

California Showcase Band Selection for 2007

By Rick Cornish

It's that time of year again that we begin the process of selecting the five bands that will comprise our California Showcase portion of the Fathers Day Festival held each June. We use

WANTED



CALIFORNIA BANDS

a three step process: a California Showcase Committee made up of 10 or 15 CBA members appointed by the board convenes for an entire day and listens to band submissions (this is the famous "blind listen" you've heard about) rates the bands and establishes a rank order. Next, the three member Talent Advisory Group takes the Committee's ratings, considers the scores

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Bluegrass Festivals & the Impact of Change

By Craig Wilson & Hal Johnson

We know that change is happening at a speed some of us older folks find taxing. But, it is the reality of life. In the business world change is happening at a speed few can handle effectively. A couple of years ago Microsoft founder Bill Gates wrote in his book "Business @ the Speed of Thought" that we would see more change in the next ten years than we saw in the past fifty. In business it really is happening. But the rest of the world we live in is being impacted too. And all of us are being impacted.

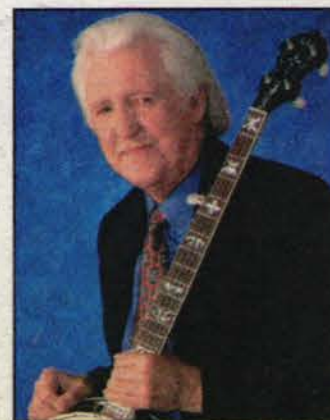
The CBA is challenged to continue to build support for our wonderful bluegrass, old time and gospel music as change impacts our world. As we look at the festival scene, bigger hurdles are appearing. Rising fuel costs hit us in two ways. It makes it harder for both fans and artists to travel long distances to festivals. It just costs more.

So what is the answer? We will let you know when we find

it, but we believe we have to get the attention of more attendees to support our events, and that is a consensus of festival promoters. It takes more revenue to get the kind of acts people want to see. It takes great line-ups, terrific workshops and concessions. So, here are some of the things the CBA will introduce, or has already introduced, at the next CBA festival, SuperGrass, to (1) build support for our music, (2) introduce new audiences, and (3) build audience attendance. The bottom line is - there has to be quality, quality, quality in everything we do. It just has to keep getting better.

As an all volunteer organization the CBA has done a remarkable job of conducting great festivals and concerts. We want to keep doing it and get even better at it. Then one thing we know is quality is always in demand. So we are looking for ways to ratchet up quality and have our festival guests go away raving about the event.

The SuperGrass team has been on the case and here are a few things that are in the works. You - our festival attendees - will be the ultimate judges. We want to give you an early peek at the kind of planning that is being given to creating a very special, 2nd Year, indoor festival in downtown Bakersfield.



JD Crowe headlines Supergrass

Here goes:
SuperGrass - LoarFest West
February 1- 4, 2007

1. The Artists - The line-up, again, is up to the standards the CBA has established. People expect it at a CBA event. And that is what we want to deliver. Once more, take a look at this great line-up:

JD Crowe and the New South, Michael Cleveland and Flame Keeper featuring Audie Blaylock, The Grascals, The Isaacs, Kenny & Amanda Smith Band, Chris Hillman & Herb Pedersen, Special Consensus, Foghorn String Band, High Country, John Reischman & The Jaybirds, Laurie Lewis and The Right Hands, The Bluegrass Brothers, and featuring The Nashville Mandolin Ensemble

2. LoarFest West - The first day of
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The Bluegrass Brothers - newly added to the SuperGrass line up:
Robert Dowdy, Victor Dowdy, Steven Dowdy and Brandon Farley
photos by Tom Tworek

Inside this issue...



CBA Fall Campout and annual meeting - Colusa, October 20-22

- see A-4



CBA Board candidates statements - please read them and vote!

- beginning on A-12

PLUS...

- Bluegrass 'n Stuff
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California Bluegrass Association Membership Application

Last Name _____ First Name _____ Spouse: _____ Last Name _____ First Name _____

Address _____ Chil(ren) _____

City _____ State _____ Zip _____ Year of Birth _____

Phone _____ Email: _____

Membership Categories:

Single Membership \$20.00

With Spouse/other 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

Membership includes 12 issues of the Bluegrass Breakdown, and discount prices for all CBA sponsored festivals and concerts. Band memberships available for out-of-state bands. Each member is entitled to one copy of the publication. Please write names and addresses on a separate sheet of paper.

Please sign me up for the following:

_____ Single - 1 vote for _____ year(s) @\$20

_____ Couple - 2 votes for _____ year(s) @\$25

_____ Add _____ non-voting Children @\$1 each

_____ Add _____ voting Children @\$10 each

Children's names and birthdates: _____

_____ New _____ Renewal of Member # _____

Membership Total \$ _____

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CBA Heritage Fund \$ _____

Kids Instrument Lending \$ _____

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TOTAL ENCLOSED \$ _____

Please make checks payable to California Bluegrass Association

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Mail to: CBA Membership Vice President Kathy Kirkpatrick

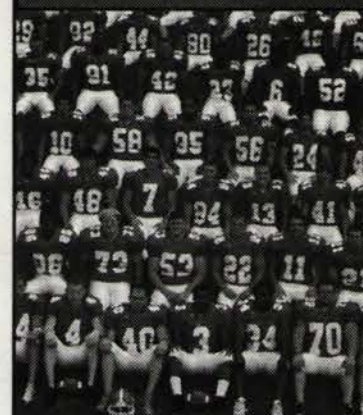
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Are you part
of the CBA
team?



Volunteer!

Contact Rosanna:

rosanna@
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com

Editor's Corner

By Mark Varner

Hello readers. I am Mark Varner. Many of you know me and I feel like I know hundreds of folks in our wonderful California Bluegrass community, but considering we have well over three thousand members, this message may reach people who I haven't had the pleasure of meeting. I have the honor to follow the retiring Suzanne Denison as the editor of the Bluegrass Breakdown. This excellent monthly newsletter is a remarkable achievement, and the organization and especially Suzanne are to be congratulated for their talent and hard work. The Bluegrass Breakdown is the winner of the Society for the Preservation of Bluegrass Music in America's (SPGMA) Best Newsletter Award, bringing national attention to the editor, her team of writers and artists, and the CBA. It is now my pleasure to continue this tradition of quality.

Suzanne has nurtured this publication from a stapled pamphlet to the world class, two-section tabloid it has become. My fondest wish is

to follow in her footsteps, maintaining the fine production the Breakdown has become while not being afraid of making improvements that reflect the growth of the organization and input from members. The Bluegrass Breakdown and the CBA's amazing website, www.cbaontheweb.org, work in tandem to support the association's leadership, its members, the bands and venues that make California a bluegrass paradise. We are the voice of the club and it is an awesome responsibility. It's also a whole lot of fun.

I come to this post blessed with an already fantastic paper to work on and a host of stellar contributors. We have so much talent of every nature in our association; it should come as no surprise that we have brilliant writers with so much to share. I am excited to be working with folks I have admired for years. Our official photographers, Bob Calkins and my very dear friend Tom Tworek are true artists and their work, supplemented by the many individuals who send us

their photographs really spice up the Bluegrass Breakdown. I will be bringing on new writers and artists to keep the paper fresh and entertaining. If there is any input or contribution you'd like to make please contact me. The more we know about California bluegrass the better!

The CBA has been working on getting the Bluegrass Breakdown into your hands as early as possible each month. One of the ways we can do this is to allow members to download the Breakdown in pdf form. Soon you'll be able to log on, using the user name and password you were supplied for the CBA election, and access the paper at least a week before the first of each month.

I undertake this job with some bluegrass credentials. Besides being a musician I have been a bluegrass DJ on a public radio station (KAZU, Pacific Grove), a concert promoter (The Otter Opry, Santa Cruz), an organization person (director, NCBS) and an editor (Bluegrass By the Bay). I am a member of Rick Cornish's CBA web team and have volunteered for the Father's Day Festival and the CBA Music Camp. My proudest moments have been sharing bluegrass with my children, Marty and Veronica, who have grown up in the CBA family and are regulars with the Kids On Bluegrass program. I have been a music lover and a musician in various genres over my life but nothing has or will ever equal the feeling of family that I've experienced with you all. Young Veronica breaks down in tears the Sunday of each festival camping trip, wishing the fun would go on and on. I'm with her!

Bluegrass Festivals & the Impact of Change

Continued from A-1

the festival, Thursday, will feature world renown mandolin makers (Gilchrist, Monteleone, Dudenbostle, Kimnitzer and Gibson) discussing the influence of Lloyd Loar, the original designer of the F5 mandolin, on the modern day mandolin. The Nashville Mandolin Ensemble will also be presenting Loar era musical arrangements.

3. Dinner Concert – Since SuperGrass is an indoor festival, and everyone has to have dinner, we have planned an evening dinner concert on Friday night. The special entertainment will be The Nashville Mandolin Ensemble led by mandolin great Butch Baldassari and another mandolin great, John Reischman, with his band the Bluejays. Well, here's the added treat. John and Butch got together in 1999 to produce the album "Travellers," a great mando-centric CD by two great "tone monsters." The Travelers Trio (adding a member of the NME) is scheduled as the third act for this great evening event!

4. Saturday Night Square Dance – Everybody loves an old fashioned square dance – and they're going to get it. The Foghorn Stringband from Oregon, along with a professional square dance caller, also from Oregon, will help create a magical evening of great dancing. Bring your dancing shoes.

