we are growing in many areas.

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

"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 Presi-

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

dent next year.

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

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.

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

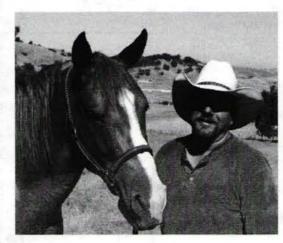
I have learned a lot as a board member. I have learned that there are a lot of good people in this organization with a lot of good ideas. I have learned that new ideas take an enormous amount of time and energy to facilitate them. Furthermore, I have learned that this organization has the people to "make 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, ecommerce, 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.



Tim Edes

Hello once again,

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

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 very 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 leader-ship 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 (princi	pal member)
Membership #	
Name	97
Ballot will be verified and o	ut 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 elever	n (11) candidates
All of the above cand Board mer	

Nar	
_ B	allot 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

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.

We also need to try to

increase the CBA's involve-

ment in mentoring and school

programs. The CBA needs to

reach out to schools, to chil-

dren, and to people who are

not aware of how bluegrass

music and our national heri-

part of what we are today. It is

good for the individual, the

family, the musician, the lis-

tener, and the heart. We need to do our best to preserve and promote it while we also enjoy

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 run-

ning 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.

For me, bluegrass music speaks of life, living, and the heart. I believe it is not only part of our heritage, but is also

tage are intertwined.

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 pre-

mier 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.

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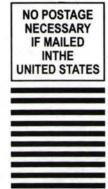


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Kris Hare

Thank you.

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-

FIRST FOLD HERE

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? WellÖduring 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!

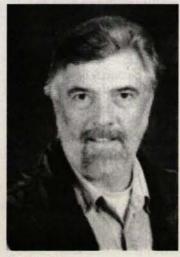
As my involvement in our bluegrass community increased, I became aware that these great events don't just happen on the spur of the moment. Rather, they take lots of hard work and planning. Also, I discovered that the CBA's contribution to bluegrass goes way beyond it's Father's Day Weekend Festival, 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:

 Our extremely important Heritage Fund - this fund is essentially the preservation of our past and the security of our bluegrass future.

 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

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 Hill-billy. I have vivid memories of Saturday nights listening to the radio. I don't remember all the artists of that long ago day but 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. Sixteenyear-old Jennifer Kennedy was also on that show playing a Dobro with the Kruger Broth-

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 Kide on Bluegrass program.

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.

from January 2002 to October 2002. In this period, was first person to utilize CBA's new online 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 Man-

Continued on A-16

2003/04 CBA Board of Directors Candidates' Statements

Continued from A-15 ager 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 Man-

ager 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.

V Principal Researcher and Author of a comparative analysis of existing CBA member-ship 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 reoonse 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

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 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!

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.

We got our mercantile online too, which should result in a large increase in

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, contribu-

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

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



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. În 2000, I began the Woodland Veteran's Day Bluegrass Festival, specifically to provide an opportunity for nontouring 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 pick-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 ea-ger 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

Tim Austin announces the creation of Doobie Shea Productions, Inc. company to offer additional services to bands and musicians

Bringing the respected Doobie Shea brand and expertise to new territory, Tim Austin recently announced the creation of Doobie Shea Productions, Inc. Drawing on a decade's experience with the award-winning Doobie Shea Records label (and Austin's unique track record as artist, engineer, producer and businessman) the new venture will fill a bluegrass industry gap between do-it-yourself CD projects and label-affiliated releases by offering a complete range of production services to bluegrass artists.

"For too many bluegrass acts, the only alternative to signing with a label has been to do a project themselves from start to finish," Austin said. "That can eat into time and energy better spent on their music, and it requires expertise in a lot of different areas, from recording and mastering to promotional campaigns to website development and maintenance. We thought it was time to offer them another way — one that would let them tap into our knowledge and experience while keeping complete control of their product and business strategy."

The new company will place Doobie Shea's professional resources and staff at the disposal of artists through a flexible program that will customize a package of services to meet individual artist and project needs. Among the services offered are recording; audio editing; production; music publishing; mastering; photography; graphic design; printing; CD manufacturing; radio service and promotions; publicity materials production and distribution; print media promotions; video and DVD production; website design, development, hosting and maintenance, and online sales processing, as well as more generalized ones such as business management and career development.

At the heart of the company's offerings is Doobie Shea Studios, a state-of-the-art facility located near Roanoke, VA. Over the past

Bob Thomas

Continued from previous page 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. decade, it's been the studio of choice for complete projects, tracking sessions and mixing by dozens of the music's most successful and discriminating artists, including Doyle Lawson & Quicksilver, Mountain Heart, the Lonesome River Band, IIIrd Tyme Out, Alison Krauss, Dan Tyminski, Ronnie Bowman, Tony Band Wyatt Rice, Ron Stewart, Marty Raybon, Dale Ann Bradley, Bill Emerson, Bobby Hicks, Don Rigsby, Rickie and Ronnie Simpkins and Mark Newton, as well as IBMA Hall of Honor members like Jimmy Martin, Charlie Waller & the Country Gentlemen and Don Stover. Doobie Shea Studio's availability to clients can optionally extend beyond the facility itself to include top-shelf professional engineering and awardwinning producer support from Austin and other personnel.

Building on the track record developed by Doobie Shea Records in the course of creating and promoting award-winning projects like the multi-artist Stanley Tradition CDs, Dan Tyminski's Carry Me Across The Mountain and Mountain Heart's The Journey as well as popular favorites by, among others, Marty Raybon, Dale Ann Bradley, Rickie Simpkins and Jeanette Williams, Doobie Shea Productions offers a complete range of services and products for artists to obtain full value from their

projects. From graphics, photos, printed and electronic press kits, websites and more created by proven professionals to media and radio mailing lists and indispensable personal contacts in the industry, clients can assemble customized project development and promotion campaigns and products that put Doobie Shea's powerful combination of material and

human resources to work for them.

"If my experience with the Lonesome River Band, Doobie Shea Studios and Doobie Shea Records has taught me one thing," Austin says, "it's that a project has the best chance for success when everything — from production to promotion to distribution works together. Trying to do it all by yourself

makes that a whole lot harder, whether you're an up-and-coming young group or an established veteran. For a long time, though, that's been the only way independent groups could go about making an album and following through. I think the time is right to offer them a choice."

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.



TOGETHER FOR 28 YEARS

cbaontheweb.org

Music Matters -- Compressed Chord Comping

By Elena Corey

At its heart, the structure based comping method (which I frequently use) contains two basic nuggets of insight. Then carefully entwined around those are a few tendrils of auxiliary and corollary principles. Together, these comprise the most streamlined approach to comping that I have seen for stringed instruments

The first nugget of musical wisdom is: There are two tones of a chord that are indispensable for comping, because they define and identify the chord. These two tones are the interval of the third, (whether it is the full third or the flatted third), and the seventh, (whether it is the full seventh or the flatted seventh.) These two tones tell us into what family a chord fits, e.g. using a flatted third makes a chord minor, whereas using a full third makes a chord major. Using a flatted seventh makes a chord dominant (and thus eligible for all the uses and substitutions of the dominant family) while a full seventh tone makes a chord a major one.

In traditional music, exemplified by bluegrass, country, folk, blues, Celtic, Cajun, gospel and Zydeco, use of chords from the dominant family prevails, while in jazz, many pop standards, and some other music, chords from the major family (using the major seventh tone) occur more frequently. The major / minor difference occurs in all types of music in the Western world. Other intervals of a chord, such as the first (tonic) and the fifth are not as integral to comping chords primarily because they are very frequently duplicated within the melody and I or the bass line. Re-stating these intervals, although it doesn't hurt anything, just isn't the best use of your limited number of fingers when you're comping. Remember (from comping basics) that comping differs from playing rhythm back-up by the occasional melodic (or harmonic) notes inserted and by the playful and sporadic use of 'color' chords.

So, considering nugget principle number one, you will want to identify the scale notes of the 3rd (or flatted 3rd) and 7th (or flatted 7th) of each chord in your chord progressions, so that you can use them as 'weightbearing support' in the chorded portion of your playing. This will take two fingers, leaving two others for catching interesting melody or riff notes.

Which brings us to the second nugget of wisdom. On most stringed instruments, standard tuning of the strings is no more than an interval of a fifth apart, making it possible (though not always easy) to play two (usually) adjacent strings to outline the type and quality of a chord, leaving at least one finger free to provide something else that is interest-

The guitar standard tuning, for instance, is ideal for this. (Please refer to the article entitled, "Serendipity on the Strings" a Music Matters column on this topic for the month of December, 2002, to review applications of this principle to the guitar.) Mandolin, dobro and banjo standard tunings also lend themselves easily to this approach, and many fine players already are demonstrating this approach in their playing. It is necessary, in any case, to

only the strings you need—not strum across the entire fingerboard, releasing undesired sounds into the airwaves.

You can see that to adequately use this second nugget of insight, it will be necessary for you to be rather well acquainted with the fingerboard and tuning of your instrument. Intervals that might be nearly impossible to reach, for instance, within the first five frets, may be easily fingered up the neck, so you'll need to view the neck as more than just that part of your instrument holding the first five frets onto the body.

Beyond knowing your instrument ratherwell, you'll want to become increasingly alert to identifying scale intervals within your chords, so that you can highlight the ones you choose. You can do this intuitively, if your ear is developed, or you could do this totally mechanistically, e.g. "I can find a 'G' note on the 'B' string of my guitar at the eighth fret. G is the 7th interval of an A chord, so if I want to make an A chord, I'll look to the top string (high E) to find the C#, which is the major third in A. That C# is on

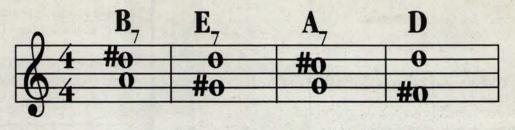
the 9th fret. So to make a minimalist, compressed power A chord on the two highest sounding strings, I..."

Then you'd also acknowledge that the G you found on the 8th fret of the B string is also the minor third of an E minor chord. Then you'd go through the same process of identifying the 7th or flatted on the high E string to make a compressed E minor chord. You can go through a similar mental process about all the chords you'd ever want, remembering easily that the 1st and 6th strings of the guitar are duplicated tones of a scale, just two octaves apart, so that anything you identify on one of those strings will work with the other one-you just have to find its pair on a different adjacent string

We could take the time and space to run through an example on each of the other typical stringed instruments (well,no, not autoharp) but in the interest of saving space, we'll move on.

Because so much of Western music moves through predictable chord progressions (especially if you look at them from the end backward in their cadence), it is easy to pre-design your comping to keep horizontal movement back and forth across your fingerboard to a minimum by using the above principles. This will enable you to build some continuity into your choice of melody or riff notes that you insert in your comping. By moving your twonote chord voicings more vertically than horizontally, you can provide a beautiful or whimsical motif with extra fingers. I personally find that using my inside fingers (the middle and ring fingers) to outline chord tones I have both the index and pinky fingers free (some of the time) to offer occasional highlights of melody or little riff phrases.

As an example of the above approach to comping, I am appending notation and TAB for major bluegrass instruments for a simple illustration. This can be used for such traditional music standards as "Don't Let Your Deal Go Down", "Salty Dog", and the 'b' part of "Red Apple Rag"—all in the key of D. Please try this and let me know how you like it and if you use it in your lick-cache.



Guitar

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A	6		
B	6	5	de la contraction de la contra

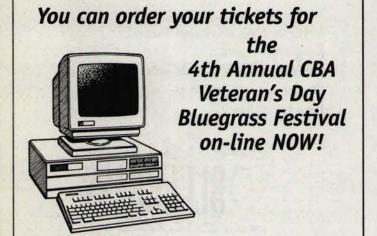
Mandolin

6	5	1	5
A -			
B /	8	5	4

Banjo

7			
1	2	2	3
A			-
B 2	1	0	1

As always, I thank you for your consideration of the ideas in this discussion and for suggesting the topics. You may reach me at elenacp@earth link.net



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

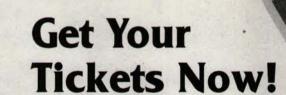
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PROCEEDS FROM THIS YEAR'S EVENT TO FUND THE BLUEGRASS FESTIVAL FOR OCTOBER 2004, OF WHICH ALL NET PROFITS WILL BE DONATED TO OAKDALE SCHOOLS MUSIC PROGRAMS

J.D.'s Bluegrass Kitchen

Howdy, Howdy, Howdy!

Along with all of my regu-lar readers, I'd like to welcome all of you folks attending the IBMA World of Bluegrass here in Louisville, Kentucky this year. My column has been a regular feature in "The Breakdown" for 17 years, and it's so good to be able to visit with all of you. I am also one of the directors of California Bluegrass Association and we're really excited to be one of the sponsors of the October 1 luncheon showcase. I hope you enjoy the show as much as we enjoy helping to present it!

So, with that said, come on into the kitchen here where its nice and cool, pour yourself a big tall glass of iced tea, (the lemon is in the fridge) pull up a chair and we'll palaver over some recipes for vittles!

Come fall and winter, I like to break out what I call my "cold weather" breakfast recipes. Among these are several hot cake recipes made with whole grain flours. One of my very favorites is one that I got off of a package of "Bob's Red Mill," oat flour. This particular brand is put out by the folks at

Natural Foods, Inc. of Milwaukie, Oregon and is readily available here on the West Coast. However, any whole grain oat flour will work. This one just happens to be my favorite. (Check 'em out at www.bobsredmill.com.)

A big stack of these hotcakes along with some scrambled eggs early in the morning, and you're good to go.

Oatmeal Pancakes

1 cup Milk 3/4 cup Quick Cooking Rolled Oats

3/4 cup Bob's Oat Flour 2 TBSP Sugar 2 tsp. Baking Powder 1/2 tsp. Salt

2 beaten Egg Yolks 1 TBSP Cooking Oil

2 Egg Whites Heat milk until hot, stir in oats and let stand for five minutes. Combine remaining dry ingredients in a mixing bowl and add oat/milk mixture. Add egg yolks and oil into the mix. Beat egg whites until stiff peaks form, then fold into batter. Makes 8, 4-inch pancakes.

these on the breakfast table 1 clove Garlic, minced

there's two things that I'll guarantee! There won't be any left, and no one will leave the table hungry!

Here's a variation of a recipe I leaned from my mother. As a boy growing up, my mother always had a big vegetable gar-den and we always had a wide variety of fresh vegetables on

our table every day.

Mom used to shred zucchini squash and make what she called "fritters" out of 'em. I don't have a garden, but I do have 40 apple trees here on the mountain. I picked a few of the early ripe ones yesterday and had 'em setting on the kitchen counter as I was preparing some squash fritters for supper last night. I love fried apples, so I thought, "why not mix the two of 'em together". They came out really good, so here's the recipe for what I call Sierra Frit-

Sierra Fritters

3 medium size, yellow Crookneck squash

2 medium size, Mountain kes 8, 4-inch pancakes. Apples
When you set a big stack of 2 TBSP chopped Onion

1/2 tsp Kosher Salt Fresh ground Black Pepper to taste

2 Eggs, beaten

4 TBSP Martha White Cornmeal Mix (with Earl Scruggs' picture on the package)

Peel and core the apples. Grate them and the squash into a large bowl. Beat the eggs and add with everything else and mix well. Drop by large spoonfuls into a lightly oiled skillet. Flatten out, and cook until lightly browned on both sides.

These are good any time of the day! They're great with eggs and toast for breakfast. For a really special brunch or light supper serve them with Hollandaise sauce. (A word of caution here - don't ever serve them to an itinerant banjo picker or even an unitinerant banjo picker because he'll never leave!)

Here's a really versatile pasta sauce that I've been fixing for years. I'll make a big pot full of this and put it up in freezer bags in serving amounts. You'll notice that there's no meat in this sauce and that's on purpose. You can always add cooked beef,



chicken, veal, etc. as your little taste buds desire! I call this my "give me the meat sauce".

J.D.'s Give Me The Meat Sauce

2 TBSP Olive Oil, virgin or unvirgin, who cares? 2 cloves Garlic, minced 2 TBSP Onion, finely chopped

228-oz. cans crushed Tomatoes with

6-oz. can Tomato paste

2 cups Spring Water (no chlorinated water - yuck!)

2-3 tsp Kosher salt

Fresh ground Black Pepper to taste 1/8 tsp ground Cinnamon 3 tsp Sugar

Heat the oil in a big, deep skillet or large pot over medium heat. Add onion and garlic and cook until just translucent (about 5 minutes). Add the rest of the ingredients, bring to a boil, reduce to a simmer, cover and cook for about two hours, stirring occasionally, until it reaches the desired thickness.

Cook up a big pot full of this and put in the freezer and you've always got the basics needed for supper when you get company. Just add the meat of your choice and pour over fresh cooked pasta or even rice and you've got a meal for a

Well folks, that's it for this month's edition of the Bluegrass Kitchen.

I hope all of you folks here at the IBMA doings enjoy your stay at the Galt House. I know I always do! Thank you all for supporting the music we all love. Meet me here by the old cook stove next month and we'll make some more "medicine" over some vittles.

Please keep all of our servicemen and women in your prayers and may God grant you all peace

J.D. Rhynes

Batteries Not Included to retire after CBA's Woodland Festival

Batteries Not Included is a bluegrass band that has been performing traditional and contemporary bluegrass music in the Bay Area for nearly 7 years. Husband and wife team, Graham and Toni Murphy founded the band in Raleigh, North Carolina in 1995. Since their move to California in 1996, Graham and Toni have been joined by several fine California musicians, including Phil Campbell, Anita Grunwald, Mike Wilhoyte, Dave Courchaine, Matt Dudman, and current members Phil Cornish and Todd Kimball. The band is best known for its 3part male/female vocal harmonies, and unique arrangements of traditional material to create a sound all their own. The band's first self-produced CD is scheduled for release in early November of this year.

