

Extra! Extra! Extra! **Read all about it!**



photo by Tami Roth

The legendary Bobby Osborne (with his new band, the Rocky Top X-Press) performing at the International Bluegrass Music Association's convention in Nashville, TN

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**Sonoma County
Bluegrass & Old Time
Festival Revealed!**
More IBMA Pix
SuperGrass Workshops
**BG Gold Celebrates
10,000 Served!**
Stocking Stuffers
**Madam President
Speaks!**
**Raffle Winners
Named**
and so much more...

Bluegrass Breakdown
California Bluegrass Association
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California Bluegrass Association Membership Application

Last Name

First Name

Spouse: Last Name

First Name

Address

Child(ren)

City

State

Zip

Phone

E-mail:

Category

Single Membership	\$20.00
With Spouse Added	\$25.00
Children 12-18 (non-voting)	\$1.00 each
Children 12-18 (voting)	\$10.00 each
Band Memberships	Out of State only
(3-5 members)	\$35.00

Please sign me up for the following:

___ Single - 1 vote for ___ year(s) \$20.00
___ Couple - 2 votes for ___ year(s) @\$25
___ Add ___ non-voting children
___ Add ___ voting children
Children's names and Birthdates:

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

New <input type="checkbox"/> Renewal <input type="checkbox"/> Member #	_____
Membership Total	\$ _____
Kids on Bluegrass fund	\$ _____
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Please make checks payable to California Bluegrass Association (CBA). Heritage Fund Donations are tax deductible.

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If Senior Citizens (65 & over), please list birthdates:



About Banjo Bob

The banjo player around which the CBA's current logo is designed is the creation of George Callaghan, an Irish artist who lives and works in Tasmania. The Association acknowledges and thanks the gifted Mr. Callaghan for his soulful interpretation of what it means to be a banjo player and to be completely committed to the music we love. We also acknowledge and thank Geoff Stelling, creator of the world famous Stelling Banjos. His beautiful peg head design, long synonymous with the finest of American-made instrument making, was an inspiration for the creation of "Bob's" rather unorthodox banjo. And finally, the California Bluegrass Association wishes to acknowledge and thank Mr. Steve Johnson, long-time CBA member and supporter and a world-class designer. For his creative genius in translating the original art into the CBA's logo the Association is indebted.



Life in the Grass Lane "I've Been Mostly Awake"*

*The official acronym of the IBMA

by Zeke Griffin

I sit down to write this after just returning from the annual migration to IBMA, and I wish I could say I was none the worse for the wear. From what little I have heard from the many CBA'ers who made the trek, it seems that I am not alone in my infirmity. Even if one was fortunate not to have picked up some sort of flu/cold/creeping crud, then the result of sleep deprivation coupled with too much fun while socializing and/or picking with thousands of your closest personal friends, will leave even the strongest among us tore up from the floor up. I guess I ended up in that vast grey area somewhere in

between.

A good example of the brain dead state that we are all sharing right now is the phone call I had with Sharon Elliott this morning: we were both hoarsely arguing (at least I was hoarse; three days after coming home, and I can still barely talk above a whisper) over what day and date it was, and neither of us had it right!

I find myself wishing I could just phone in the Breakdown today, but that's just not to be. Oh well.

But the event was worth it, from my perspective. Last year I

saw how incredibly smooth and professional the CBA Host team, led by Larry Kuhn, made the combination of showcases, suites both Hospitality and Jam, as well as the luncheon and brunch come together. This year, even in a new facility with a whole slew of unknown variables, the CBA group managed to keep its spotless reputation not only intact, but increased the stature of Left Coast Bluegrass. Well done, folks, you all impressed me to no end, and I feel honored to be a part of you all.

I had taken my laptop with the full intention of continuing my correspondence with a number of people and business connections, as well as chronicling the whole week of experiences, but alas, it was not to be. I don't think I opened it at all except to copy a CD here and there, and never once logged onto the web. That certainly added a vacation like air to the deal for me. Maybe next year, I tell myself. I suppose I just got inundated and overwhelmed with what one person called "the IBMA gestalt of it all." I guess that means I entered a state of temporary insanity and just went with the flow. A real lemming, that's me, over the cliff and all. It seemed like there was always something very important to attend to, some event that was a must do, and some person it was very imperative to talk to. Always. I felt guilty just

stopping for a moment, as if I was missing something, and I probably was. One of the things you have to accept right up front is that you will be missing something very cool at any given moment of the day, and that you can't do it all, no matter how hard you try. Believe me, we all tried very hard.

I did spend quite a bit of time meeting a number of the companies that advertise here in the Breakdown, and you know what? Folks who start a business or work for a company that caters to bluegrass people are just as nice and goodhearted as their customers on the whole. Not a real surprise, but nice to have reaffirmed nonetheless.

So over the next few days I'll try to add bits and pieces of it all as my memory drifts in, kind of a forensic reconstruction if you will. Hopefully I'll be able to give you a better picture of it than I can right now.

Speaking of pictures, we're fortunate to have some very nice photos taken by CBA member Tami Roth, who now resides in Nash Vegas. She was a student of our own staff photographer Tom Tworek, and credits him with giving her the chops to make this possible. I will lay them out as clearly as possible, but since the discs didn't come with notes, I don't know whom all the subjects are. Sometimes she took pix at one of our showcase suites bands when I wasn't

there, or at a hall jam, or somewhere of something someone I haven't a clue as to who they are. I apologize for that, but there it is. I'm guessing that the images are more important than my putting labels on them, and besides, you might see some folks you recognize in them. Maybe the unlabeled collage of pix stacked together will give a better feeling for the full frontal frenzy that is the IBMA experience better than I could relate through mere words. You can also see a lot of them at our photo gallery on the website, www.cbaontheweb.org, as I believe Bruce Campbell, our illustrious online pictorial czar, received the same set of images.

You'll see a lot of pure joy in these images, as people get their dream of performing at the renowned International Bluegrass Music Association's annual convention fulfilled. I heard a number of folks describing "peak experiences" while attending. I know that I had a few as well. One that bears mentioning (because I almost can't believe it happened) is when I ended up sitting at the Gibson booth picking a couple of tunes with 1946's lead man David Peterson when along came one of my idols, Don Rigsby, to join us. I know I'm out of my league, and maybe it's a "mercy jam" if such a thing exists. I do know I made a quick prayer: "Oh Lord, I don't need to shine, but please don't let me suck." The fear of forgetting how to do a G run or have one's

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From the Desk of Madam President

Pinch me...

Two weeks ago at the CBA Board Meeting in Colusa and I was appointed President and one week later flew off to Nashville for the IBMA World of Bluegrass. All too exciting.

We were first time IBMA attendees and had more fun than anyone should have had in a week. Bruno and I had purchased tickets and made all other reservations a couple of months back and had no idea we would attend as anything other than fans and tourists. What an exhilarating and exhausting week. California was especially well represented on every stage and venue by our young pickers: Tashina Clarridge of Mt. Shasta took home the 2nd place honor in the Grand Master Fiddle Competition; Megan Lynch played hot fiddle (and looked every bit the star we all knew she was) with 3FoxDrive all over the Hotel and Convention Center; our Kids on Bluegrass knocked em out at the CBA Suite and later in the week during their own event on stage. Congratulations to AJ Lee and the Anderson Family: Paige, Aimee, Ethan, Daisy and parents Christy and Mark, and to Molly Tuttle. Angelica Grim was out singing and picking every night. The Donner Mountain Bluegrass Band played showcases all week as did the Homespun Rowdies. Frank Solivan, of Kids on Bluegrass fame, was so proud.

The IBMA event was all about family, our bluegrass family. Fans and musicians came from all over the country and the world (the number of Czechs increased every night at the CBA suite (they loved that Sierra Nevada). People of all ages

attended, wheelchairs and walkers down to strollers and one three week old baby with a family band. Everyone wanted to talk, everyone was friendly, everyone wanted to "shake and howdy." Elevators and escalators were blocked when people could not end a conversation with a complete stranger in order to exit. Thank goodness we had nametags. We might want to think about nametags for attendees at our events, definitely helps as a conversation starter.

My family and I have attended every Father's Day Festival since the mid 1980's. Our children (now grown) were ages 3 and 6 at our first festival. We always camp in the tent camping area, across the road from Frank Solivan's Kids on Bluegrass camp, and our camp has grown in numbers and notoriety as the years have passed. (We had 61 people camped with us Father's Day 2005.) We consider ourselves a family camp and always have children, teenagers and young pickers in our midst. Supporting the younger generation of pickers and CBA members has always been a goal. We first camped with a group of Alaskans who came to California to play the then Children's Stage which was up in the Amphitheatre Area before the main stage was moved into the fairgrounds. We met many young children then who are now 20-30 years old. We have provided first aid to and bought tickets for, fed and bought socks and strings and lent tents and sleeping bags and taken an entire generation of young pickers to the Yuba River. Many of these young pickers moved from Frank Solivan's camp or the Music Camp to our camp and honed their skills and now play in bands (and buy their own strings but not always their tickets). We are not newcomers to the CBA, we have been

photos courtesy of the office of the President



Eddie Addcock, M. President and Chairman Emeritus Carl Pagter seriously schmoozing at I.B.M.A.

members and attendees for years. We used to have a Camp Spam website which told our story until I forgot to renew it.

I thought when the stage moved to the main fairgrounds that more people would then wander from the Heavy Metal Section across the water ditch to the tent camping area and we would expand our circle of acquaintances. Of course we then had the year of the battle over tent camping, fortunately with the tent camping

area being preserved. We began to meet more people but they tended to be the parents of the young people hanging around our camp. I began to make it a point to wander across the ditch and meet people. When Rick Cornish became a Board Member and started driving a golf cart he would purposefully bring people by our camp for introductions. I am grateful to Rick for that inclusive gesture and of course his "kid" was also spending enormous amounts of time at our camp. I intend to make it easier for us to meet by requesting that nametags be included with our tickets to all festivals. It was so easy to speak to people at the IBMA because everyone had a nametag on with their organization or hometown written on it: an ice breaker. Tent campers know each other because we spend time in line at the porta potties and in the bath house, both intimate settings and prime time for conversation.

We are involved with bluegrass year round. We arrange jams and help book bands locally. We open our house for lessons, for workshops and "house" touring bands. We had four musicians live with us in 2004 and 2005. The bluegrass community must support the younger musicians in order to allow them to develop their craft and keep the music alive and to retain them in the CBA. We must make them feel valued and wanted and needed. We need to do this better as an organization and as individuals. The payback is enormous. What other

kind of activity attracts such a diverse group of people? Where else can people of all backgrounds and beliefs find common ground?

The CBA is all about community, we are a bluegrass family, a huge extended family. Our job is to support and promote the music, especially to a younger generation. It is essential that we become relevant to the generation coming up. The concept of the Music Camp was brilliant in that it brought a group of people into the fold who could have been unreachable to us. Many attendees of the first Music Camp did not even know a festival followed the camp, they came for the camp alone. Fortunately that has changed somewhat. I believe we should offer a membership as part of the tuition to the Music Camp in order to keep the connection with the attendees.

I do not believe our goal should be to necessarily increase attendance at Father's Day or to significantly increase our membership. I do believe we should make certain those younger attendees become members and thus to officially connect them to the organization. We have already offered something which appeals to them. Our goal should be to make the music more accessible to new audiences and to introduce the music to a new generation of fans. We need to make the current younger audience at



Her Eminence with Ed Baker and Tom T. Hall at IBMA
Notice that she's already taken to wearing gold robes as befits the office.

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SuperGrass Workshops

What a Line-up!

Craig Wilson & Hal Johnson
SuperGrass Co-Directors

One of the exciting aspects of putting a new festival together is seeing how the various parts start coming together – and how the team rallies to get the important stuff done. The CBA has a history and reputation of fielding outstanding teams of volunteers to produce major events. And it's happening again with SuperGrass, the CBA's new Winter, in-door Bluegrass Festival in Bakersfield, February 2-5, 2006.

Board Director Tim Edes has been a long-time major contributor to the Grass Valley Father's Day Festival. He immediately stepped-up to assist with SuperGrass. In addition to being SuperGrass Co-Entertainment Director (backstage management), Tim also accepted responsibility to organize the workshops.

Workshops are a big deal at a festival. This enables fans to get direct coaching and insights to the

particular specialty our major talent performers provide. How else could you get vocal coaching from Doyle Lawson and Quicksilver, (IBMA award winners), dobro from Rob Ickes (IBMA award winner), Tim Stafford on guitar (IBMA award winner) and Cia Cherryholmes on banjo (IBMA award winner). AND all at the same place! The list goes on. Yes, it's a fabulous opportunity to learn from the folks who have earned the respect and recognition of being at the top of their game.

So here is what our good buddy Tim Edes has been working on to bring to us in the way of SUPER workshops at SuperGrass:

BANJO

Cia Cherryholmes (Cherryholmes)
Brian Anderson (National Banjo Champion – Winfield)
Bill Evans (Due West)
Alan O'Bryant (Nashville Bluegrass Band)
Mike Stahlman (Sawtooth Mountain Boys)

GUITAR

Tim Stafford (Blue Highway)
Jim Nunnally (Due West)

BASS

Cindy Browne (Due West)
Wayne Taylor (Blue Highway)

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Doyle Lawson and Quicksilver
Alan Mills (Lost and Found)

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Due West (Band rhythm)
Marty Raybon (Harmony)
Nashville Bluegrass Band

LUTHIER'S FORUM

We have been gathering quite a contingent of upper end luthiers to have a presence at SuperGrass, with an emphasis this year on small shop mandolin builders. Thus far we have gotten commitments from Michael Lewis, Tom Ellis, Fletcher Brock, Johann Brentrup, Ron Cole, Will Kimble, Michael Heiden, Zeke Griffin, Frank Daniels, Todd Klinesmith, and Bruce Sexauer. We are planning a

"luthiers forum" panel discussion as one of our workshops. This will involve audience interaction and promises to be both enlightening and informative.

So, you can see there are numerous opportunities to get in on some first class instruction – all included in the price of admission. Tim is still working on this line-up. There is likely to be even more talent added as we move ahead. The bottom line is SuperGrass is shaping up to be one SUPER event. Better get your tickets while you can. Here is where to go:

<http://www.cbaontheweb.org/tickets/purchaseTickets>

Stay tuned!



Just a reminder that this year, 2005 is the 80th anniversary of the Grand Ole Opry. Just think of how many bluegrass and country artists tuned in to hear Bill Monroe and the Bluegrass Boys in the '40s and '50s and the effect those high lonesome harmonies and blistering instrumental breaks had on all those farm boys and girls.

Imagine being in the Ryman Auditorium when Earl Scruggs made his first appearance there – by all accounts, the place went bonkers. Hank Williams received a record six curtain calls when he debuted with "Lovesick Blues." When Patsy Cline appeared in an off-the-shoulder evening gown, Opry management insisted she wear a jacket over it. And Jimmy Martin, bless his soul, never did

get the Opry membership that has been the ultimate stamp of approval for country musicians since the Opry established its preeminent position as the high church of country music in the 1940s.

Much has changed, but there isn't a picker alive who hasn't fantasized about walking out on the floor of the Ryman (after being introduced by Porter Wagoner, of course) and doing his or her two numbers to the applause of the packed house.

Wake up, Chuck. Now let's get out the candles and celebrate some birthdays.

James Allen Shelton (11/3) The longtime guitarist for The Clinch Mountain Boys, Shelton has suc-

cessfully maintained the integrity of the "Stanley" sound while expanding upon it with his creative cross-picking solos. Although he doesn't seem to really stand out in the band, you'd really miss him if he wasn't there.

Kirk McGee (11/4) Born in Franklin, Tennessee, just south of Nashville, Kirk and his brother Sam were two of the earliest stars of the Grand Ole Opry. Both their guitar playing and their vocal style was deeply influenced by African-American railroad workers in the area. They became companions to Uncle Dave Macon and almost 50 years later were the first act to perform at the new Opryland Auditorium in 1974.

Alan Munde (11/4) Best known for his long tenure playing banjo with the Country Gazette, Munde is also a veteran of Jimmy Martin's Sunny Mountain Boys (you know there are some stories there). His resume also includes a stint with Sam Bush in Poor Richard's Almanac. How '70s is that? I think Bush was wearing a headband back then. Munde now teaches bluegrass and country music at South Plains College in Texas. Hey, I want a job like that.

Roy Lee Centers (11/8) Of all the singers who have stepped in to fill Carter Stanley's shoes with Ralph and the Clinch Mountain Boys, it's widely agreed that Roy Lee Centers came closest to reproducing the classic Stanley Brothers sound. He was in the band at the same time that youngsters Ricky Skaggs and Keith Whitley were cutting their bluegrass teeth in the early 70s. Think about just how much talent was in that lineup.

Centers came from a hard, violent part of eastern Kentucky and met a tragic end, dying of gunshot wounds in 1974 at the age of thirty.

Richard Greene (11/9) A classically trained violinist from Los Angeles, Greene was shocked and amazed by the things Scotty Stoneman could do with a fiddle. By 1966, he had become one of Bill Monroe's first "northern" Bluegrass Boys and honed his craft with the Master. Greene later went on to do some pretty wacky newgrass stuff and also created the Greene String Quartet, mixing bluegrass, jazz and classical styles.

Mike Bub (11/13) When I arrived at Grass Valley this past Fathers Day, the campgrounds were abuzz with the news that Mike Bub had left Del McCoury's band just the

week before. Given that Bub is a four-time IBMA bass player of the year and had played with Del for 13 years, it isn't surprising that this personnel change was the talk of the town. He's been guesting lately with what was already one of my favorite bands, Open Road. When are they coming to town?

Larry Cordle (11/16) This Kentucky native was a friend and neighbor of Ricky Skaggs and provided Ricky with his first big chart hit, "Highway 40 Blues." Cordle has also written hits for Alison Krauss and Rhonda Vincent and continues to perform with Lonesome Standard Time.

Tut Taylor (11/20) The flatpickin' dobro man! Like he says, he didn't know any better, so he just started playing dobro with a flatpick, like he'd learned to use on a guitar. Inadvertently, he created a unique, recognizable style that's all Tut Taylor. He's played with everyone from Roy Acuff to John Hartford to Clarence White. He is also quite the barbecue aficionado, and his website includes instructions for cooking a whole pig in pit dug in the ground.

Earl Bolick (11/16) The other Blue

continued on page 9

The Bluegrass Almanac

by Chuck Poling

SUPERGRASS

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Please send me the following tickets for SuperGrass Bakersfield, February 2 - 5, 2006:

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Grass Lane continued

voice freeze up like an balloon with a pin hole becomes very real at times like this. Somehow I managed to not trip over my fingers too much ("keep it simple, just stick to the melody, man") and to not embarrass myself too badly with my voice that has been likened to goose flatulence on a foggy day ("Just find the low third, Zeke, and hold on"). After running through a couple dozen tunes (did I mention that Don is a break hog? Being the picture of left coast PC discretion, I kept that observation to myself at the time) I looked up at the large crowd that had gathered (either of these two heavy hitters could have drawn a crowd on their own) and grinned the idiot smile of the toddler on Christmas morn. I'm now part of at least a dozen Japanese vacation videos, I'm sure, judging by the stream of little red lights staring back at us. Wish I had a picture of it myself, as I'm sure it'll be just a tall tale without the proof. It was pretty peak for Zeke, I can assure you.

If you chat with anyone who went, I'm sure that each one could come up with their very own version of some event or meeting that stood hands above the rest. Or even had such moments continually throughout. It certainly was possible there. Giggling and grinning seemed to be pandemic.

We're hoping that our new President Darby Brandli recovers enough from her personal IBMA infirmity to pen us a few words for this issue; as of today I suspect that she who's now referred to as "Her Eminence" is working more with the throne of porcelain rather than the throne of CBA stewardship (see paragraph one). Just remember, Your Excellency, we serve at the pleasure of the President (I've always wanted to say that).

I've had a few days now (you didn't even notice that I was gone, did you?) to let the dust settle, and it occurs to me that you all might not know what the daily agenda of the CBA Team really is (and even after going myself, I can't fathom it all. These folks do a lot!). Some of the most obvious is the CBA Showcase Suites, which moved this year (as did everything) from the hotel to the convention center on site. Every night, from 11:00 pm to 2:00 am, the fever starts as a different group goes on the one of two stages that run at the same time; you just can't help but miss something, which was one very big frustration for me. I tried, but I missed a lot that I would have loved to see. One of the hardest things about this event is that you have to make these tough choices constantly, what you'll see and what you'll miss. All one can do is to keep asking other folks about what they know, and decide accordingly. And you still come away knowing that you're going to miss something really great. As the week goes by, that

feeling just keeps growing too, as you hear reports and stories of just what you missed out on. I was constantly hearing: "You should have been there" or "You really should have heard O" and trying not to kick myself in the rear over it. The reality is that you just can't do it all, unless you clone yourself by four or five (and I suspect that I'd still feel like I missed stuff, just five times worse!).

Anyway, the way it works is that these bands go on every half hour like a train, no encores, no time slippage. Every night, twelve bands. It's a machine, and its very well oiled. Frank Solivan (he was the only team member who only had the one job, the rest of us swapped duty as needed, which was a good call by our team leader. It definitely kept each job fresh each day) ran one stage, and he's the consummate professional in this. I worked a few nights as his aide de camp, and I was running constantly to find the next band, get them ready to go on, and get the last one off all on time. I learned a lot and had a great time helping out, and it was an honor to work with you, Frank.

Every evening, at about 7:00 pm, the two suites in the hotel were opened up to the public, one designated "Hospitality" the other "Jamming", although that definition got a bit blurred. An open bar was manned in each, and every person who walked through the door was personally welcomed in by a CBA member, or at least we tried. I think everybody who attended the trade show made it up to the 18th floor where we were, and a good time was had by all, I can assure you. It was the perfect spot for both business as well as pleasure, and both were conducted right up until 3:00 am when we tried to close the doors and get some rest before our group meeting at 11 the next morning and start all over again. In the afternoon the trade show opened, and a lot of the business and connections that needed to be done were made there, or at least instigated. Eating and sleeping quickly lost their priority as I staggered from one appointment to the next. Whoo boy, you might now start to get an inkling of why so many of us came back on the sick list.

I don't want anyone to get the idea that it was either all work or all play, but it was a very strong blend of the two, and done concurrently. It's a very vital mix, and hard to pull off, but it was accomplished with aplomb and grace by all the team. You guys are great. But any tale of the whole CBA/IBMA experience wouldn't be complete without men-

tioning the very capable leadership of our own Larry Kuhn, who pulled it all off very, very well, in spite of the new facility with its new set of rules and challenges. As the week wore on, and more and more obstacles came his way, Larry continued to find the solutions needed, but he did start to look a bit frazzled (as we all were). I can't seem to find a way to say congratulations and well done more thoroughly, Larry, so you'll have to settle for this. Thanks.

And by no means leave us not forget the kids. Ah, the kids! The Anderson family was ever present, doing showcases and jamming in our suites, and never failed to bring a touch of awe from their listeners, and Ms A.J. stole every jam she was in (with good reason). And Angelica Grimm was literally everywhere at every hour, playing with everyone and anyone who would join her. She is definitely one youngster that youth is not wasted on; but I found myself very envious of her reserves of energy, and I have no idea how her uncle kept up with her. My hat is off to him.

What about the "Kids on Bluegrass" show that you heard so much about prior to the event? (By the way, I want to thank everyone again who donated to the fund to help these young'uns get there, your money was not wasted) Now there was a show to see! I didn't get the chance to see too many of the IBMA sponsored events shows, but I am so glad I didn't miss this one (one advantage to having Frank Solivan as a roommate). This was such a professional production and our kids were so solid and competent that if you closed your eyes you could easily forget that it was a "kids show", they were that good! I just can't express how impressed I was with every aspect of it, from harmony to melodic chops, they were superb. And once again, our

own A.J. stole the show. Way to go, you guys, I'd share a stage with any one of you at anytime, knowing that you would more than hold your own. Every CBA member can be duly proud of this one.