5. Sunday GospelFest – Presenting and preserving good old gospel music is part of our CBA heritage and mission. It really comes together on Sunday, after the morning chapel service, hosted by the Kentucky Colonels' own LeRoy McNees. There are the Kids on Bluegrass and three great bands, Lost Highway, Kenny & Amanda Smith, and the Isaacs, presenting a four hour, all gospel program, from



The Isaacs will perform at GospelFest

11:30 to 3:30. You will be moved.

Well, that's what we have on the drawing board to present a great indoor California Bluegrass Association bluegrass festival next February. Okay, so we want to keep making our events better and better. How do we do that? We are glad you asked. We do it with ALL VOLUNTEERS – JUST LIKE YOU! Here's your chance to get on the team and help. Give our wonderful Volunteer Coordinator, Sandy Worley, a call (661-587-6888) or, email her (rsworley@bak.rr.com) and join the team. Quality is in the details and that's where our wonderful volunteers help make a good event a great event.

California Bluegrass Association Bluegrass Breakdown

is published monthly as a tabloid newspaper at P.O. Box 690730 Stockton, CA 95269-0730, by the California Bluegrass Association. The CBA is a non-profit organization founded in 1974 and is dedicated to the furtherance of Bluegrass, Old-Time, and Gospel music. The views of the authors does not necessarily reflect the views of the CBA or its Board of Directors. Membership in the CBA costs \$20 a year and includes a subscription to the *Bluegrass Breakdown*. A spouse's membership may be added for an additional \$5 and children between 12 and 18 for \$1.00 per child. Children 12-18 who wish to vote will have to join for \$10.00. Names and ages are required.

Band memberships are available for \$35 for the out of state bands only. Subscription to the *Bluegrass Breakdown* without membership is available only to foreign locations. Third class postage is paid at Stockton, California. *Bluegrass Breakdown* (USPS 315-350). Postmaster please send address changes to: *Bluegrass Breakdown*, P.O. Box 690730 Stockton, CA 95269-0730. Copy and advertising deadline is the 1st of the month, one month prior to publication (i.e. February deadline is January 1st, etc).

Members are encouraged to attend all board meetings. Please contact any board member or call the CBA office at 209-491-2725 for information and directions.

Please send all contributions and advertisements to:

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Please call 209-293-1559 or email: bgsbreakdown@volcano.net for further information.

A 10% discount is offered for advertising which runs 6 issues or more and is paid for in advance.

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Advertising proofs can be FAXed or e-mailed upon request if typesetting and/or layout is required. Please allow at least 5 extra days for production.

Special rates are in place for festival issues, due to the greater amount of issues printed and copies distributed. This is usually 200% of the regular rate, but the Board of Directors of the CBA reserves the right to change the policy at their discretion. Please contact the Editor for more details.

Classified Advertising

The current rates for classified ads are based on 3 1/2 inches of typed copy and are as follows: \$3.00 for the first three lines and 50¢ for each additional line.

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FROM THE PRESIDENT'S DESK

By Darby Brandli

August 30th, Yosemite California

So here I am in the Sierras at the Evergreen Lodge outside of Camp Mather where the Strawberry Music Festival is due to kick off. Of course I have my laptop because at home there is still a job to keep in touch with and family to remind to feed the dogs and take out the garbage for Friday pick up. The Evergreen has wireless connection but nothing else works up here: no cell phones, no pagers, no way for anyone to reach me. Mark Varner (darn him) sends an innocent email: deadline for the Bluegrass Breakdown is Tuesday, September 6th. Aaaaarrghhhh, here I am in heaven with a publishing deadline to make.

Strawberry is one of those festivals where the scenery almost overtakes the talent on the stage. We are on the outside of Yosemite, down the road from Hetch Hetchy and the weather is perfect. Bear and mountain lion warnings are up but I am only bothered by Stellar Jays and ignorant grey squirrels dropping pinecones on my cabin. Bruno is tinkling away on his mandolin and crows are screeching at him. The Middle Fork of the Tuolumne is a stone's throw away from this cabin and I

intend to take a swim later today.

So what is the bluegrass content here? Well, how about all the CBA Board members I am about to hang with and all the bluegrass talent I am about to enjoy. The CBA banner flies prominently from our camp at Strawberry and bluegrass music is played and played and

played. Half the Board of Directors will be visiting our camp (Lisa Burns, Hal Johnson, Larry Kuhn, JD Rhynes and Suzanne Suwanda) and I am certain we will be talking about CBA business at some point during the weekend.

September is a busy month for bluegrass fans in Northern

California. Labor Day weekend at the Strawberry Music Festival, mid September at Bluegrass in the Foothills and the last week in September, for those of us lucky ones, the International Bluegrass Music Association's World of Bluegrass and Fan Fest in Nashville.

September is also the month I am going to attempt again to reach out to Southern California. Last year we met in Bakersfield and then formally met again in March at a California Unity Bluegrass (CUB) meeting. We have common issues and common goals but our state is too large to meet together very often. Northern and Southern California have their own bluegrass life and rarely do our paths cross. Bakersfield is close enough to the center of the State to plan an event where we can all meet each other. I want to make certain all the Bluegrass organizations in the state know about Supergrass. Rick Cornish is creating space on our website for the Southern California organizations to post about their associations and about their events if they choose to do so.

Okay, this is the October issue and there is October news to print here. There will again be a CBA presence at the Hardly Strictly Bluegrass Festival in San



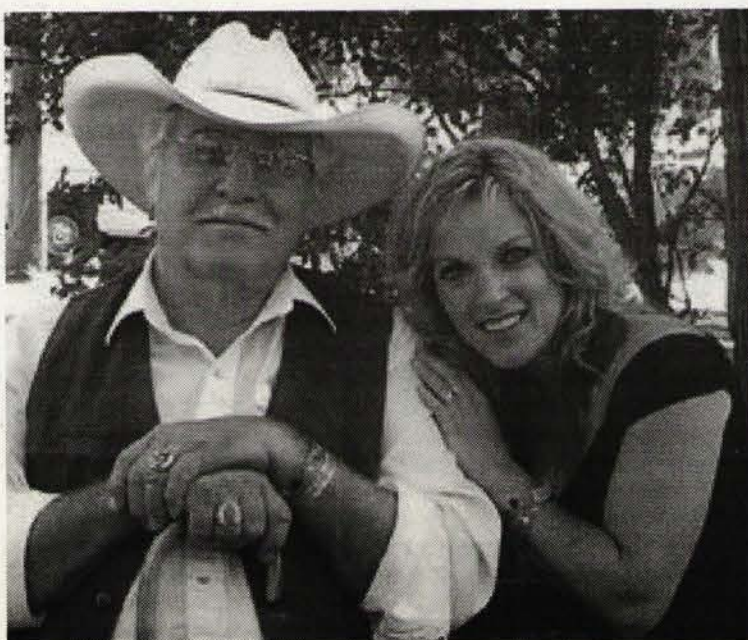
Darby Brandli

Francisco the first weekend of October. Our annual membership meeting is scheduled for Colusa the weekend of October 20th. There is still time to vote for up to eleven Board of Directors members if you have not voted.

The cedar and pine trees beckon. I have to complete this and send it down the mountains to meet the deadline. I know I won't be writing this on Sunday: the Witcher Brothers, Rhonda Vincent, Jerry Douglas and the Sam Bush bands will keep me riveted... and that is the bluegrass content.

Postscript:

Laurie Lewis and the Right Hands rocked at Strawberry and we have booked them for SuperGrass.



The unstoppable JD Rhynes gets a cuddle from Rhonda Vincent

Photo: Darby Brandli

CBA Fall Campout at Colusa

By Bob Thomas

The Colusa County Fairgrounds is again the site for the 2006 California Bluegrass Association's Fall Campout and Annual Meeting, Oct. 20-22. It seems that we've tried several other places, but we get the fewest complaints, and the best return feedback when we hold our Fall Campout at the Colusa County Fairgrounds.

So, what is the CBA campout, and why is it held? The primary purpose is to have fun and do some picking and singing. Oops, I'm sorry, uhhh, yes, the other primary purpose is to provide the CBA time to hold its Annual Meeting, as required, and to present the results of the election for the board of directors. At the meeting on Saturday evening the membership has an opportunity to ask questions about every facet of the Association. Members bring up new and old subjects and speak about their concerns. This gives the board a sense of how they can serve our members. The second purpose, as was explained to me some years back, was to have a get-together where the members could relax and jam without a lot of having to work, work, work (as so many do at our Father's Day Bluegrass Festival and other events). I must say, we are a working bunch, but we know how to relax and jam, and enjoy each others company. If you are new to bluegrass, or to the CBA, this is a great opportunity to learn more about the music, meet a lot of people who

love bluegrass, and get better acquainted with the organization. I guess the primary purpose is whatever you decide it is for yourself.

The Colusa Co. Fairgrounds is easy to find for those coming for the first time. The actual address is 1303 10th Street, Colusa, CA 95932. The most direct route is to take I-5 to Williams, State hwy 20 about 8 miles to Colusa. The fairgrounds is on the right as you come into town. Go to the street just past the fairgrounds and turn right, go about 150 yards to the entrance on the right. As usual, the only charge is for camping: \$20 per night per campsite. Our good friend Russ Loop has been roped into being the "wagonmaster" and he (and his staff) will collect the camping fees. Those arriving early (Mon-Wed) please pay the fair office directly for those days. Russ will be collecting for Thursday thru Sunday. There is water and electricity for RVs at various places, you just have to look for it, and most people will share connections. Last year, one person set up a wi-fi connection. What a great bunch.