Back in 1997 (or so) Graham and Toni met and jammed with local guitarist and master jammer, Phil Campbell at Fall Grass in San Mateo. They exchanged phone numbers, and Phil soon joined the Murphy's to form the first California version of Batteries Not Included. Phil's versatility of style and accomplishment on the guitar enabled the band to perform gigs simply as a trio. Toni was



BNI left to right are Phil Cornish, Anita Grunwald, Graham Murphy, Todd Kimball and Toni Murphy.

particularly fond of Phil's interpretations of slow songs

The band was thrilled when fiddle player and vocalist, Anita Grunwald joined them in 1998. Her strong alto vocals richly complimented Toni's soprano, and expanded the band's ability for 3-part harmonies. As an award-winning fiddle player, Anita brought much more than

great vocals to the band. In addition, she had arrangement skills that drew from her experience in a wide variety of musical genres. Anita performed with BNI until last year, when personal obligations precluded her from continuing. Now how did the next gui-

tar player, Mike Wilhoyte, come to join the band? If memory

serves, the Murphy's met Mike and his wife, Cathie, at a church potluck. "Somehow" the conversation turned to bluegrass and pickin', and before long Mike was the official new guitar player for BNI. Anyone who follows Bay Area bluegrass knows Mike as a flat-pickin' powerhouse, and his lead and

Continued on A-21

Making Mandolin Music Reviews

By Brenda Hough **Beginning Mandolin** Taught by Murphy Henry

The Murphy Method PO Box 2498 Winchester, VA 22604 ©2003 1-800-227-2357 www.murphymethod.com

Video lessons: Getting Started, Boil Them Cabbage Down, Skip to My Lou, Polly Wolly Doodle, Cripple Creek, Worried Man Blues, I Saw The Light, John Hardy.

Murphy Henry is well known as a banjo player and instructor and she has taught at many banjo workshops throughout the country using her Murphy Method that emphasizes learning by ear and example and not tablature. In this DVD video, Murphy teaches the fundamentals of beginning mandolin. Her skills in teaching show in her engaging manner and careful emphasis on fundamentals. There are many advantages to the DVD format. Segments of the lessons can be found quickly and it is easy to focus and repeat any of the 40 segments on the video. In addition, each segment can be played in slow motion. This was particularly useful when trying to figure out finger/fret placements and the movement of pick hand in down and up strokes.

Murphy has very carefully selected basic concepts that are used throughout the different songs. She carefully demonstrates proper pick position and hand and wrist movement across the strings. She also defines terms that the beginner may confuse: "string" means a pair of strings tuned the same and played together unlike the single strings played on guitar. Playing "on" a fret means placing the finger just behind and not on top of a fret. Other niceties of playing in jams or with other people are also mentioned as the different songs are presented.

All the songs are presented in the key of G so that the learner will only have three basic chords to play with all the songs. All of the songs have words to their melodies, which help the learner remember the melodies and timings in the song. Murphy carefully stresses that memorizing melodies will help the student play the proper notes and keep the rhythm in the song.

Each song is played several times for developing a sense of the melody, learning the individual notes and patterns of each song and finally to play the lead melody and chord patterns while singing the song or playing with others. The two-octave range of notes in the key of G on the mandolin are presented first and then students are encouraged to figure out and remember the notes. Murphy also introduces a "shuffle lick" to develop the

down and up strokes used in mandolin rhythm patterns. Skip to My Lou, Polly Wolly Doodle and Cripple Creek are bouncy familiar tunes and the concluding version of John Hardy gives the learner a chance to learn a song with a very fluid and melodic lead that sounds impressive as an instrumental.

Murphy produced the first version of the video in 1991, but the approach and teaching methods are still very valuable and the new DVD format makes learning easier and each skill can be repeated for mastery and

success.

is also a fiddler, he uses "Sally Goodin" as an example of how a mandolin player can imitate fiddle voicing in his playing. "Big Mon" also includes discussion about Bill Monroe's playing but Sam also includes some Bob Marley reggae rhythms to add a drumming sound. More discussion of solo building, different mandolin tunings are introduced with the last three Sam Bush compositions. The package also includes a booklet with the complete tablature for each song.



The Sam Bush Mandolin Method

Homespun Video DVD-Bush-**MN29** PO Box 340 Woodstock, NY 12498 1-800-33-TAPES www.homespuntapes.com

Songs included in the lessons: Ragtime Annie, Bile Them Cabbage Down, Blackberry Blossom, Sally Goodin, Big Mon, Get Up John, Brilliancy, Whayasay, Big Rabbit.

excellent two-DVD set that focuses on the mandolin style of Sam Bush. Happy and Sam discuss pick and string selection, tuning, Sam's vintage mandolin and special teaching points for each song. While this is not a lesson for beginning players, any Sam Bush fan would appreciate the chance to hear his tunes done slowly with care taken to photograph the fingering and technique. The DVD format also makes it easier to access certain sections to repeat for mastery. The viewing screen is split into two sections so the learner can focus on Sam's right hand or left hand.

structure and triads. Since Sam



David McLaughlin Mandolin Video

The Murphy Method PO Box 2498 Winchester, VA 22604 1-800-227-2357 www.murphymethod.com

Video lessons: Georgia Stomp The Road to Raphine, Maury River Blues, Granite Hill, Weathered Gray Stone.

David McLaughlin is an accomplished bluegrass mandolin player, and he shares some of his techniques and "hit songs" from the Johnson Mountain Boys on this video. He begins with an introduction to his 1923 F5 Gibson mandolin and leads the listener through the pick position and composition. (He uses nylon picks) He also mentions the heavier gauge strings that he uses to give more response in his playing. The song selection includes some faster tunes, a blues progression with minor keys and the waltz time in Weathered Gray Stone. Murphy Henry joins David with rhythm guitar accompani-

The Murphy Method focuses on learning by ear and example so there is no tab included. David is careful to explain each note progression and the video production focuses on both his left and right hands so the viewer can follow the hand movements. David also names each note and fret position and talks about each passage and repeats it in the context of the complete song. Geor

Batteries Not Included to retire after Woodland

Continued from A-20

rhythm playing are unmatched. However, Mike and family moved to Santa Rosa, and BNI needed a guitar player (again).

Enter Dave Courchaine! Another fine guitar player, singer, and all around jam "king" from the East Bay. Since Dave worked in San Francisco and lived in Castro Valley, driving down to Sunnyvale for weekly rehearsals on a week night proved too daunting, particularly with a family. So, Dave eventually had to bow out from his BNI mem-

From time to time during Dave Courchaine's tenure, our good buddy, Matt Dudman (of MacRae Brothers and Blue Canyon fame) agreed to drive down all the way from Davis on occasion for rehearsal, and play some gigs with us. We had been desperate for a mandolin player since our beginnings in North Carolina. Matt's commute from Davis, plus his family and local band obligations eventually made his BNI activities unrealistic.

So, at a spring 2001 WAVES jam, the Murphy's stumbled across a fine picker and singer, Phil Cornish, and asked him to join the band.

As the youngest member of BNI, the Murphy's were astonished at Phil's mastery of the mandolin, and the maturity of his Paisley-like vocal style, well beyond his years. Not to mention that Phil is a prolific songwriter. Several of Phil's original tunes appear on the band's selfproduced CD due out in early November, just in time for the Woodland Veteran's Day Bluegrass Festival. At that point, with no guitar player since Dave Courchaine left the band, BNI considered asking Phil to play guitar. However, the ever knowledgeable, always helpful ex-President for the NCBS, Keith Rollag, gave us the name of a little known guitar player from Felton. And the rest as they say is history! Todd Kimball joined the band in the early summer of 2001. We've always referred to Todd as our "hidden treasure," because although he hasn't been on the bluegrass scene all that long, what a find he is! Todd's tasteful leads are a highlight on the band's soonto-be-released CD. As a fulltime guitar teacher, Todd brings his vast knowledge of the guitar and music theory to the band.

So why is BNI calling it quits after finally achieving some stability, a consistent membership, and with a new CD release just around the corner? Well, the Murphy's will be expecting a new arrival to the family in Feb 2004. Juggling home life, parenthood, and managing a band has been a bit of a challenge since birth of their daughter 4 years ago. Adding one more child simply tips the scales too much to continue with the band. Graham and Toni anticipate continuing to jam together at home, and possibly forming a family band at some point if the Murphy kids are so inclined. Four year old Ashlyn sang "Doe a Deer" from "The Sound of Music" on the tweener stage at the GOF this year!

As for Phil and Todd? Phil currently performs with Rick Jamison, who just released his solo CD. Todd occasionally performs with a jazz band in the area. You'll be hearing more from these two talented guys no

BNI's final performance will be at the Woodland Veteran's Day Bluegrass Festival in November. Prior to that you can hear them at Mission Pizza and Pub in Fremont on Saturday, September 27, 7:00-10:00pm. Check out their website for further details: bnibluegrass.com. BNI t-shirts are currently on sale- 2 for \$10. You can order them through the website. In the next couple of months, the band's CD will be available through their website as well. The CD has a total of 7 original cuts: 3 from Phil, 2 from local musicians, Rick Cornish and Rick Jamison, and 2 from our pal, Kevin Willette in Texas.

BNI bids a fond farewell to its fans and supporters, and to the California bluegrass community at large. Thanks for all your support over the years! The Murphy's would like to specifically thank their former and current band members for sharing the BNI experience. It's been a wild ride!

Happy Traum hosts this

"Ragtime Annie" introduces crosspicking technique from string to string and also demonstrates hammering-on. "Bile Them Cabbage" explores dance rhythms and timing as well as an explanation of chord

<NETNOTES>

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

by Phil Cornish

This Month: Transferring LP's to CD's.

By Phil Cornish phil@cornstalkdesign.net

Records can be digitalized and reproduced onto CD's using a computer. Most people would not make this transfer in an effort to replace their old LP's because old record collections are really cool. However, you can't listen to a record in the car or on a plane, so many people these days are transferring their records on to CD's so that they can listen to them more easily. This also results in better sound quality (some say) since you can clean up cracks, pops, and hisses heard on the LP's using com-

puter software before you burn to CD.

First of all, according to all of the web sites I checked, if you own the LP, there is no law saying you cannot transfer the LP onto a CD for your own personal enjoyment. You cannot give a copy to a friend, and of course, you cannot sell a copy. Second of all, while this can be done on a MAC or PC, I have only done it on a MAC. Third of all, an excellent web site that goes into nitty-gritty details on this subject can be viewed at: http://www.delback.co.uk/lp-

cdr.htn

Here is what you will need:

1. A new-ish computer. When you record an analog signal to CD format, which is 44.1kHz, 16 bit, stereo, one minute of music takes about 9 MB of space on your hard drive. That means a full length CD, 74 minutes, will take up 650 MB (actually now you can get 700 MB CD's so that is 80 minutes of music). 1000 MB is 1 gigabyte and hard drives these days are ranging from 20 GB on up to 100 +. Older computers have hard drives with 2 GB or less depending on how far back you go, so an older computer would probably be able to hold ONE of your LP's and probably become highly dysfunctional while doing it. The resulting file(s) should be a .wav file.

2. A sound card. You can buy specialty sound cards for better results, or you can use standard sound cards that have "mic" in jack. Newer MAC's are not coming with sound cards, so you can buy one and install it, or you can buy a USB audio device that you just plug into the USB port. You connect the record player to the sound card using standard RCA cables. For those without sound cards, there is another option that I learned of as well. The latest models of external CD burners can record straight from the record player. So in this case, you would connect your record player to your CD burner, take the burned CD into your computer to "clean" it, and then burn the fresh CD. Some say that this method will produce better results because the recording devices on these new-wave CD burners are better than those on most standard sound cards

3. Software. You'll need some sort of software that can record the signal received by your computer's sound card. The industry standard is Roxio (Toast for MAC people, same company) For about \$80-\$90 you get software that I can do it all AND even more. I went to www.download.com and found one called LP Re-

corder 5.0 for \$30. In a previous article I mentioned some freeware called AnvilStudios. This software can record the signal but doesn't really have the editing features that you might need, such as crack and pop clean up. These features will take the entire sound file that is created and clean it automatically. The software is also for separating the larger single file (really two large files, one for each side of the record) that is recorded into song tracks. Some can do this automatically, others you might have to do manually by listening or by viewing a sound wave. Of course, you wouldn't want to create noticeable pauses where there shouldn't be any, such as on The Beatles "Abbey Road" where songs blend together seamlessly, but that hardly ever happens on bluegrass albums anyways.

4. A CD burner or mp3 player.

Most newer computers are coming with internal CD burners. For those without, you can buy internal burners

and install them, or external burner that connect to your computer. Once you have cleaned up your sound file, it is time to burn your new CD. Some software that you use to clean it up can also burn it, others might not be able to, so you would need to use whatever burning software came with your burner to do the trick. Another cool idea might be to save all of your new song files as mp3's. This way you can burn them to a CD at a later date, listen to them on your computer, put them on an mp3 player, and basically store them for much longer than you can store the larger .wav file. The idea is that you cannot really sit on too many .wav files because they are so large, so you either need to get them on CD and then delete the .wav file from your computer, or save copies as mp3's and then dump the .wav files.

Next Month: Using the internet to find gigs.

Mandolin Instruction

Continued from A-20

gia Stomp is explained in four parts and chord formations, downstrokes and double stops are all explained within the song. Maury River Blues has many multiple tremolos and each one is carefully constructed. David also discusses pick up notes and lead breaks in Weathered Gray Stone. While advanced players will appreciate the chance to add some classic tunes to their repertoire, intermediate players will be able to see some techniques and hand placement that will improve their playing.



Christopher Henry: Bill Monroe Style Mandolin

The Murphy Method PO Box 2498 Winchester, VA 22604 1-800-227-2357 ©2003 www.murphymethod.com

Video lessons: Big Mon, Man of Constant Sorrow, Bluegrass Breakdown, RawHide, Wheel Hoss.

Christopher Henry is the son of Murphy and Red Henry, the founders of the Murphy Method of music instruction. The Murphy Method emphasizes learning by ear and example and the viewer is given an up close and personal lesson with clear views of the left and right hands. Christopher is an accomplished mandolin player at age 22 and he carefully explains the notes and progressions in some of Bill Monroe's famous mandolin songs. Adding interest to the video is the presence of one of Bill Monroe's own mandolins. Christopher plays the Randy Wood #3 that was purchased at the Monroe estate auction by his Mom. No doubt some of the magic shines through, the mandolin has a wonderful woody sound that accentuates the bass and rhythm chops.

The popular "Man of Constant Sorrow" is also included and Christopher has a very bluesy arrangement with double stops and strong rhythm. He is also very exact in his finger movements and builds each song in small segments while carefully leading the student with comments about notes and finger placement on the frets. He also repeats the smaller parts within sections of the song until the whole song is complete. Christopher is joined by his mom, Murphy, and they play all the songs together so that a mandolin player and guitarist have a chance to see how the two instruments would play together in a duo or band. Murphy plays rhythm guitar and carefully explains the chord changes. For anyone wanting to play the mandolin songs of the father of bluegrass - here's a great lesson!

Rick Jamison & Copper Canyon to Perform in Copperopolis on Oct. 18



Rick Jamison & Copper Canyon, one of Northern California's hottest new bluegrass bands, will perform an outdoor concert at the home of Fred and Melinda Stanley in Copperopolis on October 18. Open seating will be available on the lawn (please bring your own blankets and lawn chairs). Picnickers are welcome, and refreshments will also be available for purchase.

Date: Saturday, October 18, 2003

Time: Gate opens at 1:00 p.m., show begins at 3:00 p.m. Location: 1633 Sawmill, Copperopolis (see website for map) Tickets: \$12 in advance, \$15 at the gate

Order tickets by phone @ 209.586.9245

Or visit www.coppercanyonbluegrass.com for additional ticket information



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

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 13 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	NAME:
3-Day Teen Ticket (Age 13-18) @ \$20	ADDRESS:
3-Day Non-Member Tickets @ \$45 3-Day Gate Price is \$50 for CBA members \$60 public	CITY: STATE:ZIP:
No Discount on Single Day Tickets Friday Tickets are \$20	PHONE: E-MAIL:
Saturday Tickets are \$25 Sunday Tickets are \$15	CBA MEMBER # DATE OF ORDER:
Camping Fees are in addition to Ticket Price	TOTAL ENCLOSED: \$
Nights @ \$15 per night	Deadline for Advance tickets is October 25, 2003.
For further information, contact Bob Thomas at 916-989-0993 or e-mail: sacbluegrass@comcast.net.	Make checks payable to California Bluegrass Association; enclose a self-addresse 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.net

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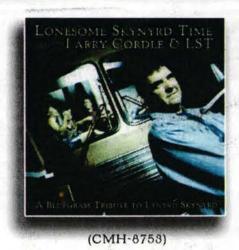
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BILLIANS Break Course

David Parmley & Continental Divide

An interview with David Parmley and Randy Graham

By Lance LeRoy

There are many bluegrass music fans throughout America and a number of other countries wherever the music is played who still remember the classic, innovative vocal harmonies of The Bluegrass Cardinals. Founded in the environs of Los Angeles in the mid-1970's by banjo player Don Parmley, his son, guitarist David Parmley and mandolin player Randy Graham, the group reigned as an immensely popular and influential force in the music following a move to a base in the Washington suburbs of Virginia in 1976. With the impending retirement of Don Parmley in the mid-1990's, the remaining members moved to other bands, to the disappointment of many

Lead singer/MC David Parmley soon relocated to the Nashville area and formed Continental Divide in partnership with banjo player Scott Vestal. After several years and having grown increasingly unhappy with the progressive trend their music was taking, David took over and staffed the band more to his liking in September 1998. A most fortunate opportunity was seized upon when he was able to persuade none other than his lifelong friend from the early days in southern California, Randy Graham, to join him exactly three years later. A tremendous "plus" came in July of this year when another old friend and eight year

Bluegrass Cardinals bass player/ bass singer, Dale Perry, joined Continental Divide, now as a superb, hard driving traditional banjo player.

Events of the past two years within Continental Divide have therefore set the stage for the nearest reincarnation we'll ever see and hear of the Bluegrass Cardinals as a working and hard traveling road and recording band. Two members of the original trio, David singing lead and Randy the tenor part, now form the nucleus of the gorgeous trio sound that is etched in the minds of numerous loyal Cardinals fans.