Well, its days later now, and I have the BB to get out, and as it turns out, my last one. My one-year tenure as the head of this august body has come to an end. The Board of Directors, in their infinite wisdom, has seen fit to return the reins to Suzanne Denison, and I for one wish her all the best. Think of it as a break from the regular programming, and we now return to our show already in progress. Those of you that I have worked with I want to say what a pleasure it truly has been. I have met some wonderful folks throughout the year that I might not otherwise have gotten to know, and for that I'll be eternally grateful.

I do want to say that if over the last year, if I have slighted anyone or not gotten something right, then I honestly apologize. It was never my intention to let anyone down or offend in any way. To my many supporters in the efforts to bring something different to the publication, I thank you for all of your encouragement and help over this term of service.

These kinds of changes can sometimes be the subject of controversy and strife, as it started to be when I stepped in, but please don't let that happen here. Its just change, folks, and that is indeed the stuff of life.

God bless you all and I look forward to seeing you at SuperGrass.

Zeke Griffin



M. President continued

Grass Valley and the current membership feel more connected and to ask them to participate as decision makers and volunteers. The younger generation will be the next leaders of the CBA and will ultimately determine the direction the CBA will take.

We also need to reach out to all of California since we are the California Bluegrass Association. SuperGrass is a brilliant first step in that Bakersfield is a more convenient location for those living in the southern part of the state. We are already planning to get together with the major Southern California bluegrass organizations to introduce ourself and to perhaps partner with them in arranging tours for bands visiting the state. If we could develop more venues and make a tour "pay" the band we could perhaps add venues where a younger audience might attend and receive an introduction to this remarkable form of music. The membership has had very active and passionate discussions on the message board in recent weeks suggesting ways to ensure we keep the music alive and every one of those suggestions and comments will be looked at very closely.

The job of the President is to be your voice, to make certain your ideas and concerns are brought forward. My job is to reach out to you and ask you what you want the organization to be. My job is to make certain we preserve and promote the music. I have been doing this unofficially for years and years but now the CBA Board has made it my official mission. Write me with your comments and suggestions. My email address is darbycba@comcast.net or Darby Brandli, 2106 9th Avenue, Oakland, CA 94606. I expect to hear from you.

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BG Almanac continued

Sky Boy (see last month's column). Besides their considerable musical accomplishments, both Earl and brother Bill were both World War II combat veterans, — Bill in the Pacific and Earl in Europe as a paratrooper in the Normandy invasion, for which he was awarded a Purple Heart and Silver Star.

Eck Robertson (11/20) Generally regarded as the first country or "hill-billy" act to ever record, Robertson was a Texan whose longbow style influenced a generation of fiddlers. In 1922, he and a friend left directly from a Confederate veterans' reunion in Richmond, Virginia, to head north and record in New York on a whim. Though some dozen numbers were recorded by Victor, the enduring legacy of the session is Robertson's solo rendition of "Sally Gooden."

Merle Travis (11/29) Everywhere else it's called "Travis-style picking," but back home in Muehlenberg County it's called "Western Kentucky Thump-picking." One of the most innovative and influential guitarists of any music style, Travis was always quick to credit Kentucky coalminers Mose Rager and Ike Everly for teaching him the syncopated, jazzy style that never forgot it's country raisings. The film classic "From Here To Eternity" features Merle singing "Re-enlistment Blues"

Our featured artist this month is John W. "Jack" Tottle. Born in Baltimore on November 4, 1939, Tottle grew up mostly in suburban Virginia where he was exposed to bluegrass music as a child. In his teens, he soaked up a lot of good grass in the burgeoning Washington D.C. scene, and in 1959 he joined his first band, The Lonesome River Boys.

He attended Dartmouth College but enlisted in the Army before completing his studies. While in the service, he was stationed in South Carolina and continued to play music with the Tank Hill Haybalers. After his hitch was completed, he returned to Dartmouth and to playing mandolin in the Lonesome River Boys. Showing himself to be quite the renaissance man, Tottle earned a degree in political science and joined the foreign aid program CARE as a volunteer, supervising nutrition programs in India and Guatemala. Returning to the U.S. he continued to play and also write about bluegrass music. After a stint with Don Stover in the White Oak Mountain Boys, Tottle founded the band Tasty Licks, which also featured a very young Bela Fleck on banjo.

He authored a popular mandolin instruction book and has written liner notes for other artists, as well as articles for Bluegrass Unlimited and Muleskinner News. Like Alan Munde, Jack Tottle has managed to

turn his passion for bluegrass into an academic career. He is the director of the highly regarded bluegrass, old-time and country music program at East Tennessee State University. He's also a very talented songwriter, having penned, among other bluegrass classics, the James King hit

"Leavin'."

Jack Tottle continues his work to educate the public about a great national treasure — bluegrass music. Through his efforts as a teacher and his talent as a singer, songwriter and mandolin player, he shoots down that old saying, "Those who can, do.

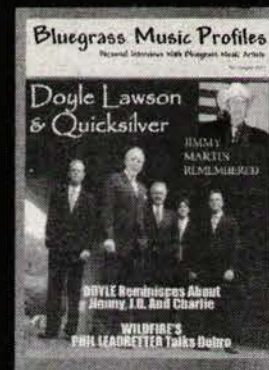
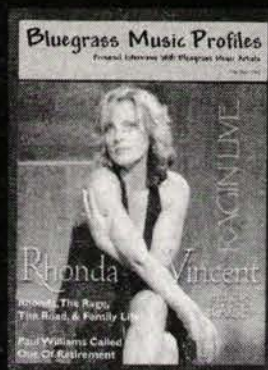
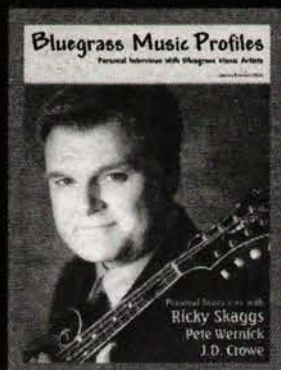
Those who can't, teach." Here's a big salute to all the folks who, whether they are in an academic setting or a friendly jam session, help teach the next generation to appreciate how much bluegrass and old-time music is a vital part of our American culture.

by Chuck Poling



The Earl Brothers tearing it up at IBMA

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Attention! Attention! **Presidents' Day** **Bluegrass and Old Time Festival** **Has Changed its Name & Date!**

by Mark Hogan

The Perfect Strangers



California's Own Mountain Laurel

For those folks expecting to come back to the 6th annual Presidents Day Festival, the smallest of the CBA Festivals held in beautiful Sebastopol, California, there have been some changes. Due to the creation of our new winter festival, Supergrass, in Bakersfield, the name and date of this event have been changed to the **Sonoma County Bluegrass and Folk Festival**. It will be held on Saturday March 11, 2006 at the Analy High School Theater, 6950 Analy Ave. in Sebastopol, CA.

Patrons can expect the same excellent line up and can also be assured that quality workshops and food vendors will be present as always.

As in previous years, featured performers include an array of styles including traditional Bluegrass, singer songwriter, old time, and eclectic forms of acoustic music.

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Advance tickets will become available January 1, 2006 on

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Ticket Prices:
General Admission: \$28
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(* Current Members of the CBA, Sonoma County Folk Society, and the Northern California Bluegrass Society)

We will be featuring a Cowboy Music workshop among others. Patrons are encouraged to bring their instruments, as there will be plenty of opportunity and space to jam!

For general information, contact Mark Hogan at 707-829-8012 or hogiemoon@comcast.net.

See you there!

cba mercantile

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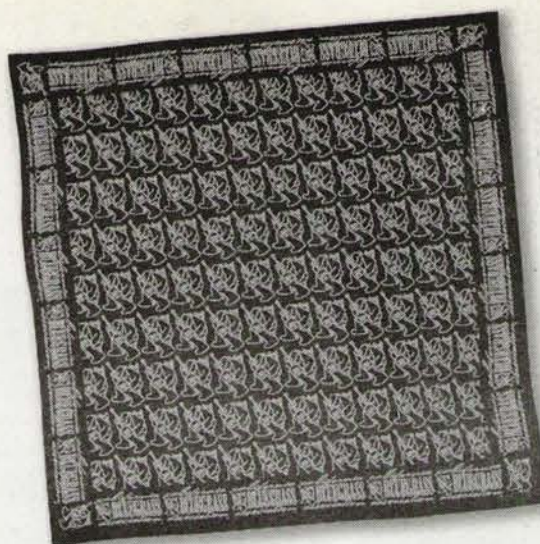
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CD Case / Black imprint on Tan



Canvas Tote Bag / Natural and Blue
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Bandana / 22x22 / Black or Natural, Teal imprint



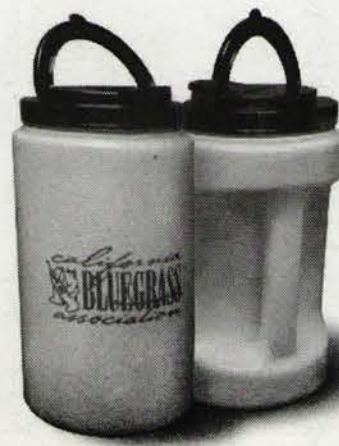
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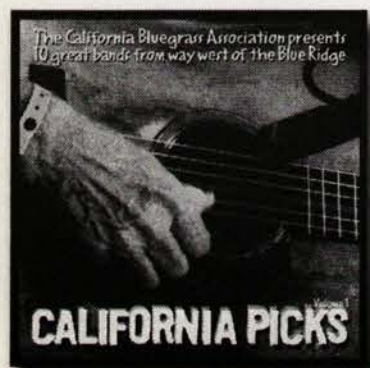
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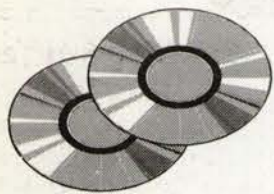
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RECORDING REVIEWS Stocking Stuffers 2005 by Brenda "Golden Ear" Hough



There's a lot of things to be thankful for this year and perhaps home, hearth and family are on the top of your list. Add music to all three and you will have a gift beyond compare. Here's some ideas to add joy to your own holiday or a gift for someone's holiday stocking.

INSTRUCTIONAL DVDs

Pat Flynn DVD: Techniques for Soloing and Improvising Flatpick Style

Homespun Tapes
Box 340
Woodstock, NY 12498
www.homespuntapes.com
1-800-33-TAPES

Pat Flynn is best known as the guitarist for the New Grass Revival band, but he has been playing with many of the top musicians in country and bluegrass music from his base in Nashville. His fine guitar technique is featured in this video which was first produced in 1990, but has now been reissued in DVD format for ease in accessing the different lesson components.

The video is a very detailed demonstration of chord center playing on the guitar. Pat assumes that the player knows something about scale and chord structure, and he only reviews the relative changes in scale notes (flatted thirds and sevenths for example) that change a major key to a blues progression or a minor scale.

His emphasis is on the chord changes for the keys of C, A, E and G. Each scale is moved to different positions on the neck and Pat's hands are shown in the third, fifth and eighth positions on the guitar neck. He is careful to explain and demonstrate the chordal shapes and the different patterns of notes to be played to embellish a song. No one song is taught, but the patterns can be used to construct melodic accompaniment. Pat really focuses on tone and timing and he demonstrates different sounds with pick positions and rhythms. He also stresses practice with a metronome for impeccable timing. The tab book has chord diagrams and scale progressions to practice, but the real learning is done by watching Pat's fingers move effortlessly and hearing the wonderful tones he produces on the guitar. Definitely a great lesson for the guitarist who wants to stretch his skills and musical vocabulary.

Steve Kaufman: Learn to Play Waltzes, Essential Instrumentals for Flatpickers
Homespun Tapes
Box 340
Woodstock, NY 12498
1-800-33-TAPES
www.homespuntapes.com
©1998, 2005

Songs taught: *When I Grow Too Old To Dream, Star of the County Down, Oompik Waltz, Memory Waltz, Skater's Waltz.*

Steve Kaufman is one of the most prolific guitar instructors in the business and he has produced many books and video instructional materials on bluegrass and flatpicking styles, rhythms and musical theory for the guitar. This DVD reissue of a 1998 tape is a delightful romp through 6 classic waltz tunes. Instead of the hard-driving, fast-paced playing of most guitar solos, this collection has a slow pace that lets the musicality of the guitar shine and lets the player focus on tasteful tone. Steve even mentions that the songs focus on the basic tune but add the "pretties." The five tunes are taught in sequence with an easier version to start and then embellishments with hammer-ons, pull offs, triplets, various strumming patterns and slides. Steve carefully demonstrates each pattern and takes care to explain the direction of the guitar pick on each note. The split screen presentation allows the viewer to see both the right and left hands on the guitar. The accompanying booklet has standard musical notation, chord changes and tablature showing finger positions on the strings. Steve has chosen some excellent songs. "Star of the County Down" is played in a minor key and the melodic refrains are accented with strums. Steve also shows chord positions further up the fingerboard so that the player can develop some variations in sound. This is an excellent production and an exciting challenge for the flatpick guitarist who wants to "slow down" and not "speed up."

Winfield Winners...Flatpicking Champions

Mel Bay Publications
#4 Industrial Drive
Pacific, Missouri 63069
www.melbay.com
©2005

Steve Kaufman has been one of the country's top flatpick guitar players and he has produced instructional videos and books that have helped many guitar players master the chord patterns, rhythms and the art of improvising solos in instrumental songs. Steve has also developed music camps for guitar, mandolin, banjo

and the newest camps feature dobro, fiddle and bass. This DVD features 8 National Winfield Flatpicking Champions and the 76 minute video is packed with guitar playing at its best. The featured tunes are Billy in the Lowground, Cuckoo's Nest, Redwing, Temperance Reel, Back Up and Push, Salt Creek/Red Haired Boy, Little Rock Getaway, Forked Deer, Blackberry Blossom, East Tennessee Blues, Bill Cheatham and Beaumont Rag.

The "champions" featured on the video are Stephen Bennett, Mark Cosgrove, Roy Curry, Robin Kessinger, Cody Kilby, Allen Shadd, Mike Whitehead and of course, Steve Kaufman, the only three time winner of the award. The group sits on stage and plays classic jam tunes with a skill and speed that leaves the viewer and the audience at the Flatpicking Kamp inspired and amazed. There are several close-ups of the players' hands during the performance, but as the leads are traded amongst the players, the camera does well to focus on the soloist. Fans of flatpick guitar will find this an amazing performance video and will be cheering each sleight of hand solo with the audience.

Bill Keith: Play Bluegrass Banjo by Ear

Homespun Tapes
Box 340
Woodstock, NY 12498
1-800-33-TAPES
www.homespuntapes.com
©1987, 2005

Bill Keith is one of the legends of bluegrass banjo. He is the inventor of the Keith Banjo tuners that lets the banjo player change pitches of the strings mid-song and the innovator of the melodic picking style known as "Keith" style. He has written several instruction books and has other instructional tapes for Homespun. This particular video was first produced in 1987, but its new DVD format makes the lessons very accessible for the new player and the music theory for banjo in the lessons would be useful for all players.

By focusing on hearing notes rather than reading them, Bill starts with some ear training. He discusses tuning the banjo and the relative pitches and note progressions as you move up the fingerboard. He also mentions that the banjo's open G tuning has all the notes for the bugle song Reveille. Other easily found notes on the banjo can make the songs Old Susanna, Jingle Bells and Happy Birthday. Bill then develops scale notes on the fingerboard beyond one octave and leads the player into two note blends and changing pattern rolls with the right hand. "Chattanooga" becomes the rhythmic pattern for syncopated rolls and he morphs the rolls into a simpler version of Foggy Mountain Breakdown, Cumberland Gap and Nola. The split

screen gives the viewer a close-up view of the right and left hands. Bill ends the lesson with a look at more runs and licks that can be used for solos in bluegrass tunes. If you are considering the banjo as a new instrument to learn, this video would be a very helpful start.

Jim Mills: A Winning Banjo Style

Acutab Video
PO Box 21061
Roanoke, VA 24018
www.acutab.com
©2005

Songs taught: *Ground Hog, Pig in a Pen, Black Eyed Susie, Shady Grove, Rebecca, John Henry, How Great Thou Art, Cotton Eyed Joe, Sledding, Reuben, Take the D Train, Bear Tracks.*

Jim Mills is the award-winning banjo player with the Ricky Skaggs band. His banjo playing helps put the power and punch into the band sound and he tells how Ricky got him to play Pig in A Pen at their first show together and told him to do faster and faster each time! The 110 minute DVD has 12 tunes that Jim had either performed with Kentucky Thunder or on his solo albums and all are carefully presented with split screens showing both the right and left hands. Jim carefully repeats and explains all the licks and fingerboard positions that he uses and the DVD has 65 separate segments so the learner can find the exact instructional piece. The accompanying tab book has the main solos to each of the songs and the chords so that the banjo player can have a guitarist play along. The tunes have varied tempos from the slower How Great Thou Art to the up tempo Pig in a Pen and Reuben. Jim explains string bending, D and C tunings on the banjo and gives optimal finger placements for alternate chord formations. He also gives credit to Sonny, J.D. Crowe and Sonny Osborne for their pioneering banjo sound. Acutab is doing a fine job of presenting banjo instruction from Jim Mills, Bill Evans, Steve Huber and Sammy Shelor.

Chris Thile: Essential Techniques for Mandolin

Homespun Tapes
Box 340
Woodstock, NY 12498
1-800-33-TAPES
www.homespuntapes.com

Chris Thile's amazing mandolin career started when he was 8 years old and has continued non-stop to his present ripe old age of 24. Along the way he has enchanted listeners with his command of the instrument's nuances and free-flowing melodies. This DVD was first recorded in 2000 but the technique lessons that Chris presents are still

an inspiration to mandolin students.

Chris' small controlled motions on the mandolin are carefully detailed in his commentary and the close up videos. The right hand pick strokes and crosspicking are illustrated in his original tune, "Hop The Fence" and he builds skills with the down-up pick strokes with eighth notes in the classic jam tune, "Red Haired Boy." Finger strength development and care of the wrist muscles are also important to the mandolin player and Chris develops scales with use of the "pinkie" finger while keeping the fingers close to the fretboard. He also develops position shifting up the neck of the mandolin with arpeggio exercises. His "Ode to a Butterfly" focuses on left hand skills and he carefully demonstrates each section of the song. This instructional video is excellent for intermediate players who want to develop speed and technique on the mandolin.

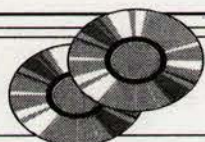
The Bluegrass Mandolin of Ronnie McCoury

Homespun Tapes
Box 340
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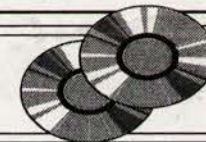
Songs taught: *Blue Grass Twist, High on the Mountain, Glen Rock, Quicksburg Rendezvous, Baltimore Jonny, Rawhide, How Long Blues, Highway of Pain, Don't Stop the Music, I Feel the Blues Movin' In, Walin' on Waldron.*

Ronnie McCoury is one of the top mandolin players of today and his mastery of the Bill Monroe style and his innovative song writing are featured in this instructional video. Glen Rock is a tribute to Bill Monroe's Bluegrass Stomp and features a series of bluesy licks. Ronnie teaches finger placement and the blues scale in the key of G. Other songs focus on the use of slides and hammer-ons in mandolin playing and the technique of split string playing and shuffle rhythms. One highlight is Bill Monroe's "Rawhide" which is a fast-paced show stopper. Del McCoury adds some stories about his days working with Bill Monroe and Del and Ronnie demonstrate mandolin playing with vocals in the McCoury classics "How Long" and "Highway of Pain." There are some unique mandolin playing hints presented in the video and it is always a treat to hear Del McCoury's singing.

continued on next page



More Stocking Stuffers



Rob Ickes: Big Time Tabs
Acutab transcriptions, Vol. 2
Acutab Publications
PO box 21061
Roanoke, VA 24018
www.acutab.com
©2005

Songs in tab: *Machine Gun Kelly, Elzie's Farewell, Matt Hyland, Born in A Barn, The Fatal Shore, Wayfaring Stranger, Fiddler's Dream, I'm Thinking Tonight of My Blue Eyes, Like Water, I Am A Pilgrim, Lonesome Moonlight Waltz, Lost Indian, Ireland Love of My Heart.*

Rob Ickes has won acclaim as one of the top dobro players in the country, and his solo albums have featured some original songs as well as some classic bluegrass songs. *Big Time* was nominated for Instrumental Album of the Year by the IBMA in 2004. This second book of Rob Ickes tunes also includes photographs to show the more complicated slant bar positions and additional comments by Rob to help the learner. In his discussion of *Wayfaring Stranger*, Rob also explains how to make a complex minor chord which is difficult because a dobro is tuned to a major chord. Of additional interest to dobro players in a band are the tab notes for mandolin and the chord names are also shown for back up band use. Andy Friedman's tab transcriptions also include notations to show pull offs, hammer ons, rakes and slides. Acutab Publications has been producing DVDs and transcription books for many bluegrass artists and instruments. Be sure to check their web site or your local music store for additional material.

MORE STOCKING STUFFERS FOR THE CD PLAYER

For those bluegrass fans with a pile of vinyl records, classic bluegrass is easy to find. For new fans of bluegrass, the early groups are part of a historical past that is talked about but not always heard. Several new CD releases have featured artists that belong in everybody's collection of great songs and music. Sierra Records with John Delgatto producer, has several CDs featuring the music of Clarence White and the Kentucky Colonels. The sound quality is good considering that the original source tapes were recorded at concerts in the early 1970s.

All of the following recordings are available from
Sierra Records/Rural Rhythm Records
PO Box 5853
Pasadena, CA 91117
www.sierra-records.com

Kentucky Colonels: Living in the Past

The Kentucky Colonels were one of the top young bluegrass bands in the early 60s. Their influence extended to other pickers and performers and Jerry Garcia is heard as the announcer to a Palo Alto concert in 1964. The songs were collected from several live performances and give a full range of the musical skills and excitement that were present at every Colonels concert. The core band consisted of Clarence White on guitar, Roland White on mandolin, Billy Ray Latham on banjo and Roger Bush on bass. Also appearing on the album are Leroy Mack on dobro and the legendary Scotty Stoneman on fiddle.

Clarence White plays several flatpicking guitar solos including his version of Beaumont Rag called "Julius Finkbine's Rag" and "Sheik of Araby." Scotty Stoneman was a fiery fiddler who poured power and soul into his playing. His "Lee Highway Blues" is complete with commentary explaining the journey of the hound dog traveling down the highway. Billy Ray's banjo playing is often overlooked, but he has fine style in "Shuckin' The Corn" and his high lonesome tenor adds a marvelous quality to the vocal quartets. Roland's mandolin playing is crisp and clear and his lead tenor voice is featured on many of the songs. The 37 comedy snippets and songs give the listener the best of the Colonels: stirring vocal harmonies and "brother" duets from the Whites, classic songs from the Stanley Brothers and Bill Monroe, gospel quartets on "Jordan" and "He Said If I Be Lifted Up" and outstanding instrumental playing on guitar, fiddle, mandolin and banjo.

Clarence White: 33 Acoustic Guitar Instrumentals

Clarence White is widely recognized as one of the pioneer flatpicking guitarists. His work with the Kentucky Colonels and the Bryds shows a fine fluid crosspicking style with melodic improvisations and syncopation of rhythm. His untimely death in 1973 silenced his music and we are left with only a handful of recordings that only hint at the master works that might have been in his future.