In the past couple years, some people commented that we may be overdoing the "potluck" thing and it is interfering with the jamming thing. Until a few years ago, there was only the dessert potluck before the Annual Meeting on Saturday evening. This year we are returning to that format. Yes, I know it was announced in the Breakdown the last two months there would be a Friday night pot-luck, but after

more discussion and in consideration of the new knees of those who have done so much cooking (Rick Cornish and J.D. Rhynes), we decided NOT to hold a Friday evening pot-luck. Let folks play a little more music. There will still be the -now traditional- Saturday evening dessert pot-luck at 7:00 PM in Atwood Hall. The CBA will supply coffee, paper and plastic products. We'll need a few people to set up tables and chairs. And some good hands to help clean up. Don't forget to pick up your serving spoons/forks after the meeting.

On Saturday afternoon voting will close at 2:00 PM. The Election committee will then start counting ballots. They will use Atwood Hall, and need the place to themselves. Beginning at 3:00 PM, we will feature two bands for your entertainment. The first will be Circle R Boys. This band is steeped in Monroe and Scruggs and as solid a traditional band as any. It features Bob Waller, Steve Pottier, Paul Bernstein, and Josh Hadley. About 4:00 is Old Adobe Bluegrass Band. The band includes Paul Shelasky, Mike Wilhoit, Jeff King, Keith Little and Ed Neff. Each brings many years of experience and superb chops. If the weather allows, the bands will play outdoors near Atwood Hall. As many recall, the sound in the hall is not very good.

For information call 916-989-0993 or email sacbluegrass@comcast.net

California Showcase Band Selection for 2007

from page A-1

along with other factors (past selections as CS bands, blend with overall line-up, etc.) and settles on a recommended list of five Showcase bands. The process concludes with the TAG's recommendations presented to the full board of directors for consideration.

For your band to be considered for a slot as a 2007 California Showcase Band, you must submit a package to the CBA no later than October 31, 2006. Send your submittal to:

Larry Kuhn, TAG Chairperson
177 Stoney Hill Drive
Folsom, CA 95630

Make certain that your submittal includes some biographical information about the band and a recording with at least three songs. **IMPORTANT: The committee will listen to three songs from each band. If your band**

would like the committee to listen to three particular songs, please indicate which three. In the context of the California Showcase Fathers Day Program, a California band is defined as a non-touring band based in the state of California.

If you'd like to be considered for a slot on the California Showcase Committee to take part in the daylong 'blind listen', send an e-mail to Larry Kuhn at folsomflash@yahoo.com. If you would like to better understand how the entire Fathers Day band selection process works, you might want to have a look at a detailed description the board approved last year. To do so go to http://www.cbaontheweb.org/cba_news.asp?newsid=2410. And finally, if you have any question, drop me a note at rcornish@sjcoe.net.



Chris Stuart and Backcountry perform in Fair Oaks, Nov. 3rd

By Bob Thomas

I'm very excited to announce that Chris Stuart and Backcountry will be appearing in Fair Oaks, at Fair Oaks Presbyterian Church, 11427 Fair Oaks Blvd., Fair Oaks, CA 95628. The concert will be in the Chapel, and begin at 7:30 PM. Tickets are \$15.00 at the door.

Performing original bluegrass and Americana music, Chris Stuart & Backcountry features vocals, banjo, guitar, and upright bass. They are a 2004 International Bluegrass Music Association showcase band and the song, "Silver Quarter," from their debut album, *Saints and Strangers*, spent twelve months on Bluegrass Unlimited magazine's national bluegrass survey chart. Their second album, *Mojave River*, was greeted with rave reviews and appeared on the Americana Music Association chart, the Freeform American Roots chart, the Euro-Americana chart, and the Roots Music Report chart. The band also teaches workshops at festivals and camps and has toured in the U.S., Canada, Oman, and the United Kingdom.

Chris Stuart, guitar and vocals, is a former first prize winner at the Chris Austin Songwriter contest at Merlefest in both the bluegrass and gospel categories. He is a graduate of the IBMA Leadership Bluegrass class of 2004 and was an IBMA showcase songwriter in 2003. With a critically acclaimed solo album, "Angels of Mineral Springs," Chris's songs have been recorded by several top bluegrass artists. Chris has also taught rhythm guitar and songwriting at the British Columbia Bluegrass Workshop (BCBW) and at the California Bluegrass Association (CBA) music camp.

Janet Beazley, banjo and vo-

cals, is originally from Bakersfield, but now living in San Juan Capistrano, California, is an accomplished songwriter, singer, and banjo player. She has taught banjo and music theory classes at both the BCBW and the CBA music

bands. He is currently working on a solo CD project. Mason has also taught mandolin at the British Columbia Bluegrass Workshop.

Most recently, Austin Ward on bass and Christian Ward on fiddle joined the group full-time



Chris Stuart and Backcountry

camp. She was recently featured in Banjo Newsletter. Janet also holds a doctorate in early music and teaches music history, music appreciation, and historical woodwinds in addition to playing flute, recorder, viola da gamba and historical guitars. Janet's solo album, *5 South*, is now available. She currently has a song on the Bluegrass Unlimited chart at #13, "Julia Belle," a song written by Chris.

Mason Tuttle is an accomplished bass player, mandolinist, guitar flatpicker, and harmony singer. Mason is a resident of Missoula, Montana, where he has played in several bluegrass and Americana

starting in August. Both teenagers are great musicians who not only have chops but can play to the song appropriately. They played last year with Earl Scruggs and Ricky Skaggs at the CMT fan fest. We're really happy to have them in the band. Mason Tuttle will be playing lead guitar and mandolin with Backcountry, moving over from the bass. Mason played guitar and mandolin on our last two projects, so we're excited that he's going to be able to strut his stuff now.

I think this concert may sell out as seating is limited to about 150.

FESTIVAL FOCUS

Wolf Mountain finds a new home for 2006

By Dave Baker

We have a NEW HOME at the Santa Cruz County Fairgrounds, at the base of Mt. Madonna, with a waterfall and pond in the audience area. Close by is the large grassy RV area, with full-hookups, and a tent camping area on a high plateau that has a Red Tail



Perfect Strangers: Jody Stecher, Chris Brashear, Peter McLaughlin, (the late) Forrest Rose, Bob Black (not pictured: Paul Knight)

Hawk living in the trees. This is the most beautiful fairgrounds location for a bluegrass festival that I have ever seen. Camping before and after the festival is available.

We have moved the date to "Indian Summer" when the weather here on the coast is wonderful. The show starts at 10A.M. Friday, with music and workshops all three days.

There will be a Sunday morning Bluegrass Gospel show. Breakfast, lunch and dinner will be available all three days.

The Wolf Mountain Bluegrass Festival is known for the high caliber of jamming that takes place all weekend (and usually all night). Along with national touring bands, many of the best bands on the West Coast are performing which means as soon as they're off stage the "field pickin'" is awesome!

This year's festival lineup (partial),

Perfect Strangers

High Plains Tradition

Bluegrass Redliners

Keith Little & Jim Nunally

Cold Creek

High Country

McRae Brothers

Lone Prairie

Mighty Crows

Page Brownnton & Friends

HeartWood

October 6th & 7th: Shelby's "Super Bluegrass Weekend"

Shelby Ash presents a weekend's worth of multi-band entertainment.

Friday 6th (day 1)

Huckleberry Flint (Humboldt) - To be in the presence of Huckleberry Flint is to be in the presence of something special - something pure and earnest and good. And that's before they start playing.

The Hellouts (Sacramento) - From the mouth of the band, "weeze born from the bowels of boredom, and bring psychopunkgrass to the streets and bars of Sacramento where and whenever we please in spite of the city's cabaret and busking laws. Don't make any requests, cuz we don't know that one."

Dave Hanley Band (Modesto) - very powerful bluegrass...

Barefoot Nellies (SF) - The Bay Area's finest all-gal traditional bluegrass band!

This show takes place at: Starry Plough, 3101 Shattuck Ave, Berkeley. (510)841-2082. 9pm-1am

Saturday 7th (day 2)

Huckleberry Flint (Humboldt) - Unlike some well-seasoned string bands, their zeal and enthusiasm shake the dust right off their antique melodies, creating a sound and charisma that draws young and old alike to kick up their heels and hoot and holler.

The Shut-Ins (SF) - This band of wise guys takes bluegrass music way to far...and they do it with gusto.

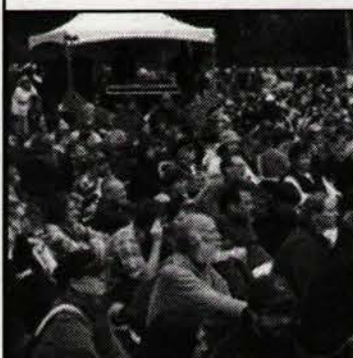
Jewgrass Boys (SF) - Fusing neoclassic fiddle tunes, songs of Christian worship, murder ballads, coalmining laments, and other standard Appalachian fare to the speed of light.

The Bluegrass Revolution (Oakland) - Hard driving string band music with hints of bluegrass, alt-country, gypsy jazz, blues and progressive acoustic music.

This show takes place at: the Knockout, 3223 Mission Street, SF. (415)550-6994. 9pm-1am

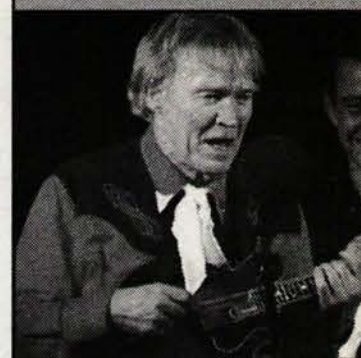
1-day tix \$10 / 2-day tix \$15 - sold in advance only at The Music Store, 66 West Portal Ave, SF. (415) 664-2044.