An interview in Nashville with Randy and David last month provides some interesting insight into the friendship that has existed between the two mega-talented musician/singers for fully three decades.

"My parents owned about 40 acres of land two miles from where L.A. International Airport sits now," Randy begins. "They sold that when development in the area began and moved out in the hills, way east of Los Angeles. I was born there in the little town of Hawthorne in 1946. At the time there was almost nothing there, cabbage fields, three churches and a bar.

Despite this background I somehow got stuck with the common myth that I grew up in some kind of an urban environment but the truth is that until 1978 I never lived in a city in my life.

"I was a guitar player," he continues. "Never developed any interest in the mandolin until I was fortunate enough to meet Don Parmley. We became acquainted at one of the pickin' parties and began to play together that way. I'd seen Don on television; there were a lot of shows featuring country music, Town Hall Party and Cal's Corral were very popular. Cal Worthington was a local car dealer who featured country music heavily on TV. I learned then that Don had been doing the banjo pickin' on the Beverly Hillbillies CBS TV Network show. Dad did all the banjo playing except for the opening and closing themes," David explains. "Earl Scruggs recorded those but dad worked on the set every week for nine years from 1964 until they taped the last shows in 1973. All this time he also was a bus driver for the Trailways system."

Don Parmley and Randy Graham quickly realized that they had something special going together, beginning to get together around 1973 in Don's home in suburban Santa Fe Springs for rehearsals. Just 14 at the time, David was still searching for his niche in the group. "Dad had wanted in the worst way for me to become a fiddle player as far back as when I was in the fourth grade, David begins, "but I didn't want to be a fiddle player. Of course I always wanted to play the guitar. I became the bass player instead. Dad and Randy needed a bass player and nobody else would do it. (laughter all around) I'd go back to playing

bass right now, I don't care.

"In the earliest days I wasn't
able to play full time, I was still
in grammar school," David continues. "Steve Stephenson
played guitar at one time and
we had several people playing



Randy Graham (left) and David Parmley at a recent festival performance.

bass, off and on." "Or I played guitar and Scott Hambly played mandolin," Randy adds. "Before David really became a full time member it was Don and I and anybody we could find. It might be Roger Bush on the bass, Bobby Slone playing the fiddle or Larry Rice the mandolin"

"We played every opportunity we got. There was a thing that used to go on every week-end O every Sunday I believe it was O at the Venice Beach Pavilion, kind of a bandshell. It didn't pay anything but we played every chance we got. Things were spread out but there were a lot of Bluegrass bands in California back then," David pointed out, adding, "most of em were transplanted from the east." "Yeah," says Randy, "you could stop on the busiest street corner in downtown Los Angeles in the 1950's and ask the first 100 people who came along where they were from and you might get two who said they were from California."

Randy goes on to explain that David eventually changed over from playing bass to the guitar. "That's when I moved from guitar over to the mandolin though I didn't have much interest in it at the time." he says with a chuckle. "But if I was going to be in the band that's what I was going to play." Known as The Bluegrass Cardinals by this time, Randy points out the early interest in stress-

ing tight trio vocal harmonies. "I guess the most interesting thing was the way that we used to rehearse," Randy relates, "three or four nights a week, from 6:00 o'clock until three in the morning. And we used to rehearse everything a cappella, (without music) before we'd add an instrument.

"Don instilled a real work ethic in David and I," Randy continues. "I'll tell you the truth, before then I was a pretty good singer and guitar player but I was so undisciplined: I did what I wanted to when I wanted to but that never worked with Don. And of course David had no hope of doin' it any way but right. Don wouldn't hesitate to stop us in mid-syllable if he heard a wrong note in the trio. I can still visualize every aspect of that scene; us gathered around the kitchen table with the tape recorder running. I wish I had a nickel for every time he did

"When we got enough songs the way we wanted them," says David, "we got what I guess was our first important paying job, a summer booking at Busch Gardens in the San Fernando Valley at Van Nuys. It was a 15-week engagement that began Memorial Day weekend in May 1975. We played six shows a day, six days a week. That was the official time when the Bluegrass Cardinals began on a professional basis. You talk about



The Bluegrass Cardinals circa 1982.

Continued on B-2

An interview with DavidParmley and Randy Graham

Continued from B-1

some anxious moments," adds Randy with typical humor but also dead serious, "when Don and I announced to our families that we were gonna quit our secure day jobs and go to pickin' music.

Thus is the illustrious legacy of David Parmley & Continen-tal Divide. It's all there today, David and Randy pickin' and singin' together again and en-joying it fully as much as they did in the 'old days', if that is possible. "We've got a lot going on and I couldn't be happier about everything," David says enthusiastically. "The best thing lately is being back together with Dale Perry. We worked together eight years in the Cardinals and he played bass then. He's very likely the preeminent bass singer in bluegrass right now and he also sings baritone in some of our trio vocals and plays some real solid banjo. Our fiddler, Steve Day, has been with me since November 1998. He's originally from Caneyville, Kentucky, a very small town 16 miles from Bill Monroe's hometown of Rosine. He's a former Kentucky state fiddle champion and has several albums of his own recorded. Steve's a good solo singer and is featured as such on our shows where he also sings harmony in some of the trios or quartets. We're also proud to have Stacy Wilcox from Benton, Tennessee, in Continental Divide. He's a former banjo player but with us he plays acoustic bass and does a good job

"We'll begin work in mid-November on a new Continental Divide album that we'll do in my new studio, Harleigh Hound Sound. That's where Pinecastle Records recorded and has just released a new album by the group named WhiteHouse. The name WhiteHouse came from the town of White House, which is an outlying suburb of Nashville. Five of us make up the group and that is Larry Stephenson, Charlie Cushman, Jason Carter, Missy Raines and David Parmley. We all make our homes in White House so that's where the name of the group came from of course. The album is really just out but it makes a strong statement for traditional bluegrass and we feel it'll be well accepted to say the

David Parmley's warm and excellent lead voice is among the strongest and most recognizable in the bluegrass genre. Some-times overlooked is the fact that David is among the best and most professional driving acoustic lead guitar players in addition to his solid rhythm style. Randy Graham still has few peers and none who can emulate his high lead and tenor vocal work. The mandolin? Well he's come to like it pretty good after all these years

and he plays it extremely well. The old magic is still there when David Parmley & Continental Divide takes the stage for an entertaining and high-energy live show. If you get a chance to hear it, don't miss it!

Editor's note: David Parmley and Continental Divide and a Bluegrass Cardinals reunion have been added to the lineup for the CBA's 29th Annual Father's Day Weekend Bluegrass Festival to be held June 17-20, 2004 at the Nevada County Fairgrounds in Grass Valley, California. Be sure to take Lance's advice and don't miss this rare opportunity to see both of these outstanding bands perform! Suzanne Denison

Continental Divide West Coast Tour Dates

October

- Galt House; Louisville KY; CBA suite; 12 midnight Galt House; Louisville, KY; IBMA Fan Fest
- 10 Turkey Track Bluegrass Festival; Waldron, AR
- 11 Blackwater Bluegrass Festival; Jasper, AL
- 15-19 Silver Dollar City; Branson, MO
- 19 Praise Assembly Church; Springfield, MO
- 22 Albuquerque, NM
- 23 London Days; Lake Havasu City, AZ 25&26 4th Annual Tucson Bluegrass Festival; Pima County Fairgrounds; Tucson, AZ
- San Diego Bluegrass Soc; First Baptist Church of Pacific Beach; 4747 Soledad Mountain Road; Pacific Beach, CA. For tickets or information, call (858) 679-
- 29 Fifth String Music Store, 930 Alhambra Blvd. At J Street in Sacramento, CA. For information, contact Skip Green at questions@thefifthstring.com or call 916-442-
- 30 Oaksong Society for Preservation of Way Cool Music Concert at Bernie's Guitar, 3086 Bechelli Lane, Redding, CA. For information, call 530-223-2040 or e-mail: info@oaksongs.com.

- 1 Encino Community Center, 4935 Balboa Blvd. in Encino, CA. 7:30 pm For information e-mail: htarlitz@third millenniumtravel.com, or call 818-906-2121 xt 107
- 2 Flagstaff, AZ

Frank L. Solivan II joins the Navy and Country Current

The next time you have a chance to see Country Current, say hello to their new member the versatile and extremely talented Musician First Class Frank L. Solivan II. His musical abilities extend from instrument such as the banjo, cello, fiddle, guitar and mandolin to singing! We welcome his enthusiasm and talents to the Navy Band family.

Background...

My parents and their families are all very musical. My mother is an excellent singer. She and my father both play guitar and he also plays banjo and upright bass, which he learned as a child standing on a milk crate to reach the instrument! They helped to shape my musical beginnings. I started playing the guitar and fiddle at about the age of six and added the bass and banjo shortly thereafter. I've always loved to singeven as a child.

In high school I played violin in the orchestra until they needed a cellist. The orchestra director asked me if I played the cello. Without ever touching the instrument, I said, "YES!" To-my surprise, learning to play the cello came naturally. By my senior year in high school, I was first chair in my orchestra, second in the California State Honors Orchestra and was awarded a plaque for the most accomplished musician in high

I studied with a few music teachers in my youth but most of my development has been on my own. During the last seven years I have made a concerted effort to study the mandolin family: the mandolin, mandocello, mandola and octave mandolin.

While my childhood was surrounded by country and bluegrass music, my interests are in all styles. I love to play blues, funk, jazz, rock and swing. Every year we have a family reunion where 100 to 100 family members come to eat, drink and make music. Everyone plays different styles of music, but we always find a common string to

Great moments...

Throughout my high school and college years, I have played in numerous country and bluegrass bands that have toured Canada, the continental U.S., Alaska and Hawaii. In between these great times, I have worked in warehouses, as a school bus driver, as a substitute schoolteacher and have taught at various bluegrass music camps throughout the year.

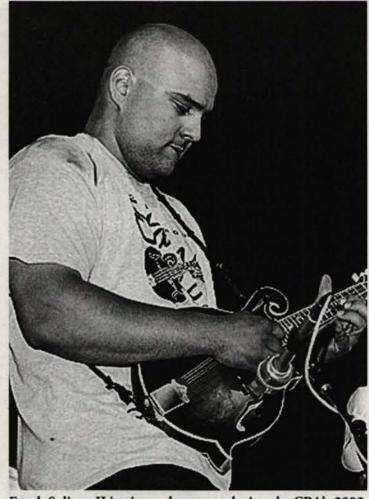
I have been able to play with some of my heroes such as the great mandolin player and founder of "Dawg Music," David Grisman. My friend and I picked him up at the airport and proceeded to have a "pickin' party.' After that, he invited me to play a couple of tunes with him at the Performing Arts Center in Anchorage, Alaska.

have had the opportunity to play and record with David Grier, Rob Ickes, Peter Rowan, Tom Paxton and the late John Hartford.

Country Current...

When I found out that the Navy's premier country-bluegrass group, "Country Current" had an opening; I had to try out for the position. Why? Because they ROCK!! I've toured on some of the same circuits they've played and have always been extremely impressed with the solid presentation of their music. This position offers much more musically than any gig I have ever had, not

Continued on B-3



Frank Solivan II is pictured on stage during the CBA's 2002 Festival in Grass Valley performing with "Kids on Bluegrass" graduates.

Photo by Howard Gold

Expand Our Viewpoint?

By Elena Corey

A little boy asks a clerk in a crowded shopping mall, "Have you seen a lady who looks sad because she isn't holding the hand of a little boy who looks like me?"

We find such a story heartwarming and sweet. The little boy did not provide the clerk information such as, "My Mother is fivefoot-five, has brown hair and is wearing a dark blue dress." Neither did he admit explicitly that he was lost. He projected his own feeling of sadness to his mother in assuming that she was missing him as much as he missed her.

Charming though it may be, what has this story to do with music? It is an example of what works—in several different areas of application.

It is almost clich E now to worry about what the effects will be of expanding the base of appeal of bluegrass to a wider audience. We are often told to 'think about people who haven't the acquired taste of the twang in the high lonesome sound. We try to comply.

Songwriters, performers who design set lists for entertaining and recording purposes, assorted musicians and band leaders all are continually being reminded—from numerous sources of authority and expertise — to put themselves in other people's shoes in choosing what music their audiences will hear. Anyone trying to communicate on a mass level is told to assume the viewpoint of the people being addressed.

There is much merit to this standard advice—it increases the probability that your message will

Frank Solivan II

Continued from B-2

to mention that it is a wonderful way to serve my country with the skills that I know best.

Editor's note: This Navy "Spotlight" is reprinted from the September/October 2003 issue of "Fanfare", the newsletter of the U.S. Navy Band.

When he was a young teenager, Frank Solivan, II (along with his father) was instrumental in starting the "Kids on Bluegrass" program at the CBA's annual Father's Day Bluegrass Festival in Grass Valley, California. Frank I continues to volunteer his time and talents every year to work with children and teens who want to play or sing Bluegrass music. It will be a real treat for those of us who have watched Frank II grow up to see him on stage in the uniform of the U.S. Navy. Way to go Frank we're all proud of you!

Suzanne Denison

be heard and understood by a significant amount. It builds rapport between message sender and receiver. The process of getting inside another's viewpoint also increases the tact and empathic tone of the message that gets sent.

But all that is not enough. There is a joke that illustrates this point: In the annals of psychotherapy lore, it seems that a certain Rogerian psychiatrist (one who avoided a directive stance in favor of reflective techniques, among other things) had a session with a very depressed client. The client painfully expressed his feelings, including being increasingly tempted toward suicide. After each statement of client feeling, the therapist merely mirrored the statement back to the client, e.g. Client, "I feel just terrible."

Psychiatrist, nodding, "You feel just terrible."

As the session progressed, it would have been clear to most folks that the client was not feeling better but was wallowing deeper in misery, while the psychiatrist patiently echoed each thought back to the client. The client said, "I feel like committing suicide." The therapist answered, "You feel like committing suicide." The client said, "I guess I'll just jump out a window." The therapist responded, "You guess you'll just jump out a window."

Without further words, the client walked to the window in the psychiatrist's office, opened it, crawled out on the wide windowsill and jumped. The therapist, after a reflective moment, said, "Plop."

OK, that joke is over 20 years old and may have, in fact, accounted for much of the decline of support for non-directive psychotherapy. It screams of the need for more—specifically more emotion invested from the person supposed to be facilitating psychological healing. It makes unavoidable the insight that to be able to help someone you need more than good intentions and a non-threatening manner.

It also can help explain why some hit songs capture our heares despite the fact that they clearly do not attempt to get inside the listeners' viewpoint. They may be almost embarrassingly egocentric, yet people love them. It may also help explain why Bill Monroe, Earl Scruggs, Doyle Lawson and many other bluegrass pioneers were successful even though they held their own vision above that which was offered to them by the recording

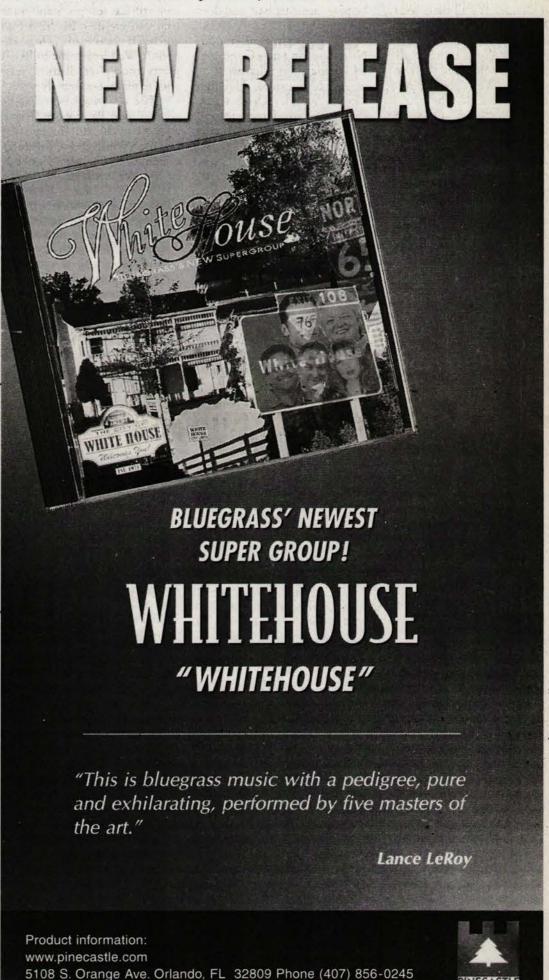
industry. They refused to be mere echoes of what already was working for other musicians.

A vision is needed. A clear vision, unencumbered by layers of trivia or hazy emotional fog, is absolutely necessary if new ground is to be broken. Beyond that, once it is reached, a clear vision

must be held steadfastly while walking toward the goal, since distraction and doubt are notorious side-trackers. A person sending a message has to strongly believe in his/her own viewpoint in order for that message to have any impact on anyone else.

Suppose Bill Monroe had succumbed to pressures to compromise the sound he heard in his head and wanted his band to achieve. Suppose Earl Scruggs had kept his preferred banjo picking style to himself and de

Continued on B-4



STUDIO INSIDER -- Mastering

By Joe Weed

Welcome to October!

Remember ADATs???

It wasn't long ago that the revolutionary digital multitrack tape recorder called ADAT threw the recording world into a dizzying spin, bringing all the advantages of digital tape recording to project and home studios. ADATS offered great sound, and they gave us the ability to work in a modular tape format, to send tracks around the world for overdubs, and to archive copies of tapes without generational signal loss. Unfortunately, they also brought with them a penchant for unreliability and a Herculean appetite for tape—every ADAT operator has a series of ADAT horror stories about machines eating tapes, obliterating their precious tracks.

How bad were they?

When I first outfitted my studio with ADATs in the early 1990's, I had to buy five machines in order to get three that would work together, giving me the required 24 tracks. And imagine how I felt when I tried

to explain to 70-plus-year-old don Mariano Cordoba, a venerated Spanish flamenco guitar player, that when I placed his tape into a machine to make a back up tape, it ate his tape, ruining a piece we had just worked long and hard on.