This collection of 33 tunes were recorded by Clarence at home in 1962. Roger Bush is playing rhythm guitar and Clarence plays the lead parts on his 1950s D18 mahogany guitar, not the famous D28 now owned and played by

Tony Rice. Clarence describes his sound in a *Zig Zag* magazine article in 1973: "I was playing bluegrass, picking along to very fast fiddle tunes...I was achieving a fingerpicking sound, like 3 finger Scruggs banjo style, but I was just using one pick..that way I was able to get a loud ringing sound which is clear at the same time."

Some of the tunes that Clarence plays are the bread-and-butter of every bluegrass jam: Wildwood Flower, Bury Me Beneath the Willow, Black Mountain Rag, Billy in the Low Ground, Cripple Creek, Under the Double Eagle, Clinch Mountain Backstep, and Sally Goodin. Guitarists will find the lead selections a good source of innovative playing inspiration.

Muleskinner: Original Television Soundtrack

Songs: *New Camptown Races, Dark Hollow, Land of the Navajo, Blackberry Blossom, Knockin' On Your Door, Opus 57 in G Minor, Red Rocking Chair, Going to the Races, Eighth of January, I Am A Pilgrim, The Dead March, Sitting in the Moonlight, Orange Blossom Special.*

Once there was a "shining moment called Camelot" and once there was a bluegrass band named Muleskinner. The band was assembled to be the opening act for Bill Monroe on February 13, 1973 but Bill's bus broke in Stockton so the band played the entire show and was recorded for a television show. The band members had all played bluegrass together and several of them had even been members of Bill Monroe's Bluegrass Boys. Even 32 years ago, the band members had the magical musical abilities that continued through the years and many bands later.

The band was Richard Greene, fiddle, Bill Keith, banjo, Peter Rowan, guitar and vocals, David Grisman mandolin, and vocals, Stuart Schulman bass and Clarence White lead guitar and vocals. Though the band later performed together at the Ash Grove and completed a separate album, they never performed together again and Clarence White's tragic death five months later leaves this album as the best examples of his fine bluegrass guitar work. Peter Rowan's lead vocals have an outstanding presence and his trademark vibrato rings through "Land of the Navajo" and "Knocking on Your Door." David Grisman's genre bending mandolin work is heard on his "Opus 57 in G Minor" and the opening Frank Wakefield song, "New Camptown Races." Richard Greene, Bill Keith and Clarence White trade leads in "Red Rocking Chair." "Orange Blossom

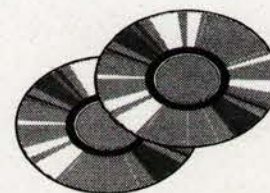
Special" is the show-stopper with Richard's fiddle starting the fast pace followed by David's mandolin, Bill's banjo and Clarence's guitar taking the bass pulse.

Scotty Stoneman: 1965 Live in L.A., With the Kentucky Colonels (Clarence White, Roland White, Billy Ray Latham, Rober Bush, Skip Conover)

Song list: *Oklahoma Stomp, Once A Day, Eighth of January, Any Damn Thing, Lee Highway Blues, Down Yonder, Sally Goodin, Wound Time Can't Erase, Shuckin' The Corn, Listen to the Mockingbird, Cherokee Waltz, Cacklin' Hen, Orange Blossom Special, Goodnight Irene.*

Scotty Stoneman was a five time National Fiddle Champion and his energized fiddle playing was an important part of the Kentucky Colonels sound. Scotty played with the Colonels for six months and then played with the Stoneman Family and his wife Mary Madison Stoneman. He died at age 40 in 1973, but these tapes are Scotty playing at the peak of his skills.

Peter Rowan comments in the liner notes: "His code was not trying to do anything but put it all in that moment...the playing would say it all. That's why it's so intensely filled with energy." His intense energy and power in his bowing puts a depth into every note that few fiddlers achieve. The opening cut, "Oklahoma Stomp" pulses with fast bowing and when Scotty finds his groove, he pushes the melody around and takes off with it like a jazz master. Most of the tunes on the album are over 4 minutes long with Scotty taking extended leads on the tunes. Clarence takes a parallel bass line as Scotty soars over in the melody in a 5 minute, 20 second tour of the "Eighth of January." "Lee Highway Blues" is done in hyper-drive with Clarence's guitar keeping pace with Scotty's fiddling and quickly spoken commentary. Billy Ray's banjo and Roland's mandolin start off "Shuckin' the Corn" but it soon becomes Scotty's song as he pushes out the fiddle notes. "Cacklin' Hen" with its hen cacklin' on the strings and "Orange Blossom Special" with Scott leading the song with an assortment of shouts and yelps worthy of a trail boss leading a stampede are worth playing over and over as a standard for fiddle players to accomplish.



Stocking Stuffers Part Two

Holidays are always wonderful times for families and friends and gifts of music or gifts that teach making music would be welcome to acoustic music and bluegrass fans alike. Native Ground Music, Mel Bay and Homespun Videos are three popular sources of instructional materials and Native Ground also features some delightful nonmusical gifts as well. Rural Rhythm records is also releasing classic song collections from their treasure trove of recordings made in the 1960s and 1970s in CD format.

Native Ground Books and Music
Orders (800) 752-2656
www.nativeground.com

Wayne Erbsen has been featured on many bluegrass and old time banjo recordings and his wife Barbara has compiled many recipe books from the early part of the last century. His instructional materials cater to the complete beginner and his cheery attitude and humorous asides make for delightful reading as well and inspire a confidence in the learner. (Think of the Little Engine - "I Think I Can, I Think I Can, - hey, I did it!) A look through their catalog or web site will be a delightful shopping experience and will no doubt inspire musical and culinary experiments.

Clawhammer Banjo for the Complete Ignoramus (book with CD) Bluegrass Banjo for the Complete Ignoramus (book with CD)

Anyone using Ignoramus in an instructional title has to have a sense of humor and a strong sense of dedication. Wayne Erbsen has put together two very user-friendly books with a fine collection of banjo pictures, diagrams, tunes and a healthy dose of humor and encouragement.

Clawhammer banjo was the banjo of the frontier and with the fiddle, it was the driving force behind the dances and entertainment found in the times where music was made not purchased. Wayne carefully sets the stage with directions for the "Claw-HAM-mer" rhythmic pulse and then adds a careful analysis of the finger placements for the right hand. Double-C, Sawmill and C minor tunings are introduced and classics such as Ralph Stanley's Little Birdie and Dave Macon's Cumberland Mountain Deer Chase are shown in banjo tablature and played in several versions on the accompanying CD. Other tunes in the book are Rain and Snow, The Cuckoo, Cluck Old Hen, Groundhog, Little Sadie and Wildwood Flower. Wayne even adds hints for nail care, capo placement, banjo purchasing and music theory.

Bluegrass Banjo has 99 selections on
continued on page 18

THE LUTHIER'S CORNER #17

By Roger H. Siminoff

Q: Last month you said something about "hex wire." I've heard about it but don't think I've ever seen it. Can you explain what it does different from regular strings?

A: Yes, and sorry I didn't provide more about it last month. Actually, the hex-core wire is something you will probably never see. When you take a look at a set of strings, you'll notice that there are plain strings and strings with windings around them. As I explained last month, the windings are there to weigh the strings down and force them to vibrate at a lower pitch. In this way, the string's tension (the amount of load it places at both the tuning pegs and tailpiece) is predicated on the gauge of the core wire rather than on the total thickness of the string.

Let me provide an example: You could have a low E string on guitar that was .030" (thirty thousandths of an inch thick) made up of solid wire. And, you could easily tune it to E. But, if you did, you would have difficulty wrapping it around the string post (.030" wire is like what paper clips are made of), it would be really hard on the fingers when you fret it, it would feel like a rock when you struck it with a flatpick, and the tension at the tailpiece and tuning pegs would be ridiculously high. So, to solve all of these problems, early makers of musical strings found that wrapping a thin wire on the light center or "core" wire would provide a string that could be tuned to the proper pitch while eliminating all of the problems associated with heavier un-wound strings.

The manufacture of these strings is no simple task. String winding machines – those machines that put the wrap wire on the core wire – look something like a metal lathe. They have a long bed with a turning mechanism at both ends. The string is inserted onto a hook at one end and into a collet (jaw-like device) at the other, and brought up to tension. Then the wrap wire is secured onto the ball- or loop-end of the string, locked in place, and the machine is turned on to spin the string at high speed. As it is spinning, the wrap wire is wound or "wrapped" onto the core wire. Each string is wrapped one at a time.

In the early days of musical string manufacturer, the core wire was a plain wire, just like the other un-wound wires in your string sets. (The wire industry uses the term "mandolin wire" to describe the type of wire used for fretted musical instruments, and "piano wire" for heavier gauges.) These plain core wires accepted the wrap wire easily, but the wraps were prone to loosening because they were wound around a smooth, plain wire. The loosened wrap wire caused both buzzes and impure tones.

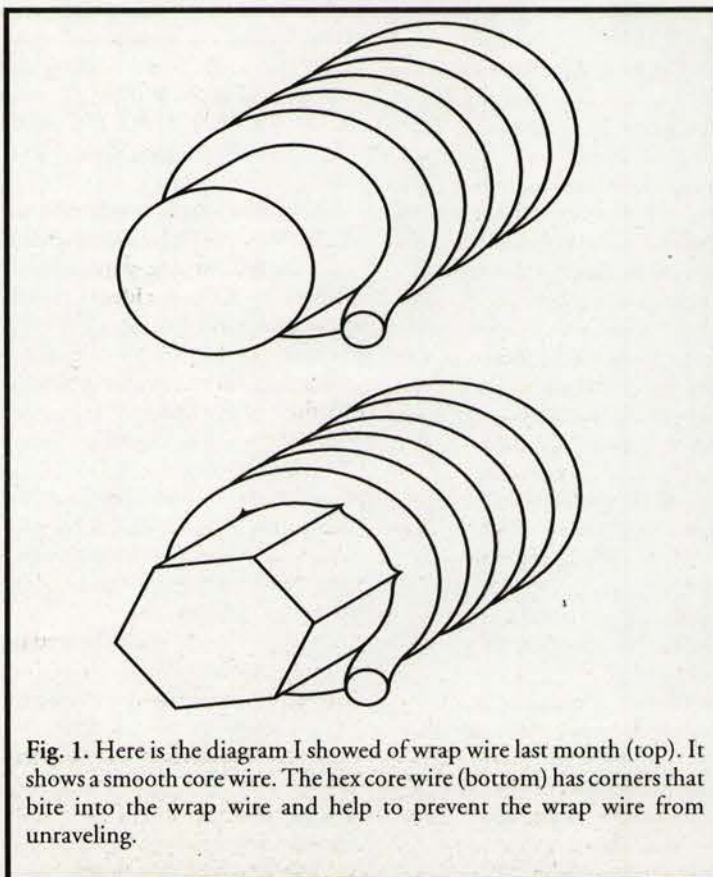


Fig. 1. Here is the diagram I showed of wrap wire last month (top). It shows a smooth core wire. The hex core wire (bottom) has corners that bite into the wrap wire and help to prevent the wrap wire from unraveling.

In the late 1960s, someone got the idea of changing the shape of the wire by drawing it through a die. The result was a wire with three flat and three rounded surfaces in what appeared to be hexagonal wire (but isn't truly "hexagonal"). So, the industry calls this "hex core" wire.

Without getting in to too much detail, there are some acoustical problems with this wire because it is not perfectly hexagonal, but they are so minimal that we use the wire anyway and don't really know the difference.

Q: I've been reading about string break angle and am planning on building a classical guitar. Sounds like I can easily change the string break angle by simply raising the harness. True?

A: First, for other readers, two definitions might be beneficial: 1) The "string break angle" is the angle the strings make as they go over the bridge. On movable bridge instruments (banjo, mandolin, fiddle, bass, dobro, and jazz guitar), the string break angle controls the amount of down pressure that is applied to the soundboard. 2) The "harness" on a classical guitar is that part of the bridge, behind the saddle (yes, the names of these parts are derived from Spanish terminology), to which the strings are tied (steel-string guitars use bridge pins to secure the string's "balls.")

To answer your question, yes, you can absolutely control the string break angle by raising or lowering the tie block or harness, and thanks for being sensitive to this issue.

However, the string break angle is really not critical on fixed bridge instruments – such as the bridges on steel-string acoustic, classical, and flamenco guitars. On these instruments, the bridge and soundboard work by the bridge being torqued back and forth, with the bridge/saddle on a centerline acting as a lever. The critical factor in this lever action is the height of the top of the saddle above the soundboard. Whether the strings are anchored at the height of the saddle, somewhat below the saddle, or directly down at the soundboard (each of which changes the string break angle) doesn't matter. What matters is the height of the contact point above the soundboard. So, if you change that, you greatly change the torque moment applied to the

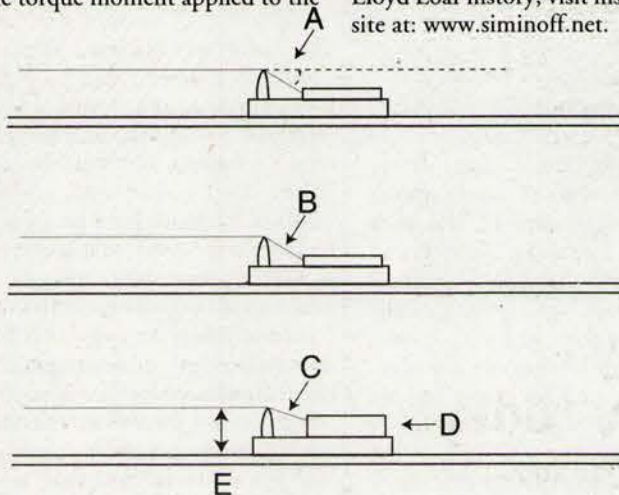


Fig. 2. The "string break angle" is the angle the string makes as it passes over the bridge ("A"). For most movable bridge instruments, a 16° angle is preferred. On classical guitars, if you raise the harness ("D"), it will certainly change the string break angle (compare "B" and "C"), but what is important on a fixed bridge instrument is the height of the top of the saddle above the soundboard ("E"). This height controls the leverage moment of the bridge.

soundboard. Lastly, you mentioned controlling the "down pressure." On fixed bridge guitars, there really is no "down pressure" but rather a torque load at the bridge (I described a bit of this phenomenon in last month's column). You can play a classical guitar and press down or pull up on the bridge while the guitar is being played with little or no adverse affect. But if you interfere with the torque or twisting motion of the bridge, it will have a dramatic affect on the instrument's overall tone production and amplitude. This proves that the up and down motion of the soundboard is secondary to its torquing (twisting) motion.

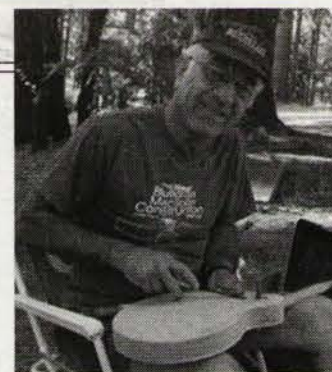
While the dip we usually see in front of the guitar bridge appears to be from a downward pressure, there is also a bulge that appears behind the bridge, and both are the result of a torque or twisting load at the bridge.

See you next month!

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If you have questions you would like answered, please email: siminoff@siminoff.net, or write to Roger Siminoff, PO Box 1138, Arroyo Grande, CA 93421.

Roger Siminoff was the founder of *Pickin'* and *Frets* magazines and has written several books on instrument set-up and construction. His latest text, *The Ultimate Bluegrass Mandolin Construction Manual* (Hal Leonard Publishing) is now available at most music stores and luthier supply houses. For more on Roger Siminoff, Siminoff Banjo and Mandolin Parts, Gibson and Lloyd Loar history, visit his web site at: www.siminoff.net.



Rhonda Vincent Shares Her Everyday Life

Nashville, TN - April 8th of this year was no normal day for the woman the Wall Street Journal dubbed the Queen of Bluegrass. That date, Rhonda Vincent, became a part of an unprecedented project: to photo-document a day in the lives of fifty women around the United States, all on this single day.

To get the task accomplished, fifty of the world's most talented female photographers were sent out to photograph a diverse group of women, over the course of their typical day. Award winning photographer, Karen Ballard, a contributor to TIME, Newsweek, U.S., News & World Report, Washingtonian, and Paris Match, among other major publications, had chosen Rhonda Vincent as her subject. Rhonda found herself, as she puts it, "With a camera in my face for the next 24 hours."

"It was awesome to work with Karen. It's thanks to her world class photography, that my photos made the final cut," stated Vincent. "Karen was right at home on our tour bus, and insisted that every shot be authentic," continued Vincent. "That genuineness is the core basis for the popularity of bluegrass music. Since the 911 tragedy, music fans have begun to seek out authenticity in their lives, including their music, which is what keeps us on the road 300 days each year, performing to sold out shows from New York to LA!"

Ballard joined Vincent at midnight on April 8th and traveled to Detroit, Michigan where Vincent was scheduled to perform that evening with her band, The Rage. Ballard photographed Vincent as they traveled on Vincent's Martha White Bluegrass Express tour bus, snapping photos throughout the day, even as Vincent shaved her legs on the bus's cramped shower stall.

A week after the shoot, nine top women photo editors from magazines including Time, Newsweek, Life, People, Parade, More, In Style and Vanity Fair, began the task of spending seven grueling days sifting through more than 50,000 images to come up with the 500 or so finally selected. Each night they met with the project team to vote on a slideshow of their favorites.

A DAY IN THE LIFE OF THE AMERICAN WOMAN will be featured on Good Morning America on Wednesday, October 19th.

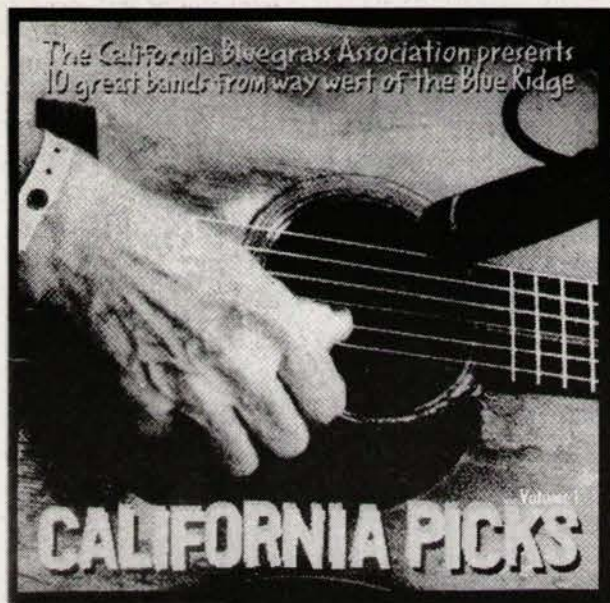
MUSIC MATTERS

by Elena Corey

More Musician Talk



www.supergrasscalifornia.org



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Some months ago, we promised to address more music theory questions. Folks clamor for music theory about like they really ask for more brussel sprouts. There are things people love to hate—and some aspects of music theory fall into that group. To further dissuade music theory discussions, folks who already have a grasp of music theory, may feel cheated when they read this monthly column and see that there is nothing new for them. However, there are always folks who ask pertinent questions, and putting off answering those questions indefinitely, just so we can play with lovely new concepts, seems selfish. So, we'll touch the base of a frequently asked question in this end of the year closure column, trying to tie up all the loose ends—and have a clean slate awaiting us in 2006.

A number of folks have asked, "What's the deal with holding up (or down) a certain number of fingers to indicate the key choice of a song?" There is a simple answer and a more complete answer that takes into account more of the details. The basic answer is: "The number of fingers the designated leader holds up or down indicates the key by telling the number of sharps or flats in the key signature. You hold your hand up for sharps, and down for flats."

This simple method of stating a key is particularly useful in noisy situations where just saying (shouting) a key leaves room for misunderstanding. i.e. "E" sounds like "D," sounds like "G," sounds like "C," sounds like "B," etc. Some musicians use this method all the time as a quick way to communicate to each other without telling the whole world, via the microphone, that you're going to play yet another song in the same key.

It becomes quickly obvious that in order to use this method of telling what key you've chosen, you need to know which keys have sharps or flats and how many. It might also be useful, down the line, to understand the curve-ball modal keys toss into the mix.

If you're not really ever going to be interested in reading music, you may just memorize the order of keys—perhaps with the aid of mnemonic phrases. In my youth, I was taught, "God Drowned All Earth By Flood" for the sharps. A phrase I use

with students is "Good day, all ears, banjo fine." Without getting into why sharp or flat placement at certain intervals occurs, you can still simply internalize the idea that each key is represented in notation, and that you can access key information without further acquaintance with notation, if you wish. Here is a summary list of key signature identifications:

Key of C—completely neutral, no sharps and no flats, indicated by a flat hand.

Key of G—one sharp, indicated by one finger held up.

Key of D—two sharps, indicated by two fingers held up.

Key of A—three sharps—3 fingers up

Key of E—four sharps—4 fingers up

Key of B—five sharps—a whole opened hand held up.

Key of F#—six sharps—6 fingers up—or just back away from that key entirely or even tune your banjo one half step flat and play in open G.

Key of F—one flat, one finger held down

Key of Bb—two flats, 2 fingers held down

Key of Eb—three flats, 3 fingers held down

Key of Ab—four flats, 4 fingers held down.

Key of Db—five flats, the entire hand (fingers extended) held down

Key of Gb—six flats (6 down—maybe start counting toes if you're already holding an instrument in one hand?)

This is a complete list for the major keys; each of these keys has its own relative minor key—but we won't discuss that today. Placement of the sharps or flats in major keys is not arbitrary, but is laid out exactly to keep the major scale of whole and half steps in precise order—no matter where you start. Few bluegrass songs or tunes are played in keys that have more than two flats—partly because our standard bluegrass instruments lend themselves much more easily to playing in sharp keys or the key of C. A few fiddle or mando tunes are in F or Bb, so remembering their number of flats (1 and 2 down) is good, but other than that, the sharps have it in bluegrass.

It is good for bluegrass vocalists to have a range of keys from which to choose,

to better showcase their own or group members' voices. The high-lonesome sound, for men's voices often is achieved by placing a song in B (5 fingers up), but it isn't unheard of for a female vocalist to place the same song even higher, up in D or even Eb, (two fingers up or three fingers down, respectively). As newer bands showcase more original material, a wider selection of keys is becoming evident in the bluegrass world, so being flexible regarding key becomes increasingly important.

None of the above implies that there is anything wrong with simply saying, "Dalmatian, Doberman, Dachshund Dog D" or "Cheshire Calico Cat," etc. to reveal your chosen key. If that doesn't keep you from being misunderstood, it is probably also too noisy for you be heard when you play.

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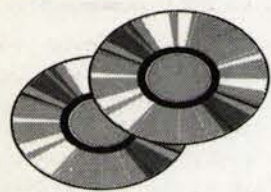
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RECORDING REVIEWS

Stocking Stuffers 2005 by Brenda "Golden Ear" Hough



continued from page 15

Bluegrass Banjo has 99 selections on the CD so that a beginning player can start with the "bare and naked" tune and embellish it with rolls and licks. Wayne's "accessorizing" lets the beginner add simple "Ice Cold" licks and then progress to "Hot Licks" and "White Hot Licks." There are photos of banjo players from the past and whimsical cartoons that add humor to the book. Wayne's tablature also uses little "shoe" drawings and key words such as "tick-TOCK" to define the rhythm. The 23 songs in the book include the infamous Man of Constant Sorrow, Columbus Stockade Blues, Blue Ridge Mountain Home, Down the Road and Little Maggie.