Hardly Strictly, Oct. 6-8



Is the huge free event in Golden Gate Park a festival? Whatever it is it is an ongoing yearly celebration of American music and features galaxies of star power including some of the finest bluegrass and old-time performers in this or any other solar system. See Chuck's article on B-1 of this issue.

Frank Wakefield news



The Frank Wakefield Band was originally booked to play at Wolf Mountain. Frank has suffered some heart problems and underwent bypass surgery in August. We understand that he will be released from the hospital any day and is giving those in charge of his medical needs quite an interesting time.

FESTIVAL FOCUS



Brookdale Bluegrass Festival set for Dec. 1-3

Once again the historic Brookdale Lodge opens its doors to fans of bluegrass and old time music. We'll have more information in the next issue of the Breakdown. For now we can tell you that the festival will have many returning favorites like Houston Jones, Faux Rewah, Stay Tuned, Harmony Grits, Jimmy Chickenpants and more. There will be a tweener stage, jamming in

the hotel, and the traditional underwater banjo contest. There's fine dining and a full bar in the hotel. If you're fortunate you'll see one of the ghosts that roam the halls.

For tickets and more info see www.brookdalebluegrass.com or contact Eric Burman at brookdalebluegrass@hotmail.com

Logandale Bluegrass Festival rocks Nevada, October 13-15

The Southern Nevada Bluegrass Music Society will celebrate 17 years of bringing the best in Bluegrass to the Clark County Fairgrounds in Logandale, Nevada October 13 - 15, 2006 during the Logandale Bluegrass Festival. Logandale can be found 50 miles north of Las Vegas off of Interstate 15.

This year's musical lineup includes Special Consensus, the

Lampkins Family, Marty Warburton Band, Digger Davis & Tombstone, Sons and Brothers Band, Bost Family Tradition and the Just For Fun Band. In addition to playing on stage, Marty Warburton will perform double duties as Master of Ceremonies. Sound reinforcement will be provided by Old Blue Sound based out of Grand Junction, Colorado.

Additional activities include a free Nevada Style Band Scramble with five bands maximum, jamming, RV and tent camping, food and craft vendors and music workshops.

Advance three-day event passes including camping are \$40 per person, \$37 for seniors, and \$15 for juniors ages 12-16. The deadline for advance ticket orders is September 30. Gate ticket prices are \$45, \$42 and \$18 respectively. Children 11 and under are free with a paid adult admission. An additional \$10 will be charged for rigs arriving to camp on Wednesday, October 11. Limited power hookups are available on a first-come, first-served basis. Pets are welcome except in the stage and spectator area and must be on a leash and cleaned up after.

WWW.RBA.ORG



Redwood Bluegrass Associates Presents

Mac Martin October 14th, 2006

Co-sponsored by the Northern California Bluegrass Society



Mac Martin & the California Travelers

Since 1954 (!), Mac Martin has led a powerhouse traditional bluegrass band in the Pittsburgh area. Although he has rarely toured outside of western Pennsylvania, Mac's commitment to the music, compelling vocals and arrangements, engaging performances, and distinctive approach to the Monroe/Stamley/Flatt & Scruggs legacy make him a true bluegrass treasure. For this return to Mountain View, he'll again be accompanied by some of Northern California's top bluegrass musicians: Kathy Kallick, Keith Little, Butch Waller, Paul Shelasky, and Lisa Berman.

Nov. 4: Chris Stuart & Backcountry

Award-winning (and much-covered) songwriter Chris Stuart is joined by ace banjo player Janet Beazley (whose solo album is riding the *Bluegrass Unlimited* charts), hot picker Mason Tuttle (lead guitar, mandolin), and wunderkids Christian Ward (fiddle) and Justin Ward (bass). "Chris Stuart & Backcountry have a whole lot going for them: excellent musical chops, excellent songs," says *Sing Out!* Magazine about the finest contemporary bluegrass in Southern California.

Dec. 16: Darol Anger & the Republic Of Strings [with Scott Nygaard, Brittany Haas, and Chris Webster]

This multi-generational group is the workshop, proving ground, and celebration of fiddler/composer/bandleader Darol Anger's remarkable 30 year musical career. Featuring pioneering acoustic guitarist Scott Nygaard, home town hero Brittany Haas (fiddle), vocalist extraordinaire Chris Webster, and others, The Republic of Strings delivers Anger's well-known virtuosity, unique sound, and peppery sense of fun — and his collaborators rise to new heights in this context. Not traditional bluegrass, but one of its important branches.

Jan. 27: The Kenny & Amanda Smith Band

Winners of the IBMA Emerging Artist of the Year award in 2003, the band combines gutsy, heartfelt vocals, brilliant instrumental talents, and refreshing arrangements and repertoire. Kenny is a two-time IBMA Guitarist of the Year who spent 6 years with the Lonesome River Band and played on the 2001 Instrumental Album of the Year, *Knee Deep in Bluegrass*. Amanda is a compelling vocalist, and the band includes longtime associates Ron Inscore/mandolin and Steve Huber/banjo (Bob Paisley & the Southern Grass, Lonesome Standard Time, 1946, and Chris Jones & the Night Drivers). From Meadows Of Dan, Virginia.

RBA's Fall/06 Concert Series

Individual concert tickets: \$15/advance, \$18/day of show - Subscription tickets: \$48/all four concerts; advance sales only

Bluegrass in Mountain View

at the
First Presbyterian Church
1667 Miramonte Ave. at Cuesta Dr.
Doors Open at 7:00
Shows Start at 8:00

Tickets for Shows

\$15 in Advance

\$18 Day of Show

13-18 Half Price - 12 and under Free

Four Corner States Bluegrass Festival, Nov. 10-12 in Wickenburg, Az

The 27th Annual Four Corner States Bluegrass Festival will be held November 10 to 12, 2006 in Constellation Park, 5 miles E of Hwy 60 in Wickenburg, Arizona.

Featured bands are the Burnett Family Bluegrass Band, IIIrd Generation and John Reischman and the Jaybirds. Other festival activities include contests in categories including Specialty Vocals and Duets; Family Bands; Junior, Adult, Senior and Open Fiddlers; Old Time Country Bands; Mandolin and Flat Pick Guitar. There will also be a Band Scramble on Saturday evening and a Friday night concert at the Del Webb Center for the Performing Arts.

Dry camping is available on site. Tickets are available through the Wickenburg Chamber of Commerce. For information, contest registration or tickets, contact the Wickenburg Chamber of Commerce, 216 N. Frontier Street, Wickenburg, AZ 85390, call 928-684-5479, email info@wickenburgchamber.com or visit www.wickenburgchamber.com.

Tickets are available online from TicketWeb (www.ticketweb.com) and by mail order: RBA, P.O. Box 390515, Mountain View, CA 94039. Please enclose a self-addressed stamped envelope along with your check or money order, plus a note indicating what you want to order. Tickets also available at Gryphon Stringed Instruments, 211 Lambert St., Palo Alto. Additional information: 650-691-9982, www.rba.org.

FESTIVAL FOCUS

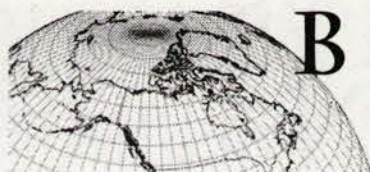
Tucson Bluegrass Music Festival

The Desert Bluegrass Association will present the 7th Annual Tucson Bluegrass Music Festival on October 28 and 29, 2006 at Desert Diamond Casino, just south of Tucson, Arizona. The festival will feature stage performances from 10 am until 5:30 pm both days. Bands include all-day Cherryholmes, Lost Highway, Chris Stuart and Backcountry, Titan Valley, Flint Hill Special and the Blues "N" Grass Neighborhood Band -- all staged in a beautiful outdoor plaza.

The evenings (Friday & Saturday) are for jamming so bring your instrument and join us. Workshops will help pickers hone their skills, vendors will offer crafts and music for sale and Desert Diamond offers dining options ranging from fine dining to casual snacks. A section of parking area near the plaza will be reserved for camping and jamming.

Daily admission is \$18. Weekend passes are \$25. Children under 16 are free with a paying adult. Camping is included in the price of admission. The Desert Diamond Casino is located at Interstate 19 and Pima Mine Road just south of Tucson.

For more information visit www.desertbluegrass.org.



HighTone Records release Laurie Lewis & The Right Hands' new project, "The Golden West"

OAKLAND, CA. -- HighTone Records released the new Laurie Lewis & The Right Hands album, *The Golden West* on September 19.

Though rooted in traditional bluegrass, *The Right Hands'* approach to making this album gives it a fresh feel and features not only originals from Lewis, but also those by great singer/songwriters like John Hartford, Billy Joe Shaver, Jimmy Martin, Ana Egge and Jimmie Dale Gilmore.

The album also features a guest appearance from pop superstar Linda Ronstadt, who sings on two tracks.

"I first knew Laurie by her considerable reputation as a fiddle player and a writer of songs," said Ronstadt. "When an opportunity came along to sing with her I seized it. Getting to know her as a singer and a person has been pure pleasure. Her voice is a rare combination of grit and grace, strength and delicacy. Her stories are always true."

Lewis has been building a stellar resume since she began recording some 30 years ago, including a

Grammy Award, multiple Grammy nominations and a two-time IBMA Female Vocalist of the Year as well as a winner of the IBMA Song of the Year Award for her "Who Will Watch The Homeplace."