Are there any ADATs left out there?

As hard disk digital recording has matured, well-designed computer recording systems have replaced ADATS. In fact, many studios no longer keep ADATs around. Many of the service centers that worked on them have closed, and the manufacturer, ALESIS, no longer supports them. Keeping a full complement of ADATs running and maintained is expensive and time-consuming.

So what about your old album?

What about the many people who recorded their projects onto ADATs? As the machines gradually fade from use, how can artists get access to their tracks in case they want to remix, or otherwise use a tune that was recorded years ago?

I've been recommending that people have their ADAT tapes transferred to a more stable and robust media such as DVD-R disks. This can be done easily using a computer with a DVD burner and a digital audio interface with an ADAT "light pipe" connector. The DVD disk contains the same one's and zero's that the ADAT tape contained, only on a safer medium that doesn't have to disappear into the toothed grimace of a salivating ADAT player to be heard.

Here's how it works: The optical digital output of the ADAT machine is plugged into the optical input of the computer's digital audio interface. The computer's digital audio recording program (such as ProTools or a similar program) is set to receive the digital input, and then placed into record mode. When the tape is completely played, all the enclosed tracks will reside on the computer's hard drive. There they can easily be labeled and dated, and then backed up to DVD-R disk.

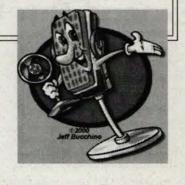
For projects that used more than the eight tracks that fit onto one ADAT tape, it's possible (and a good idea) to transfer all the tracks onto a hard drive at one time, using multiple ADATs. This way, all the tracks will be in the same time relationship they were when originally recorded onto ADAT.

As time passes and ADAT machines and tapes both age, I increasingly recommend to my clients that they archive all their ADAT tapes onto this longer-lasting and less troubleprone medium. Let's not feed ADATs any more expensive

Song swappers being sued

The recording industry has gone ahead with its threatened lawsuits against a small number of egregious "songswappers," people who have not only been downloading copyrighted songs, but also storing them on hard drives that they have made available to the public at large for sharing. Obviously, the owners of the copyrights of the music being "shared" are not being compensated, and the industry wants to stop that. While it's a public relations nightmare for the recording industry to sue the very public it wants to sell to, the industry is frustrated that its revenue streams have been disrupted and its earlier attempts to stop illegal downloading have failed. The RIAA (Recording Industry Association of America) has a lawsuit pending against several of the large peer-to-peer file-sharing companies; one federal judge in Los Angeles ruled in favor of the networks, but the RIAA has appealed the ruling. Mike Langberg, writing in the San Jose Mercury September 15, 2003, says that in effect the recording industry didn't have much choice but to sue. "The music business is dying," he writes, citing the 26 per cent drop in CD sales between 1999 and 2002. "Just say no' doesn't work," he continues, after comparing song swapping with shop lifting.

speech, privacy, property rights, and copyright law are suddenly finding themselves in a new whirlpool of conflicting interests that will take some time and blood to sort out. In the mid eighties a friend of mine who worked both as a musician and as a software



developer at Apple Computer told me that hardware advances in computing always precede software advances by a very wide margin — it takes people a long time to come to grips with the immense power of rapidly developing new devices. It seems to me that the phenomenal pace of hardware and software development that we are experiencing in these early days of the information revolution are leaving ethical and legal developments in the dust, as people are increasingly confronted with new challenges that appear faster than they can be solved.

Apple Computer is being sued by Beatles' **Apple Company**

Remember the Beatles' old record label, "Apple?" It turns out that they negotiated an agreement with Apple Computer in the 1980's that allowed Apple Computer to use the Apple name, as long as Apple Computer stayed out of the music business. Perhaps you've heard that Apple Computer is now running a very successful internet site for downloading music (for a fee of 99 cents per song). That sounds alot like "the music business" to the attorneys for the Beatles' Apple Corp. They've brought suit against Apple Computer, saying that Apple Computer has violated the terms of the agreement negotiated back in the 1980's. The sides couldn't work out their differences without help from the legal profession, and so have embarked

on an expensive journey to get things sorted out. It remains to be seen who will take a bite out of which Apple.

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.

Expand Our Viewpoint?

Continued from B-3

ferred to duplicating what previous banjo players had provided Bill Monroe. Suppose a songwriter is feeling intense emotional distress, but decides to keep it to himself or herself lest the communicated emotion bring down the mood of potential listeners. OK, you got the

There are certain emotions and some situational circumstances that are so universal that the greatest homage you can pay to interpersonal ties is, and must be, to over-ride the dictum to express things from your listeners' viewpoint. Your own viewpoint and vision is human and thus understandable. Ultimately your honesty in communicating your vision and viewpoint is your primary contribution as a human being.

So, yes, it may be egocentric to always see the world through the eyes of a little boy, not admitting—ever-to being lost in the world, describing someone who loves us as being sad-not admitting our own sadness, and expecting strangers, such as unknown department store clerks to do the work

of coming to our own viewpoint, to help us achieve our vision. Some of us do that without half trying, so we need to stretch a bit to envision that a broader viewpoint is at least

Did the little boy actually expect the clerk to be able to differentiate among shoppers the precise woman who looked like she should be holding the hand of a little boy who looked like him? Did Hank Williams expect listeners to be able to feel his overwhelming pain warring against societal constraints against real he-men crying when he sang, "The moon just went behind a cloud to hang its head and cry."? Notice that his lyric is, "I'm so lonesome, I COULD cry" not 'will cry' or 'am crying.' Did he care, primarily, if listeners understood how torn he was in his grief? Was he so hurt that he was just getting out his emotion and it just happened that his pain was so universally experienced as to be instantly also felt by listeners?

We may never know. What we do know is: You gotta have a strong inner vision—your own viewpoint first, before you can

afford to get inside anyone else's. You need to have something worth saying to merit taking listeners' time and attention. Other people can feel empathy with you when you express yourself from the heart. Other people are most likely to really hear your music when you play/sing the music that moves you the most.

Bandleaders may seem to be wearing mental blinders, to fans who wish they would lend their musical talents to duplicating the favorite sounds fans already prize. Widening the fan base and not being so narrow may be preached to the apparently dense bluegrass community by record companies and owners of countless performing venues. But if we have a clear vision of the influence we want to have in the musical world, abandoning that vision to reflect the viewpoint of potential listeners may be a heavy price to pay. No, we're not lost boys crying in the mall.

May the long-range vision we have for our music be both clear about our own message and purpose and broad enough to have empathy with the vision of The issues of freedom of

Gospel Time

Big Country Bluegrass

Hay Holler HH-1365 PO Box 868 Blacksburg, VA 24063 ©2003 www.hayholler.com

Song list: In A Crowd of A Thou-sand, Hold Me Closer, Jesus, He Took Your Place, You Better Get Ready, Happiness Is, The Man in the Middle, Church in the Wildwood, Are You Lost in Sin?, Where Could I Go?, His

Name Is Jesus, A Few More Sea- nod to the traditional first gensons, God's Grace, Sweet Hour of Prayer.

By Brenda Hough

This seventh album by this seven-member band showcases their wonderful harmonies and strong instrumentation. The combination of Teresa Sells and Jimmy Trivette on the vocal harmonies and solos make each song special. Jimmy reaches the "high lonesome" territory is his singing of the Flatt and Scruggs classic, "He Took Your Place."

eration groups of bluegrass, they also include Ralph Stanley's "A Few More Seasons" and Jim and Jesse's "Are You Lost in Sin." "Where Could I Go" has beautiful fourpart harmony vocals. "Church in the Wildwood" and "Sweet Hour of Prayer" are instrumental outings that feature Billy Hawks' fiddle, Tommy Sells' mandolin and Tim Lewis'

The Game's Afoot

The John Carlini Quartet (2003)

FGM Records (FGM-110) P.O. Box 2160, Pulaski, VA 800-413-8296 www.fgmrecords.com

Songs: Kool Kitsch; Blues al Dente; BitterSweet; The Game's Afoot; Poor Wayfaring Stranger; Yer Bad Self; Aerborn; So It Goes; Mugavero.

Personnel: John Carlini - guitar; Don Stiernberg - mandolin; Brian Glassman - bass; Steve Holloway – drums/percussion; with special guest Pat Cloud –

By Rob Shotwell

These nine songs represent

Continued on B-6

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



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

Gibson F9 Mandolin

The F-9's no-frills design gives it a sleek look that is unique among traditional mandolins, with black binding on the top of the body, no fingerboard inlay and a Vintage Brown finish - a hand-stained light chocolate color with an extremely thin satin lacquer outer coat. The F-9 has all the design features that give the F-5 its legendary tone, including a hand-fitted dovetail neck joint, solid maple neck, sides and back, solid spruce top, and a handtuned tone chamber.

- ·Construction: Spruce top, Maple neck, back and sides
- ·Tone Bar: Tuned Parallel
- Fingerboard: Ebony extended
- ·Headstock Inlay: Gibson Script
- ·Binding: Top Bound Black
- ·Hardware: Nickel Plate
- 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.

- Resonator and neck: High Flamed Curly Maple with a sunburst finish.
- 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 satndard Shaped Hardshell

_ Zip _

Suggested retail price \$4,000

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

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.

Total \$

- Gibson Earl Scruggs Banjo
 - 1 ticket \$5
- 6 tickets \$25
- 14 tickets \$50 30 tickets \$100

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.

Name

Address

City _

State

Phone

E-mail

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

Continued from B-5 fine talents of acoustic jazz artist John Carlini, a former member of the David Grisman Quintet, Tony Rice's partner on the acclaimed "River Suite for Two Guitars" CD, and has been a featured cover artist in Flatpicking Guitar Magazine. He reports in the liner notes that this lineup of first-rate jazz musicians allowed the music to just flow with no tension or worries. This is not traditional or even contemporary bluegrass, and is hard to categorize as just one type or genre; the players involved are equally adept in the jazz and bluegrass genres. Carlini wanted band members who were able to discuss Bill Monroe and John Coltrane in the same sentence, and blend the musical language of each in this project. They recorded live in the studio with no overdubs, an ambitious recording process called the "essence of jazz" by Carlini.

As demonstrated by the spunky bluegrass be-bop of *Kool Kitsch*, these are technically proficient acoustic musicians who, along with their leader, love to play unpredictable and fresh themes in the modern string jazz context. Guest musician Pat Cloud and his wonderful 5-string explorations bring a distinct stimulus on five of these numbers.

Highlights include the title track The Game's Afoot which likens itself dynamically to a musical skirmish, and Aerborn, which attempts to emulate an airplane's take-off and final liftoff into the air on the final note. The traditional Poor Wayfaring Stranger gets a pleasing soft jazz treatment here, with a nice banjo ride by Cloud that is more prominent in the mix than his other cuts. Mugavero is an extended mellow samba with some stunning finger-style jazz guitar work by Carlini, moving through tempo changes and instrumental focus.

All in all, this is fine musicianship, and John Carlini just smokes on the guitar in all the cuts. As Tony Rice comments in the liner notes, this is "serious music worthy of serious listening". Make seriously sure you are in an acoustic jazz mode when you do.



The Unfortunate Rake Vol. 2

The Crooked Jades (2003)

Copper Creek Records & The Crooked Jades P.O. Box 3161 Roanoke VA 24015 www.crookedjades.com

Song List: Knoxville Rag, Shady Grove, Unfortunate Rake, Job Job, The Bull and The Bear, False Hearted Lover Blues, Yerba Buena Lament, Love Creek, Yellow Mercury No. 2, Indian Ate a Woodchuck, Tell Her to Come Back Home, Ain't No Grave, California Blues, Heaven Holds All My Treasures, Johnson Gal, A Broken Time, Love Got in the Grain, Old Man Below, Uncle Rabbit, Warfield, Yellow Mercury No. 2, New Lost Mission Blues, So Many People (So Far From Their Hearts).

Personnel: Jeff Kazor-guitar, vocal, Hammond organ, mountain dulcimer, mortar & pestle; Lisa Berman-Hawaiian Slide, Dobro, and other resophonic guitars, baritone ukulele, vocal, banjo; Tom Lucas-banjo ukulele, organ, minstrel banjo, resophonic guitar, fiddle, banjo, vocal, quill; Stephanie Prausnitz—fiddle, vocal; Dave Bamberger-bass; (Special Guests) Richard Buckner-vocal, piano, baritone ukulele, guitar, tiple, high strung guitar; Michael Ismerio—fiddle; Stephen "Sammy" Lindbanjo, banjo ukulele; Dan Lynn—bass; Kevin Sandri bass, arco bass; Mayne Smithpedal steel; Adam Tanner—fiddle, mandolin, tenor guitar.

By Carolyn Faubel

The Crooked Jades latest CD, "The Unfortunate Rake 2," is a well-crafted album that leads a listener through a story of music and song from the human condition to the roots of the music itself. Do not put this album on shuffle or otherwise try to reduce the songs and tunes to their relative merits as singles, although many of them do stand-alone quite well.

This old time music group is out of San Francisco and consists of the distinctive talents of Lisa Berman and her slide guitar, Stephanie Prausnitz and fiddle, Tom Lucas with banjos, Dave Bamberger on the bass, and their iconoclastic leader, Jeff Kazor playing guitar. The members also employ additional in-

struments and various guest musicians.

As with any interpretation of art, what one person hears and understands may be different that what the next person appreciates, or even what the artists intended. I see the "Unfortunate Rake 2" like a series of interconnected vignettes; some with words and some expressed instrumentally.

The opening cut of the CD, a lively "Knoxville Rag," says "We are Old Time; we have fun with our music, and you will too if you come along." The second number, "Shady Grove" might be different than what you've heard before. With Lisa frailing on a baritone uke, it's played in a major key. It serves as a transition to the main theme of the CD, the title cut, "Unfortunate Rake." The lyrics to this are traditional, and Jeff Kazor's original music is a vehicle for telling the story in a tender and sympathetic way. The sad tale is told by a "Bad Girl" who is dying of syphilis and of mercury poisoning, which was the only known cure during those times. Her condition is hopeless, and her only wishes that might be granted are in the funeral de-

"Job Job," which follows, echoes this theme of destruction and misery, but with acceptance, as "The Lord giveth and the Lord taketh away." The haunting call and response of this spiritual continues the somber feeling. "The Bull and the Bear," a lively instrumental number by Adam Tanner provides a break in the tension, but preserves the mood with recurring minor chord shifts. The following four songs further reveal the human condition of suffering and grief. 'False Hearted Lover Blues," influenced by Dock Boggs' 1929 version, is sung with Lisa Berman's best blues, and "Love Creek," written by Jeff in memory of a modern tragedy, memorializes the 1982 Mud Slide disaster in the Santa Cruz

The turning point of hope occurs with the twelfth cut, "Ain't No Grave." Salvation from the troubles of life is anticipated. Jeff sings this one with a haunting style of vocal and musical accompaniment. The picture of hope to come is further refined with a seldomheard Hank Williams tune, "Heaven Holds All My Treasures."

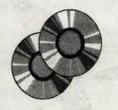
"Johnson Gals" brings the listener back to the fun and gaiety of Old Time dance music. Among the rest of the songs are

tunes that illustrate how deep and far the Crooked Jades are willing to look for musical heritage that makes up and contributes to Old Time music. The African roots show in "Uncle Rabbit" with its "patting," or clapping, and "New Lost Mission Blues" which sports the scraper-like rhythm of a round grinding stone and the quill, a sort of flute. The lead instru-ment here is Tom Lucas' huge minstrel banjo, an awesome instrument, which links the primitive African Gourd banjo and our modern steel 5-string. This banjo is also featured on the tune "California Blues," with its beautiful fretless slides taking center stage. "Old Man Below" takes you back to some real primitive and old-timey sounding fiddle music. In "Warfield," a frenetic banjo and banjo-uke, egged on by the fiddle, take over the story of walking from a "dry" town to the next county to get a drink.

The album wraps up with another Jeff Kazor song, "So Many People (So Far From Their Hearts)", a song that paints a melancholic picture of the personal hardship facing those who traveled to the golden state to make their fortune in mining.

I really enjoyed the opportunity to be able to listen to the latest music of this band on CD, as a recording is more conducive to appreciation for some of these songs than the festival stage is.

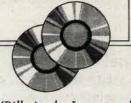
The Crooked Jades are not reluctant to incorporate new things in their music, while still keeping the spirit of Old Time. If this sounds good to you, then you will like this album.



DocFest: A Tribute To Doc Watson, Merle Watson and Jack Lawrence

Flatpicking Guitar Magazine FGM 107 PO Box 2160 Pulaski, VA 24301 ©2003 www.flatpick.com

Song list: Gonna Lay Down My Old Guitar, Old Reuben, Old Camp Meeting Time, Deep River Blues, Salt Creek/Bill Cheathum,



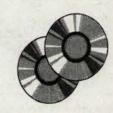
Alberta/Billy in the Lowground, Train That Carried My Baby From Town, Way Downtown, Cotten Eyed Joe, A Rovin' on a Winter's Night, Crawdad Song, Rainbow, Little Sadie, More Pretty Girls Than One, Black Mountain Rag, The Long Journey, Southbound, Matty Groves.

By Brenda Hough

Flatpicking Magazine credits Doc Watson with starting many players with solo flatpicking guitar. This tribute album's 18 songs not only give an excellent selection of Doc Watson's famous songs but it also gives some excellent players a change to play tribute to a "national treasure" of musical talent. Roy Curry probably sums it up best in the liner notes: "Flatt and Scruggs made me love bluegrass. Doc made me love the guitar."

There's lots of variety in voices and approach. It's the equivalent of sitting down to a banquet with 18 dishes made with potatoes, each with a different spice or flavor, all with a unique quality. Wyatt Rice, Tim Stafford and Rushad Eggleston combine Salt Creek and Bill Cheatum and add some cello to the lead guitars. Dix Bruce and Jim Nunally do a duet with "Old Reuben" and add some highpowered guitar. Orrin Star and Russell Scholle play the bluesy "Alberta" and David Grier solos a melodic version of "Cotton Eyed Joe." Chris and Sally Jones perform a lovely harmony version of "A-Rovin' On A Winter's Night." "Black Mountain Rag" is one of Doc's most famous instrumentals, and Steve Pottier and Barry Solomon play it with great taste and tone.