Old Time Fiddle for the Complete Ignoramus (book with CD) This latest offering from Wayne Erbsen takes a do-it-yourself approach to learning the fiddle. A fingerboard note chart is included in the book and Wayne gives many helpful hints to checking out and purchasing a fiddle. He developed a special tablature that shows the fiddle string used with a letter on the string lines showing the scale note played. Standard notation is also presented parallel to the tab as are hints for learning how to read music. Wayne also uses the "Fuzzy Wuzzy" childhood chant for teaching quarter and eighth note rhythm. Tunes are taught in the scales of D, D Dorian, A, A minor, G and C. Songs included are Cripple Creek, Old Joe Clark, Cluck Old Hen, Groundhog and Little Birdie.

Daniel Slosberg: A Musical Journey Along the Lewis and Clark Trail

Song list: *La Bastingue, V'la bon vent, Fisher's Hornpipe, Shenandoah, Soldier's Joy, Irish Washerwoman, Over the Hills and Far Away, Haste to the Wedding, J'entends le moulin, Amazing Grace, Breakin' Up Christmas, O Come All Ye Faithful, Red River Jig, Yankee Doodle, Cuckoo's Nest/Flowers of Edinburgh.*

Wayne Erbsen isn't the only musician in the Native Ground stable. Daniel Slosberg has developed a living history show with songs and stories from the period of Lewis and Clark's epic journey across America. He has carefully chosen songs that may have been sung by

Pierre Cruzatte, the French-Indian musician on the journey. Fiddles, jaw harps, drums, rattles and horns were all mentioned in the journals and Daniel has included the dance jigs and reels popular at the time as well as some popular French Canadian songs. "Amazing Grace" and "Shenandoah" were tunes that may have been played in honor of the only expedition member that lost his life. This is a fine collection to introduce American music of the time to students and should be part of every school's collection of music.

Barbara Swell: Secrets of the Great Old-Timey Cooks (book)

Native Ground Music is also the publisher of an excellent series of cookbooks. Barbara has researched traditional recipes and obtained photographs from various sources and has combined both of these with wit and wisdom in a collection of recipes that are as much fun to read as prepare. This particular book features wood cook stoves and folk remedies and diverse recipes ranging from Dandelion Wine, Huckleberry Scones, Snow Bird Pie to Apple Stack Cake. Other titles include Log Cabin Cooking, Farm House Cooking, The Lost Art of Pie Making, and Take Two and Butter 'Em While They're Hot.

Homespun Videos

Homespun Tapes

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Woodstock, NY 12498

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www.homespuntapes.com

Homespun Video has been converting its earlier videotape lessons into the more accessible DVD format. Many of the top musicians had prepared lessons about their playing and these latest DVDs would be a great gift for musicians interested in jamming or learning banjo, guitar or mandolin.

Pete Wernick: Bluegrass Slow Jam for the Total Beginner (DVD) ©2005

In the last few years, Pete Wernick has presented Jamming workshops at festivals and other venues across the country, and now you can learn at home with this DVD devoted to learning how to jam with other musicians. The 17 songs presented on the DVD and the included booklet are some jam favorites and include Little Birdie, Darling Corey, Shady Grove, Roll in My Sweet Baby's Arms and Will the Circle Be Unbroken. Pete is joined by Drew Emmitt on mandolin, Nick Forster on guitar, Ben Kaufman on bass, Sally Van Meter on dobro, Joan Wernick on guitar, Nancy Steinberger on fiddle and of course, Pete mans the banjo. With two starter chords, you can start playing along with the band with the first focus being playing

the right chords in rhythm and singing along. There is an inset picture of the guitar player's hand and Pete instructs the listener to watch the guitar player and follow his chord changes. Each of the instrumentalists demonstrates a lead passage for the songs and there are also many hints about Jam behavior and protocol. Pete also explains some musical theory about musical keys and the relationship of the chords within each key. He stresses ear training and listening for the changes within a song's melody. This DVD should be packaged with every new instrument sold! Just like Pete Seeger brought many new musicians their first banjo and guitar lesson, this Pete brings the Joy of Jamming to everyone.

The Banjo of Ralph Stanley from Old Time to Bluegrass (DVD)

©1992, 2005

Songs taught: *Shout Little Lullie, Little Birdie, Cuttin' the Cornbread, Cripple Creek, Little Maggie, Dickinson County Breakdown, Hard Times, Clinch Mountain Backstep, Train 45, How Mountain Girls Can Love, Wildwood Flower, Row Hoe, Sourwood Mountain, John Henry, Room at the Top of the Stairs, Worried Man Blues.*

Ralph Stanley and the Clinch Mountain Boys have been one of the most enduring bands in the bluegrass field. While Ralph has gained greater fame as the result of the "O Brother" movie, he was already known for his banjo playing when the video was produced in 1992. Mike Seeger interviews Ralph and guides the discussion into Ralph's beginning banjo styles. Ralph and his brother, Carter, grew up in the Clinch Mountains of Virginia with a musical family. Their mother taught Ralph the banjo and their father was a singer in the local church. The combined influence of the lining out style of hymn singing and the clawhammer banjo style are still a part of Ralph's playing and singing today. The clawhammer style does not use picks, and Ralph demonstrates his four styles of playing clawhammer style with the songs Shout Little Lullie, Cripple Creek and Cuttin' the Cornbread. His three finger picking style is shown with his own compositions: Dickinson County Breakdown and Clinch Mountain Backstep. Ralph also introduces his then-thirteen year old guitar playing son, Ralph Stanley II who is now the guitar player in his band. Most of the songs have Ralph playing alone with close ups of his right and left hands as well as a full performance with his band. While this video is not an intensive instructional product, it is an excellent opportunity

to see Ralph perform and give insights into his life and his banjo playing.

Banjo Picking Styles Taught by Bela Fleck (DVD)

©1984, 2005

Songs taught: *Texas Barbecue, Briliancy, John Henry, Natural Bridge Suite, The Wind That Shakes the Barley, Sammy's Blues*

Homespun Tapes has been converting all its older videotapes into the easily accessible DVD format. This instructional video was recorded in 1984 and even at this early time, Bela was composing his own songs using various banjo tunings and inventive uses of slides, harmonics and the tone changing Scruggs-Keith tuners. "Texas Barbecue" is the first song and the video shows side views of the Scruggs tuners and split screens for the left and right hands. Bela uses a picking pattern with a pinch in the middle followed by forward rolls and pulloffs. He carefully explains triplet timings. Melodic style banjo playing is featured in the Bela Fleck composition "Briliancy" and moving up and down the fingerboard is shown. Bela changes to D tuning in the song "John Henry" and he employs a guitar-like fingerpicking style that emphasizes a bass and melody line to give a bluesy sound to the song. Natural Bridge is another Fleck tune in a minor tuning. "Wind That Shakes The Barley" launches a discussion of Irish patterns and rhythms and Bela comments on ornamentation and improvisations to keep the spirit of the tune. Bela's music has a wide range of influences from bluegrass, jazz and classical and he currently has several projects with his different performance groups.

Marcy Marxer: Guitar Soloing 101 (DVD)

©2005

Marcy has been a performer, songwriter and multi-instrumentalist for over 30 years. She has won two Grammy Awards and played on several National Geographic specials as well as recordings with Cathy Fink. She has also taught instrumental classes at Steve Kaufman's Kamp, Augusta Heritage and the Swannanoa Gathering. Her Homespun tapes include Swing Guitar, Kids' Guitar and Uke for Kids.

Marcy's lesson progresses from known guitar chords into the more complex fingerings further up the fingerboard. As she presents scales across the strings and moves up the fingerboard, she explains hand position changes and techniques to improve both finger stretch and movement for both the right and left hands. She helps the learner develop the intervals in musical

scales and uses chord tones and scale tone notes to build a song's melody notes. From the basic melody, March teaches bluesy scales and slides to embellish a song. The CAGED system of progressive chords is detailed in the accompanying book and Marcy takes care to demonstrate the chordal progression on the guitar and a large sized chart. Various positions on the neck including D, C, G, F and the minor third are also shown in relation to a Circle of 4ths and 5ths. Songs taught include Chicken Reel, Tennessee Waltz, Lady Be Good, and Will the Circle Be Unbroken. There is a great deal of helpful information included in the course and Cathy Fink joins Marcy to provide some practice segments.

Russ Barenberg: Sixteen Fiddle Tunes For Guitar (Book and CD)

©1998, 2005

Songs taught: *Dominion Reel, Road to California, Spootiskerry Reel, Flowers of Edinburgh, Goodbye Liza Jane, Fisher's Hornpipe, Waynesboro, Opera Reel, Round the Horn, Trip to Durrow, Snowshoer's Reel, Mc Ilmoyle's Reel, Miller's Reel, Rose in the Heather, Mary Douglas, Midnight on the Water.*

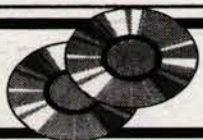
Homespun Tapes originally started with cassette and tablature books and this is a reproduced version of Russ' original cassette from 1998. Russ has played on the PBS Civil War television special and as a session player in Nashville, he has appeared on many albums. This instructional tape and book focuses on some popular contra and square dance tunes. The book has 33 pages showing all the songs in standard musical notation and guitar tablature. The CD has 50 tracks with approximately 3 tracks per song: each song is played up to tempo and then slowed down, and then Russ spends time explaining the different nuances for each tune. He is careful to explain the timing differences for jigs, reels, and hornpipes and musicians will find that playing along with the selections with help develop timing and control of the pick direction to achieve a pleasing sound. Play along with Russ and you can soon be part of a dance band!

Tony Trischka: Bluegrass Banjo Tunes and Techniques (DVD)

©1991, 2005

Songs taught: *Weeping Willow Tree, Liza Jane, Bluegrass Blues, John Hardy, Leather Briches, John Henry, Little Maggie, Unfaithful One, Letter From My Darling, Cross-eyed Cricket, Soldier's Joy.*

Tony Trischka has made more than 15 albums and has been part of the bands Country Cooking, Skyline, Psychograss and The Grass Is Greener. His banjo playing is in-



Still More Stocking Stuffers



novative and polished and his Oak Publications books and banjo clinics have given him a chance to teach his banjo techniques all over the world. This DVD features Tony developing solo and picking styles for many songs and then adding the banjo into a band setting with Andrea Zonn on fiddle and David Grier on guitar. The video reviews different banjo rolls including the forward and backward three-finger style used by Earl Scruggs and then develops the Square roll and the Foggy Mountain roll. Tony demonstrates the right hand rhythms that give the banjo the driving sound in a band and then he adjusts the rhythm to a syncopated "bounce" to give a swing feeling to the tunes. He plays "Weeping Willow Tree" in the styles of Earl Scruggs and Don Reno to illustrate the two different approaches to the same song. Finger placement when moving around the fingerboard is also shown and Tony is careful to analyze Earl's patterns of playing across the measures of a song to develop flow and syncopation. The split video screen also lets the viewer see the right and left hand movements at the same time. Tony also covers D tunings, back up playing down the neck and the banjo styles of Alan Shelton, Scott Vestal and J.D. Crowe. This is an excellent video for banjo players ready to develop their own style.

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Uncle Jim O'Neal recorded many of the top bluegrass and old-time musicians in the 50s, 60s and 70s for his Rural Rhythm Records. The classic recordings have been transferred to CD format and now many of the top performers' recordings are available to enjoy once again.

Vassar Clements: 20 Fiddle Tunes and Waltz Favorites

Song list: *Columbus Rag, Alamo Waltz, Polly Ann, Black Hawk Waltz, Drifting Back to Dreamland, Fast Travelin', La Golondrina, Gulf Coast Waltz, Katy Did, Rain Drop Waltz, Old Clem, Before I Knew You, Ft. Worth Waltz, Duck Hill, Mississippi Waltz, Fifty Years Ago, Londondary Air, Our Last Waltz, Pride of the Ball, Red Rose Waltz.*

Vassar Clements had a long musical career, starting in 1949 as a fiddler with Bill Monroe in his famous Blue Grass Boys. He also played with David Grisman in Old and in the Way, Jim and Jesse's Virginia Boys and his own Vassar Clements Band. The recordings on the CD were made between 1969 through 1972 and feature Vassar playing with drums and elec-

tric guitars. Throughout the songs, Vassar's clear fiddle tones present the melody or add saxophone style embellishments to the sound. "Fast Traveling" has a more bluegrass sound with acoustic bass and banjo and the fiddle takes center stage with the melody. "Old Clem" has the banjo, guitar and fiddle trading lead breaks and "Londondary Air" has flavors of the old homeland. Definitely a fine collection for new and old fans of the late Vassar Clements.

Doug Dillard: The Banjo Album Featuring Bernie Leadon, Gene Clark, John Hartford, Byron Berline, Vassar Clements.

Song list: *Runaway Country, Turkey Knob, Home Sweet Home, Foggy Mountain Breakdown, Jamboree, Cumberland Gap, Clinch Mountain Backstep, Bully of the Down, Dear Old Dixie, Bells of St. Mary's, Banjolina, Back Up and Push, Dixie Breakdown, Hard Times, Old Joe Clark, Train 4500.*

Doug Dillard is perhaps best known as a member of the Dillards band that performed on Andy Griffith's television show as the Darlings. Their instrumentals and ensemble singing gained them a wide following, and after the break up of the band, Doug continued with other musicians in an ever-evolving banjo style. This album features Doug's playing which is rooted in the Scruggs style, but Doug plays everything at a super-speed with a pulsating bass and guitar following closely in tandem. The original recording was made in 1969 and Bluegrass Unlimited proclaimed praised "the density and volume of sound gives it an impact which equals contemporary rock." "Clinch Mountain Backstep" and "Foggy Mountain Breakdown" are classic tunes, but Doug ups the ante and gives these tunes a vitamin push that outdoes the originals. This is an undiscovered gem of high-powered banjo playing!

Mac Martin and the Dixie Travelers: 24 Bluegrass Favorites

Song list: *A Faded Rose, Fiddler's Farewell, After Dark, This World Can't Last Long, Charlotte Breakdown, Francis Lee, Nobody Cares, Black Mountain Blues, Going Home This Evening, Southern Moon, Train on the Island, Would You Care, The Last Request, Mustang, Why Do Weep?, A Silent Place, Gold Watch and Chain, Backtrackin', When the Cold Rain Is Falling, I'll Live On, Stacy Lynn, Swingin' A Nine Pound Hammer, Is She Praying There? Dixie Breakdown.*

Mac Martin's band has been one of the traditional bluegrass bands that just "keeps going" like the famous battery bunny. Mac (whose real

name is William Colleran) has kept his home base in Pittsburgh, in order to be close to job and home. Led by Mac's lead vocals, the band has the classic blend of well played instruments and high lonesome harmonies. Mandolin player Bob Artis punctuates the vocal phrases with his lead mandolin lead offs and Mac's solid guitar rhythm follows in the tradition of Lester Flatt's playing.

Mac wrote the instrumental "Southern Moon," and Billy Bryant's banjo soars over the strong bass line provided by the guitar and fiddler Mike Carson's driving fiddle. Mike also wrote two other instrumentals on the album: "Fiddler's Farewell" and "Stacey Lynn." The band's harmonies are clear and true and are featured in gospel songs, "Going Home This Evening," "I'll Live On," and "The Last Request." Frank Basista completes the lineup in this classic bluegrass band recording from the late 1960s.

John McEuen & The LA String Wizards: Round Trip - Live in LA

Song list: *Finger Buster, Clementi, LA Devil's Dream, Good Old Boys Texas, Merle Travis Story, Cannonball Rag, Early Arrival, From the 60's, Mr. Bojangles, I Am a Pilgrim, Kiss, Night Flight, Gate Change, Before You Accuse Me, Sheik of Araby, Swing to Bop, Leaving the Club, I'll Be Glad When They Run Out of Gas, The Goodtime Suite, The Ballad of Floyd Collins.*

John McEuen's long career in the music business started with a banjo contest backed by the soon-to-be Nitty Gritty Dirt Band. They won the contest and the band went on to have 20 top hit tunes and is now entering its 40th year. Along the way, John has also written film scores and produced DVDs. This album was partly recorded in LA's famous Ash Grove. John's musical journey weaves through old hits and new music with his LA String Wizard band: Randy Tico on bass, Phil Salazar on fiddle, Jesse Siebenberg on percussion, Jonathan McEuen on guitar and vocals, Tom Corbett on mandolin, Bryan Savage on sax and John on vocals, mandolin, guitar and banjo. The sparkling band sound takes off with a very upbeat "LA Devil's Dream" and continues through more McEuen compositions - "Early Arrival," "Night Flight," and "Gate Change." John also recreates some past hits; there's a version of "Mr. Bojangles" and "I Am A Pilgrim" in tribute to Merle Travis. "Swing

to Bop" and "Sheik of Araby" are nods to the Django influence and John's "Goodtime Suite" is a 7-minute frolic with his Deering Goodtime banjo. Join these wizards for a bit of magic!

Sandy Rothman and Steve Pottier: Bluegrass Guitar Duets Song list: Brown's Ferry Guitar, Little Annie, Denver Belle, In the Pines, Flop-Eared Mule, What A Friend We Have in Jesus, Blue Guitar Yodel, Lonesome Road Blues, Billy in the Lowground, Forsaken Love, Buffalo Gals, When You and I Were Young Maggie, Black Mountain Rag, The Storms Are on the Ocean, Weeping Willow, Precious Memories.

Sandy Rothman's musical experiences include being a Bluegrass Boy with Bill Monroe and a bandmate with Jerry Garcia. Steve Pottier is a Flatpick Guitar magazine columnist and one of the top guitar players in the Clarence White flatpick style. With Sandy's vintage 1955 D28 and Steve's 1963 D18, the two have produced a fine collection of duets that showcase great tone, timing and tasteful thrills and licks that any guitarist would be thrilled to imitate. This recording was made in 1993, but the songs are still jam classics. "Billy in the Lowground" is done with some fine passages in the lower registers, and "Black Mountain Rag" has some classic riffs that were probably started with this album. Steve and Sandy trade leads and while both guitars have distinctive sounds, the blend just weaves in and out like a fine tapestry. Sandy Rothman is no longer playing bluegrass guitar, so this album is a testament to his fine skills on guitar - Sandy, come back to bluegrass!

Mel Bay Publications Inc.
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Mel Bay's publishing empire has been expanding to include DVD recordings and books from many different musical genres. Some recent releases venture into the jazz world, and perhaps these offerings may fit a special gift niche.

DVD: Beppe Gambetta and Friends Live in Genova Featuring Beppe Gambetta, Tony McManus, Don Ross, Dan Crary, Gene Parsons, Patty Larkin, Martino Coppo and the Traversata Show.

Songs performed: *L'Orient Est Grand, O'Carolans Quarrel with the Landlady, Long Journey Home,*

Fuinde, Un Canadien Errant, Risky Bixx, Creuza de Ma, Blue, Why Have You Been Gone So Long, On the Road With Mama, East Virginia Blues, Church Street Blues, Marcia Americana, L'iride, Nova Gelasai, A Cimma, You Ain't Going Nowhere, Fandango per la Bionda.

Beppe Gambetta is best known in the United States as a Taylor guitar clinician and workshop presenter. He has also performed with bluegrass guitarist Dan Crary as "The Men of Steel." This 100 minute concert from Genova, Italy is a delightful visit to the sights and sounds of Genova with Beppe as tour guide and a high powered concert with songs from a great group of musicians. The enthusiastic audience cheered every selection, which included tributes to American classic bluegrass songs such as East Virginia Blues and Under the Double Eagle and some wonderfully intricate guitar pieces based on popular Italian and French songs. Beppe's tour of the sights and sounds of Genova include visits to the old buildings and restaurants and an enchanting view from the staircases that connect many of the house rooftops. This would be a wonderful concert to see on that new wide-screen theater television set-up that Santa Claus brings down the chimney!

The Benedetto Players and The Guild Jazzmasters

Featuring the guitar playing of Jimmy Bruno, Randy Johnston, John Pisano and Jack Wilkins.

Songs performed: *Autumn in New York, Emily, Love For Sale, For Baden, Satin Doll, All the Things You Are, More Than You Know, Amanhecer, We (Allen's Alley), These Foolish Things, Walk Don't Run.*

Fans of archtop guitars will love this collection. Five top guitarists play some classic jazz tunes on some magnificent Guild and Benedetto signature guitars. The flurry of notes produced by the talented guitarists will leave viewers in awe of the talent displayed. The recorded concert features several duo tunes and ends with a "jam session" on the Ventures' classic "Walk Don't Run."

Ken Hatfield: Jazz and the Classical Guitar Theory and Application Book and CD

If the jazz concert mentioned above inspires you to play guitar, here's a book and CD set that explains the music theories behind key changes and scales and carefully details companion pieces to practice the scales. Guitar chords in all forms including Diatonic, Melodic minors, Grecian modes and various progressions are thoroughly examined. Ken Hatfield has written a definitive guide that is sure to answer any questions about jazz musical theory and practice.

Merry Christmas!

J.D.'s Bluegrass Kitchen

Howdy, Howdy, Howdy!

Well folks, here we are smack dad in the middle of the holiday season and Ol' Man Winter's peeping over the top of the mountain at me this morning.

Where have the days gone, I keep asking myself? Days heck! Where have all the years gone? I was a-pondering over some stuff in my mind today about past events related to my music memories. I was about 5 years old the first time I heard Bill Monroe on the radio at 5 AM, as Momma was cooking breakfast for my Dad. That was 62 years last spring (I ain't been right since). I was 10 years old when I played my fiddle the first time on stage, at the CA State Fair in 1948 (stole the show, too!). That was 57 years ago this summer. In 1953, my boyhood buddy Charles Gardner taught me how to play the guitar, which he later sold to me for \$15 (an F-hole, arch top, sunburst finish) and that was the start of it all! That was 52 years ago. Then in January of '56, I bought my first Martin guitar for \$35; a mahogany bodied 00-17, which I gave to Robbie McCoury. That was 44 years ago. In 1960 I met Ken and Shelby Freeman and Dave Carroll, who were the band "San Joaquin Valley Boys", which I became a member of. That was 45 years ago. Then in 1971, Vern Williams and I became neighbors in Valley Springs, CA, and before long I was picking with him on a steady basis. That was 34 years ago. In 1979, we backed Rose Maddox at the Marin County Folk & Bluegrass Festival. That was the first time we met her, 26 years ago. Then, of course, in 1976, the CBA put on its first festival, 30 years ago. I was 37 years old.

I could go on for probably for probably 2-3 more pages full of memories that stand out in my musical past. And you know what, folks, they all seem like it was just yesterday when they transpired, yet a lot of them were a virtual lifetime ago. As I look back though, there sure were a lot of good times and a lot of wonderful music and memories. Amen to the good memories!

One last memory that just popped into my mind (my column, so here it is): I believe it was early summer of '73 or '74, can't remember which, but Vern's band played the Freight & Salvage in Berkeley on a Sat. night. We, being Vern, Del Williams and me, left Berkeley about 2:30 AM and headed for Calaveras County. About halfway home, Del pulled out Vern's mandolin and we started singing gospel songs all the way home. Well, when you're singing that late at night you've jes gotta oil the vocals chords once in a while, and were jes lucky to have a bottle of "Tennessee Oil" right there with us. Well, we slid up to my house right

about daylight. About 30 minutes later my wife looked out the window, came out the front door, and asked "Are you coming in this morning some time?"

To which I replied, "We've got about 3 more songs of "Tennessee Oil left, then I'll be in" (Slept 'till 3:30 PM, went to Vern's and picked some more). Boys, I wish we could do those all again. What great times they were!

With all of those "musical memories" along about this time of year, we also have a lot of holiday memories that the season seems to bring back.