The Golden West is a collaborative effort with *The Right Hands* - Tom Rozum (mandolin / mandola), Craig Smith (banjo), Scott Huffman (guitar) and Todd Phillips (string bass) - who equally contributed in song selection, arrangements and the recording of the album.

Ricky Skaggs & Kentucky Thunder release First-Ever Instrumental Album

NASHVILLE -- Ricky Skaggs & Kentucky Thunder dazzled fans of acoustic music August 1 with the release of their long-anticipated album *Ricky Skaggs & Kentucky Thunder Instrumentals*. This project has been a long time coming. Fans and critics alike have often requested a collection of instrumentals from this group of players who are known worldwide for their master musicianship. This is the first time they have released a full CD focusing on that musicianship.

The album includes 11

tracks, nine of which are new compositions by Skaggs.

"All of us in the band listen to a lot of different styles of music," Skaggs explains. "Some of us like jazz, some swing, some old-time or big-band music. So each of us was able to put his own fingerprints on these tunes. I wrote them all, but the band members heard them their own ways."

What they heard in Skaggs' songs apart from the impeccable bluegrass center was virtually every permutation of acoustic string band music that traces its roots back to the British Isles. Reels, jigs, breakdowns, chateys, dirges--all the elements are here. Even the titles convey the sense of adventure that's innate to this music: "Goin' To Richmond," "Missing Vassar," "Wayward To Hayward," "Montana Slim," "Crossing The Briney," "Crossville," "Gallatin Rag," "Dawg's Breath," "Spam Jelly," "Goin' To The Ceili," "Polk City."

An 11-time Grammy-winner, Skaggs has emerged as the most imaginative and respected bluegrass bandleader since Bill Monroe originated and branded the style. Like Monroe, he has attracted the best pickers in the business. Each a virtuoso, the members of Ken-

tucky Thunder are Cody Kilby (guitars), Jim Mills (banjo), Darin Vincent (guitars), Mark Fain (bass), Paul Brewster (guitars) and Andy Leftwich (fiddle). Although mostly identified with the mandolin, Skaggs has mastered many instruments. On the new album, he plays, in addition to the mandolin, a variety of guitars, mandocello and clawhammer banjo.

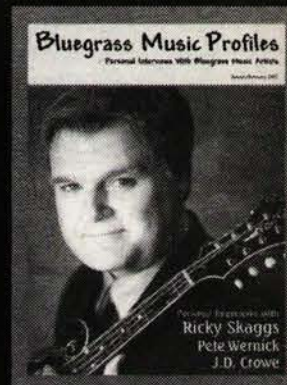
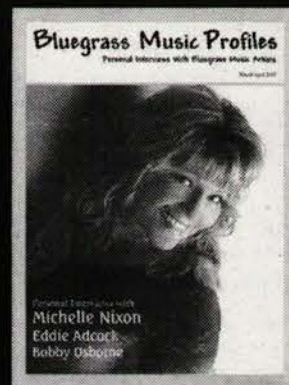
Guest musicians on *Ricky Skaggs & Kentucky Thunder Instrumentals* are Jeff Taylor (accordion and pennywhistle) and Andy Statman (clarinet). The Nashville String Machine also adds its luster to one song.

Besides his Grammy and International Bluegrass Music Assn. awards, Skaggs holds four Country Music Assn. honors, including the Male Vocalist and Entertainer of the Year trophies. He has been a member of the Grand Ole Opry since 1982.

Ricky Skaggs & Kentucky Thunder Instrumentals is the latest title from Skaggs Family Records. For more information on this CD or other Skaggs' products, visit www.skaggsfamilyrecords.com.

Continued on A-8

Don't Miss BMP's Interview With Bluegrass Legend Earl Scruggs! Now Available!



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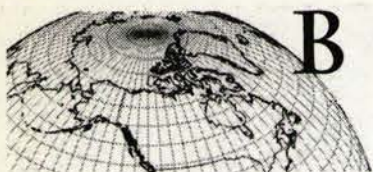
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B L U E G R A S S

News & Notes

from page A-7

The Grascals to release "Long List of Heartaches" on the Rounder Records label

NASHVILLE, TENN. -- The Grascals, the International Bluegrass Music Association's (IBMA) reigning Emerging Artist of the Year, released Long List of Heartaches, the follow-up to their 2005 Grammy-nominated, self-titled debut album, on August 29. Featuring guest performances by Dierks Bentley, George Jones, the Jordanares and Steve Wariner, the CD further defines the group's stylistic blend of traditional bluegrass and country sounds. Like their first album, "Long List of Heartaches" was produced by The Grascals -- Terry Eldredge and Jamie Johnson on lead vocals and guitar, Jimmy Mattingly on fiddle, Danny Roberts on mandolin, Terry Smith on bass and harmony vocals, and David Talbot on banjo and harmony vocals. The album includes 13 tracks, showcasing the band's pristine vocal harmonies and virtuoso musicianship.

The Grascals create a new classic country weeper with the Kim Williams/Jerry Laseter/Buddy Brock song, "Don't Tell Mama," about the consequences of drinking and driving. The song features the inimitable instrumental prowess of Lloyd Green on pedal steel guitar and Hargus "Pig" Robbins on piano. Joining the band in the studio for a chilling recitation on the song's third verse is the legendary George Jones.

Dierks Bentley, a long-time fan and friend of The Grascals' Terry Eldredge, brings his sense of humor to Harley Allen's "Being Me," swapping verses with Eldredge on the light-hearted romp about a man torn between devil and angel. Allen, who penned The Grascals' IBMA Song of the Year "Me and John and Paul," is also a co-writer with Steve Wariner on "Hoedown in Motown," a fast-paced testament to the benefits of bringing a taste of Dixie to Motor City. Wariner puts his mark on the song with fleet-fingered acoustic guitar picking.

"My Night to Howl," another spirited call to fun, was written by Aubrey Holt, a friend and former band member with Jamie Johnson in the Boys from Indiana. Showing his versatility, Holt also penned "Did You Forget God Today" -- a call to prayer and introspection. The song features the legendary Jordanares, who met The Grascals earlier this year and performed with them on the Grand Ole Opry, stepping to the mic and adding their signature vocal harmonies.

The Grascals' respect for tradition is fully evident in their version of "Hard Times," originally recorded by the band's musical heroes, the Osborne Brothers, and included in The Grascals' set for CMT's Studio

330 Sessions last year. Steve Wariner suggested that the group record Merle Haggard's "You Don't Have Very Far to Go," recalling a time when he had performed it on the Opry with Lloyd Green. Green steps in on this recording with his uniquely finessed steel playing. Also included are "Roll Muddy River," another Osborne Brothers tune which has been a staple in The Grascals' live show, and Paul Craft's plaintive, confessional "Keep Me From Blowing Away," which was previously recorded by the Osborne Brothers, Linda Ronstadt, Jerry Lee Lewis and the Seldom Scene, among others. And, the band adds their take on the Lester Flatt/Bill Monroe classic, "Will You Be Lovin' Another Man."

"Home," a tribute to both the earthly and heavenly, was written by Candace Randolph, a longtime friend of Terry Eldredge, who began her career in the family band, the Lost Kentuckians.

The band contributes two original songs to the set. Jamie Johnson, who wrote "Mourning Dove" and "Where I Come From" on the band's debut, wrote the title track with Matt Lindsey and Rich Wayland. The band's take on the song is stylistically somewhere between Buck Owens and Jimmy Martin. The instrumental "Cut Your Wheels," written by Jimmy Mattingly, Danny Roberts and David Talbot, allows each of the band members to shine. The title comes from an expression often used by Bill Monroe when overseeing the skills of his bus driver.

For more information about the Grascals or their new recording, visit at www.grascals.com or www.rounder.com.

New Bluegrass Release from Mountain Home Music. The Lonesome River Band: The Road With No End

The multi award winning Lonesome River Band is back with the impressive new album, The Road With No End, on the Mountain Home label. Headed by one of the most influential banjo players of our time, four-time IBMA banjo player of the year Sammy Shelor, The Lonesome River Band has formed as an all star team of some of the best players in the industry today. With Barry Barrier on bass and vocals, Jeff Parker on mandolin and vocals and Shannon Slaughter on guitar and vocals this new LRB line up is already being considered one of the best in a long line of versions who's members have gone on to become a who's who in the Bluegrass industry. This new release combines elements of the classic band's sound that put them on top and introduces new tunes to today's Bluegrass fans that are sure to become tomorrow's standards. This highly anticipated release will appeal to both the hard-

core enthusiast and lend itself to the ever growing Bluegrass fan base with its contemporary approach to the classic sound. Special guests include Ron Stewart, fiddle and Matt Leadbetter, dobro. Produced by Wes Easter and The Lonesome River Band. Executive producers, Mickey Gamble and Chris White. Mountain Home Music Company is a division of Crossroads Entertainment and Marketing.

Songs on the CD are: What I'd Give To Be The Wind, She's No Lady, Brother To The Blues, It Won't Be Over You, Hillbilly Cat Fight, Prisoner's Lament, New Love, You Can't Break My Heart, Whoop And Ride, Lonesome Won't Get The Best of Me, A Step Away, Strange In Your Eyes, and Here After.

For more information about this recording, call 828.684.3066 Ext. 320 or visit www.crossroadsmusic.com.