If you are a Doc Watson fan, this will be an album to play over and over and if you haven't started being a Doc fan, this will be a great introduction.



Life Of Sorrow

David Grisman (2003)

Acoustic Disc (ACD 53) P.O. Box 4143, San Rafael, CA

94913 800-221-DISC 415-454-1187 www.acousticdisc.com

Songs: A Life Of Sorrow; Doin' My Time; We Can't Be Darlings Anymore; When You And I Were Young Maggie; All The Good Times Are Past And Gone; Tragic Romance; Seven Year Blues; You're The Girl Of My Dreams; Unwanted Love; Man Of Constant Sorrow; Tennessee Waltz; Bury Me Under The Weeping Willow; Pretty Saro; Cabin Of Love; Farther Along.

Featuring: David Grisman – mandolin, vocals; Bryan Bowers – autoharp, vocals; John Nagy – guitar, vocals; Ralph Rinzler – mandolin, vocal; Artie Rose – guitar; Harriet Rose – bass; Herb Peterson – banjo, guitar, vocals; Laurie Lewis – fiddle; Jim Kerwin – bass; Mac Wiseman – guitar, vocals; Alan O'Bryant – banjo, vocals; John Hartford – banjo, vocal; The Del McCoury Band; The Nashville Bluegrass Band; and Ralph Stanley and the Clinch Mountain Boys.

By Rob Shotwell

This themed CD is definitely not lighthearted or celebratory, and

depicts any number of ways that life will thrust its travails upon us; it is nonetheless an extraordinary project. The performances are compiled from cuts recorded at different times in David Grisman's career, the earliest from 1969 with buddy John Nagy on a mournful Pretty Saro. This collection is at once historic, fun, instructive and provides some evocative and dramatic renditions. The total of 16 songs gives the listener their money's worth, and is somewhat reminiscent of the 'Home Is Where The Heart Is' two-album project in which Grisman brought together the bluegrass elite in 1988 for twenty-four bluegrass gems. The liner notes here by Grisman himself are very well done, and along with the printed words to each song, give a brief history and description of each tune.

He and the late, great John Hartford team up for a unique version of *Doin' My Time*, with John's trademark baritone and a nice mellow tempo. *Seven Year Blues* with Herb Pederson

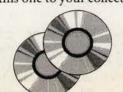
on banjo and high tenor is arguably the best cut on the CD, and offers this beautiful Louvin Brothers melody in a setting that includes Del McCoury on guitar (that's right, not singing) and Jim Kerwin on bass. His pairing with Alan O'Bryant for Grandpa Jones' Tragic Romance is exceptional. The combination of their voices and their instruments is a real pleasure, with each taking separate turns between verses, notably on the simultaneous phrases played on last break.

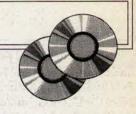
The cuts with Mac Wiseman are fine, and those with Ralph Rinzler and the previously mentioned Nagy are worthy of note for historical perspective, but the most interesting cuts on this CD are those where the collaborators are the Del McCoury Band (Cabin Of Love, We Can't Be Darlings Anymore, Unwanted Love), Ralph Stanley and the Clinch Mountain Boys, and The Nashville Bluegrass Band.

One that sneaks up on the listener and hits with sweet af-

firmation is the duet with Bryan Bowers on Farther Along. Bowers' Autoharp is full and melodic, his vocal pure, with Grisman adding his appealing mandolin tremolo throughout. It comes in at nearly seven minutes but never really seems like a marathon, just a nice trip with these two through one of the most beloved traditional gospel hymns known. At the end of this CD, there is an uncredited bonus track of Keep On The Sunnyside with Mac Wiseman and Grisman doing the honors, and it is not explained why it was included, nor why it breaks with the theme.

On 'Life Of Sorrow', Grisman runs the gamut from traditional music minimalist (eight duets) to full-band bluegrass band leader (eight group settings), and gets the most out of each combination. Definitely add this one to your collection.





Girl From Jericho

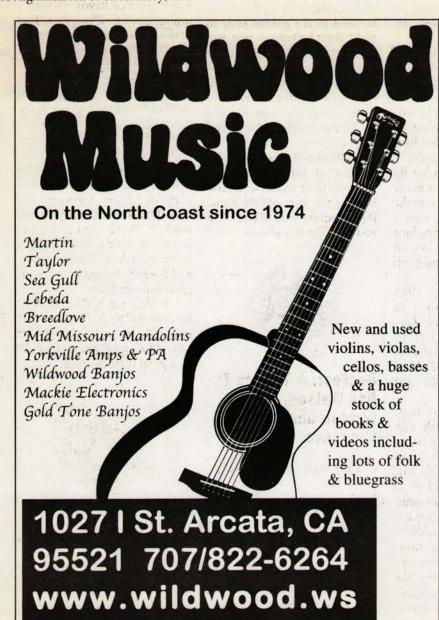
Carol Elizabeth Jones & Laurel Bliss (2003)

Copper Creek Records P.O. Box 3161 Roanoke, VA 24015 www.coppercreekrecords.com

Song list: Meet Me By The Moonlight, Girl From Jericho, Bring Back My Blue-eyed Boy to Me, One Morning in May, Halfway to Nowhere, You Don't tell Me That You Love Me Anymore, Father Adieu, Why You, If you Go Away, Rose of My Heart, Dance of Love.

Personnel: Carol Elizabeth Jones-rhythm guitar, vocals; Laurel Bliss-resonator guitar, vocals; John Reischman-mandolin, Ruthie Dornfield-fiddle; Nancy Katz-bass; David Keenan-acoustic lead guitar (on

Continued on B-8





Continued from B-7 Halfway to Nowhere)

By Carolyn Faubel

This is a commendable recording featuring the lovely duet singing of Carol E. Jones and Laurel Bliss. It is their first collaboration together, though both have recorded in previous projects. As Carol is from the Blue Ridge Mountains of Virginia and Laurel is from Washington State, their pairing might be described as "East meets West." The two take turns with the lead and harmony parts, and both of these women's voices do justice to the history and emotions of these old-time songs while blending sweetly and smoothly.

Carol is an accomplished songwriter and has four of her own original songs interspersed among the remaining eight tunes.

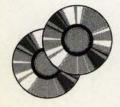
Girl From Jericho, the title cut, captures attention with its almost Cajun sounding fiddle intro. It has a catchy, upbeat tune and tells a little tale of a girl who's come a long, long way, but has found a place now to stay awhile. Halfway to Nowhere's optimistic beat and expression belies the difficulty of the singer's predicament in going nowhere, but "it's too late to turn around."

Why You takes a sprightly waltz tempo while telling of a love that did not work out. Dance of Love is an upbeat song making an analogy of the rituals of the dance floor with what happens in courtship.

Meet Me by the Moonlight, related to the "Prisoner's Song" and Bring Back My Blue-Eyed Boy are attributed to the Carter Family, and Ola Belle Reed wrote the touching song, You Don't Tell Me that You Love Me Anymore, in which the lover's grief is that time seems to have driven the years between them. One Morning in May brings to my mind the old story of "Soldier, Soldier, Won't you marry me?" where the maid is led on by the rake until he confesses his marital status.

Laurel's Scheerhorn resophonic guitar provides tasteful and pleasing instrumental breaks, as do John Reischman on his mandolin and Ruthie Dornfeld on fiddle.

If you like Girl Duets with that old-time sound and harmony in a pleasing mix of tunes, then you should be pleased to own this album.



It's Just The Night
The Del McCoury Band

McCoury Music MCM 001 PO Box 625 Goodlettesville, TN 37070 ©2003 www.delmccouryband.com

Song list: Dry My Tears and Move On, Asheville Turnaround, Let An Old Racehorse Run, Hillcrest Drive, It's Just The Night, My Love Will Not Change, Fire and the Flame, Zero to Love, I'm Afraid I Forgot The Feeling, Man Can't Live on Bread Alone, I Can Hear The Angels Singing, Same Kind of Crazy, Mill Towns, Two-Faced Love.

Personnel: Del McCoury – guitar; Robbie McCoury – banjo; Ronnie McCoury – mandolin; Jason Carter – fiddle and Mike Bub – bass. Guest artists – The Fairfield Four.

By Brenda Hough

The Del McCoury Band has been called the "first family of bluegrass," and this latest recording proves again that this is no understatement. After years of recording for other companies, the band is now recording for its own label, McCoury Music. This move has given them the freedom to follow their own instincts and search for songs whose lyrics provide meaning for the members of the group.

The band has certainly found some gems to record, and there's not a one that talks about murder or the old home place. There are two songs from Richard Thompson on the changes in a love affair, and two love songs that start with long journeys in cars.

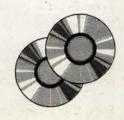
Del's voice is in fine form; there's some high lonesome singing and there's some down home singing that sound like the rock of sages. The most distinctive song is the title cut, "It's Just The Night" that has a spooky Halloween quality complete with "trees that look like creatures and shadows on the wall."

The Fairfield Four sing a marvelous backup that sends the bass speakers on the stereo into shivers. "My Love Will Not Change" is an upbeat, mandoladriven song that says "I will love you forever." "Let An Old Racehorse Run" is an old Tommy Cash song that Del makes into a sensible request. "Man Can't Live On Bread Alone" is from the same writers as "All Aboard" and it has the same "stop and look what you are doing with

your life" theme as the earlier song. The harmonies are superb in "Mill Towns" and "I Can Hear The Angels Singing."

"Hillcrest Drive" is the one instrumental, and Ronnie McCoury's mandolin kicks off the tune into hyper-drive, chased by Rob McCoury's banjo and Jason Carter's woody fiddle. With Mike Bub on the bass and Del on the guitar, this group has no equal instrumentally. The choreography necessary to fit all the voices and instrumental breaks into a one-mike stage show spills over into the carefully crafted weaving of the instrumental sound. This is certainly a candidate for more IBMA awards for the band.

Buy the album, there will be new wonders to appreciate in each song, and you will discover new nuances with each listening.



Livin' Reeltime, Thinkin' Old-Time

Reeltime Travelers

Yodel-Ay-Hee Records 042 207 West Pine Street Johnson City, TN 37604 ©2002

www.reeltimetravelers.com

Song list: Paddy Won't You Drink Some Cider; Bear Creek Blues; Hallelujah; Maybe the Last Time; Ain't Gwine Drink A, No More; Kiss Me Quick, Papa's Coming; Little Bird of Heaven; Flippin' Jenny; Sally Goodin; Down the River; Elzics Farewell; Father Adieu; and Higher Rock.

Personnel: Roy Andrade – banjo and vocals; Martha Scanlan – guitar and vocals; Heidi Andrade – fiddle; Thomas Sneed – mandolin and vocals; John Herrmann – bass.

By Al Lubanes

Do you like the traditional old-time style of music, but also enjoy some variety and creativity? Then you're bound to enjoy this CD. The Reeltime Travelers are a working, traveling band based in Tennessee. They performed at the Fathers Day bluegrass festival in Grass Valley this year, and I was fortunate enough to get to know them and have a few tunes with them. They have

an fabulous, solid sound. Clawhammer banjoist Roy and his fiddling wife Heidi drive the melodies, while the rest of the band supports the rhythm.

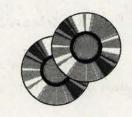
Their traditional tunes have that nice Appalachian feel to them. Of particular note is their version of Sally Goodin. This old chestnut has been played many ways, but their version is special. There's a wild sound evocative of J.E. Mainer and his Mountaineers that I've never heard used before with this tune. I think I also hear a little influence from the Tompkins County Horseflies and Ritchie Stearns. The liner notes say they got this version from Emmet Lundy and Rafe Stefanini, and some of the lyrics from Wade Mainer. Also, their version of the Carter Family tune Bear Creek Blues shows off their wonderful vocal abilities.

An unusual treat on this CD is the inclusion of three original songs sung and composed by guitar player Martha Scanlan. Hallelujah, Little Bird of Heaven, and Higher Rock are her creations, and wow, does she ever make them shine. All three are real gems. In particular, Hallelujah will grab you, with its interesting composition and evocative harmonies.

Roy and Tommy put their heads together and came up with a great banjo tune, Maybe the Last Time, with square dance calls included. It just makes you want to throw down a board and start flat-footing along.

along.

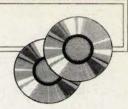
This CD, produced by Bob Carlin, of banjo fame, is a must-have addition to the collection of anyone who plays or likes to listen to old time music. And, if you ever have the chance to see them live, definitely take advantage. You'll love them.



The Autoharp Album Harvey Reid

Woodpecker records P.O. Box 815 York, ME 03909 ©2003 www.woodpecker.com

Tune List: Waltz of the Waves;



On the Sea of Galilee; Umg
slaug; Lowlands of Holland; The Autoharp Polka; Southwind/
Simple Gifts; The coming of Winter; The Flowers of Saskatchewan; John Henry; Not Grieve the Dying Light; Civil War Medley; Peach Picking Time; Lament For a Cabin Boy; Down Yonder Medley; The Flower of Loudoun County; The Harp that Once Through Tara's Halls; Frankie & Johnny; Bourèe in G; Maplewood March; Gathering the Harvest; Let Your Light Shine on Me

Personnel: Harvey Reid – autoharp on all tracks, rhythm guitar and vocals; Joyce Andersen – violin and harmony vocals on tracks 2,6,15,16,20; Brian Silber – violin on track 7; David Surette – guitar on track 19.

By Al Lubanes

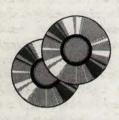
Harvey Reid is an autoharp virtuoso. I had no idea the autoharp could be played with such complexity and feeling. Reid's playing is full of strong melodies, tasteful chording, and intricate rhythms. His vocals are strong and emotionally powerful. This guy is really good! Some songs, like Southwind and John Henry are familiar to the old-time crowd. Others, such as Umg =slaug, are not. But each song is refreshing and vibrant in a way that will make you want to play this CD over and over. There is a perfect mix of solo pieces and duets with harmony vocals, fiddle, and guitar.

Reid tunes his instruments in special ways so as to be able to play chromatically in some keys, thereby getting all the notes he needs to play complex melodies. For that reason, he has more than one instrument tuned differently so he can play in all leases.

He has quite a biography, too. He was the 1981 National Fingerpicking Guitar Champion, the winner of the International Autoharp Competition in 1982, and his CD Steel Drivin' Man was voted in the Top 10 Folk CDs of all time by Guitar Magazine. This is his 17th recording. And each recording is between 60 and 70 minutes long. The Autoharp Album has 21 tunes on it. Talk about prolific!

I knew very little about the autoharp before listening to this

CD, but now I'm a fan. I recommend that you treat yourself to a copy of this wonderful recording.



The Midnight Call Don Rigsby

Sugar Hill Records SUG-CD-3958 PO Box 55300 Durham, NC 27717 ©2003 www.sugarhillrecords.com

Song list: Those Gamblers' Blues, The Midnight Call, Carved Our Names in Stone, Blood on My Hands, Dying To Hold Her Again, Muddy Water, What Lays Down The Road, Green Briar River, Green Ivy Vine, Look Out Below, Come In Out of the Rain, Little White Cross on the Highway, I've Already Turned That Page.

By Brenda Hough

Don Rigsby's strong tenor

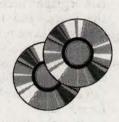
voice has been a mainstay of bands like Lonesome River Band and Longview and this solo album lets him take center stage with a fine selection of heartfelt emotionally-tinged songs that let him sound more like Garth than Bill.

Randy Kohr's Dobro and Stuart Duncan's fiddle add fine moody details to the songs. The album opens with a Jimmie Rodgers song, "Gambler's Blues" with guitar support by Jeff White. "The Midnight Call" is a powerful tale of a mother's visit to her estranged son in a dream written by Tom and Dixie Hall. Rob McCoury adds banjo embellishments to the murder ballad, "Blood on My Hands." Lost loves are the theme in "Dying To Hold Her Again," and "Carved Our Names in Stone."

Perhaps the strongest loss song is "Little White Cross Out on the Highway" in memory of the child killed on graduation night. "Muddy Water" is a powerful natural disaster song with some storm-flavored fiddle and Dobro and harmony vocals from Ronnie Bowman. Don also selected some Larry Cordle songs that ask some questions of sweet-

hearts – "What Lays Down The Road" and gives some answers – "I've Already Turned That Page" or leave us with a wanderer who can't "Come In Out of the Rain." "Green Ivy Vine" has some lovely octave violin from Stuart Duncan that transcends the confining love in the song.

The songs mine the mother lode of bluegrass emotions and should satisfy that "feels good to feel bad" need in music.

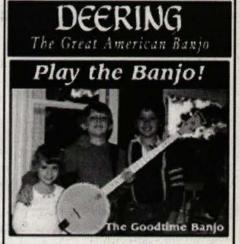


Rock Solid

Rock County

Rebel Records REB-CD-1796 PO Box 7405 Charlottesville, VA 22906 ©2003 www.rebelrecords.com

Song list: Mary Jane, Won't You Be Continued on B-12



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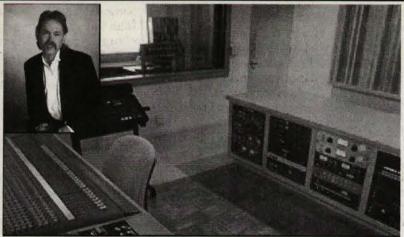


Photo: Stacey Geikin

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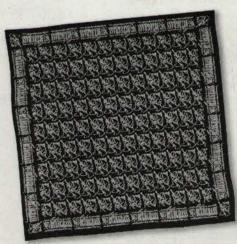
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 "A dad's gotta do what a dad's gotta do."





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Continued from B-9 Mine, Greener Pastures, The Old Home Place, Mountain Parkway, For Years, Roustabout, All The Love I Had Was Gone, My Best Pal, Girl at the Crossroads Bar, They Called It A Church, Williamsburg, He Died A Rounder at 21.