Since it's a drizzling rain and colder'n a frog's bottom this morning, I see you've drove yer old truck down the hill this AM. So come on in here where I've got the kitchen all heated up with a big pan of sour-dough biscuits in the oven, some of my homemade sausage a sizzling in the skillet, and a great big ol' cast iron pan full of eggs a la mexicana just about ready to go. My cowboy pard, Pat Russell is here to regale us with his cow punchin' stories, so grab you a cup of cowboy coffee and we'll get started palaverin' over some vittles fixins'.

When I was a little bitty redneck my momma would always cook up at-least one or two turkeys for Thanksgiving dinner, according to how much company we had. Every once in a while though, come the December and January holidays, my daddy would say: You know a lot of turkey goes a long way, so let's have roast beef this time! So Momma would cool all the other usual dishes, dressing, yams, creamed peas, bacon and green beans, fruit salad, etc. But the "piece de resistance" (or roast meat) was a big ol' hunk of roast beef (Wow! Leftover roast beef and dressing sandwiches, my favorite!).

Its real easy to get tired of turkey but I've never gotten tired of roast beef.

Now you think about this: How many times have you heard a family member complain: Not roast beef again! I would wager the number zero and none. Why not have roast beef for your holiday meals? I've never heard of the "turkey cops" hauling anyone to jail. Sooooo, with that said, we're gonna share some of my favorite recipes for good roast beef this month.

This recipe has its roots from the cuisine of Hungary. Hungarian recipes call for lots of paprika on a regular basis, and this one is no exception, hence its name:

Pot Roast Paprikas

4 slices thickly cut bacon, sliced
1 boneless chuck roast, about 2 1/2 lbs
Salt, pepper
1 tbsp imported sweet Hungarian

paprika
2 cups chopped onions
1/4 cup diced carrots
1 cup chicken broth
2 tbsp apple cider vinegar
1 cup water
1/2 cup sour cream

Fry diced bacon in a heavy kettle until crisp. Remove from pan with slotted spoon and set aside. Season meat with salt and pepper, then rub all over with paprika. Brown on both sides in the bacon drippings over medium heat. Remove and set aside.

Pour off all but 2 tbsp fat. Saute onions and carrots until soft and golden. Return roast to pan. Add broth, vinegar and enough water to come halfway up sides of roast. Cover and simmer over low heat for 2 1/2 hours until meat is tender.

Transfer roast to platter. Stir bacon bits and the sour cream into the cooking liquid and warm through, but do not boil. Cut roast into thick slices and moisten with some of the sauce. Pass remaining sauce at the table. Makes 4 servings.

If you've never sampled Hungarian food, you're in for a real treat. This makes for a wonderful meal, and no carcass to mess with.

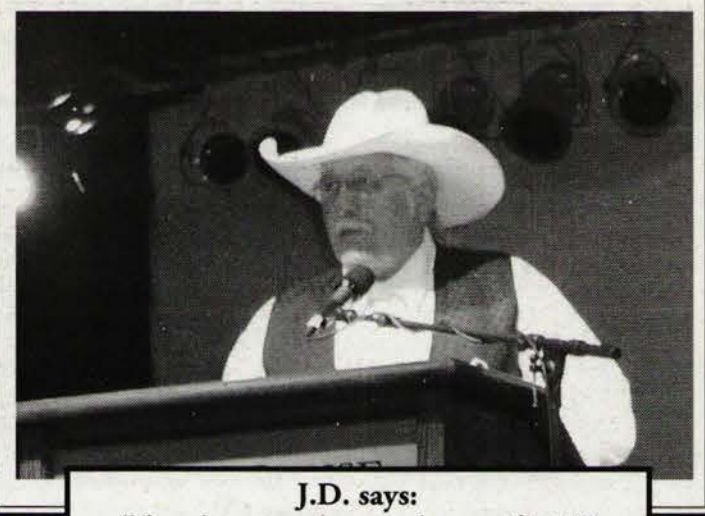
Back in 1948 my Uncle Jack married a pretty little Italian girl from Lodi, CA, and boy could she cook. My Aunt Rosalie learned to cook from her momma. Her mother was raised in Italy, so we're talking the real deal here, pard. As a result, Italian cuisine has been one of my favorites for 57 years of this redneck's life. So, when I spotted this next recipe for Italian Pot Roast, I put it on my short list of holiday meals. My Aunt Rosalie would be proud to call this one of her own.

Italian Pot Roast

4 tbsp olive oil
1 boneless beef chuck or round roast, about 4 lbs
Salt, pepper
2 cups chopped onion
2 large carrots, diced
4 cloves garlic, chopped
1/2 tsp dried thyme
1 tsp dried rosemary
1 1/2 cups dry red wine
1 can crushed tomatoes (28 oz)

Heat half the oil in a deep kettle large enough to hold the roast. Sprinkle salt and pepper all over meat. Brown meat over all sides at medium heat. Remove from pan. Add remaining oil. Saute onion and carrots until softened. Add garlic and saute a few more minutes.

Return meat to pan. Sprinkle with thyme and rosemary. Add wine and simmer for 5 minutes. Add crushed tomatoes. Cover and cook at a simmer for about 3 hours, until



J.D. says:
"I'm a' gonna show ya how ta fix it!"

meat is fork tender. Makes 6-8 servings.

Serve this with a big bowl of creamy mashed taters, some creamed peas, homemade yeast rolls and a nice bottle of red wine, and it don't get any gooder than this! Fresh ground coffee, pecan pie with homemade ice cream for dessert, and son, you are in country boy heaven. Wow!

For you folks that would still like to have some turkey or chicken on your holiday menus, here's a wonderful recipe for chicken soup that would be a great first course for your roast beef dinner. I love to cook up a big pot of soup this time of year. Freeze it in meal size portions, and on a cold, snowy winter day, there ain't anything gooder than a big piping hot bowl of chicken soup. Soup and hot corn bread fresh from the oven, jes dripping with melted butter (I bet I throwed a craving on you with this one, Les!).

Now this recipe looks long, but believe me its as easy to fix as falling off a peeled foot log over ol' Piney Creek! This is one of the best chicken soup recipes I've ever got on the outside of.

Sunday Chicken Noodle Soup

For the stock:
1/2 large onion
1 large carrot
2 ribs celery
1-2 tbsp vegetable oil
1/2 cup dry white wine
1 chicken (about 4 lbs) skin removed
2 qts. Chicken broth, more if needed
2 1/2 qts water, more if needed
3-4 parsley stems
1 tsp black peppercorns
1 bay leaf
1 sprig thyme
1 large garlic clove, peeled and

continued on page 22



california **BLUEGRASS** association



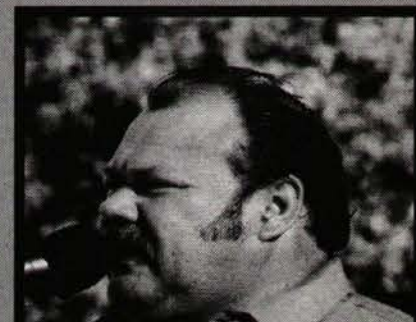
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J.D.'s Kitchen continued

crushed

For the soup:

10 oz dried egg noodles, thin or med. Width

4 large carrots

1 large onion

3-4 ribs celery

Kosher salt and pepper to taste

Lemon juice or sherry vinegar to taste (optional)

1/2 cup heavy cream or half and half

For the roux (optional):

1/2 cup salted butter

3/4 cup all purpose flour

For the stock: cut the onion carrot and celery into large chunks. Briefly cook vegetables in a stockpot with enough oil to cover the bottom of the pot, stirring occasionally until onions start to turn translucent. Add wine, cook until it has almost evaporated. Add the whole chicken, breast side down, neck and gizzard, broth, water, parsley stems, peppercorns, bay leaf, thyme and garlic. Chicken should be submerged in liquid. Increase heat to high.

When the liquid comes to a boil, skim off any scum that rises. Cover pot, and remove from heat. Let chicken sit in broth for 15-30 minutes, or until internal temp of thickest part of the breast is 160 F when taken with thermometer.

When chicken is cooked, remove from the liquid and let cool slightly before taking the meat off the carcass. Cut the meat into bite size pieces and set aside. Return the carcass to the pot.

Taste the stock, and remove the thyme if needed so the flavor won't become overpowering. Bring the stock back to a simmer and cook, uncovered, until the vegetables and carcass have given up their flavor, about 1 hour to 90 minutes longer. Strain stock and reserve; there should be about 4 quarts. Discard the vegetables, herbs and carcass.

For the soup: Cook the noodles in salted water until al dente; drain and set aside. Cut soup vegetables into bite sized pieces (there should be about 1 1/2 quarts of them); add to the stock. Simmer until the vegetables are almost fully cooked. Add noodles and as much chicken meat as desired (save any extra meat for another use). Season with salt and pepper. If needed, brighten the flavor with lemon juice (from a half whole lemon) or 1-2 tsp of sherry vinegar.

If you like, thicken the soup with a roux for a creamy, silky texture. Cook the butter and flour in a medium size pot over medium to low heat, stirring constantly, until the mixture is grainy and a moder-

ately light golden brown-about 4-5 minutes. Remove 4 tbsp of the roux; set aside. Gradually add 3-4 cups of the warm stock to the pot with the roux, whisking until smooth. Cook, whisking frequently, until mixture thickens, then simmer 15-20 minutes to cook out any floury taste. (The mixture should have a thick, gravy like consistency).

Final assembly: Stir the thickened portion back into the soup pot. Bring everything back to a simmer. Cook until the soup is thickened and heated through. If desired, thicken with the remaining roux. Add the heavy cream, then taste and adjust seasoning.

Note: A bit more stock or water may be needed to adjust the consistency if leftover soup is refrigerated then reheated. Yields about 4 quarts.

Corn fritters or hot biscuits go good with this, too. When you fix soup you've just got to have hot bread with it (in the mountain code of justice here in Calaveras County, don't even think of serving cold bread with homemade soup! The high Sheriff'll throw you so far in jail they'll have to pump sunshine into you!). Serve hot soup with cold bread, go to prison. That's the law!

Well folks, another calendar year has gone by the wayside. Another batch of memories in the

bank. December, 2005, I'm 67 years young. Where do they go?

Here's wishing all you folks a very happy holiday season and the best for '06. Do yourself a favor and take time to support all of our service men and women who are far from home and in harm's way. Please pray for their safe return to hearth and home, for they are what keeps America free! May God grant us all peace and heal;th.

Yer friend

J.D. Rhynes

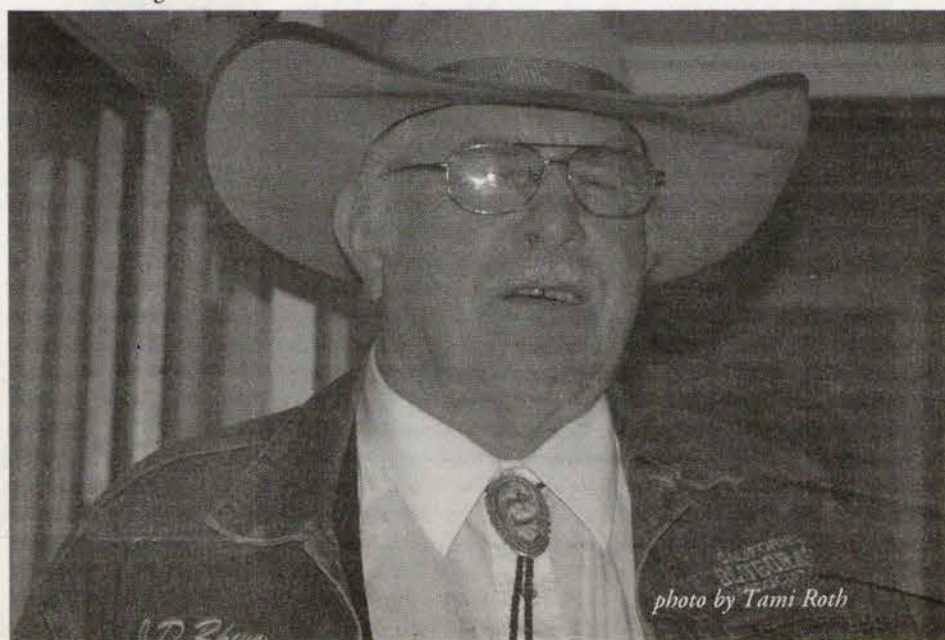


photo by Tami Roth

The chef himself all duded up at IBMA

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STUDIO INSIDER #96

By Joe Weed

A day in the life

Recently, a college student called me. He wanted to know about life in the music business in general, and life in a recording studio in particular.† He was not the first to ask.

When young people inquire about the music business as a career, I often find myself conflicted between knowing how much I love what I do and then having to level with them about the huge amount of work needed to survive economically in this odd industry. I reflected on a few recent hectic days, and thought that you might enjoy reading about a "day in the life" here at Highland Studio.

The alarm clock starts it all

The alarm clock doesn't even have to be plugged in any more. At a certain point in life, one's body performs the wake up service automatically, regardless of the hour one went to bed, and in complete disregard of the excitement and ensuing fatigue that come from playing to a packed house at a small but vibrant concert venue in Berkeley, followed by an hour and a half drive home to the Santa Cruz mountains where I think I got into bed before falling asleep.

Balancing on the bouncing bike

So I roll out of bed, blindly slide into my cycling clothes, and stumble out to get on the old mountain bike

for the daily ride up Loma Prieta. The 30-minute climb up the mountain gradually coaxes my mind into cogent thought and my eyes into an awakening appreciation of the beauty of the coast 2400 feet below, dusted with fingers of fog as the marine layer slowly slips away and reveals the towns of Santa Cruz and Soquel. Some days the ride seems impossibly hard, but cardio-vascular health comes first for a guy who spends most of every day sitting in front of a mixing console. After I turn around, the coasting return ride takes only five minutes, capped off with a several hundred foot climb up the driveway.

Eat, drink and be busy

After my ride, I eat, shower, shave and leap down the house stairs, two at a time to the studio below, to put on some strong coffee and have a magical 45 minutes of practice time on the fiddle. When I'm lucky, I'll get a longer session in and work on some guitar or mando too.

Then it's into the office to check the calendar and inspect an order of CDR's we'd run the day before for a reading teacher who is recording the next great reading program here. The labels were all printed OK and the disks were waiting in the "done" bin, so out to the shipping room to package them up and get them ready for UPS to pick up. Then back into the office to check email and phone machines and confirm an upcoming session at the studio with the Zaida Swedish Singers, for editing and mixing the tracks from the concert we recorded the month before. We'd sent them CDR's of roughs of all the tunes so they could listen to them all on their own time and jot down comments and instructions.

Gourmet recording

Back into the studio to inspect a 1/4" analog master tape of a fiddle student I had recorded back in 1986. He's called and wants to make CD copies for his family and close friends. Turns out the tape is Ampex 456, which was a fine top of the line recording tape back then, but which has been found to have some problems with aging. The binding agent that holds the precious oxide (i.e., the music!) onto the tape has become unstable over the years, and the tape will need to be "cooked" (literally) to renew it before it can be played. So it's into the oven with the tape, after removal of one of the metal reel flanges. Set oven for 130 degrees and set timer for two hours. Write note to put on the console to remind me to remove tape at lunch time.

If it's 10:00, it must be Chuck

It's 10:00, and Chuck McCabe arrives, lunches in hand, ready for recording horn overdubs on his tune "Bonifay Rag." The horn player, Rik Siverson, has driven up from Gilroy, and gets here just a few minutes behind Chuck. We've already made Rik some charts, but, due to the keys of the horns he's bringing, we have to prepare a few extra ones in different keys. That goes pretty fast, and in this case, I'm glad I didn't do these charts in Finale (the computer music notation program I use for making charts), because between the Mac, the Ethernet switch, the airport express printer server, and the Epson printer, communication from the studio big boy computer to the printer is often like a Mongolian shouting instructions at a Basque deaf-mute. My music pencils don't usually have that problem.

Horny

We help Rik unload a tuba, several mid-voiced horns, including a restored nineteenth century alto horn, a French horn, trumpets and cornets, a soprano sax, an alto sax, a bass sax, and a few more horns whose names are new to me. While Rik is assembling these instruments and warming up, I revoice the studio to a dead environment, set up a main mic and headphones, as well as a "room mic" in the far corner of the studio. For this latter application, I use a Neumann U89 condenser mic set to the "omni" pattern. This means it will pick up sound equally from all directions, not just from the horn. I plan to record two tracks for each horn we record – one track with the main mic, placed close to the horn, and another fed with the U89 omni from across the room. I've done this before when recording multiple passes by one or two horn players to be used in putting together a simulated "town band." The roomy, distant sound of the omni room mic, when panned to a different location in the mix from the main mic, provides an audible spaciousness and delayed set of reflections that do much to help smear the images of all the close-miked horns. For the main horn mic, sometimes I use a dynamic mic to help soften the brilliance; on other horns I use a large diaphragm condenser.

The session goes great! First, Rik lays down the melody on a trumpet that he mutes subtly with his hat. Next, he records the tuba part, playing the typical marching

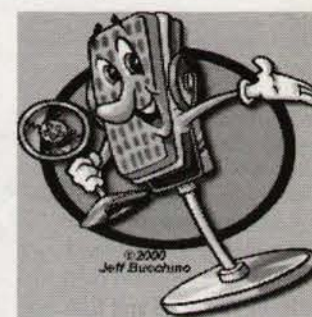
band bass lines. The middle voices are next, played on alto horn. The parts vary from chord chops (like a bluegrass mandolin) to sustained tones in harmonies. Then out comes the soprano sax, an old silver model with a bent bell and mouthpiece. Rik plays it like a clarinet, and we're in trad jazz heaven as he blows a wonderful series of solos over the band accompaniment he's just laid down. More soloing follows on the alto sax, and finally, a stylized melody on the trumpet caps off the arrangement.

Hungry

I read my note on the console and head to the oven to carefully remove the precious plate of rejuvenated Ampex memories. Back to the studio. We eat our sandwiches in the control room, listening to various versions and arrangements of what Rik has just done, and then make a few decisions and edits in ProTools. We help Rik pack up, he leaves, and Chuck soon follows, looking forward to the next session when we'll really study the tracks we have just gotten and finalize our arrangement and mix.

Gear Head

I head back into the control room and remove a piece of non-functioning vintage gear from the rack. It's an old Urei equalizer, a model 546. It seems like the power supply has died, and I use the internet to find and talk with the guy who restores and repairs old Urei and Universal Audio gear (James Gangwer, at jamesgangwer.com.) The problem with vintage gear is just this –† it's old and tends to break down. I decide to risk the expense and ship the unit off to James. While in my



gear head uniform, I install our new Avalon VT737SP into the rack. It's a combo mic preamp, compressor, and equalizer that has wonderful features, great sound, and incredible build quality. And it's brand new!

Time now to back up all the files from the day's sessions onto the alternate set of firewire disk drives and then shut down the studio. It's off to Los Gatos to meet my wife Marti Kendall and friend Neal Hellman, owner of Gourd Music, to attend the premier screening of "Los Gatos Then and Now," for which we had recently recorded narrations. No time for dinner in between, so we all head out for dinner afterwards, after which I realize, "Man, I'm tired. What's up for tomorrow?"

Oh, yeah – write the Studio Insider column for the Breakdown and send it off to Zeke after the Swedish Singers leave.

Joe Weed records acoustic music at his Highland Studio near 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. His latest production, for Appleseed Recordings, is "Spain in My Heart." You can reach Joe by calling (408)353-3353, or by email, at joe@highlandpublishing.com.



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Subject: Willie Nelson

Willie Nelson; you either love him or hate him.

Rob has had a great month! He has played on a recording called Picking On Van Halen. I'm not sure but I think they took his music and made it bluegrass style? Should be interesting. They have done this with several artists: Picking on the Rolling Stones, Picking on Led Zepplin, Picking on Pink Floyd, etc.

Patty Loveless is making a new album. She asked Rob to play on it. I think this is the 3rd recording he has done with Patty.

Then he was asked to play on a Tribute to Kris Kristofferson recording. He was told the musicians would be Stuart Duncan, Dave Pomeroy, Randy Scruggs, a harmonica player, and Willie Nelson. Usually, Rob records by himself or with a couple of others and then they just add it to the mix. When he pulled up to the studio, there was Willie's Bus out in front. They ended up recording it live with all the musicians playing together!! Rob said that Willie was very nice and they all had a great time together.

Signed,
The Bragging Mom (Elida Ickes)

THIS CHRISTMAS, SPEND SOME TIME WITH THE FAMILY- RICKY SKAGGS, THE WHITES, AND THEIR KIDS



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BORDERS



breakdown

Bluegrass Shows to reach 10,000 mark in December

It will be one exciting *Bluegrass Gold* show at Sweetwater in Mill Valley in December. Since the series began in April of 1999, close to 10,000 people have attended the shows, and some of the acts who have performed over the years are Peter Rowan, The David Grisman Bluegrass Experience, Hot Buttered Rum, The Laurel Canyon Ramblers, Reeltime Travelers, and King Wilkie. The shows are produced by Larry Carlin and Carltone Music, and co-sponsored by the Northern California Bluegrass Society. With the next show on the 7th at 8:30 p.m. the 10K milestone will officially be crossed, and for this spe-

cial occasion the performers from the very first show, Kathy Kallick and Keystone Crossing, will return to the Sweetwater stage.

Kathy Kallick is the longtime leader one of the Bay Area's premier bluegrass bands, The Kathy Kallick Band. She was also a founding member of the popular band Good Ol' Persons from back in the 70s and 80s. Kathy's bluegrass and traditional country classics, as well as her compelling originals, incorporate a unique perspective and refreshing musical sensibilities. Expect to hear some great tunes from her recent



Kathy Kallick



Larry Carlin & Claudia Hampe

band CD *A Warmer Kind of Blue* as well as her solo recording from a few years back, titled *Reason & Rhyme*. Experience the familiar hallmarks of Kathy's music – passion and humor, literate and lyrical storytelling, a satisfyingly deep exploration of human nature, and refreshing originality – while incorporating a variety of musical influences. For the show on the 7th Kathy has assembled an all-star band consisting of some of the finest bluegrass pickers in the Bay Area.

Originally from the Keystone State of Pennsylvania, the Marin County pair *Keystone Crossing* – Larry Carlin and Claudia Hampe – is a delightful duo whose paths had crossed numerous times over the years until they finally met in 1995

at Sweetwater during a Peter Rowan show. The two attended the same grade school in 1959 near Valley Forge, PA, but did not know one another until some 36 years and 3,000 miles later. Their angelic harmonies hearken back to the early days of country and bluegrass music, as they sing songs of the brother duos as well as tunes from contemporary duos. Larry has been playing bass in country and bluegrass bands for the past 30 years, both in PA and CA. Claudia has sung harmony for many years in Marin folk and country bands. Their recording is titled *Crossing Paths*. Sweetwater is Marin County's premier nightclub. For more information call the club at (415) 388-2820, or go to:

www.sweetwatersaloon.com.

A.J. Lee, below, Larry & Sondra Baker to the right.