Mark Johnson and Emory Lester release "Acoustic Rising"

Mark Johnson and Emory Lester have long been revered as roots music super pickers. Here we present them at their best. Johnson, one of the finest banjo stylists in the world and Lester, a mandolin master and guitar great, combine their talents to create a project that is urban and archaic, antiquated and modern. With their own takes on traditional fiddle tunes, British Isle ballads and original compositions, these two flat picking greats have created an emotion filled CD. With high praises from Ricky Skaggs, who offers detailed liner notes, along with the respect from the upper echelon of traditional music players, it is easy to see how Acoustic Rising will be a very important release for 2006.

Produced by Mark Johnson and Emory Lester. Mountain Home Music Company is a Division of Crossroads Entertainment and Marketing.

Song titles on the recording are: Cold Creek March, Cold Frosty Morning, Girl From The North Country, Katie Weeks, Ashfields & Brine, Big Sciota, Denbrae, John Wilkes Booth, Down To The River To Pray, Wag-on Line, Timberline, Monroe's Hornpipe and Eileen O'Neill.

For more information about this recording, call 828.684.3066 Ext. 320 or visit www.crossroadsmusic.com.

ROE Entertainment announces the addition of Lonesome River Band to its roster

NASHVILLE--Roe Entertainment proudly announces the addition of Lonesome River Band (Crossroads/Mountain Home Music) to its booking roster. Since the group's

conception in 1991, the Lonesome River Band, or LRB to its fans, has remained one of the most popular and influential acts on the bluegrass festival and concert circuit.

Lonesome River Band's newest album, The Road with No End, was released in July. LRB is resolutely committed to delivering live versions of their latest project to new ears and loyal followers alike. The band's current line-up includes original LRB member Sammy Shelor on the banjo; lead vocalist and mandolinist Jeff Parker; sometime lead vocalist and fluid bassist Barry Berrier; and guitarist Shannon Slaughter, who also shoulders a portion of lead vocal duties.

"I'm really excited about the new vocal blend featuring Jeff Parker, Barry Berrier and Shannon Slaughter," shares Shelor. "The addition of Matt Leadbetter on Dobro adds an entirely new dimension while sticking to the classic LRB sound." The Lonesome River Band currently holds some open dates for '06 and is also accepting dates for '07 and beyond.

Other bands represented by Roe Entertainment are Michael Cleveland & Flamekeeper featuring Audie Blaylock, Randy Kohrs and the Lites, and The Kati Penn Band.

Jim Roe possesses a diverse array of experience, including 7 years at MCA Nashville as the Senior National Director of Sales and two years of sales consulting for Skaggs Family Records. He began his own booking agency, Roe Entertainment, in November of 2005. For more information about these bands, call 615-770-2622 ext 10 or email roecent@bellsouth.net.

Festival Time Again released by Joe Ross

Oregon musician Joe Ross recently released his new CD project, "Festival Time Again" on his independent label. The two-year project contains twelve songs and a host of musicians, including The James King Band, Ron Stewart, Tim Crouch, Scott Vestal, Randy Kohrs, Bryan Bowers, Radim Zenkl & many others.

Information about the recording and samples of the songs, are available at <http://www.cdbaby.com/jross3>.

Ross is pleased by the fact that the title cut from his album is on Prime Cuts of Bluegrass Volume 82.

For more information about Joe Ross or this recording, email rossjoe@hotmail.com or visit <http://www.talentondisplay.com/joerosslyrics.html>.

Rounder releases new J.D. Crowe & The New South CD this month

Cambridge, MA -- One of the most influential and celebrated bandleaders in the history of blue-

grass, J.D. Crowe has greatly expanded the sound and repertoire of the genre over the course of his nearly five-decade career. While the current edition of his band the New South has been dazzling audiences at concerts and festivals since the release of 1999's Come On Down to My World, this lineup had not been represented on record until now. Due October 10, Lefty's Old Guitar is the long-awaited new album from J.D. Crowe and the New South, with banjoist/vocalist Crowe fronting the stellar lineup of Rickey Wasson (guitar, vocals), Dwight McCall (mandolin, vocals), Ron Stewart (fiddle), and Harold Nixon (bass).

Drawing from classic bluegrass, country, folk, and gospel traditions, Lefty's Old Guitar finds this edition to be among the most soulful, versatile groups of musicians ever to grace the New South. Lead vocalist Wasson's warm, inviting voice is equally moving on honky-tonk laments like the title track as it is on more straight-ahead bluegrass songs such as the opening "Mississippi River Raft." His rhythm guitar interlocks perfectly with the supple, driving bass of Nixon. In addition to his instrumental accomplishments, Dwight McCall remains one of the foremost tenor and high-lead singers in bluegrass, shining brightly on "Just Lovin' You" and the high-lead trio "I Only Wish You Knew." International Bluegrass Music Association's (I.B.M.A.) 2000 Fiddle Player of the Year, Stewart is a premier session musician whose bluesy, melodic playing has graced hundreds of bluegrass sessions. The album also includes guest appearances by veteran steel player Doug Jernigan (heard on the title track and "She Knows When You're On My Mind Again") and rising bluegrass star Cia Cheryholmes (who contributes high harmony vocals on the same song).

On Lefty's Old Guitar, as throughout the lifespan of the New South, J.D. Crowe is the man holding it all together. A member of the I.B.M.A.'s prestigious Hall of Honor, recipient of I.B.M.A.'s Banjo Player of the Year award in 1994 and 2004, and a Grammy nominee, Crowe remains an impeccable banjo stylist, able to tastefully enliven any style of song.

"Even after more than fifty years in the business," says WSM Grand Ole Opry announcer and country music historian Eddie Stubbs, "J.D. Crowe still has a lot to say musically. This exciting collection of songs along with this wonderful configuration of musicians bears witness, and certainly adds proudly to his continuing legacy."

Additional information about this project is available at www.jdcrowe.net and www.rounder.com.

Continued on A-9

MUSIC MATTERS -- But is it Modal?

By Elena Corey

To hear some folks talk, you'd think 'minor' and 'modal' were synonyms. Occasionally you may even hear someone use the term 'modal' for any kind of alternative tuning of an instrument. 'Modal' is a less than perfectly understood term.

So this month's column is about modality and how to identify modal scales. We'll consider the topic briefly, but once a person grasps the basic idea, the minutiae seem simply to be corollaries, which follow down the conceptual track predictably.

Modal scales have been around for at least a couple of thousand years and they have Greek names. One similarity modal scales have to both major and minor scales is that they each have seven notes—in alphabetical order even. Modes 'sit' atop major or minor scales and give them a distinctive flavor. Modes related to major scales are the Ionian, Mixolydian and Lydian ones, and modes that are linked with minor scales are the Aeolian, Dorian, Phrygian and Locrian ones.

One big caveat: Being able to verbalize what modes are is not absolutely necessary in order to rise to your next level of playing. Many extremely talented and accomplished folks express themselves quite musically without

bothering their heads about such matters, and no one stigmatizes them for not mastering the conceptual foundation of what they play. Many fiddle tunes incorporate modes and many folks who might be uneasy trying to explain why the tune says it is in 'A', for instance, but routinely doesn't sharp the 'G' are quite comfortable playing such tunes anyway. Such old folk ballads as "Oh, the wind and rain" may baffle folks trying to make the chord progression resolve at the end, but once their ears become accustomed to the natural order of the tune, they don't worry about what modal scale is used. Traditional music abounds in such examples, so play on, regardless of whether or not you glimpse the reasoning behind modal scales.

Here is a basic but important point about modes: they begin and end on specific points of the major or minor scales which they overlay, and retain the key signature of the 'parent' key. And to learn how to build a mode on a keynote, it is very helpful to relate that keynote to its major or minor 'parent' scale (with occasional alterations as needed.) For instance, let us say we start with a major scale in the key of C (which is also identified as the Ionian mode) when we start on the 'C' note. Modes start on any note in the scale, and each starting

point gives the scale a distinct flavor.

Staying in the key of C major:

If you begin at C, you have the Ionian mode

beginning at D, you have the Dorian mode

beginning at E, you have the Phrygian mode

beginning at F, you have the Lydian mode,

beginning at G, you have the Mixolydian mode

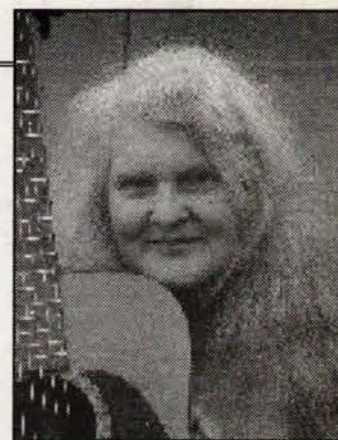
beginning at A, you have the Aeolian mode and

beginning at B, you have the Locrian mode.

If you looked at that list, you probably noticed several points—e.g. the Aeolian mode (starting at the 6th degree of the scale) is the same as the natural minor scale, sometimes called the harmonic minor. What else is readily discernible? The Mixolydian Mode is also recognizable to our ears—since it is a regular major scale with the 7th step lowered/flatted, just like blues

and barbershop harmony sound. Another mode related to the major scale is the Lydian Mode—which is a major scale with the 4th degree raised a half step to capture the infamous tritone. This otherwise innocuous mode is frequently used to increase the tension of a piece just before its ultimate resolution.

What can we observe about the modes that are related to a minor scale? The harmonic minor of 'C' is 'A', so the linked modes also will be based from an 'A' note. In addition to the natural minor Aeolian mode, the Dorian, Phrygian and Locrian modes reveal interesting scale points. The Dorian mode looks just like a natural minor scale, but it raises its 6th interval a half-step. The Phrygian mode also resembles a natural minor scale, but it lowers its 2nd interval a half step. Finally, the Locrian mode (more modern than the other modes) lowers both its 2nd and its 5th intervals. The Western ear may have to strain a bit to detect musicality from such a twisted mode, but try it to see if you like it.



hope this brief overview answers questions folks have raised about modality, rather than merely muddying the waters. We're always playing in some kind of mode, but we don't have to order pie a la mode or use a computer modem in order to get in on such modal fun. Happy picking to you.