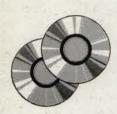
By Brenda Hough

Rock County's second album proves that they have staying power. Each of the musicians has been in other top bluegrass bands and their work together here lets each one share their talents. This band has top instrumentalists with Scott Vestal on banjo, Don Rigsby on mandolin, and Glen Duncan on fiddle. They are also blessed with two top-notch lead singers.

Ray Craft provides the strong rhythm guitar in the band and his deep baritone voice gives a strong country flavor to the songs. His "For Years" is a classic goodbye to love song and "All The Love I Had Is Gone" has an appealing three-part bluegrass harmony with a fine set of instrumental leads. "He Died A Rounder at 21" is another of Ray's solos with a tale of a hard-drinking rounder.

"My Best Pal" has Don Rigsby's high tenor lead focusing on his two best gals at home. Glen Duncan takes the fiddle honors in the group and he wrote "Williamsburg" and "Mountain Parkway," two high-powered instrumental romps, feature fiddle and banjo played in overdrive. "Roustabout" is a classic bluegrass tune with high harmonies and tight instrumentals.

If you are searching for a classic bluegrass sound, this is a group to watch!



Old-Time Mountain Blues -- Rural Classics 1927 - 1939

County Records P.O. Box 7405 Charlottesville, VA 22906

Song and Personnel List:
Railroad Blues (Sam McGee);
Brown Skin Blues (Dick Justice);
Down South Blues ("Dock" Boggs);
Cumberland Blues (Fiddling Doc
Roberts Trio); Cannonball Blues
(Frank Hutchison); Left All Alone
Again Blues (Lowe Stokes & His
North Georgians); New Carroll

County Blues No. 1 (Narmour & Smith); Match Box Blues (Larry Hensley); Troubled Minded Blues (Cliff Carlisle); Leake County Blues (Leake County Revelers); Whistle Blues (Lester McFarland); Side Line Blues (Gwen Foster); My Trouble Blues (Byrd Moore & Jess Johnston); Easy Rider (Sam McGee); Careless Love (Jimmie Tarlton); Cannon Ball Rag (David Miller); Curly Headed Woman (Burnett & Rutherford); Bibb County Georgia Grind (South Highballers); and Johnson City Blues (Clarence Green).

By Al Lubanes

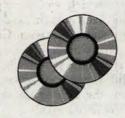
County Records has done it again! They have compiled a selection of great old blues songs from the early days of recording and released them on CD. This serves the dual function of saving them from obscurity or loss, and also gives them the wide distribution they deserve. These recordings have been re-mastered to eliminate the hiss and pops of the originals. The resulting product sounds like an excellent quality field recording by today's high standards.

This is a collection of rural white guys singing and playing the blues. Some are solo performances, others have accompaniment. There's even a version of Left All Alone Again Blues by Lowe Stokes and His North Georgians. You'll recognize his fiddling, as he recorded many tunes with Gid Tanner and the Skillet Lickers. A real classic tune on this CD is New Carroll County Blues No. 1, by Narmour and Smith. The detailed liner notes explain that Willie Narmour and Shell Smith got their start in recording with the help of Mississippi John Hurt, who lived near by. It is further explained that the distinctive sound of this tune comes from the guitar being capoed on the fifth fret and played out of a D position to yield the key of G, and the absence of the V chord. There are some great pictures of the artists, but, unfortunately, the pictures are not clearly labeled by name.

Back in those days, it was really common to play songs crooked, and many of the selections on this CD have dropped or added beats. It was also common for the performers to give songs fanciful names to fool the recording companies into thinking they were getting something new. When you listen to Curly Headed Woman, you'll recognize it as nothing more than the

good old Hesitation Blues.

County Records is to be commended for putting out these old recording compilations. I hope they keep them coming for all of us to enjoy. If you like early blues, you are sure to like this CD.



Mountain Treasures

George Shuffler & Laura Boosinger (2003)

Copper Creek Records P.O. Box 3161 Roanoke, VA 24015 info@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.

Personnel: George Shuffler-guitar, bass; Laura Boosingerclawhammer banjo

By Carolyn Faubel

I knew from the opening notes of *Lonesome Road Blues* that I was going to really enjoy this CD, and I was not mistaken. Laura Boosinger's lovely vocals and clucking Bart Reiter banjo teamed up with George Shuffler's smooth cross-picking and old-time bluegrass singing create a winning combination.

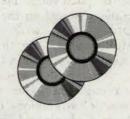
George Shuffler has been a fixture in Bluegrass music for over half a century. He was one of the first players in bluegrass to utilize the guitar as a lead instrument, and is perhaps best known for his association with the Stanley Brothers as harmony vocalist and instrumentalist. Laura Boosinger has nearly 20 years of professional performance experience including 13 years as a member of the Luke Smathers String Band. She leads shapednote singings, teaches old-time banjo workshops at festivals and is also heavily involved in presenting traditional music to youngsters in schools. Laura and George both hail from North Carolina, and while the selected songs on this recording are indeed "Mountain Treasures," these superb musicians are also two of America's "mountain treasures." George starts off this al-

bum taking the lead on Lonesome Road Blues with Laura harmonizing. It is almost impossible to keep from singing along or to feel your feet keeping time "walking down that road." Other duets they sing are the old standard gospel number Will The Circle Be Unbroken, the pretty song we all learned in school, Down in the Valley, and the fun and lively Rabbit in the Log. Laura sings solo on several numbers. Two selections are modal; one being probably the most familiar to listeners, Cluck Old Hen, and the other less familiar Red Rocking Chair. Her other songs in the old-time genre are Hop High Ladies (also known as the tune of Mrs. McLeod's Reel) and Sail Away Ladies. Grave in the Pines is a variation of the familiar song "In the Pines," and is lead by Laura with George's harmony.

Those who want the chance to hear George's wonderful picking without distractions can hear that on *Little Annie*, *Little Georgia Rose*, and *Pass Me Not*, which are the three instrumental numbers.

The only instruments employed on this CD are guitar and frailing banjo, with a bass keeping time. Those two instruments in the hands of these masters play a balanced dance, neither upstaging the other, only complementing and taking turns letting the other shine.

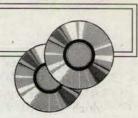
Those who are fond of the timeless bluegrass songs, have an appreciation for the Old-Time, and enjoy good singing and music (which is likely most of us!) will want to acquire this recording for their collection.



Live In London

Ricky Skaggs (2003 – Reissue from 1985)

S & P Records (SPR-708) 6012 N. Agnes Avenue, Temple City, CA 91780



(626) 286-8742

Songs: Uncle Pen; I've Got A New Heartache; Heartbroke; She Didn't Say Why; Cajun Moon; You Make Me Feel Like A Man; Rendezvous (bonus track); Rockin' The Boat; Honey (Open That Door); Talk About Suffering (bonus track); Country Boy; Highway 40 Blues (bonus track); Waitin' For The Sun To Shine (bonus track); Don't Get Above Your Raising (with Elvis Costello).

Personnel: Ricky Skaggs – lead vocal and guitar, mandocaster, mandolin, fiddle; Lou Reid – fiddle, banjo, acoustic guitar, vocals; Bobby Hicks – fiddle, banjo; Richard Dennison – guitar, vocals; Bruce Bouton – dobro, rhythm electric guitar, pedal steel guitar; Jesse Chambers – bass; Martin Parker – drums; Gary Smith – piano; special guest appearance by Elvis Costello.

By Rob Shotwell

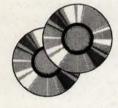
If we recognize the Nitty Gritty Dirt Band's seminal 1973 album "Will The Circle Be Unbroken" as the launching pad for many folks' interest in bluegrass, we must also recognize the sustained effort and dedication to the original genre by bluegrassers such as Ricky Skaggs.† This expanded CD documents a peak in his successful career as a country artist in the mid-80's.† However, when considering the source of much of the material during this part of his career, as well as on this reissue CD, we realize he was not too very far from bluegrass at any time. Of the six #1 hits included, three are bluegrass songs that thrived in his arrangements. With four bonus tracks included (all gems), it's great to revisit this performance with its enthusiastic opener (Uncle Pen) right through to the surprisingly good, if atypical, pairing with Elvis Costello on Flatt and Scruggs' Don't Get Above Your Raising.

Guy Clark's "Heartbroke" has never sounded better, and has a little more life and character than the studio version; Skaggs sets a noticeably faster pace here. This concert's versions of his other big hits around that time include Mel Tillis' Honey (Open That Door), Coun-

has a little more life and character try Boy and Larry Cordle's Highway 40 Blues (one of the bonus tracks), all of which make this live recording a partial greatest hits package. In this pre-Kentucky Thunder band (although the stellar presence of Bobby Hicks is invaluable), this group of musicians shines in all of the musical genre's represented — swing, country honky-tonk, ballads, gospel, and what we'll call electric bluegrass. It's all good, and the four additional tracks just enhance its original high quality.

She Didn't Say Why shows off the great swing touch of Mr. Hicks, and Skaggs handles his Telecaster very well. His time hanging around Albert Lee shows through on his licks. Same on Rockin' The Boat, where he and piano man Gary Smith take some elongated rides. Throughout the performance, the rhythm section of Martin Parker on drums and Jesse Chambers on bass is really clean and tight. Talk About Suffering is a nice counterpoint in the middle of the performance, because Skaggs simply stands alone onstage and delivers it a capella, and beautifully.

You might already have this one from back in the '80's, and no, it's not a bluegrass performance as such. This CD adds the four bonus tracks (sure, it's marketing) to the original package and ends up better for it. With Lou Reid, Bobby Hicks and Skaggs in the band and songs by Bill Monroe, Peter Rowan, the aforementioned Cordle, and Flatt and Scruggs, this one has always been a pleasurable listen.



From The Treehouse To The Lighthouse

The Tennessee Gentlemen

Self-Production
Doyle Catron
dcatron@bellsouth.net
www.tennesseegentlemen.com

Song list: A Thousand Miles From Nowhere, The Treehouse, Loving You Is All I Want To Do, Stay With Me, Blues At Sundown, Occasional Rose, Mighty Fine, Up This Hill and Down, Red Rubber Ball, Why You Been Gone So Long, Ribbon of Darkness, The Lighthouse, Last Train To Clarksville

Personnel: Donny Catron - guitar and vocals; Doyle Catron - bass and vocals; Mike McKnight banjo and vocals; David Pierce mandolin and vocals

By Penny Q. Allen

This CD is a great selection of traditional, hard driving bluegrass, original material and a couple of non-traditional songs like Paul Simon's, "Red Rubber Ball" that got "Bluegrassed". The Tennessee Gentlemen have been in formation and entertaining bluegrass fans for over 30 years! This is their lucky 13th album. It's founding member and leader, Troy Castleberry passed away in July 2000. Troy played mandolin and sang baritone and harmony vocal. Troy and his wife, Carolyn operated The Shack, as it was affectionately known, a run-down schoolhouse that became a Friday night home to the Tennessee Gentlemen and their fans. It didn't have running water but it didn't keep the fans from coming to it for over 10 years.

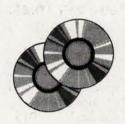
David's playing is really clean, rock-solid, driving and inspiring! I especially enjoyed the instrumental, Mighty Fine, track 7, which was written by Mike Mc Knight. He's one of those mandolin players that you won't forget with his tasty licks and powerful chops. One funny (?) thing you might enjoy hearing is that he had to learn 60 songs in three weeks after joining this group! This must sound familiar to some of you out there!

The Treehouse, track 2 is a wonderful ballad about two brothers building and playing in the tree house. It will touch off your childhood memories with lyrics like, "Do you ever wish we could go back and just be kids again?" We sure had some good times way back then". I believe Donny is singing this one. Maybe some of you remember him a few years ago as a member of Doyle Lawson and Quicksilver when they played here in Grass Valley. At that time I remember being mesmerized by his beautiful high tenor, and perfect pitch voice. He has recently appeared on the Grand Old Opry with Jessie Old Opry with Jessie McReynolds. By the way, Donnie plays an Allen Guitar!

Track 5, Blues at Sundown, is a song I liked right away because it has a unique melody. Again the banjo and mandolin drive the rhythm. David credits his mandolin playing to the Good Lord who gave him the ability to play the music that he loves

Track 10, Why You Been Gone So Long, is a standard bluesy song that is top-notch with a nice long intro, no clutter and just the 'coolest' licks between vocals. This group has rich harmonies too, which is no surprise with Donny and Doyle being brothers.

Of course I need to mention Track 12, The Lighthouse, an extremely well done gospel song that is inspiring and soothing to hear. This is one CD that is going with us when we drive to IBMA this year — it's a rocksolid, energetic bluegrass band from the area of the country where it all began!



Smoky Mountain Gospel: 24 Bluegrass Gospel Favorites

Various Artists

Rural Rhythm P.O. Box 660040 Arcadia, CA 91066-0040 (800) 776-8742

Song list: I'll Be No Stranger There, Walking In Jerusalem, Paul And Silas, Heavenly Cannonball, Where You Gonna Hide, Heavenly Light Is Shining On Me, City On The Hill, A Beautiful Life, If I Could Hear My Mother Pray Again, When I Lay My Burdens Down, God Put A Rainbow In The Clouds Crying Holy Unto The Lord, I Believe That Good Old Bible, The Black Sheep, Where The Soul Of Man Never Dies, No Hidin' Place Down Here, Living The Right Life Now, Church In The Wildwoods, Down By The Riverside, Victory, God Gave Noah The Rainbow Sign, Lamp Lighting Time In The Valley, Somebody Touched Me , and Glory Bound Train

By Penny Q. Allen

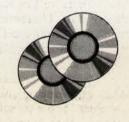
Steve Hoffman has re-mastered this material from the original master tapes and in my opinion has done a great job of bringing us these fine classic gospel songs. He says, "The pioneers of early bluegrass music were generally religious. That's the way it was in the Deep South, the "Bible belt" of America. It is clear by the content of this recording that their sincerity toward their Christian faith and their love of bluegrass

music were prominent in their minds when they created songs like these."

I don't know if you counted, but this CD contains 24 traditional gospel songs by the pioneers of early bluegrass with artists such as; Mac Wiseman, Red Smiley, Hylo Brown, Earl Taylor, Rusty York, Jim Greer, Bobby Smith, Red White, and Edith Roberts. That's getting a lot for your money these days!

These timeless recordings are representative of the 1960s and 70's and are both encouraging and gratifying to listen to because the vocals are easy to understand and the instruments are uncluttered. I know a few older folks who cry when they hear these old favorites because someone from their childhood sang them and it brings back tender memories.

We are fortunate to have these early recordings to play and perhaps learn a tune or two



Take Me Back To The Delta

Cliff Wagner & The Old #7 (2003 – self-produced)

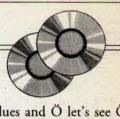
Cliff Wagner 559 West 20th St. San Pedro, CA 90731 www.oldnumber7.net (310) 831-0055

Songs: East Virginia; Take Me Back To The Delta; Rump Fulla Buckshot; Road Trip; Banjo Special; Little White Chapel; It Takes One To Know One; Black Mountain Blues; Dog Bite Your Hide; Waiting; I'm Gone, Long Gone.

Personnel: Cliff Wagner – vocals, banjo, fiddle; Jesse Harris – guitar, tenor vocals; Patrick Sauber – mandolin, baritone vocals; Lucas Cheadle – bass, baritone vocals; Bob Kensinger – bass on Black Mountain Blues; and Ross Landry – mandolin on Black Mountain Blues and Waiting.

By Rob Shotwell

A native of Greenwood, Mississippi, Cliff Wagner shows us his depth in the sounds of traditional bluegrass, Appalachia old time, the Mississippi



Delta blues and Ö let's see Ö we'll call it Bakersfield honkytonk. This adds up to a unique and agreeable sound because he and The Old #7 pull it off so well. Wagner is a regional veteran who is becoming more widely known. He employs his banjo and fiddle with great command on this collection of songs, including five of his originals. Jesse Harris plays a fluid flat pick guitar and sings tenor in the group, and is the son of Greg Harris (formerly of the Flying Burrito Brothers). Patrick Sauber is the newest member of the band and a multiinstrumentalist. An ace on mandolin, banjo, and Cajun accordion, he is the son of Tom Sauber, the nationally known old-time fiddler and clawhammer banjo player of Tom, Brad, and Alice. Patrick focuses on mandolin for The Old #7, and is featured in the folk-music spoof movie "A Mighty Wind" and got some licks in on the soundtrack as well. Lucas Cheadle takes over on bass for this project, and is strong and sustained throughout, giving the music a solid and grooved frame-

This CD is an enjoyable and strong mix, though somewhat Spartan in length (29:55 total time) over the 11 songs. The vocals and lyrics are sometimes buried a little deep in the mix, but Cliff Wagner and The Old #7's passion for the music is right out in front. In the opening high-energy rendition of East Virginia, Jesse Harris is strong on the guitar licks and shows he takes a back seat to no one. Wagner's self-penned title cut Take Me Back To The Delta has some great Reno/Adcockstyle single stringing back up, and then cuts into a Scruggsstyle break. It tells of his hometown and growing up years, "by the Tallahatchie River with the moon shinin' bright".

He follows with the spirited and uniquely named Rump Fulla Buckshot, a lickety-split instrumental where we first hear Patrick Sauber break out some great mando chops. Wagner chokes some strings and makes his banjo talk, and then dubs in an outstanding fiddle break. This is a standout number on this CD. Next, Wagner's Road Trip, a nice country waltz that tugs at the heartstrings a little, describes being 20 miles from home at the end of a long road

Continued on B-14

CBA Calendar of Upcoming Bluegrass, Old-time and Gospel Music Events

Band Performances October

10/1/2003 — Peter Rowan & Don Edwards will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA at 8 pm. For information or tickets, visit http://www.thefreight.org or call 510-548-1761.