I.B.M.A. Pix



Allison Krause and Ricky Skaggs at the Awards Show



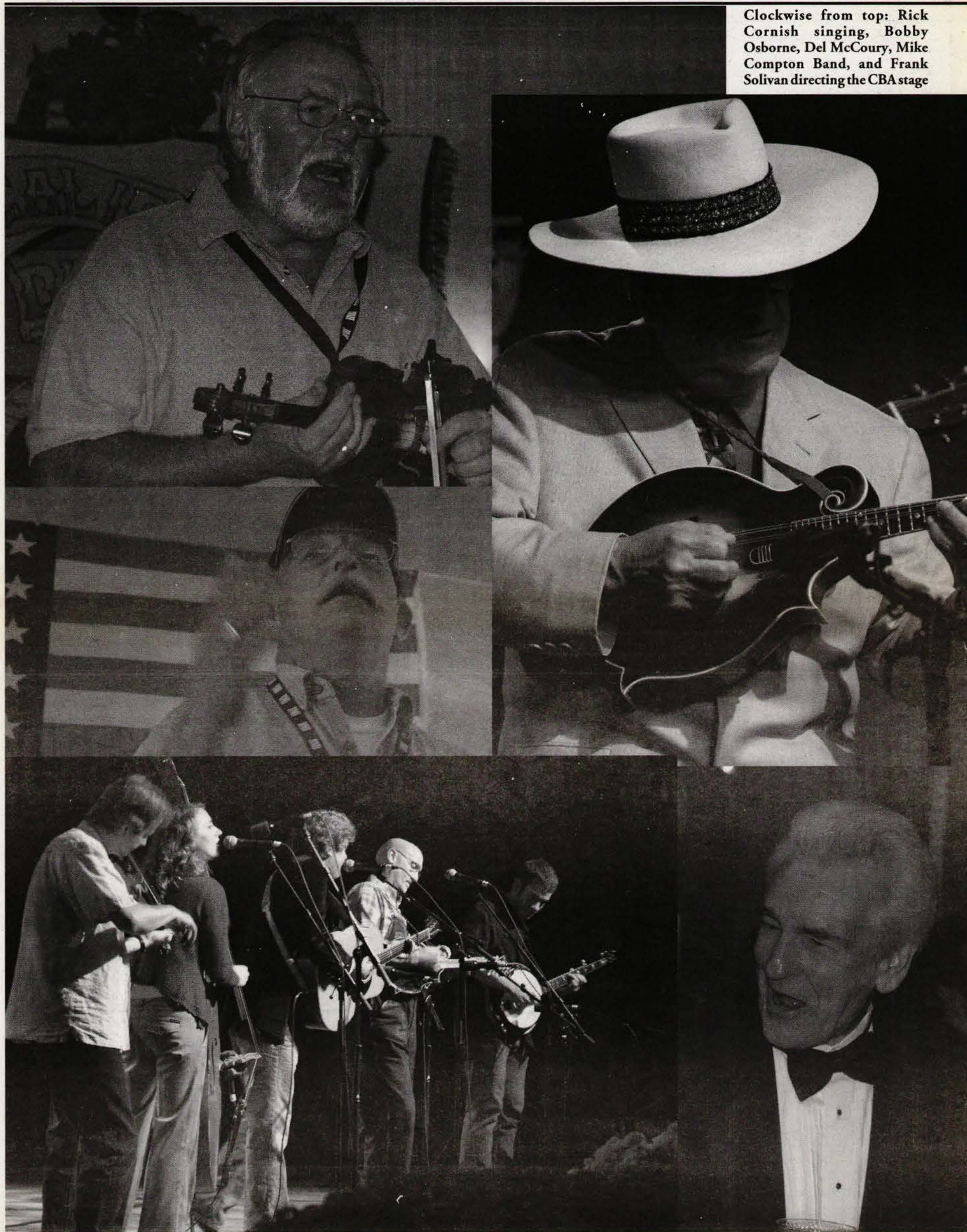
Danny Roberts of
the Grascals

April Verch Band



All photos by Tami Roth

Clockwise from top: Rick Cornish singing, Bobby Osborne, Del McCoury, Mike Compton Band, and Frank Solivan directing the CBA stage



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*Below: Aimee Anderson with
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*Curious?
Ask any Board member !*

photos by Bob Calkins

IBMA

Fund-raiser Instrument Raffle winners announced

By Suzanne Denison

Due to the demise of the CBA's Veteran's Day Bluegrass Festival, the drawing for the instruments donated by various manufacturers and the Fifth String Music Store Sacramento was held at the CBA Board Meeting on Saturday, November 12 in Folsom, California. The raffle is an annual fund-raiser to help offset CBA's expenses at the annual IBMA World of Bluegrass which was held in Nashville, Tennessee in October.

The instruments and the winners are:

- **Martin D18V Guitar with custom CBA inlay on neck**, donated by C.F. Martin & Co. was won by Pat Mahoney, of Seaside, CA. There were a total of 540 tickets sold.
- **Gibson Earl Scruggs model Banjo**, donated by The Gibson Company was won by Mark Wurfl of Santa Clara, CA. There were a total of 409 tickets sold.
- **Gibson F9 Mandolin**, donated by The Gibson Company was won by Steve Hogle, (CBA member No. 39) of Healdsburg, CA. There were a total of 412 tickets sold.
- **Gold Tone "Paul Beard Model" Resophonic Guitar**, donated by John Green of Sacramento's Fifth String Music Store was won by Carol Barra of Sacramento, CA. There were a total of 220 tickets sold.
- **Upright Bass**, donated by John Green of Sacramento's Fifth String Music Store was won by John Erwin of Vacaville, CA. (Does lightning strike twice in the same place? John also won the Earl Scruggs Banjo in the CBA's instrument raffle in 2004.). There were a total of 221 tickets sold.

Larry Kuhn, the CBA's IBMA Liaison person and coordinator of the yearly fund-raising raffle reported that a total of \$7,260.00 was raised through the sale of tickets. "This money was applied to offset a significant portion of the costs of CBA's highly successful presence at the IBMA bluegrass extravaganza in Nashville October 24-30 this year," Larry said.

The CBA Board would like to thank all those who took a chance on the instrument raffle and the many volunteers who sold tickets at various events throughout the past year.

If you are one of the winners and have not yet been notified, please contact Larry Kuhn at 916-983-2275 or email him at folsomflash@ahoo.com.



The banjo winner, Mark Wurfl of Santa Clara, CA took home the new Gibson after "test-driving" it at Director Larry Kuhn's house.

by Elena Corey

A popular song lyric says,

"Christmas makes you feel emotional.

It may bring parties or thoughts devotional."

For most of us, Christmas brings both of those plus a lot of other things—like shopping for gifts our loved ones will like, preparing for family visits, cooking special holiday treats and even decorating our homes.

As members of the CBA, we have come to know and appreciate being a part of the bluegrass, old-timey and gospel families. For folks whose families are far away, Christmas visits, parties and jams with music buddies contribute significantly to our sense of belonging. The social-glue of our music is a blessing we can easily sense and appreciate. Being with people who share at least some of our core values is a social high we experience when we share music.

In addition to social rewards, there are other aspects of being a part of the CBA family that may not be as visible, that are also lovely. These can also be counted as intangible Christmas presents we receive and can give to each other.

The music itself is a precious gift that we treasure, preserve and promote. Hearing beloved music performed at a very high level of skill warms our hearts and fosters a sense that some basic things are right with the world. We feel inspired, refreshed and somehow transformed in uplifting ways we probably couldn't define.

For that matter hearing our beloved music played at even an introductory level of skill by someone we love can offer those same feelings. Recently I heard a small group of six and seven year olds trying to sing "Home on the Range." For these kids, English is a second language, so they were mostly producing phonetic sounds—and since they live in urban ghetto areas, it is doubtful that many of them could envision an expanse of open range. But they sang exuberantly and their parents clapped loudly and enthusiastically; their kids were learning American folk music.

Preserving and introducing traditional acoustic music to new people offers emotional rewards—as many CBA folks can attest from personal experience. Also when we share homemade songs or tunes and people sincerely appreciate these expressions of our creativity and accept them as treasured gifts, we feel as jubilant as Santa probably does on Christmas morning.

Practical helps, such as handy resources for finding a scarce or obscure recording or deciphering a mumbled lyric may seem small, but they are assets of belonging to our music organization that we may take for granted. Having volunteers to pitch in and do a lot of work in order to make a festival happen or to help a fellow musi-

Christmas Gifts

cian in need of some specific thing we may be able to lend—e.g. a sound system for a gig, are also gifts. I guess those can be counted under the social plusses—but these tangible helps are so practical, they deserve a category to themselves. Although we could perhaps list several more gifts we give ourselves by being part of the CBA family, one more is all I'll take time to mention in closing. That very special gift is the absence of a glass ceiling. Even

the sky is not the limit for us. We each have a fantastic gift in that we are able to keep moving upward, reaching goals, surpassing them, setting new ones, mastering one level of skills and setting off toward the next one, and being able to glimpse and envision even bigger goals and dreams for ourselves. That's an awesome Christmas gift we each get and can reinforce each other in appreciating.

Blue Ridge Productions & American Heroes Foundation present The 6th Annual Bullhead • Laughlin Colorado River Bluegrass Festival

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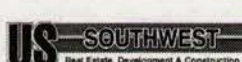
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Big K tells it like it is!

by Kyle Abbott

Do you ever get musically burnt out at bluegrass festivals? I know I do. I mean, it's not that I don't like the festivals, because I do and they are certainly top notch entertainment. But since I jam every week, jamming 'til the crack o' dawn in the freezing cold isn't something I look forward too all year, if you know what I mean. I'm sure that I'm not the only one who doesn't stay up all night jamming 'til every string snaps. So today I'm going to tell you some good stuff you can do at a festival 'til the jamming spirit seeps back into the unknown bodily fluid known as the 'jamstream'. (Oh by the way, hello!)

Now, if there's one thing I enjoy in life, it's trying out something new. Whether it's a new car, a new instrument, or a new house. Most of these things can be enjoyed by having friends. Think: the only chance you get at trying out different cars is by carpooling with a friend, or by spending the afternoon at a car dealership pretending to be hot on a purchase. Same thing with the instruments and houses. Nothing is more fun than trying out a new thing. For the former, I recommend trying out a new instrument sometime. It's fun! If you're already well versed in the ToneWay Method (www.PlayingByEar.com) this should be no trouble! My recommendation for the latter is, go to a friends camp when you know they're jamming elsewhere and check out their tent. Believe me, Tent Inc. has come out with quite a few tentacular tents and everybody should see one at least once in a lifetime. So why not at a festival?

The heat can be a killer in festival jams. As you may or may not know, human sweat contains stuff like salt and a lot of it. That's right, you could make pickles with all the sweat you secrete on a hot day. If there's one thing that guitar strings don't like, it's stuff like salt. Think of all the sweat dripping off your fingers and saturating the strings! What I'm trying to say is, jams may possibly be snapped short by a snapped set of strings. So now that your jam has dissolved, you are gonna want to find a way to cool off. Some folks bring little plastic kiddie pools. If you want to feel young again, that would be a great way to cool off. On the other hand, if you feel that the sudden temperature change would be rough on the manicure, I'd keep on looking for other ways to lower your external body temperature. Here's a personal favorite of mine:

seek out the ice vendor. Get the feeling of a cold bath without getting wet! For a few bucks, you can hop into the ice machine and, ten seconds later, you'll make Frosty look like a sunburned toaster. Seriously, it is soooooo refreshing! It does help to know the person who is selling the ice.

A few times, I've gotten hungry at a festival. Unfortunately, this has happened at night after the vendors had shut down. This stinks especially much when it's just an overnight festival (as I don't bring much food in that case). Hunger will help you get back into the jamming spirit, because the people at the camp you're jamming at may have extra chicken, cookies, or olives that they aren't eating and want to give away. Another method is the old trick of 'helping yourself' at somebody's camp while they are jamming elsewhere. It is commonly known as Raiding the Icebox. I'll let that speak for itself. Last July at Wolf Mountain, my brother Luke and I went to get some food but the vendor had closed for the evening. So we went back to Billy and Sarah's (of Santa Cruz's own Bean Creek) camp, and Chris Smith (of the Mighty Crows) had pizza that he wasn't going to finish! Luke and I each took a slice and then I ate somebody's crust. Then Billy gave me some of his homemade tofu . . . stuff. It was delicious. It was this thin slab of tofu that was baked in olive oil and basted in pesto, garlic, etc. It was nice and chewy. Tofu was never on my Top Ten list, since the slippery muddy texture didn't appeal to me very much, but they fried/baked it in oil and that helped a lot. Then we hit the camp of our friend Gail Hall (of Paul and Gail) and made sandwiches. Then we hit the NCBS camp where there was free brownies, pie, and all the goodies!

So, what else to do about festival burnout? Another idea is to volunteer. Any helping hand is beneficial as long as you have one. There are a lots of ways you can volunteer. Who knows: volunteer to be an emcee (which *should* be spelled MC) and you just might find yourself introducing the King of all things James! Although to be an MC, you must have a quick tongue and a small index card, because you don't want to bore the crowd by telling them about the band winning the National Kentucky Fried Chicken Contest. Nobody cares about that stuff! In fact, don't even mention where the band will be playing next, for two reasons. One, that might be the band's only patter and you'd be

ruining their set. Two, most people driving all the way to Grass Valley probably won't be able to afford going to another festival or concert for a while. (Of course, that might be a reflection on us since we're five hours away from GV and we drive a *big* station wagon.)

One last idea: have you ever wanted the feeling of being a rugged, adventurous and salty fisherman, without all that baggage? Well, if you are ever at the Father's Day Fest at Grass Valley, you can be a true fisherman (in your own right) without needing the boots. As you may know, there is a pond/lake at the Nevada County Fairgrounds, which is fully stocked with trout, perch and other fish. I've had a hard time catching the trout but if there's one fish that anybody can catch and feel pretty good about, it's the perch. Those little one-inch Embiotocidae are always near the shore and will eat anything and nothing. You can just drop in an unbaited hook and one of those sucker's will nab it . . . guaranteed. A couple dozen of those babies and you will have yourself a modest snack! I caught one of 'em a few years ago and slapped it on Rick Cornish's smoker. With a good pair of tweezers, we managed to split it four ways.

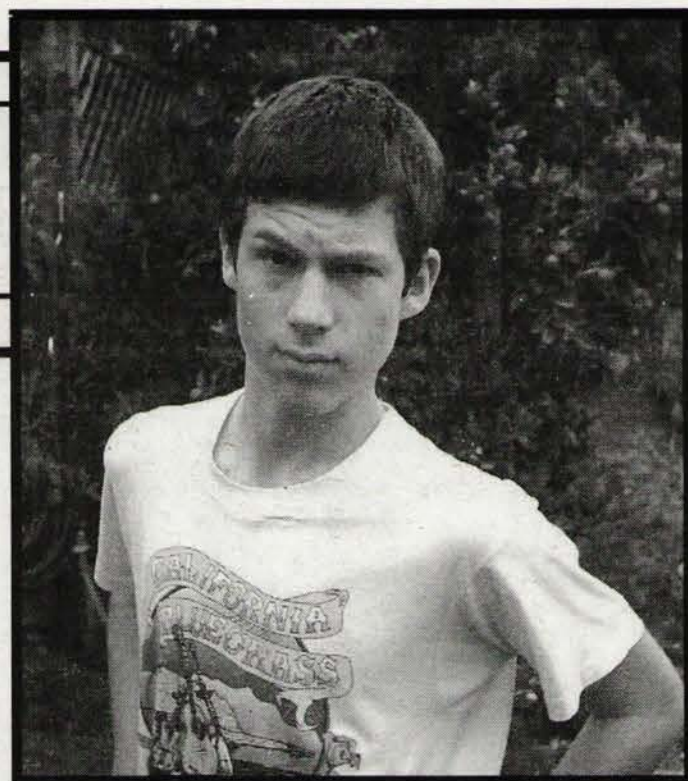
Well, that's that. A big goodbye (for this month) to everybody who is reading this and equally hefty seeya to everybody who isn't. Hope you are surviving the 'hollowdays.' Did you have a good Thank-yous-Giving? As a history buff, I should tell you that Thanksgiving was first celebrated in 1621 and it was giving thanks and peace to the native American Indians who helped them survive. They only had just one, things kinda went downhill from there. Anyway, I hope everybody had a Happy Ham Day (that's what we have for Thanksgiving. Turkey's too dry and powdery)

See you next month! (I hope!) Now for my joke of the month: This scientist gets on a train to go to New York. His cabin also has a poor farmer in it. To pass the time

Hello Zeke,

Just got my Breakdown recent issue. Thanks for publishing my letter. I am glad that we agree, that this was an important issue to follow up with. Thanks again. Hope to see / hear you at a jam soon. BTW the Breakdown issue is great! Excellent coverage / photos / articles of all the events.

Matt Coleman



Letters of Grief & Gratitude

Dear All,

I can't thank you enough for the great jacket emblazoned with "California Bluegrass Association". In the first place, it is a beautiful garment. Second, the timing of the delivery was amazing. I was standing behind the Banjo stage, absolutely freezing having lost my sweater, and you handed me the jacket much to my relief! So thank you in many ways.

All the best,

Warren
F. Warren Hellman

Dear Zeke:

As a newspaperman for half a century, now retired, I have a professional appreciation of the Breakdown's extraordinary ability to cover news, concerts, festivals, features and events of interest to CBA members. I'm a fan.

All the same, here's a fairly important story that for years has rated little more than a squib in the Breakdown.

CBA members might be interested to know that on Oct. 1 and 2, crowds estimated at more than 50,000 gathered in San Francisco's Golden Gate Park for the fifth annual Hardly Strictly Bluegrass Festival.

Our only complaint, aside from parking, was the agonizing difficulty in choosing. To hear the Del McCoury Band on the Banjo Stage, for example, meant you had to sprint to catch part of the Dry Branch Fire Squad at about the same time Saturday on the Star Stage or Joan Baez on the Rooster Stage or Laurie Lewis & Tom Rozum on the Arrow Stage or Toshio Hirano (our choice) on the little Porch Stage.

Five stages. Superb sound systems. A paid crew of about 250.

Cool weather. Gillian Welch, her shoulders bare, shivered in wisps of ocean fog.

It was a five-ring circus of more than 60 bands and performers, mostly bluegrass but with a leavening of old-time, country, folk and, for lack of a better word, grassrock.

To name just a few: Doc Watson! Earl Scruggs! Steve Earle! Hazel Dickens! Tim O'Brien! Ralph Stanley! Ricky Skaggs! Emmylou Harris! Rosanne Cash! Peter Rowan and Tony Rice! J.D. Crowe! Rhonda Vincent! Bill Evans!

And many, many more. So many that Dolly Parton, incredibly, was one of several headliners relegated to a secondary stage. Also frustrated, in an odd way, were the performers. Although they traveled long distances, collected generous paychecks and were treated like royalty, for most of them the gig lasted an hour, more or less. It was goodbye, thanks for coming, who's next?

No tickets. No donations. No reservations. Amazingly, the festival is free to everyone. With one exception. Warren Hellman is a shy San Francisco financier, amateur banjo player and Hazel Dickens admirer. His outright gift this year to the bluegrass community, and to many thousands of people introduced to the joys of its music, is estimated at way more than a million dollars. Yes, it's newsworthy.

Next year: Oct. 7-8. Mark your calendar.

Lynn Ludlow

P.S. Hope to meet you next June. My 14-year-old daughter, Kenny, has graced your pages in Kids on Bluegrass stories. George Martin is my ex brother in law. I retired from the Chronicle three years ago after a long stint there and with the old SF Examiner.

Lynn

IBMM continued...

Location:
At his home in Knoxville, TN
Fred Smith
Interview:
Joe Gray
Filmmaker:
Joe Gray & crew
Location:
At his home in Maryville, TN
Aubrey Holt
Interview:
Frank & Marty Godbey
Filmmaker:
Joe Gray & crew
Location:
At his home in Milan, IN
Jerry and Tom Holt
Interview:
Frank & Marty Godbey
Filmmaker:
Joe Gray & crew
Location:
At The Reservation, Jerry's restaurant in Milan, IN
Melvin and Ray Goins
Interview:
Herb Smith
Filmmaker:
Joe Gray & crew
Location:
At the Otis Dillon Studio, Fort Gay, WV
Homer Bailes
Interview:
Bill Malone
Filmmaker:
Joe Gray
Location:
At his home in Ruston, LA
Mike Auldrige
Interview:
George McCeney
Filmmaker:
Joe Gray
Location:
At his home in Silver Springs, MD
John Shuffler
Interview:
Joe Gray
Filmmaker:
Joe Gray & crew
Location:
At his home in Valdese, NC
Tex Logan
Interview:
Joe Gray
Filmmaker:
Joe Gray
Location:
At his home in Madison, NJ
Paul Mullins
Interview:
Frank & Marty Godbey
Filmmaker:
Joe Gray & crew
Location:
At his daughter's home in Middleton, OH
Noah Crase
Interview:
Fred Bartenstein
Filmmaker:
Joe Gray & crew
Location:
At his home in Franklin, OH
Carlos Brock
Interview:

Fred Bartenstein
Filmmaker:
Joe Gray & crew
Location:
At his home in Franklin, OH
David Freeman
Interview: Joe Wilson
Filmmaker: Joe Gray & crew
Location:
At the office of Rebel Records, Charlottesville, VA
Arnold Terry
Interview:
Joe Gray
Filmmaker:
Joe Gray

Location:
His home in Collingswood, VA
Jody Rainwater
Interview:
Joe Gray
Filmmaker:
Joe Gray
Location:
At his home in Crewe, VA
Les Woodie
Interview:
Gary Reid
Filmmaker:
Joe Gray
Location:
At WKDE Country, 105.5 FM

Station, Alta Vista, VA
Performance:
IBMM River of Music Party (ROMP)
Location:
Cannon Hall, RiverPark Center, Owensboro, KY
Filmmaker:
Joe Gray & Crew
Date:
June 23, 2005
Ernest Ferguson
Interview:
Eddie Stubbs
Filmmaker:
Joe Gray & crew

Location:
At his self-built log cabin in Fairview, TN
Johnnie Wright
Interview:
Eddie Stubbs
Filmmaker:
Joe Gray & crew
Location:
At his home in Madison, TN
Charlie Louvin
Interview:
Eddie Stubbs
Filmmaker:
Joe Gray & crew
Location:

Steve Kaufman's Acoustic Kamps

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Bass- Missy Raines, Larry Cohen; **Fiddle-** Bill Gurley, Bobby Hicks, Bruce Molsky
Dobro™- Curtis Burch, Stacy Phillips; **Old Time Banjo-** Wayne Erbsen, Cathy Fink

Week 2: Flatpick- Rolly Brown, J.P. Cormier, Dan Crary, Beppe Gambetta, Jeff Jenkins, Steve Kaufman, Robin Kessinger, Steve Kilby and Jim Nunally; **Mandolin-** Carlo Aonzo, Butch Baldassari, Alan Bibey, Emory Lester, Sherry Marshall, John Reischman and Roland White; **Bluegrass Banjo-** Janet Davis, Casey Henry, Murphy Henry, Bill Keith and Jens Kruger

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Register Today



At the Louvin Brothers Museum,
Nashville, TN

Bob Moore

Interview:

Eddie Stubbs

Filmmaker:

Joe Gray & crew

Location:

At his home in Franklin, TN

Jack "Cowboy" Clement

Interview:

Craig Havighurst

Filmmaker:

Joe Gray & crew

Location:

At his production office, Cowboy
Arms, in Nashville, TN

Bill Clifton

Performance:

Harpers Ferry Bluegrass Festival

Filmmaker:

Joe Gray

Location:

Harpers Ferry, WV

Roni Stoneman

Interview:

Ellen Wright

Filmmaker:

Joe Gray

Location:

At Tubbs Record Shop, Nashville,
TN

Donna Stoneman

Interview:

Ellen Wright

Filmmaker:

Joe Gray

Location:

At her home in Nashville, TN,
Aug. 2005

Katie Laur

Interview:

Frank & Marty Godbey

Filmmaker:

Joe Gray

Location:

At Sibylline Books store in Cin-
cinnati, OH, Aug. 2005

Performance:

Cincinnati, OH

Filmmaker:

Joe Gray

Date:

Aug. 2005

Humphrey "Paul" Williams

Interview:

Lance LeRoy

Filmmaker:

Joe Gray

Location:

At his home in Russellville, TN,
Aug. 2005

Patsy Stoneman

Interview:

Nancy Cardwell Erdos

Filmmaker:

Joe Gray

Location:

At her home in Manchester, TN,
Aug. 2005

**Jimmy Martin's Children: Ray,
Lisa, Buddy Lee, Jimmy Jr.**

Performance:

IBMM River of Music Party
(ROMP)

Locations:

Cannon Hall, RiverPark Center,
Owensboro, KY

Filmmaker:

Joe Gray & Crew

Date:

June 2005

Jesse McReynolds

Interview:

Eddie Stubbs

Filmmaker:

Joe Gray & crew

Location:

At his home in Gallatin, TN,
Dec. 2004

**Jesse McReynolds & The
Virginia Boys**

Performance:

IBMM River of Music Party
(ROMP)

Locations:

Cannon Hall, RiverPark Cen-
ter, Owensboro, KY

Filmmaker:

Joe Gray & Crew

Date:

June 2005

Curly Seckler

Interview:

Lance LeRoy

Filmmaker:

Joe Gray & crew

Location:

At his home in Hendersonville,
TN, Oct. 2004

(#2 interview)

Filmmaker:

Joe Gray

Location:

At his home in Hendersonville,
TN

Performance:

IBMM River of Music Party
(ROMP)

Locations:

Can-

non Hall, RiverPark Center,
Owensboro, KY

Filmmaker:

Joe Gray & Crew

Date:

June 23, 2005

Event:

**Bluegrass Masters Educational
Forum**

Hosts:

Lance LeRoy & Fred Bartenstein

Location:

Woodward's, IBMM,
Owensboro, KY

Date:

June 24, 2005

Wade & Julia Mainer

Interview:

Dick Spottswood

Filmmaker:

Joe Gray & crew

Location:

At their home in Flint, MI, Jan.
2005

Performance:

**IBMM River of Music Party
(ROMP)**

Locations:

Cannon Hall, RiverPark Cen-
ter, Owensboro, KY

Filmmaker:

Joe Gray & Crew

Date:

June 23, 2005

Event:

Bluegrass Masters Educational
Forum

Hosts:

continued on page 12

Forked Deer

Key of D

Capo 2nd Fret

from Steve's Arkansas Traveler CD

Arr. by Steve Kaufman

CBA Calendar of Bluegrass, Old-time and Gospel Events

Band Gigs & Concerts

- 12/1/2005 — Belle Monroe & Her Brewglass Boys** at Atlas Cafe, 3049 20th Street at Alabama, San Francisco, CA. For information, contact Ted Silverman at brewglassboys@aol.com or visit <http://www.atlascafe.net>.
- 12/1/2005 — Ed Neff & Friends**, 6:30 – 9:30 pm at Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 12/1/2005 — Utah Phillips** will perform at the Palms in the Winters Opera House, 13 Main Street, Winters, CA. For information or tickets, call 530-795-1825, email palms@yolo.com, or visit <http://palmsplayhouse.com>.
- 12/1/2005 — Belle Monroe & Her Brewglass Boys**, Prince of Wales Pub, 106 E. 25th Avenue, San Mateo, CA. For information, call 650-574-9723.
- 12/1/2005 — Peter Rowan** will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit <http://www.thefreight.org>.
- 12/2/2005 — Sonoma Mountain Band** will perform at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email murphy@vom.com, or visit www.sonomapub.com.
- 12/3/2005 — Peter Rowan and Rob Ickes in Concert**, 8 pm at the First Presbyterian Church, 1667 Miramonte Ave., Mountain View, CA. Sponsored by Redwood Bluegrass Associates. For information or tickets, call 650-691-9982 or visit www.rba.org.
- 12/5/2005 — Bean Creek**, 7 pm at Phil's Fish Market and Eatery, on Sandholt Road in Moss Landing, CA. Open jam beginning at 8 pm. For information, call 831-375-2975 or visit philfishmarket.com.
- 12/5/2005 — Homespun Rowdy**, 7:30 – 10:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call (415) 970-8336, email info@homespunrowdy.com, or visit www.homespunrowdy.com.
- 12/7/2005 — Whiskey Brothers**, 9 pm at the Albatross Pub, 1822 San Pablo Ave. (2 blocks north of University Ave.), Berkeley, CA. For information, call 510-843-2473 or visit www.albatrosspub.com.
- 12/7/2005 — the Dust Bowl Cavaliers**, 9:30 pm at Maeve's Residuals, 11042 Ventura Blvd., Studio City, CA. For information or tickets, email dustbowlcavaliers@yahoo.com or visit <http://www.myspace.com/thedustbowlcavaliers>.
- 12/8/2005 — Ed Neff & Friends**, 6:30 – 9:30 pm at Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 12/9/2005 — Trailer Park Troubadours** in concert, 8 pm at the West Side Theatre, 1331 Main Street Newman, CA. Doors open at 7 pm. Tickets are \$20 general/\$23 reserved. For tickets or information, call 209) 862-4490, email info@westsidetheatre.org, or visit <http://www.westsidetheatre.org>.
- 12/9/2005 — Poor Man's Whiskey**, will perform at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email murphy@vom.com, or visit www.sonomapub.com.
- 12/10/2005 — Acme String Ensemble**, will perform at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email murphy@vom.com, or visit www.sonomapub.com.
- 12/10/2005 — Special Hootenanny** folk and acoustic series, 7 – 10:30 pm at Cafe International, 508 Haight St., San Francisco, CA. Join the Hootenanny folks for an evening of true loves playing and singing bluegrass, old-time, country and folk music. Free admission, all ages welcome. A jam open to all follows the performances. Sponsored by the San Francisco Folk Music Club. For information, call 415-552-7390 or visit <http://www.cafeinternational.com>.
- 12/10/2005 — Grapefruit Ed and Harmony Grits** will perform for a dance at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road in Felton, CA. Admission is \$8 per person. For information or reservations, contact Tom Miller at 831-603-2294 or visit <http://www.donquixotemusic.com>.
- 12/11/2005 — Pickin' In The Valley Concert** featuring High Hills, Kathie Nakamura and Scott Gates and the Witcher Brothers at the Simi Valley Cultural Arts Center, 3050 Los Angeles Avenue, Simi Valley, CA. Tickets are \$20 general admission and \$18 for seniors. For information, visit <http://www.simi-arts.org> or call Al Goldberg at 805-583-5135.
- 12/12/2005 — Courthouse Ramblers**, 7 pm at Phil's Fish Market and Eatery, on Sandholt Road in Moss Landing, CA. Open jam beginning at 8 pm. For information, call 831-375-2975 or visit philfishmarket.com.
- 12/12/2005 — Grizzly Peak** will perform on air at KKUP Radio - 91.5FM in Cupertino, CA. For information, call Mike Russell at 408.260.2999 or visit <http://www.kkup.org>.
- 12/13/2005 — MacRae Brothers**, 6 – 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit <http://www.samsbbq.com>.
- 12/14/2005 — The Spillit** will perform at 7 pm at Luna's Cafe, 1414 16th Street Between N & O streets, Sacramento, CA. Benefit concert for Soil Born Farm Urban Agriculture Project, a non-profit farm and education center. Suggested donation is \$5 - \$20. Other artists TBA. For information, call 916.441.3191.
- 12/15/2005 — Ed Neff & Friends**, 6:30 – 9:30 pm at Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 12/15/2005 — David Thom Band**, 9-11 pm at Cafe Amsterdam, 23 Broadway, Fairfax, CA. For information, Call 415-256-8020.
- 12/15/2005 — Keith Little & Jim Nunally** will perform at the First Street Cafe Upstairs, 440 First Street, Benicia, CA. For information, call 707-745-1400, email firststcafe@pacbell.net, or visit <http://www.firststcafe.com>.
- 12/16/2005 — A Winter Night's Yeow!** featuring DooDoo Wah, Faux Renwahs, Sourdough Slim and others, 8 pm at the Sutter Creek Theater, 44 Main St., Sutter Creek, CA. For information or tickets, call 209-267-1070, email info@suttercreektheater.com, or visit www.doodoowah.com/yeow.html.
- 12/16/2005 — Earthquake Country**, 8 – 10 pm at Blue Rock Shoot, Saratoga, CA. For information, call 408-867 3437.
- 12/17/2005 — A Winter Night's Yeow!** featuring DooDoo Wah, Faux Renwahs, Sourdough Slim and others, 2 pm matinee at the Sutter Creek Theater, 44 Main St., Sutter Creek, CA. Tickets are \$20 adults and \$10 for children. For information or tickets, call 209-267-1070, email info@suttercreektheater.com, or visit www.doodoowah.com/yeow.html.
- 12/17/2005 — Coalshack**, 6-8 pm at Ludy's Main Street BBQ, 677 Main Street, Woodland, CA. For information, contact Curtiss Pflager at 916-941-7614, email bassist6@yahoo.com, or visit <http://www.coalshack.com>.
- 12/19/2005 — Bean Creek**, 7 pm at Phil's Fish Market and Eatery, on Sandholt Road in Moss Landing, CA. Open jam beginning at 8 pm. For information, call 831-375-2975 or visit philfishmarket.com.
- 12/19/2005 — Homespun Rowdy**, 7:30 – 10:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-8336, email info@homespunrowdy.com, or visit www.homespunrowdy.com.
- 12/21/2005 — Whiskey Brothers** will perform at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call Craig Fletcher at 510-654-3486 or visit www.whiskeybrothers.net or www.albatrosspub.com.
- 12/21/2005 — Lighthouse** will perform at the Golden Goose Coffee House, 10001 Maine Ave. Lakeside, CA. For information, call 619-390-1990 or visit www.waynerice.com/lhgigs.htm.
- 12/22/2005 — Ed Neff & Friends**, 6:30 – 9:30 pm at Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 12/24/2005 — Sonia Shell and the Factor of Five** will perform at the Big Basin Bistro, 14480 Big Basin Way, Saratoga, CA. For information, call 408-867-1764.
- 12/26/2005 — Courthouse Ramblers**, 7 pm at Phil's Fish Market and Eatery, on Sandholt Road in Moss Landing, CA. Open jam beginning at 8 pm. For information, call 831-375-2975 or visit philfishmarket.com.
- 12/28/2005 — Rob Ickes and Joe Craven in Concert**, 7:30 pm at Bonner Auditorium, 2233 N. First Street, Fresno, CA. Tickets are \$15 advance and \$20 at the door. Sponsored by the Fresno Folklore Society. For information or tickets, contact Pat Wolk at 559-431-3653, email patwolk@yahoo.com, or visit www.fresnofolklore.org.
- 12/30/2005 — A Winter Night's Yeow!** featuring DooDoo Wah, Faux Renwahs, Sourdough Slim and others, 8 pm at the Fallon House Theatre, in Columbia State Historical Park, Columbia, CA. Tickets are \$20 per person. For information or tickets, call 209-267-1070, email info@suttercreektheater.com, or visit www.doodoowah.com/yeow.html.
- 12/31/2005 — A Winter Night's Yeow! !** featuring DooDoo Wah, Faux Renwahs, Sourdough Slim and others, 8 pm, followed by a New Year's Eve Party (Black Tie Optional) at 11:30 pm. Tickets for concert & party are \$45; concert only \$20 per person. For information or tickets, call 209-267-1070, email info@suttercreektheater.com, or visit www.doodoowah.com/yeow.html.
- 12/31/2005 — High Country** will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit <http://www.thefreight.org>.
- 1/2/2006 — Bean Creek**, 7 pm at Phil's Fish Market and Eatery, on Sandholt Road in Moss Landing, CA. Open jam beginning at 8 pm. For information, call 831-375-2975 or visit philfishmarket.com.
- 1/2/2006 — Homespun Rowdy**, 7:30 – 10:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call (415) 970-8336, email info@homespunrowdy.com, or visit www.homespunrowdy.com.
- 1/2/2006 — Crosstown**, 7 pm at Phil's Fish Market and Eatery, on Sandholt Road in Moss Landing, CA. Open jam beginning at 8 pm. For information, call 831-375-2975 or visit philfishmarket.com.
- 1/4/2006 — Whiskey Brothers** will perform at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call Craig Fletcher at 510-654-3486 or visit www.whiskeybrothers.net or www.albatrosspub.com.
- 1/6/2006 — Mike Marshall & Chris Thile in Concert** at John's Presbyterian Church, 2727 College Ave., Berkeley, CA. Presented by the Freight & Salvage Coffee House. For information or tickets, visit www.freightandsalvage.org.
- 1/7/2006 — Mike Marshall & Chris Thile in Concert** at 8 pm in the UC Santa Cruz Recital Hall, on the campus of UC Santa Cruz, CA. For information or tickets, call the UC Ticket Office at 831-459-2159 or visit tickets@ucsc.edu.
- 1/7/2006 — A Winter Night's Yeow!** featuring DooDoo Wah, Faux Renwahs, Sourdough Slim and others, 2 pm matinee at the Fallon House Theatre, in Columbia State Historical Park, Columbia, CA. Tickets are \$20 for adults & \$10 for children. For information or tickets, call 209-267-1070, email info@suttercreektheater.com, or visit www.doodoowah.com/yeow.html.
- 1/7/2006 — A Winter Night's Yeow!** featuring DooDoo Wah, Faux Renwahs, Sourdough Slim and others, 8 pm at the Fallon House Theatre, in Columbia State Historical Park, Columbia, CA. Tickets are \$20 per person. For information or tickets, call 209-267-1070, email info@suttercreektheater.com, or visit www.doodoowah.com/yeow.html.
- 1/7/2006 — Bill Evans "Banjo in America"** at the Espresso Garden, 814 S. Bascom Avenue, San Jose, CA. For information or tickets, call 408-294-3353 or visit <http://www.fiddlingcricket.com>.
- 1/9/2006 — Courthouse Ramblers**, 7 pm at Phil's Fish Market and Eatery, on Sandholt Road in Moss Landing, CA. Open jam beginning at 8 pm. For information, call 831-375-2975 or visit philfishmarket.com.
- 1/10/2006 — MacRae Brothers** will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit www.samsbbq.com.

CBA Calendar of Bluegrass, Old-time and Gospel Events

<http://www.samsbbq.com>.

1/25/06 - Cherryholmes in Concert, sponsored by the South West Bluegrass Association at the Bethel Church in Ontario, CA. Ticket prices are \$18 advance and \$20 at the door. For information, call 714-970-6652.

Festivals

1/20/2006 - 1/22-2006 - 19th Annual Blythe Bluegrass Festival at the Colorado River Fairgrounds in Blythe, CA. Bands include: Bluegrass Patriots, David Parmley & Continental Divide, Dry Branch Fire Squad, Just N Time, Honi Deaton & Dream, Richard Greene & The Brothers Barton, Perfect Strangers, Lost Highway, New Found Road, plus band showcase with guest performers and a Bluegrass Quilt show. For information, call the Blythe Area Chamber of Commerce at 760-922-8166, email blythebluegrass@yahoo.com or visit www.blytheareachamberofcommerce.com.

2/2/06 - 2/5/06 - Supergrass Festival sponsored by the California Bluegrass Association at the Civic Auditorium & Convention Center, Bakersfield, CA. Bands include Doyle Lawson & Quicksilver, Blue Highway, Nashville Bluegrass Band, Marty Raybon, Cherryholmes, Lost & Found, Sawtooth Mountain Boys, Richard Greene... Brothers Barton, The Wilders, and Leroy "Mack" McNees. For information, visit www.cbaontheweb.org.

1/28/2006 - Bluegrass in the Park, Yuma Crossing State Historic Park, US Hwy 8 at 4th Ave. 201 4th Ave., Yuma, AZ. Featuring Cherryholmes, The Bluegrass Brothers, Bluegrass Etc., Stone Creek, Flinthill Special and Silverado. Other activities to include: arts and crafts show, excellent food, raffles for the 2006 Bluegrass on the River festival tickets and a Gibson Earl Scruggs model Banjo. Bring your chairs for outdoor grass seating. Tickets are \$12 per person. For credit card orders call 1-866-463-8659, visit www.lanspromotion.com or purchase at Heritage Festivals Office, 180 West First St, Yuma, Az., (928) 782-5712. For additional information, call (209) 480-4693 or e-mail roaddog@caltel.com.

3/3/2006 - 3/5/2006 - 4th Annual "Bluegrass on the River, in La Paz County Park on AZ Hwy 95 and Golf Course Dr., Parker, AZ. Featuring Marty Raybon, the U.S. Navy Bluegrass Band Country Current, the Bluegrass Brothers, Karl Shifflet & Big Country, Goldwing Express, Michelle Nixon & Drive, the Donner Mountain Bluegrass Band, Son's & Brothers, Flinthill Special, and Jackstraw. Other activities include an arts and crafts show; music, food and beverage vendors; Car Show, RV

Show and raffles for a Gibson Earl Scruggs model Banjo, 2007 festival tickets and cash prizes; music workshops and more. Early camping welcome beginning Monday, February 27, 2006. Tickets- 3-day: \$54.00 early bird (before 2/1/06) / \$59.00 at the gate. See our website or call for additional pricing. Camping included in all 3-day tickets (Fri. thru Sunday night). For tickets and information, call (209) 480-4693, email: roaddog@caltel.com or visit www.LandSPromotions.com.

3/11/06 - Sonoma County Folk and Bluegrass Festival 1 to 9 pm at the Analy High School Theater, 6950 High School Road, Sebastopol, CA. Doors open at noon. Featuring: Chris Hillman and Herb Pedersen, Chris Webster and Nina Gerber, Perfect Strangers, Mountain Laurel Bluegrass Band, Walt Koken and the Orpheus Supertones and more. General Admission is \$28 advance and \$30 at the door. CBA or SoCoFoSo members: \$25 advance and \$28 at the door. Co-sponsored by the California Bluegrass Association and the Sonoma County Folk Society. For tickets or information, call Maek Hogan at 707-829-8012 or email hogiemoon@comcast.net. Credit card ticket orders available at www.cbaontheweb.org.

Jam Sessions Sunday

Alameda - Bluegrass jam session from 6 to 9 pm on the 1st and 3rd Sunday of every month at Alameda School of Music, 1307 High St. (on the corner of Encinal Ave.) in Alameda, CA. Separate rooms are available for different skill levels, and a professional player will always be on hand to facilitate. All skill levels welcome! For information, contact Barry Solomon at 510-501-2876 or email barry6661@earthlink.net.

Berkeley - Bluegrass Jam every Sunday at 7 pm at Jupiter Brewpub, 2181 Shattuck Ave. (between Allston and Center Streets) in Berkeley, CA. For information, contact Kurt Caudle at 510-649-0456 or email weelitzo@pacbell.net.

Castro Valley - California Old-time Fiddlers Association Jam from 1:30 to 5 pm on the 4th Sunday of every month at the United Methodist Church, 19806 Wisteria St., Castro Valley, CA. For information, call 925-455-4970.

Coulterville - Celtic and Old-time Jam on the fourth Sunday of every month at the Magnolia Saloon in the Hotel Jeffrey, 41 Main Street, Coulterville, Ca. Slow Jam from 2 to 3:30 pm and open session from 3:30 to 5 pm. For information, call 209-962-6455; email donmilam@yahoo.com or visit www.hoteljeffreyygold.com.

Crescent City - Bluegrass Jam every Sunday from 6 to 8 pm at the United Methodist Church, 7th & H Streets, Crescent City, CA. Everyone welcome especially newer

players. For information, contact George Layton at 707-464-8151 or email ke6tkn@juno.com.

Napa - Bluegrass Jam from 2-5 pm the 1st Sunday of every month at The General Store in the Hatt Building at Main and 4th Streets, Napa CA.

Orangevale - California Old-Time Fiddlers' Association Jam Session on the 2nd Sunday of every month from 1 to 4:30 pm, Orangevale Grange Hall, 5805 Walnut, Orangevale, CA. For information, call 916-966-9067.

Palo Alto - Bluegrass Jam session the 2nd and 4th Sunday of every month at Fandango Pizza in the Alma Plaza Shopping Center, 3407 Alma Street in Palo Alto, CA. For information, contact Annie Zacanti at 650 494-2928 or email azacanti@pacbell.net.

San Francisco - Bluegrass Jam at 6 pm on the 2nd and 4th Sunday of every month at Progressive Grounds Coffee Shop, 400 Courtland Ave., San Francisco, CA. For information, email larrythe241@yahoo.com.

San Jose - Santa Clara Valley Fiddlers Association Jam from 1 to 5 pm on the 1st Sunday of every month at Hoover Middle School, Naglee & Park Streets, San Jose, CA. For information, call 408-730-1034 or visit www.scvfa.org.

San Luis Obispo - Bread and Jam Session from 5:30 to 8:30 pm the 3rd Sunday of every month at Utopia Bakery, 2900 Broad Street, San Luis Obispo, CA. For information, contact Roger Siminoff at 805-544-8867 or email siminoff@apple.com.

Sebastopol - Gospel, Bluegrass and Old-time Jam from 2 to 5 pm on the 4th Sunday of every month at the Sebastopol Christian Church, 7433 Bodega Avenue, Sebastopol, CA. Bring acoustic instruments and your favorite Gospel songs to sing. For information, contact Jack or Laura Benge at 707-824-1960 or email bengeatlarge@sbcglobal.net.

Sutter Creek - Old-time and Irish Jam session from 1 to 5 pm on the 1st and 3rd Sunday of every month at Belotti's Bar on Main St (Hwy 49) in Sutter Creek, CA. For information, contact Masha Goodman at 209-296-7706; email masha@banjodancer.com; or visit www.banjodancer.com.

Thermalito - Bluegrass Jam on the 4th Sunday of every month from 1-4 pm at the Thermalito Grange, Thermalito, CA. For information, call 530-589-4844.

Monday

Alameda - Bluegrass Jam every Monday at McGrath's Irish Pub on the corner of Lincoln and Stanton in Alameda, CA. For information, contact Darby Brandli at 510-533-2792 or email darbyandbruno@comcast.net.

Oakland - Bluegrass Jam at 8 pm every Monday beginning at 6 pm at the Baja Taqueria, 4070 Piedmont Ave. (near 41st Street), Oak-

land, CA. For information, call Joe Howton at 510-547-2252 or email TRman2323@aol.com.

Mountain View - Bluegrass Jam every Monday at 7:30 pm at Red Rock Cafe, Mountain View, CA.

San Diego - Open Mic and Jam from 6 to 9 pm on the 4th Monday of every month at Godfather's Pizza, 5583 Claremont Mesa Blvd, San Diego, CA. For information, email Mike Tatar at staghorn2@cox.net.

Tuesday

Brookdale - Bluegrass jam session every Tuesday at 8 pm at Brookdale Lodge on Highway 9 in Brookdale, CA. For information, call Eric Burman at 831-338-6433.

Dublin - Bluegrass Jam on the 2nd and 4th Tuesday of every month at Dublin Heritage Center, 6600 Donlon Way, Dublin, CA. For information, call 925-803-4128.

Escondido - Bluegrass Jam every Tuesday from 7 to 10 pm at the Round Table Pizza, Ash and Washington Streets, Escondido, CA.

Granada Hills - Band performance and Bluegrass Jam from 7 to 10 pm on the 3rd Tuesday of every month at Baker's Square, 17921 Chatsworth Street (at Zelzah) in Granada Hills, CA. Sponsored by the Bluegrass Association of Southern California (BASC). For information, call 818-700-8288 or 818-366-7258.

Los Gatos - Bluegrass Slow Jam at 8 pm on the 2nd and 4th Tuesday of every month at Lupin Naturist Resort, Los Gatos, CA. For information, contact Buck Bouker via email at buck@lupin.com.

Millbrae - Bluegrass Jam on the 4th Tuesday of every month at Sixteen Mile House, 448 Broadway, Millbrae, Ca. For information, call 650-692-4087.

San Diego - Bluegrass Jam, bands and open mike from 6 to 9 pm on the 3rd Tuesday of every month at Godfather's Pizza, 5583 Claremont Mesa Blvd, San Diego, CA. Come hungry, as we get a donation from each item sold there; just tell them you're with the San Diego Bluegrass Society. For information, contact Mike Tatar via email at staghorn2@cox.net.