Elena Corey
elenacp@charter.net

Bluegrass News and Notes

from page A-9

Rounder Records signs contemporary Bluegrass Band Newfound Road

Cambridge, MA -- With their razor-sharp instrumental attack, soulful three-part vocals, and wide range of material both original and adapted, NewFound Road has emerged as one of the most exciting new bands on the bluegrass landscape. Newly signed to Rounder Records, NewFound Road's fourth album *Life in a Song* (produced by Rob Ickes) was released on September 26. On it, NewFound Road members Rob Baker (mandolin/vocals), Randy Barnes (bass/vocals), Tim Shelton (guitar/vocals), and Jr. Williams (banjo/guitar/vocals) resourcefully balance both the timeless and the modern elements of bluegrass, emerging with a sound that is eclectic and yet supremely focused. *Life in a Song* follows up the band's successful third album *Somewhere Between*, which featured the number one bluegrass radio hit "It's Raining the Blues".

The roots of NewFound Road lie in southwest Ohio, where the band first got together five years ago. Sensing an unusually

strong musical kinship, they set out on the road, initially performing bluegrass gospel music exclusively. But their wide range of influences made a strictly gospel path seem limiting, and after much discussion, NewFound Road opened up their repertoire. *Life in a Song* is a powerful testament to just how vast NewFound Road's influences are. The original songs range from the pristine, eloquent lament "In My Sleep" to the title track, which pairs a reflective lyric with a superbly streamlined, uncluttered modern bluegrass arrangement. The outside material includes two contributions from Tim Stafford of the Grammy-nominated band Blue Highway: the surging opener "Cold Blue Day" and the haunting ballad "Douglas Graves". Other covers include a gently swinging version of Freddy Fender's honky-tonk classic "Before the Next Teardrop Falls" and a hard-driving take on Ray Charles's "Leave My Woman Alone."

NewFound Road will be taking its driving sound to audiences around the country. Upcoming tour dates are listed below, with more to be announced in the coming weeks and months. A complete listing is also available at www.newfoundroad.com or www.rounder.com.

7th Annual

Tucson Bluegrass Festival

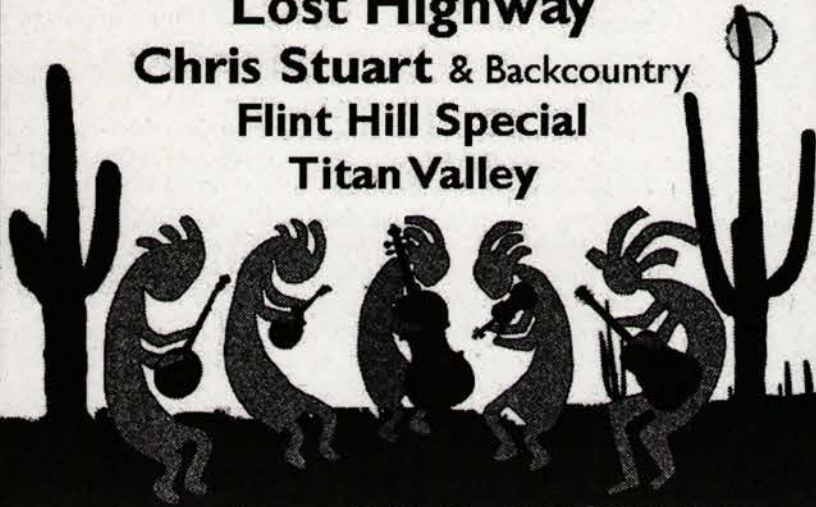
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Tracing a Song's Route

By Elena Corey

A number of kind folks have undertaken to provide information for posterity regarding songs' histories—especially the story behind the lyric. In the gospel field, alone, more than a score of books document the sometimes circuitous path from a hymn's inception to our modern renditions of it.

I researched the traditional spiritual song, "Wayfaring Stranger" which is beloved by many, recorded by quite a few and known to millions of people. Several books and on-line resources provided sometimes inconsistent information. I include material from "The Story of the Hymns and Tunes" by Theron Brown and Hezekiah Butterworth, published by the George H. Doran Company of N.Y. in 1906. The au-

thors state that a few old vestry and field manual hymnals contained a primitive version of the song, but these little books were printed before publishers authenticated dates and copyright information, so they listed the song as anonymous. They also say "another, and probably earlier, tune sung to the same words is credited to S. Arnold, and was composed about 1790."

A different authoress, a Mrs. Mary Stanley Dana, is given credit for the hymn's lyric in a collection of printed revival music in 1810. Mrs. Dana was born in Beaufort, S.C. and wrote her lyrics while living in a northern state with her husband. When he died, she felt very much a stranger and a pilgrim. Here are four of her verses:

Wayfaring Stranger

I am a pilgrim and a stranger; I can tarry but a night,
Do not detain me, for I am going, to that land that shines so bright.

There the sunbeams ever shining, I see my way both bright and clear.
Lord keep my soul & peace be with me; my longing heart is ever there.

Of that country to which I'm going, my Redeemer is the light.
There is no sorrow, nor aught of sighing; there is no sin, no dreaded night.

Let the angels sing of heaven, when on death's bed I soon shall lie.
Let me follow close behind them, bound for heaven when I die.

Sometimes knowing a bit of the history of a song we like can make it feel even more special to us. I hope you'll try Mrs. Dana's verses and sing your own, too. Happy picking to you.

Do you have an instrument you're not playing that could make a child smile like this?



Luke Davison
Photo by Bob Calkins

Many of us in the Bluegrass community have guitars, fiddles, mandolins, banjos, basses et.al in our homes that are (1) no longer being played; (2) that we never got around to learning to play; or (3) that were put aside when a new one was purchased.

If this description fits you, won't you please consider donating your usable acoustic instrument to the Darrell

Johnston Kids Instrument Lending Library? There are many families with young children that would like to learn to play the music we all love, but who can't afford to purchase an instrument for the young would-be musicians.

If you would like more information or would like to donate an instrument please contact:

**Sharon or Steve Elliott at 510-728-7613
or email kidslendinglibrary@yahoo.com**

Kids On Bluegrass go to the I.B.M.A.

By Sharon L. Elliott

Last year, the I.B.M.A. gave Kim Fox, of 3 Fox Drive, the opportunity to put together a Kids on Bluegrass show during Fanfest in Nashville. The show took place on the "Root and Branches" stage and provided an opportunity to show that the tradition of Bluegrass Music is indeed in the hands and hearts of young people today. That Kids on Bluegrass show had eleven kids from all over the country, all under the age of fifteen. The production was extremely professional and very exciting with some of the most incredibly talented young people you will ever see. Out of the eleven kids that were showcased, six were from California and the California Bluegrass Association Kids on Bluegrass.

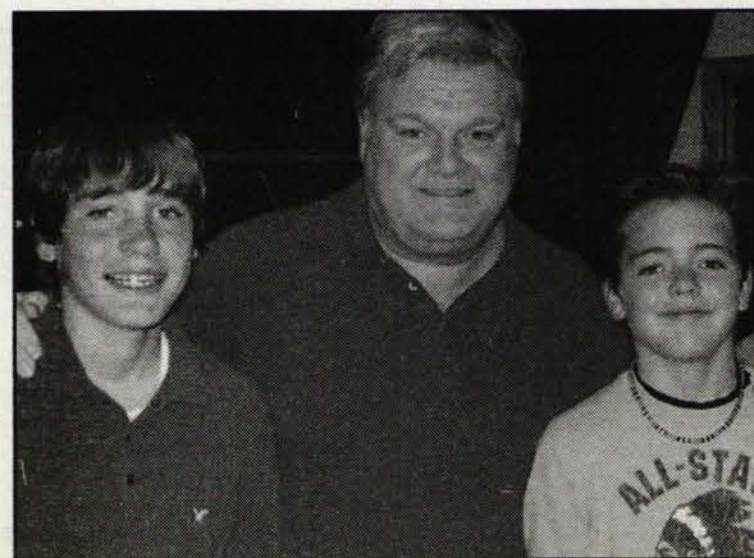
This year, Kim Fox is returning with another Kids on Bluegrass show that will again take place at the Fanfest portion of the I.B.M.A. on Friday night at 7:00 PM and once again it will be on the "Roots and Branches" stage. The show last year was such a success that this year the amount of kids that are participating has grown to twenty three and this year there will once again be six from California.

Scott Gates, age 14, mandolin, guitar, bass, ukulele and vocals, is a remarkable musician. He began studying mandolin at age seven, after playing piano for a few years. Scott's dedication and talent impressed mandolinist Evan Marshall and he accepted Scott as a student and since that time Scott's mastery over his mandolin has been astounding! Over the years, Scott has attended many mandolin camps where he has had the opportunity to meet and learn from many outstanding professionals. His hero is Chris Thile.

In January, 2005, at age 12, Scott recorded his first CD called

Legacy. Not only was Scott a performer on this CD, he also wrote the music and lyrics to some of the songs. In 2005, Scott began gathering kids together to create a band and named it Pacific Ocean Bluegrass Band. The band has gone through a few changes but from

Molly her first guitar and began teaching her to play. After about a year, she began to get enough skills to play a few songs and change chords quickly and that's when she really began to develop an interest. Her first performances were about three years ago, playing with



Austin and Christian Ward with Ricky Skaggs at IBMA

beginning till now has comprised almost exclusively of kids that have grown up in the CBA Kids on Bluegrass program. This year, Scott and his Pacific Ocean Bluegrass Band recorded their first CD called "Festival Kids".