10/2/2003 – Alice Stuart will perform at 8 pm at Henfling's Tavern, 8450 Hwy. 8, Ben Lomond, CA. For information, visit www.henflings. com, or call 831-336-8811.

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, call 707-935-0660.

10/5/2003 – Alice Stuart performs at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA at 8 pm. For information or tickets, visit http://www.thefreight.org or call 510-548-1761.

10/5/2003 — Earthquake Country performs from 2-5 pm at San Gregorio General Store at Highway 84 and Stage Road in San Gregorio, CA. For information, visit www.sangregoriostore.com or call 650-726-0565.

10/6/2003 – Crasstown performs at Phil's Fish Market and Eatery from 6:30 to 8:30 pm on Sandholt Road, Moss Landing, CA. For information, contact Regina Bartlett at regiberry@hotmail.com or call 831-375-2975.

10/2/2003 — Highway One performs at Sam's Barbeque from 6-9 pm, at 1110 S. Bascom Avenue, San Jose, CA. For information, web: http://www.samsbbq.com.or.call 408-297-9151.

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

10/7/2003 – Sarah Elizabeth Campbell & Nina Gerber perform at 8 pm at Henfling's Tavern, 8450 Hwy. 8, Ben Lomond, CA. For information, visit www.henflings.om, or call 831-336-8811.

10/8/2003 — Bluegrass Intentions with special guest Maria

Muldaur will perform at Sweetwater, 153 Throckmorton Ave., Mill Valley, CA. 10/10/2003 — Stairwell Sisters perform at Freight and Salvage Coffee House, 1111 Audison Street, Berkeley, CA at 8 pm. For information or tickets, visit http:// www.thefreight.og or call

510 548-1761.

10/10/2003 — Poor Man's Whiskey performs at Murphy's Irish Pul 464 E. 1st St., Sonoma, C.. For information, call 707-935-0660 or visit http://www.sonomapub.com.

10/11/2003 — Carolina Special performs at Murphy's Irish Pub, - 464 E. 1st St., Sonoma, CA. For information, call 707-935-0660 or visit http://www.sonomapub.com.

10/11/2003 — Ron Spears and Within Tradition perform at the Otter Opry held at the First United Methodist Church, 250 California Street, in Santa Cruz, CA. For information, contact Mark Varner via e-mail: mrvarner@ix. netcom.com or call 831-338-0618 10/11/2003 — Acme String Ensemble performs at 10 pm at Murphy's Irish Pub,464 First Street on the east side of the square in downtown, Sonoma, CA. For information, call 707-935-0660.

10/12/2003 – Austin Lounge Lizards perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA at 8 pm. For information or tickets, visit http://www.thefreight.org or call 510-548-1761.

10/13/2003 — Courthouse Ramblers perform at Phil's Fish Market and Eatery from 6:30 to 8:30 pm on Sandholt Road, Moss Landing, CA. For information, contact Regina Bartlett at regiberry@hotmail .com or call 831-375-2975.

10/14/2003 — Ho'Down Quartet performs at the Blackthorn Tavern at 834 Irving (at 9th Av) in San Francisco, CA.

10/14/2003 — Ho'Down Quartet performs at the Blackthorn Tavern, 834 Irving (at 9th Ave.) in San Francisco, CA. 10/16/2003 — David Thom Band performs at Cafe Amsterdam from 9-11 pm, 23 Broadway, Fairfax, CA. For information, call 415-256-8020.

10/16/2003 — Alan Senauke, Suzy Thompson & Bob Norman perform at La Pena, 3105 Shattuck Ave., Berkeley, CA. For information, call 510-849-2568.

10/17/2003 — Earthquake Country performs at Blue Rock Shoot from 8-10 pm, in Saratoga, CA. For information, call 408-867-3437.

10/17/2003 — Jeff Kazor & Lisa Berman will be featured at the Otter Opry, at the First United Methodist Church; 250 California Street, Santa Cruz, CA. For information, contact Mark Varner e-mail: mrvarner @ix.netcom.com or call 831-338-0618.

10/18/2003 — Bluegrass Intentions perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA at 8 pm. For information or tickets, visit http://www.thefreight.org or call 510-548-1761.

10/19/2003 — Alhambra Valley Band performs from 4-6 pm at The Music Store, 66 West Portal, San Francisco, CA. For information, contact Shelby Ash: www. AmericanRootsMusicShow.com, e-mail: thearms@hotmail.com, or call 415-664-2044.

10/20/2003 - Crosstown performs at Phil's Fish Market and Eatery from 6:30 to 8:30 pm on Sandholt Road in Moss Landing, CA. For information, contact Regina Bartlett: e-mail: regiberry @hotmail.com or call 831-375-2975.

10/21/2003 — Ho'Down Quartet performs at the Blackthorn Tavern at 834 Irving (at 9th Av) in San Francisco, CA.

10/22/2003 — All Wrecked Up performs at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA at 8 pm. For information or tickets, visit http:// www.thefreight.org or call 510-548-1761.

10/24/2003 — Alhambra Valley Band performs at Maxfield's House of Caffeine from 4-7 pm, at 398 Dolores St. (@ 17th), San Francisco, CA. For information: house grass@hotmail.com or call 415-255-6859.

10/24/2003 - Laurel Canyon Ramblers perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA at 8 pm. For

RECORDING REVIEWS

Continued from B-13 trip, knowing "she won't be alone" when he arrives. Don Reno's

Banjo Special gets a good ride here and respects the original, demonstrating Wagner's command of that style and his instrument.

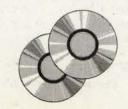
Little White Chapel is a good example of bluegrass-meets-Buck Owens; a great blend of bluegrass lyrics and the aforementioned honky-tonk Bakersfield sensibilities. It features some of the liveliest picking from band members, notably the intricate and rolling guitar break from Jesse Harris, and Wagner's assured single stringing on the banjo.

The group gives a pretty straight reading of

It Takes One To Know One made famous and familiar by Jimmy Martin. Black Mountain Blues (or Black Mountain Rag) jumps right into the listener's lap, and is a very enjoyable toe-tapper. This arrangement conjures up references to Doc and Vassar, with especially sharp breaks on Harris' guitar and Wagner's fiddle. Dog Bite Your Hide layers an old-timey vocal delivery over a bluegrass arrangement; it's very effective and fits the mood and message of the song

Waiting, the last of Wagner's originals on this CD, paints the sad picture of a guy sitting in bed, drinking, staring at the phone and waiting for her to call or come home. Whether it's classic or even stereotypical country is irrelevant; the miserable infatuation of this guy is tangible because of Wagner's excellent vocal. The Reno-Smiley classic I'm Gone, Long Gone has a great groove, and is the perfect song to follow Waiting. Capping off the CD with some energetic picking, Sauber's mandolin and Harris' guitar are in especially great form, and Wagner provides a nice high break on the 5-string.

The talent in this band is outstanding, and the next great move will be made by the lucky recording label that sign these guys and hooks them up with some great production and distribution. Check 'em out at any of the performance dates listed at their website, and get them to sign a CD for you.



WhiteHouse

WhiteHouse

Pinecastle Records PRC 1131 5108 S. Orange Avenue Orlando, FL 32809 ©2003 www.pinecastle.com

Song list: Blue Eyed Darling, Cedar Grove, Drifting and Dreaming of You, Cotton Eyed Joe, Mother Is Gone, Country Side of Heaven, Don't Hold Your Breath, Rock Bottom, Searching for Yesterday, Who Done It?, Uptown Blues, Going to the Races.

By Brenda Hough

WhiteHouse isn't the building, but a small town in Tennessee. Of course, it's a suburb of Nashville so it isn't your typical small town. It is home to all of these musicians who are well known as members of other bands. This gathering started out as fun weekend jam sessions but it soon became "bluegrass's new supergroup."

Whitehouse includes David Parmley on guitar and vocals, Larry Stephenson on mandolin and vocals, Charlie Cushman on guitar, banjo and vocals aided by the talented Missy Raines on bass and Jason Carter on fiddle. The years of bluegrass experience accumulated by all the members of the band shows in their careful selection of songs and the straight-on delivery.

Larry sings the lead on the Bobby Osborne and Jimmy Martin classic, "Blue Eyed Dar-ling" and leads the close harmonies on the Jim and Jesse song, "Drifting and Dreaming." "Cedar Grove" is a Bill Clifton instrumental with Charlie Cushman's driving banjo joined by Jason Carter's marvelous double-stopped fiddle bowing that bring out more character and sound in each note. David Parmley's emotional rendition of Randall Hylton's "Mother Is Gone" grabs heartstrings. "Country Side of Heaven" is a tribute to all the themes of bluegrass music including family, farm, trains and friends.

"Supergroup" may be a mild description of this group: it has the vocals, the instrumentals and the sound that will take it far down the path to stardom.



CBA Calendar of Upcoming Bluegrass, Old-time and Gospel Music Events

http://www.thefreight.org or call 510-548-1761.

10/24/2003 - Coyote Blue performs at Mission Pizza & Pub, 1572 Washington Blvd., Fremont, CA. For information, visit www.missionpizza.com, or call 510-651-6858 or 510-574-

10/25/2003 - On The Loose performs at Bishop's Pumpkin Farm, (Hwy. 65 to Wheatland, turn right on 4th Street, go .5 mile to Pumpkin Lane), 1415 Pumpkin Lane in Wheatland, CA. For information, call Sandy Bishop at 530-633-2568.

10/25/2003 — Grass Menagerie performs at the Smoke CafE on Main Street in downtown Jamestown, CA. Mother Lode bluegrass at its finest... and award winning Mexican cuisine. For information, contact Rick Cornish: rcornish@sjcoe. net or call 209-588-9214.

10/25/2003 - Sonia Shell and the Factor of Five performs at Big Basin Bistro, 14480 Big Basin Way, Saratoga, CA. For information, call 408-867-

10/25/2003 - High Country performs at Murphy's Irish Pub, -464 E. 1st St., Sonoma, CA. For information, call 707-935-0660 or visit http://www. sonomapub.com.

10/26/2003 - Alhambra Valley Band performs at the Martinez Certified Farmers Market in Downtown Martinez, CA. For information, visit www.alham bravalleyband.com.

10/26/2003 - David Thom Band performs at Murphy's Irish Pub,464 First Street on the east side of the square in downtown, Sonoma, CA. For information, call 707-935-0660.

10/27/2003 - Courthouse Ramblers performs at Phil's Fish Market and Eatery on Sandholt Road in Moss Landing, CA. Music begins a 7 p.m. Other musicians are welcome to join in for a bluegrass picking party for the second set starting about 8:00 pm. For information, contact Regina Bartlett: www.philsfishmarket.com, regiberry@hotmail.com, or 831-375-2975.

10/28/2003 - Wild Oats and Honey performs at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, visit http://www .samsbbq.com, or call 408-297-9151.

10/28/2003 - Ho'Down Quartet performs at the Blackthorn Tavern at 834 Irving (at 9th Av) in San Francisco, CA.

information or tickets, visit 10/30/2003 - Dark Hollow performs from 8-10 pm at the Atlas Cafe, 3049 20th Street at Alabama, San Francisco, CA. For information, call 415-648-

November

11/3/2003 - Bluegrass Masters (Roland White, Jim Hurst, Missy Raines, Ron Stuart, Bill Evans) perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA at 8 pm. For information or tickets, visit http://www.thefreight org or call 510-548-1761.11/ 22/2203 - Marley's Ghost performs at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA at 8 pm. For information or tickets, visit http://www. thefreight.org or call 510-548-1761.

Festivals, Concerts & Other Events **October**

10/2/2003 - 10/4/2003 - 7thAnnual 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 — David Grisman Quintet concert at the Sunset Cultural Center in Carmel, CA. 10/3/2003 - Dry Branch Fire Squad Outdoor Concert sponsored by the Oaksong Society for Preservation of Way Cool Music at Gray Pine Farm in Oak Run, CA. Bring your own lawn chair, bug juice, and jacket. Full dinner served for \$10.00, concert is \$15.00 - profits from dinner go back into developing

our concert facility. For information contact Barry Hazle website: www.oaksongs.com, email: info@oaksongs.com, or call 530-472-3065

10/3/2003 - 10/5/2003 -"Hardly Strictly Bluegrass Festival" 3 is a free festival! No tickets needed! Over 30 bands over 3 days! Featuring: The Crooked Jades, Alison Brown Quartet, Tim O'Brien Band, Dry Branch Fire Squad, Dave Alvin & the Guilty Men, Ricky Skaggs & Kentucky Thunder, Kevin Welch & Kieran Kane. Speedway Meadow in Golden Gate Park, San Francisco, CA. For more information, visit www.strictlybluegrass.com.

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.

10/4/2003 - Dry Branch Fire Squad in concert at 8 pm at the Palms Playhouse, 13 Main St. in Winters, CA. Tickets are \$17 per person. For information, web: www.palms playhouse.com, or call 530-758-8058, 530-795-1825.

10/5/2003 — Dry Branch Fire Squad in concert at 7 pm at the Sausalito Presbyterian Church, 112 Bulkley Ave., Sausalito, CA. Enjoy a special candlelit concert featuring Dry Branch Fire Squad in an intimate, redwood church setting. Tickets are \$17 and may be obtained in advance by writing to Don Koc, 508 Shasta Way, Mill Valley, CA 94941. For information, e-mail d.koc@attbi.com or call 415-383-8716.

10/8/2003 — Bluegrass Intentions perform with special guest Maria Maldaur at the weetwater, 153 Throckmorton Avenue, Mill Valley, CA. For information: web:www.sweetwatersal oon.com or call 415-388-2820.

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@Com cast.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.sweetwater saloon.com or call 415-388-2820.

10/10/2003 - 10/12-202003 -14th Annual Bluegrass Festival, Clark County Fairgounds, 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.

10/18/2003 - Rick Jamison & Copper Canyon will perform an outdoor concert at the home of Fred and Melinda Stanley in Copperopolis, CA. Tickets are \$12 in advance, \$15 at the gate (\$12 for CBA members). Order tickets by phone @ 209.586.9245 or visit www.coppercanyon bluegrass.com for additional information

10/18/2003 - Mountain Laurel in Concert at the Odd Fellows Hall on the corner of Main Street and Highway 193 in Georgetown, CA. KFOK Community Radio invites you to a fundraising concert being held to raise money to move our antennae to a place that will increase the reception of our station. For information, web: www.kfok.org, email: patrice@kfok.org, or call 530-333-9456(eve) 530-409-6860(days).

10/18/2003, Susie Glaze and the 8 Hand String with special guest bob Applebaum Band Concert at the Coffee Gallery, 2029 N. Lake Ave. in Altadena, CA. Sharing the evening will be Dennis Roger Reed. Showtime 7:30 pm, Tickets \$12.50. For information, web: www.coffee gallery.com, or call (626) 398-7917.

10/19/2003 - Bluegrass Intentions performs at 2 pm at the Spice of Life Food & Arts Festival on Shattuck Ave. between Francisco & Vine Sts., North Berkeley, CA. For information, visit http://www.i nfo@northshattuckassociation.org.

10/19/2003 - Mountain Music Day at the Old School House Stage in Oak Glen, CA. Bluegrass bands, Oldtimey ands, 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.claremontfolk fest.com.

10/25/2003 - Laurel Canyon Ramblers and the Waller Brothers in concert at the First Presbyterian Church of Mountain View, 1667 Miramonte Ave., Mountain View, CA. For information, visit http://www.rba.org, or call 650-691-9982.

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.

10/28/2003 — David Parmley & Continental Divide in concert at the First Baptist Church of Pacific Beach from 6:30 to 9:30 pm, 4747 Soledad Mountain Road, Pacific Beach, CA. Tickets are \$15 at the Door. For information, call (858) 679-1225.

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.

November

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 — David Parmley & Continental Divide in Concert at the Encino Community Center, 4935 Balboa Blvd., Encino, CA. Opening this great evening of music is Border Radio with Kelly McCune and Tom Corbett. Showtime is 7:30 pm. Tickets:In advance \$17.50 Children/Students w/I.D.

Continued on B-17

Bowers Mansion Festival photos -- Aug. 16, 2003



Kathy Kallick sings on the Bowers Mansion stage.



Zeke adds some humor to the stage show of the Molonlight Hoo Doo Review on the Bowers stage.

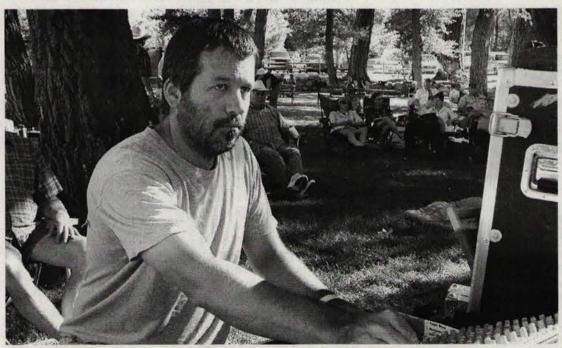
All Photos by Howard Gold



The Kathy Kallick Band left to right are Tom Bekeney, Amy Steinberg, Kathy Kallick and Avram Siegel.



True Blue left to right -- Allison Fisher, Ed Neff, Avram Siegel and Del Williams. The band will be Showcasing this month at the IBMA World of Bluegrass in Louisville, Kentucky.



Hardworking sound engineer Paul Knight works the festival board.

CBA Calendar of Upcoming Bluegrass, Old-time and Gospel Music Events

Continued from B-15 \$12.00. At the door:\$20.00. For information, contact Harley Tarlitz at members.aol.com/ intunenews or call 818-906-2121 ext. 107.

11/1/2003 — Acoustic Guitar Solos by Jerry Garcia Workshop by Dix Bruce, 2:30-5:00pm pm at Gryphon Stringed Instruments, 211 Lambert St. in Palo Alto, CA. Fee is \$30 per person. For information, call (650) 493-2131.

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.

Corners Bluegrass Festival & Fiddle Championships in Constellation Park, Everett Bowman Rodeo Grounds, Hwy. 60-93, 1 mi. E. of Wickenburg, AZ. Bands include: The Blade Runners, 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.

January

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.blythearea chamberofcommerce.com.