Truckee - Bluegrass slow jam on the 1st Tuesday of every month, 6 pm at Between the Notes Music Store, Truckee, CA. For information, call Matt Milan, 916-276-1899.

Wednesday

Palo Alto - Bluegrass Jam from 7-10 pm every Wednesday from 7 to 10 pm at Fandango Pizza, in the Alma Plaza Shopping Center, 3407 Alma Street in Palo Alto, CA. For information, call 650-494-2928 or visit www.TheBluegrass.com.

Placerville - Bluegrass Jam on the 2nd Wednesday of every month from 7-10 pm at Hidden Passage Books, 352 Main St, Placerville, CA. For information, call 530-622-4540 or 530-626-8751.

San Francisco - Bluegrass and Coun-

try Jam on the 1st Wednesday of every month at the Plough and Stars, 116 Clement St. (between 2nd & 3rd Ave.), San Francisco, CA. For information, contact Jeanie or Chuck Poling at 415-751-1122.

Thursday

Berkeley - Bluegrass Jam every Thursday at the Fifth String Music Store, 3051 Adeline St., Berkeley, CA. For information, call 510-548-8282.

Corte Madera - Marin Bluegrass Jam on the 1st and 3rd Thursday of every month from 7:30 to 10 pm at the Marin Lutheran Church, 649 Meadowsweet, Corte Madera, CA. For information, visit www.carltonemusic.com

Morgan Hill - Bluegrass Jam session from 6 to 8:30 pm on the 2nd and 4th Thursday of every month at Coffee Kaffe Vin Coffee Shop on the corner of Monterey and Second Street, Morgan Hill, CA. For information, call 408-782-1029 or email onestaxix.netcom.com.

Napa - Bluegrass and Fiddle Jam session every Thursday night from 7:30 to 10:30 pm in Napa. For information and location, call 707-226-3084.

Sacramento - Bluegrass jam session every Thursday from 7 to 10 pm at The Fifth String Music Store, Alhambra & Streets, Sacramento, CA. For information, call 916-442-8282.

Ventura - Bluegrass Jam from 6 to 9:30 pm on the 2nd and 4th Thursday of every month at Zoey's Cafe, 451 E. Main Street in Ventura, CA. All skills welcome. For information, contact Gene Rubin at 805-658-8311 or email gene@generubinaudio.com.

Friday

Jamestown - Bluegrass Jam from 7 to 9:30 pm on the 2nd and 4th Friday of every month at Smoke Cafe, on Main Street in downtown Jamestown, CA. For information, email mandobil@bigvalley.net.

Saturday

Fremont - Bluegrass Jam Session on the 1st and 3rd Saturday of every month at Mission Pizza and Pub, 1572 Washington Blvd., Fremont, CA. For information, call 510-651-6858 or visit www.missionpizza.com.

Fresno - Bluegrass Jam session at Temperance - Kutner School, Olive Ave & N. Armstrong Ave, Fresno, CA. For information, contact Gerald L. (Jerry) Johnston at 559-225-6016; email tophawker@yahoo.com or visit <http://www.KRBLUE.NET>.

Marysville - Regular jam session from 4-7 pm on the 1st Satur-

continued on page 15

IBMM

continued...

LanceLeRoy & Fred Bartenstein

Location:
Woodward's, IBMM, Owensboro,
KY, June 24, 2005

Josh Graves
Interview:
Jerry Douglas
Filmmakers:
Steve Staley and Morgan Atkinson
Location:
At home in Nashville, TN, Apr. 5,
2005.

Performance: IBMM
River of Music Party (ROMP)
Locations:
Cannon Hall, RiverPark Center,
Owensboro, KY
Filmmaker:
Joe Gray & Crew
Date:
June 23, 2005

Event:
Bluegrass Masters Educational Forum
Hosts:
LanceLeRoy & Fred Bartenstein
Location:
Woodward's, IBMM, Owensboro,
KY
Date:
June 24, 2005

Kenny Baker
Interview:
Josh Graves
Filmmaker:
Joe Gray & crew
Location:
Intl Bluegrass Music Museum,
Owensboro, KY June 2005

Performance:
IBMM River of Music Party
(ROMP)
Locations:
Cannon Hall, RiverPark Center,
Owensboro, KY
Filmmaker:
Joe Gray & Crew
Date:
June 23, 2005

Event:
Bluegrass Masters Educational
Forum
Hosts:
LanceLeRoy & Fred Bartenstein

Location:
Woodward's,
IBMM, Owensboro, KY
Date:
June 24, 2005

Tom Gray
Interview:
George McCeney
Filmmaker:
Joe Gray

Location:
At his home in Kensington, MD

Performance:
IBMM River of Music Party
(ROMP)
Locations:
Cannon Hall, RiverPark Center,
Owensboro, KY
Filmmaker:
Joe Gray & Crew
Date:
June 23, 2005

Event:
Bluegrass Masters Educational
Forum
Hosts:
LanceLeRoy & Fred Bartenstein

Location:
Woodward's,
IBMM, Owensboro, KY
Date:
June 24, 2005

Upcoming, this week and next:
Allen Shelton
Bethpage, TN
Bill Bolick
Hickory, NC

2006-07
Louise Scruggs
Nashville, TN
Ramblin' Doc Tommy Scott
Toccoa, GA

Lloyd Bell
Morristown, TN
Dan Maddox
Ashland, Oregon
Gene Christian
Nebraska
Dale Sledd
Warsaw, Missouri
Roy Clark
Tulsa, OK
Gloria Belle
Nashville, TN
Vic Jordan
Nashville, TN
Connie Gately
Nashville, TN
Ramona Jones
Nashville, TN
Sonny Osborne
Nashville, TN
Mac Wiseman
Nashville, TN
Herb Applin
Cambridge, MA
Wayne Brown

James "Sonny" Loden
Nashville, TN
Buddy Killen
Nashville, TN
Bill Carver
Madison, TN
Bill Jones
Dickson, Missouri
Chuck Stearman
Clarksville, MO
Roger Sprung
NYC
Delia Belle
Hugo, OK
Carlton Haney
NC
Marty Stuart
Nashville, TN

Claude Boone

Strawberry
Plains, TN
Bill Clifton

Mendotta, VA
Speedy Krise

Portsmouth, VA
Wilma Lee
Cooper
Nashville, TN
Gordon Terry

Decatur, AL
J a c k
Youngblood
Purvis, Miss
F r a n k
Wakefield
S a r a t o g a
Springs, NY
Bob & Grace
French
Cambridge,
ME
J e a n n e t t e
Carter
Hiltons, VA
Jack Cooke
Norton, VA
Donnie Bryant

Colorado
Kenny Hall

Fresno, CA
Tony Ellis
Pittsburgh,
PA
Tater Tate
J o h n s o n
City, TN
Bonnie Lou
Moore
Morristown,
TN

A list of people we're trying to
locate:

Artist & Location

Gopher Addis
Lloyd Bell
Wiley Burchfield
Bill Carver
Madison, TN?
Ralph, Bill & Edwin Church
SC?
Roy Clark
Branson, MO?
Abner Cole
Mannington, WV?
Pee Wee Davis
Shelby, NC (rest home)

Bill Emerson
DC area?
George France
TN?
Cotton Gaylon
William Gerald
John Hall
Jay Haney
Chuck Henderson
Page Helper
Don Hoaglin
Jay Hughes
Nashville, TN?
Bill Lowe
Wade Macy
Bob Moore
Franklin, TN?
Doug Morris
Dewey Murphy
NC?
Albert Punturi
Dale Sledd

Warsaw, MO?
Hal Smith

L C Smith
Roger Smith
IN?
Blaine Stewart
Billy Thomas
Russell & Lorene Vass
"Smokey" Ward
Earl Webster
Oak Ridge, TN?
Bill Wilshire
Jim Williams
Benny Williams
Rusty York
FL?

And there are many others in the
First Generation about whom we're
discovering as we go!

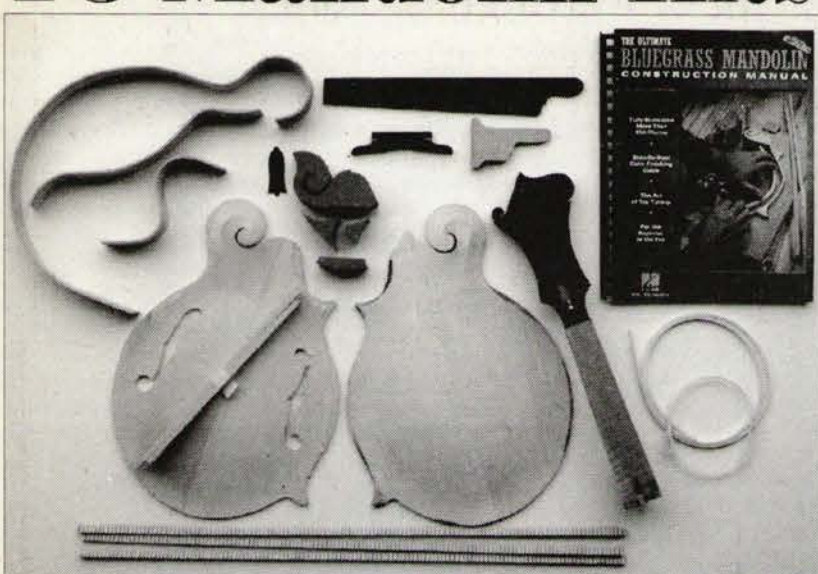
Icons with excellent, existing docu-
mentaries or substantial health is-
sues (we do hope to film these
musicians at a later date):

Dr. Ralph Stanley,
Hazel Dickens

Editor's note: We wish to
thank Gabrielle Grey, the
Director of the International
Bluegrass Music Museum for
sending this extensive update
on where they are at in their
quest to capture all of the
first generation of Bluegrass
music for both simple poster-
ity as well as the actual his-
tory of true events for the
future generations to come
along, who will wonder where
this wonderful music came
from, who participated in its
formation and early evolu-
tion, and who carried the
torch out to the millions who
came to love it.

While many may bemoan
the paper space used to bring
this to you, we here at the
Bluegrass Breakdown felt it
was imperative for you to
know what this great en-
deavor has done for the
genre and to show you that
quite a few of our own CBA
members are right there in
the mix, doing the work and
helping to make this legacy
available to the next genera-
tion for their education. Your
Board of Directors has seen
fit to support this program in
the past and continues to do
so, and we agree with that de-
cision in every way. If you're
curious as to how they are
doing that, please just ask
your local Board Member and
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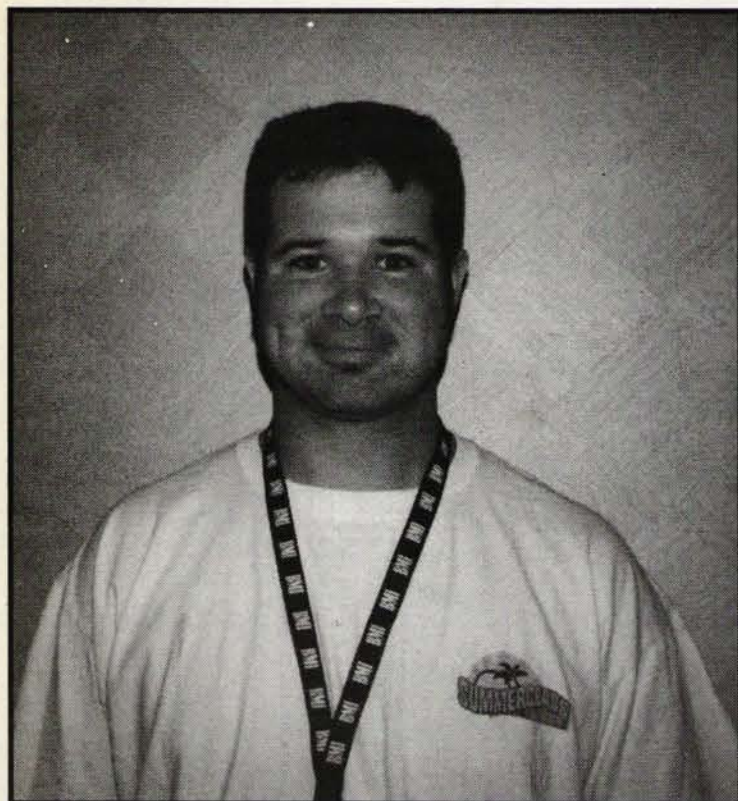


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MIKE TATAR

Mike plays fiddle for the "Lost Highway band." He is a true professional bluegrass fiddler. I say this for several reasons, but one thing that sets him apart is that he was so interested in this music at a young age that he enrolled at the South Plains College at Levelland, Texas where bluegrass music and all its facets are professionally taught. But this only part of the story and really not the beginning.

"I was lucky. I had that family

musical experience," says Mike. My dad plays the banjo, the guitar and sings. Back when I was a kid, he found a bass with a broken off neck at a garage sale. He bought it, brought it home and fixed it. My mom was interested in music, so dad instructed her and she practiced until she became the bass player. My sis played the guitar and the piano for a while, but didn't stick with it. I was learning the instruments and could play some.

"So, for quite a while there, we were a family band. Even back in those young years I learned and played a lot, but always stuck with it.

"When I was 16 or 17 I saw a band that impressed me a lot. It was a very progressive band called "Psycho Grass." They were having such a good time playing that I got to thinking about all that. I thought to myself, 'I could do that.' I decided right there that I needed to get even more serious about my music.

"Some friends of mine played a little bit and we decided to form a rock band. That was when I learned lead guitar. By six months they had all faded out and I ended up owning all their instruments. Now, back to South Plains College. Their specialty is grooming you to be a professional musician. "They really have great a program and the best instruction there," says Mike. Some of bluegrass' top musicians instruct there from time to time. I studied fiddle and took all types of lessons, learning everything I could. I won two scholarships. I highly recommend that college to anyone who is eligible. While in that area, I played around Amarillo and other places. From there I went to San Diego and played around that area for a while. It was there I was looking in a catalog when I discovered I was eligible to go to school until I was twenty seven with tuition paid, because my dad was a veteran. I then enrolled at UC Santa Cruz for two years where I took up economics and was playing on week ends.

Bluegrass Folks

by Bill Wilhelm

"Upon leaving that college, I had made the definite decision that I wanted to play music for a living. Ron Spears hired me to play in his bluegrass band. So, I lived in the bus and traveled with them for about two years. Then I got a call from the Laurel Canyon Ramblers in Los Angeles who needed a guitar player. So, I took that job and played with them for a while. Then I went with David Grisman for a while.

"One day the phone rang and it was Ken Orrick of The Lost Highway Band. His fiddle player, Paul Shelasky had left the band and Ken was in need of a fiddle player. That's a very active band and it was an important move for me to make, so I told him that I would think about it overnight. I phoned him the next day and told him he'd just hired a new fiddle player. So now I am full time with "Lost Highway," but still play with Laurel Canyon Ramblers when they need me. The same goes for David Grisman.

Not long after that while I was attending the Blythe, California Festival, I first saw Mike with "Lost Highway." I did not know him, nor did I know that the change had been made, but I

did know then that Paul Shelasky had left a mighty big pair of shoes to fill. I'll have to admit that when I first saw him with the band I was not only disappointed, but as critical as I am, I was thinking, "How is this guy or anyone else ever really going to take Paul's place?" Well, then I heard him play the whole set and the disappointment was gone. In our discussing this music, Mike told me, "Bluegrass is fun and I'm glad I'm a part of it. That way I get to jam with a million different people. I asked him if he's recorded with Lost Highway yet. He said he had and that they have a CD coming out soon called, "Heaven's Got an Angel."

Now I can tell you this - Lost Highway still has one of the best fiddle players in the business.



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Cathy Fink and Marcy Marxer: *Scat Like That*

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Song list: *Scat Like That, Flip Flapjacks, I Love Pie, AEIO and U, 50 States, The Limerick Song, A Pirate's Life, Pig Latin Polka Dance, Dagnabbit, A Riddle in the Middle, Black Socks, Is Not Is Too, It Only Takes A Minute, IM4U.*

Cathy Fink and Marcy Marxer have been playing songs for children and adults for over 20 years. Their recordings have won Grammys and awards from The Parents' Choice Foundation and the American Library Association. Their songs have fun and humor to delight both children and parents and the musicality to invite dancing and singing along. The title song has jazz-based rhythms and nonsensical words that bounce right along. "Flip Flapjacks" is full of fun tongue twisters that will delight children and improve their awareness of word similarities and differences. "I Love Pie" includes Spanish words for all the fruit flavors of pie, and "A Pirate's Life" will challenge young singers to sing out "Argh" and "Har de Har Har" multiple times. The fun continues with "Pig Latin Polka Dance" and "A Riddle in the Middle." This should be a true delight for young and old alike, and a great way to get children to join in the song.

Skaggs Family Christmas
Skaggs Family Records
PO Box 2478
Hendersonville, TN 37077
©2005
www.skaggsfamilyrecords.com

Song list: *Let It Snow, Little Drummer Boy, What Child Is This, Love Came Gently, Mary Did You Know, Hangin' Round the Mistletoe, Christmas Time Is Here, Deck the Halls, The Christmas Guest, Have Yourself A Very Merry Christmas, White Christmas, Go Thee Down, Do You Hear What I Hear?*

Ricky Skaggs and his wife Sharon White Skaggs, have been involved with music through most of their lives and their musical talent has passed on to their children, Molly and Luke. Sharon, her sister Cheryl, and her Dad, Buck, have been performing as The Whites for more than 30 years. With the instrumental power of Ricky's band, Kentucky Thunder added to the mix, the album has outstanding vocals and shimmering instrumentals with the delightful element of fun with the family around the fireplace hearth. Buck White sings a down-home version of "Hang-

ing 'Round The Mistletoe" and a heartfelt recitation of "The Christmas Guest" originally composed by Grandpa Jones. Cheryl White's vibrant voice breathes life into "Mary Did You Know?" Molly Skaggs takes the lead vocals on "Christmas Time Is Here" and "Little Drummer Boy," while cousin Rachel White takes the lead on "Do You Hear What I Hear?" and "What Child Is This?" Pull up a chair, sing along and be drawn into the joy of a Skaggs Family Christmas.

Joe Craven: *Mo' Jo and Django Latino*

Crow Art Records
426 D Street
Davis, CA 95616
www.joecraven.com
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While Joe Craven is not a bluegrass musician, he defies categorization. His music spans time and place and parts are recognizable as coming from one source, but like the mirror in the fun house, Joe's music takes a sound and morphs it into many pieces, and the mirror becomes a kaleidoscope of sound and high energy.

Mo' Jo is a collection of 17 songs and spoken pieces that begin with a traditional tune but are channeled through Joe Craven's creative process. The liner notes define the process: "songs and tales of the American past, done in the tradition of perpetual transition." Joe adds mandocaster, electric guitar, Turkish cumbus, fiddles, and all objects of percussion to give each song a rhythmic bounce and story. He is also joined by Kendrick Freeman on drums and John Burr on keyboards. As Joe relates the stories, John Henry, Little Maggie, Old Dan Tucker and Wild Bill Jones become new people for a new audience. Joe calls his tunes "recompositions," and this collection is perfect for unleashing your inner ear.

Django Latino is another set of "recompositions" from Joe Craven. Django Reinhardt and Stephanie Grappelli were part of the Quintet of the Hot Club of France in the 1930s. Their combined talents created a strings based jazz that was filled with enchanting melodies and powerful instrumental work. Joe, Rick Montgomery, John Bevan, Kendrick Freeman, Enrique Coria, Matt Eakle transform



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by
Brenda
"the other elf"
Hough

Attention bands, promoters, venues - if you would like to have

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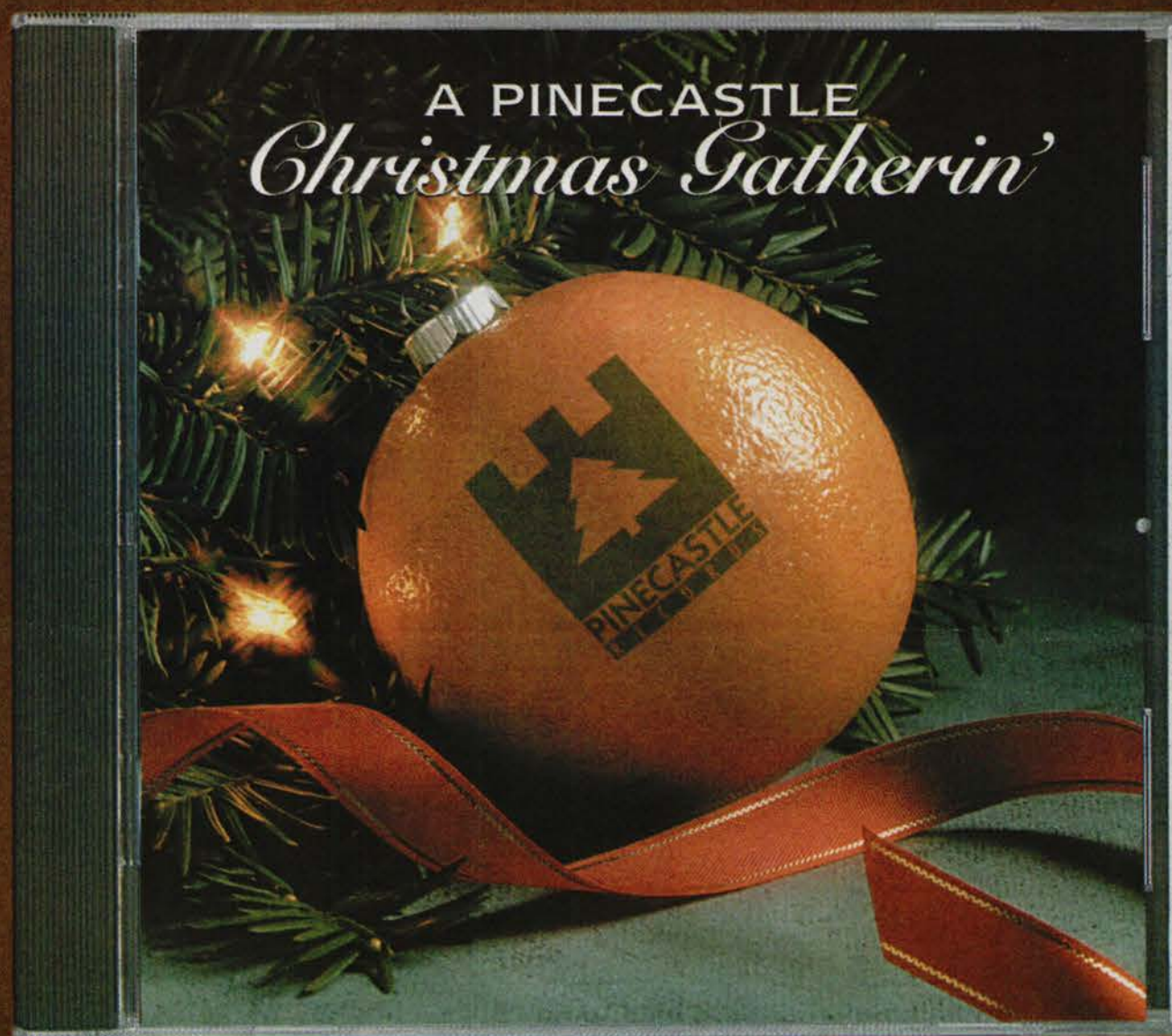
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your performances, concerts, festivals or jam sessions listed in *Bluegrass Breakdown* and on the CBA website, please send your information to CBA Calendar Editor Suzanne Denison at bgsbreakdown@volcano.net.

Banjo Bob says:
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