February

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 Consensus, 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.arizona bluegrass.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. McGraths 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.

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 710 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 Southside Coffee Company, 105 South H St., Lompoc, CA. For information, contact Bill Carlsen at cbockius@sbceo.k12.ca.usor(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 — Jeanie 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 Francis, 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 3051Adeline 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 Cafè 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 Solyo Hghts 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 Cafe at 18191 Main Street in Jamestown, CA the 2nd and 4th Fridays of each month from 7-10 pm. For information, contact Bill Schniederman 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.

Granda 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 Cafe, 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 — Canelled 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.

Sunday

 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.

•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 om or phone 707-464-8151.

•Hollywood — Highland Grounds Coffee House Oldtimey 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

Continued on B-18

Turn Your Radio On...

Monday

Noon - 1 PM — "Backroads Bluegrass" with Al Shusterman on KCBL Noon - 3 PM — "Fat Farm", invoking the aural image of KFAT, KHIP and FM

6-9 PM — "Monday Night Bluegrass", with alternating hosts Paul Jacobs, Robbin' Banks, Fast Eddie and Cactus Jack KKUP 91.5 FM.

"Traditional 8-11 PM -County and American Roots Music" with Ben Elder, KCSN 88.5 FM.

Tuesday

9-11 AM — "Toast & Jam" with Ellen Hering KZYX 90.7 and 91.5 FM.

10-Noon — "The Bluegrass Show" with Ken Jorgensen on KMUD 91.1 FM.

10-2 PM —"Out Behind the Barn", with Peggy O, KFJC 89.7 FM

2-4 PM — "Toast and Jam" hosted by Fred Wooley and Ellen Herring, KZYX90.7 & 91.5 FM.

Street (on the corner of D

Street), in old town Eureka,

CA 95501. For information,

call 707-268-3893 or e-mail

•Mariposa — Jam at Cousin

Jack Pickin' Music in historic

downtown Mariposa, CA.

Jam session every Sunday

from 2-5 p.m. For informa-

tion, 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, cof-

fee, 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. Fan-

dango is located in the Alma

Plaza Shopping Center; 3407

Alma Street (Near East

Meadow Drive) in Palo Alto,

CA. For information, con-

tact Patrick Weldon at

jpweldon@earthlink.net or

San Francisco – Regular jam

session the 2nd and 4th Sun-

day of every month from 3 to

call 650 494-2928.

calterrybob@aol.com.

Wednesday

KPIG. with Mary McCaslin, KZSC FM. 3-5:30 PM — "Bluegrass, Folk

and Country Show" by hosted Tom Leonardi, Mary Reiker Grant Johnston and Darla Novak on KZFR 90.1 FM.

90.5 FM.

8-10 PM — "Celtic Cadence" with Anne Hestbeck or "Here, There and Everywhere" (3rd Wed.) with Don Jacobson or John Nichols (4th Wed.), KVMR 89.5 FM.

8-10:30 PM – Down From The Mountain with host Kevin Russell, features Bluegrass, Old-time and Western Swing on the 1st and 3rd Mondays; alternates with "Average

Abalone" hosted by Johnny Bazzano, 2nd & 4th Mondays, featuring a mix of blues, folk, swing, bluegrass, Cajun, Irish and more, on KRCB 91.1 FM.

Thursday

1-4 PM - "Folk Plus" with hosts Karen Dyer and Bruce Doan, KVMR

6:30-8:30 PM — "Roadhouse 2-4 PM — "Mountain Stage"
Twang" with Kay
Clements on KWMR grass, Country, Gospel, Cajun, Jazz, Folk, Blues, etc. KAZU 90.3 FM.

4-7 PM — "Music Magazine" with California Oakie on KVMR FM.

7:30-9 PM — "Shorty's Bunkhouse" with Gail Coppinger on KWMR 90.5 FM.

8-10 PM. - "Basically Bluegrass" with Ron Saul & Peter Morin on KCBX 90.1 FM.

10-Midnight — "Bayou Country" (Cajun and Zydeco) with Steve Nicola, KVMR 89.5 FM.

Friday

6-9 AM — "The Bushwacker's Bluegrass Club" with Dangerous Dan and Friends, KZSC FM

9-Noon - "Sarah Bellam's The Jewish Alternative" mixture of Jewish, bluegrass and folk music on KCBX 90.1 FM.

9:30-Noon -- "Meadow's Heaven Bar and Grill" with Steve Meadows, KZSC FM.

4-7 PM — "Friday Music Magazine" with Rich Shipley, KVMR FM.

Saturday

6-8 AM — "Wildwood Flower" hosted by Ben Elder, KPFK FM.

7:30-10 AM — "Bluegrass Express" with Frank Javorsek, KCSN 88.5 .FM FM.

10-Noon - "County Line Bluegrass" with Eric Rice or Greg Middleton on KVMR 89.5 FM.

9-11 AM - "Humble Pie" with Jimmy Humble, KZYX 90.7 and 91.5 FM.

Noon-1 PM — "Fiddling Zone" with Gus Garelick featuring traditional American fiddling (2nd and 4th Saturdays) alternates with "The Driven Bow" with Heidi Chesney (1st & 3rd Saturday) on KRCB 91.1



10-1 PM — "The Eagle's Whistle" with Tam Paterson - Celtic folk music. KAZU 90.3 FM.

11AM-noon — "Into The Blue" a nationally syndicated Bluegrass show hosted by Terry Hurd on The Ranch KEJC 93.9 FM.

Noon-3 PM — "Fat Sunday" with Sundance on KCŚŚ 91.9 FM.

Noon-4PM -- "The Folk Show" with alternating hosts Carl Johnsen (1st Sunday); Don Rhodes (3rd Sunday); ad Kenny and Marta Hall (4th Sunday); wide variety of American and international folk music, KSJV, KMPO and KTQX FM

1-3 PM — "America's Back 40", the hicks from coast to coast with Mary Tilson, KPFA 94.1 FM

1-4 PM — Folk, Bluegrass, and Blues with Candice Harmon, KUOP 91.3 FM.

2-4 PM — "Old Fashioned Folk Music Show" a mix of folk, Bluegrass, celtic, old-time and more, with Lorraine Dechter KCHO and KPFR FM

3-5 PM — "Pig In A Pen" with Ray Edlund or "Panhandle Country" with Tom Diamant, KPFA 94.1 FM.

3-4 PM - "Shady Grove" oldtime music of North America with Steve Goldfield on KCHO and KFPR FM.

6-9 PM — "Cuzin Al's Bluegrass Show", with Cuzin Al Knoth-"32 Years in Your Ears", KPIG 107.5 FM

STATION LOG

KALW 91.7 FM P.O. Box 21344, Oakland, CA 94620, (415) 641-5259.

KAVA 1450 AM P.O. Box 1090, Burney, CA 96013.

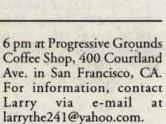
Jam Sessions •Eureka – Bluegrass Jam session every Sunday from 8 to 10:30 pm at Six Rivers Brewing Company, 325 Second

> •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.orgor

.call (831) 462-9373.

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 informa-tion, call Freda Boop at 209-



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

•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

836-4808.



1 - 5 PM - "Our Roots Are

Showing" hosted by Robin Pressman, Chris

Olson and Steve DeLap.

Programming is a mix

of folk and acoustic music and highlights

singer-songwriters and

traditional folk musi-

cians, along with blues,

bluegrass and Celtic

music on KRCB 91.1

Porch" with Diane Her-

ring (Bluegrass) KZYX

Show" with Sonnie Brown, KCBX 90.1 FM

On The 'Pata-physical'

Farm" with Leigh-Hill or Chris Jong, old-timey

and bluegrass, alternat-

ing with Chris Jong, KUSP FM.

with Larry Groce,

KALW FM and KPBS

89.5 FM (San Diego).

with alternating hosts Mark Varner and Mike

McKinley on KAZU

ompson, KALW 91.7

with Wayne Rice, KSON 97.3 FM and

live at http://www.

Ranchhand Ray on The

Ranch KEJC 93.9 FM.

Show" on The Ranch

KEJC 93.9 FM (re-

broadcast from 7-9 pm)

hosted by Bruce Ross on KZSU 90.1 FM.

tral" with Mike Tatar,

- "Bluegrass Cen-

90.7 and 91.5 FM.

1-3 PM — The Minstral Song

2-4 PM — 1-3 PM — "Down

3-5 PM — "Mountain Stage"

4-6 PM — "Old Dusty Trail"

90.3 FM. 6:30 - 8 PM — "Bluegrass Signal" with host Peter Th-

Sunday

6-8 AM — "Bluegrass Special"

8-9 AM - "Country Gospel Show" hosted by

9-11 AM - "Uncle John's

9-Noon — "Fat Sunday" with Texas Red on KCSS

9-Noon — "Sunny Side Up"

91.9 FM.

10-Noon -

kson.com.

1-3 PM — "Lunch on the Back

FM.

Radio Station Log

KAZU 90.3 FM 176 Forest Avenue, Pacific Grove, CA 93950, requests (831) 375-3082, office (831) 375-7275 KCBL 91.5 FM 4623 T. St. Sacramento, Ca 95819 www. sacramento.org 916-456-5199 KCBX 90.1 4100 Vachell Lane, San Luis Obispo, CA 93401 (805) 781-3020 FAX 805-781-3025 KCHO 91.7 FM Chico State University, Chico, CA 95926 (530) 898-5246 KCSN 88.5 FM California State University Northridge, CA (818) 885-3090 KCSS 91.9 FM CSU Stanislaus 801 W. Monte Vista Ave. Turlock, CA 95380 (209) 667-3900.

KEJC 93.9 FM "The Ranch" 1049 Lone Palm Drive Modesto, CA 95351 209-526-5352 office; requests 209-342-6600

KFJC 89.7 FM Foothill College 12345 S. El Monte Ave., Los Altos Hills, CA 94022, requests (650) 941-2500, office (650) 948-7260.

KKUP 91.5 FM P.O. Box 820 10221B Imperial Way Cupertino, CA 95015 requests (408) 253-6000, office (408) 260-2999.

KMUD 91.1 FM Redwood Commun. Radio P.O. Box 135 Redway, CA 95560 707-923-3911

KPBS 89.5 FM San Diego State University. San Diego, CA 92182-0001 (619) 594-8100

FAX (619) 265-6478. **KPFA 94.1 FM** 1929 Martin Luther King Jr. Way Berkeley, CA 94704-106 (510) 848-4425 on air office 848-6767.

KPFK 90.7 FM 23457 Schoolcraft St. West Hills, CA 91307 (818) 346-4112 FAX 818-883-7557 KPFR 88.9FM Redding

Repeaters for above at: Weaverville 89.5 89.7 Chester 90.7 Mineral.

Susanville and Yreka 91.1 Bieber 91.9 Burney Dunsmuir, Mt. Shasta and Weed

Hayfork 103.5 Alturas

Cable Carriers: Chico, Orland & Willows 105.5 Red Bluff

Redding 101.1 **KPIG 107.5 FM**

1110 Main Street St/ 16. Watsonville, CA 95076 -

(831) 722-2299 KRCB 91.1 FM & 90.9 FM

5850 Labath Avenue Rohnert Park, CA 94928 (707) 585-8522 (office) (707) 585-6284 (studio) **KROR 106.9 FM**

58923 Business Center Dr., Suite E Yucca Valley, CA 92284 (619) 365-0891

92.1 & 103.9 FM repeaters for Palm Springs and Palm Desert.

KSON 97.3 FM P.O. Box 889004 San Diego, CA 92168

KUSP 88.9 FM P.O. Box 423 Santa Cruz, CA 95061 800-655-5877

KVMR 89.5 FM and 99.3 FM 401 Spring St.

Nevada City, CA 9595 (530) 265-9555 (Studio) 265-9073 (office).

KZFR 90.1 FM P.O. Box 3173 Chico, CA 9592 (530) 895-0706. **KZSC 88.1 FM** Music Building East UC Santa Cruz requests (408) 459-4036 office (408) 459-2811. **KZSU 90.1 FM** P.O. Box 6509, Stanford, CA 94309-3093 (650) 723-9010 (requests) or (650) 725-4868 (office) KZYX 90.7 FM **KZYZ 91.5 FM** Box 1

Philo, CA 95466 (707) 895-2448 (studio) (707) 895-2324 (office).

Bluegrass Associations of the West

ARIZONA

 Arizona Bluegrass Association,
 P.O. Box 34123, Phoenix, AZ
 805067; 602-993-6801; web site: www.azbluegrass.com.

·Arizona Bluegrass & Old-time Musicians Association, 88-8 W. Tuckey Lane, Glendale, AZ 85303; 602-842-1102; e-mail: theabma@aol.com; web site: www.theabma.com.

·Desert Bluegrass Association, bonnie Lohman 520-296-1231; e-mail basslady@att/net; web site: http:home.att.net/-fer tilepickens/.

CALIFORNIA

·Bluegrass Association of Southern California, P.O. Box 10855, Canoga Park, CA 91309; 818-998-1284; e-mail: intunenews @aolcom; web site: http://members@aol.com/intune

•California Bluegrass Association, P.O. Box 9, Wilseyville, CA 95257; 209-293-1559; e-mail: bgsbreakdown@volcano.net; web site www.cbaontheweb.org.

 Northern California Bluegrass Society (formerly Santa Cruz Bluegrass Society), P.O. Box 390846, Mountain View, CA 94039-0846; 650-596-9332; web site: www.bluegrasssociety

org.
San Diego Bluegrass Society, P.O. Box 15292, San Diego, CA 92175, 619-286-1836; e-mail: sdbcnews@aol.com.

 San Diego North County Blue-grass & Folk Club, PMB 311, 1835 A Centre City Pkwy, Escondido, Ca 92025; 760-4897720; web site: http:// groups.sandiegoinsider.com/ bluegrassfolkclub.

·Southwest Bluegrass Association, P.O. Box 3046, Covian, Ca 91772, 714-894-3758, web site: www.s-w-b-a.com.

COLORADO

 Colorado Bluegrass Music Society, P.O. Box 40155, Denver, CO 80204-0155, e-mail: CBMS@banjo.com, web site: http://www.banjo.com.

MONTANA

•Yellowstone Bluegrass Association, 406-962-3840 or 406-656-3767.

NEVADA

•Northern Nevada Bluegrass Association, Don Timmer, 4650 Sierra Madre #852, Reno, NV 89502; 775-882-6013; e-mail:

picalic@prodigy.net.
•Southern Nevada Bluegrass Music Society, P.O. Box 3704, North Las Vegas, NV 89030; phone 702-594-6422.

NEW MEXICO

Southwest Traditional and Bluegrass Music Association, 503-632-4616

OREGON

Oregon Bluegrass Association, P.O. Box 1115, Portland, OR 97207, 503-266-6252, web site: www.oregonbluegrass .org.

UTAH

•Intermountain Acoustic Music Association, P.O. Box 520521, Salt Lake City, UT 84152, 801-339-7664, email: bobciama@aol.com.

Washington

·Darrington Bluegrass Associa-

Darrington Bluegrass Association, P.O. Box 519, Darrington, WA 98241.
Inland Northwest Bluegrass Association, P.O. Box 942, Spokane, WA 99210-0942, 509-238-4971 509-238-4971.

 Skagit Bluegrass and Country Music Association, 27380 Hoehn Road, Sedro Woolley, WA 98284.

 Washington Bluegrass Association, P.O. Box 490, To-ledo, WA 98532, 360-785-8717, web site: http:// www.scn.org/arts/wba/ home/htm.

CANADA

 BC Bluegrass Association, P.O. Box 113, Frasier Lake BC Canada V0J1S0, 604-699-

 Blueberry Bluegrass & Country Music Society, P. O. Box 5151, Spruce Grove AB Canada T7X3A3.

 Fraser Valley Bluegrass Association, 5917 - 172nd Street, Surrey BC Canada V3S3Z4.

•Northwest Bluegrass Circle Music, 400 - 177 West 7th Avenue, Vancouver BC Canada V5Y1K5.

Oakdale Bluegrass Festival postponed --Oct. 25th concert announced by committee



True Blue (Ed Neff, Avram Siegel, Allison Fisher and Del Williams) will be performing in the Oakdale concert with the Kathy Kallick Band and Diana and the Yes Ma'ams

The Oakdale Bluegrass Festival Committee regrets to announce that due to low advance ticket sales and not reaching our budget goal, we are postponing the October 24, 25 & 26th Festival until October of 2004.

Our goal in presenting this festival is to provide much needed monies to support the

Oakdale Joint Unified School District Music Programs. Being a grass roots committee starting at ground zero, we feel that we have made a good decision in delaying our festival for a year, giving us more time to reach our budget goals and provide a wonderful bluegrass festival experience for Oakdale and all the people attending the festival.

We regret any inconvenience that this may have caused and hope you will be with us in October, 2004. We wish to thank all those sponsors that are supporting us as we continue

We are having "A Night of Bluegrass", Saturday, October 25, 2003, at 7:00pm (doors open at 6:15pm) at Magnolia School Auditorium, 739 Magnolia Ave, Oakdale, CA., featuring Kathy Kallick Band, True Blue & Diana Donnelly & the Yes Ma'ams. Tickets are \$15 presale thru October 15 and \$20 at the door.

Tickets can be obtained by sending a SASE along with a check to Oakdale Bluegrass Festival, PO Box 1851, Oakdale, CA 95361.



Father's Day Weekend BLUEGRASS FESTIVAL

June 17, 18,19 & 20, 2004 at the Nevada County Fairgrounds in Grass Valley, CA Partial Line-up Includes:

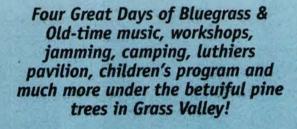


Mountain Heart



Just Added...
David Parmley & Continental Divide

AND
The Bluegrass Cardinals Reunion



Many more bands to be added.



The Dirk Powell Band





Laurie Lewis

Early Bird Tickets go on sale November 1, 2003.



J.D. Crowe & the New South

For more information about this festival or other CBA events, check out our website at: www.cbaontheweb.org