Scott Gates is one of our Kids on Bluegrass kids. Every year he is an integral part of this program thrilling audiences with his mandolin supremacy. Whether playing as part of the backup band or mesmerizing us with his solo breaks, Scott has always shown himself to be not only an amazing musician but also a leader and mentor to all of the other kids. This last year, Scott along with his friend, Katie Nakamura, went into the schools to teach students about Bluegrass music. We are proud to have Scott represent the CBA at the Kids on Bluegrass show in Nashville this year.

Molly Tuttle, age 13, guitar and vocals, started playing guitar when she was eight. Her father, Jack Tuttle, teacher of Bluegrass, Old Time and Celtic music and multi instrumentalist, bought

her brothers, Sullivan (now 10) and Michael (now 8) and Frankie and Nico Nagel. She started seriously singing about two years ago. She has played a few times for the Redwood Bluegrass Association shows and played a festival with Frankie and Nico Nagel at Rhonda Vincent's parent's festival in Missouri. Molly also plays occasionally with the School of Bluegrass, which includes her brothers, Angelica Grim, A.J. Lee and Victor Skidanenko. Last year, Molly made a guest appearance on the Kids on Bluegrass stage and this year took a more active role with the Kids on Bluegrass by participating in the full rehearsals and performance on Friday. Molly has a haunting old style voice and sings both solos and harmonies with style. Her flat-picking is extraordinary and she will be featured, along with Paige Anderson-12, guitar and another extraordinary picker, in the September issue of Flat-picking magazine on women flat pickers. Last year, Megan Lynch told Kim Fox

Continued on A-11

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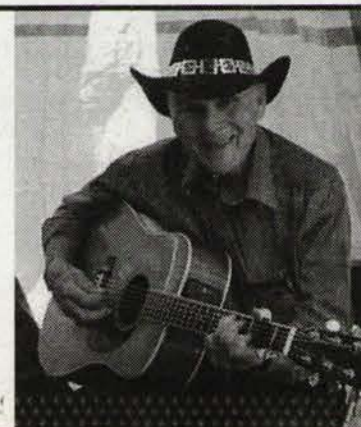
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Bluegrass Folks

Bill Wilhelm's column will return next month.
Bill and Ruby June are moving to a new house this month and he is overwhelmed.
We look forward to seeing his smiling face -- pickin' and grinnin' real soon.



Kids On Bluegrass go to the I.B.M.A.

From A-11

about Molly and Kim then asked Molly to participate in the Kids on Bluegrass show at the I.B.M.A. Fanfest of 2005.

Molly tries to practice about two hours a day. She works equally on her guitar playing and her singing. She gravitates more toward the earthy sounds of bluegrass and her main vocal influence is Hazel Dickens. She has become a skilled claw hammer banjo player as well as solid bluegrass banjo picker. Molly has worked as her dad's teaching assistant at the CBA Music camp for the last three years and she is beginning to teach bluegrass guitar to kids. She is also helping kids with singing, concentrating on teaching the stylistic elements of bluegrass singing as well as harmony singing. Molly and her dad, Jack are currently working on a duet CD that will hopefully be out in December, 2006.

Angelica Grim, age 17, guitar, bass, beginning mandolin and dynamite vocals, has been involved with bluegrass music all her life. Much of the music she learned in her early life was from listening to her father, a musician, singer and performer. Her Uncle Jack brought Angelica and her siblings to the bluegrass festivals since she was very young and both Angelica and her sister Christine have been a part of the CBA-Frank Solivan Kids on Bluegrass program since they were young. For Angelica, her Kids on Bluegrass experience began when she was 6 and now at 17, she has performed every year except one

with this program and has become an exciting and dynamic performer that thrills everyone! Her on stage presence is extraordinary and her voice lights the lights! She is a walking encyclopedia of bluegrass songs. I first remember Angelica when she was eight or nine going from camp to camp at the festivals late into the night, sometimes 2:00 or 3:00 in the morning, standing in the middle of the camp just singing her heart out. A large group would gather the moment she opened her mouth. This still happens regularly at every festival!

Last year at the Fathers Day Festival in Grass Valley, Angelica took a vocal class with Rhonda Vincent, and Rhonda was so impressed with Angelica's voice that she asked Angelica to join her on stage with her and her band to sing. Not only did Angelica sing with Rhonda Vincent and the Rage, Rhonda stepped back to let Angelica take the lead on a second song. Since that time, Angelica has taken off and has begun to sing with many bands and performers. She is really in demand. It was around that same time that Scott Gates asked Angelica to join his Pacific Ocean Bluegrass Band. This mating of talents has proved to be a wonderful adventure for Angelica. Every week this band is performing, with one of the highlights being a performance at a wedding in Hawaii. She has also performed as part of the Marty Varner Band as well as the School of Bluegrass Band that opened for the Dale Ann Bradley show for the Redwood Bluegrass Associates.

Last year, the age limit for the Kids on Bluegrass show at the I.B.M.A. was 15 years of age. Angelica was, at 16, too old to participate. This year the age limit has been raised and our reigning CBA Teen Ambassador, Angelica, will also be representing the CBA, Frank Solivan's Kids on Bluegrass Program and California at the I.B.M.A. Fanfest. Just wait till they hear her sing!

A.J. Lee, also known as Aissa Lee, age 8-mandolin, fiddle, banjo, guitar and incredible vocals, seems to have been born with a musical gift. At age two, instead of talking, A.J. began to sing everything she wanted to say. Her parents noticed that she not only possessed the knack for hitting notes on pitch at that early age but she also had an uncanny ability for rhythm. A.J.'s grandfather was a classically trained musician who passed his abilities down to his daughter Betsy (A.J.'s mom) and then on down to his granddaughter, A.J. By the time A.J. was 3 she began to play a ukulele, which gave her the ability to easily move into the mandolin. With mom and daughter working on learning many songs they began to perform around Tracey, Calif., their home town. A.J. and her mom Betsy began to perform with local groups such as the Granny and the Skillet Washers, The Red Hat Society, Tracey West Pioneers and many other local groups. A.J. was soon in demand.

When A.J. (Aissa) was 4, she was asked to be a guest artist at a

Continued on A-17

Heidi Clare & Atagallop to play Bluegrass Gold in Mill Valley

By Larry Carlin

On Wednesday the 11th at 8:30 p.m. the next Bluegrass Gold show will take place at Sweetwater in Mill Valley. Bluegrass Gold is produced by Carlone Music and co-sponsored by the Northern California Bluegrass Society. The headliner will be the new band called Heidi Clare & AtaGallop. Heidi Clare, formerly the fiddler/dancer for the nationally acclaimed old-time band Reeltime Travelers, is now living back in the Bay Area and has teamed up with accomplished guitarist Ed Snodderly and dynamic bassist Brandon Story to form the perfect group for showcasing all their talents. Together they breathe new life into old-time tunes and songs. And, they've even been in the movies! Two of them can be heard in the movie Cold Mountain, another played the fiddling village idiot in Oh, Brother, Where Art Thou?, and yet another member of AtaGallop can be seen and heard in the movie Bound For Glory.

Heidi Clare, as a member of Reeltime, has fiddled and danced on stage at The Grand Ole Opry, Strawberry Music Festival, Telluride Bluegrass Festival, High Sierra Music Festival, Merlefest, Magnolia Festival, Bean Blossom, Grey Fox, and The Carter Family Fold, to name a few. And she has a new CD titled I Declare. Ron Thomason of the Dry Branch Fire Squad has this to say about the recording: "What you get here is muscle, pure and simple, powerful and purposeful, seemingly limitless and untiring. This is athletic fiddling done by an athlete. Once she's in her groove it would take an old-time southwest Ohio bluegrass bar fight to dislodge her. And those are as gone as the fiddlers who defined the standards that Heidi Clare emulates."

Don't miss this exciting band when they make their debut at Sweetwater, Marin County's premier nightclub as well as the home for bluegrass music in the North Bay. For more information call the

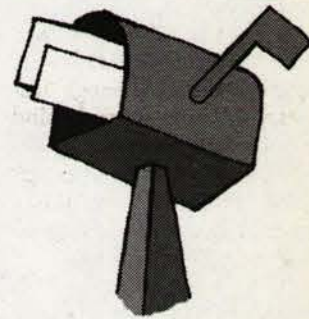
club at (415) 388-2820, or go to www.sweetwatersaloon.com.



Heidi Clare and her band perform at the next Bluegrass Gold

LETTERS TO THE CBA

"My only regret is that I have but one vote..."



Gentleperson/ editor:

I want to protest the outrageous and un-American policy of the Board of Directors in allowing only one vote per member for the Board of Directors. Back in Georgia, where I came from, anyone who voted only once in an election was considered a pretty poor Patriot!

Truly yours,
Bonnie Dickson
CBA Member No. 3979

CBA's "Southern Hospitality", IBMA 2005

Editor:

Hello y'all from Michigan. I have been wanting to send a line to tell you what a great time we had pickin' last year at the IBMA with the members of your organization. All of us that attended have made many comments to our pickin' friends at home regarding the warm and friendly charm we experienced while meeting (& pickin') with members of your organization. You should be very proud that your organization reflects the "Southern Hospitality" kindness that has become so rare today.

Sincerely,
Dennis Gilbert
Metamora, MI

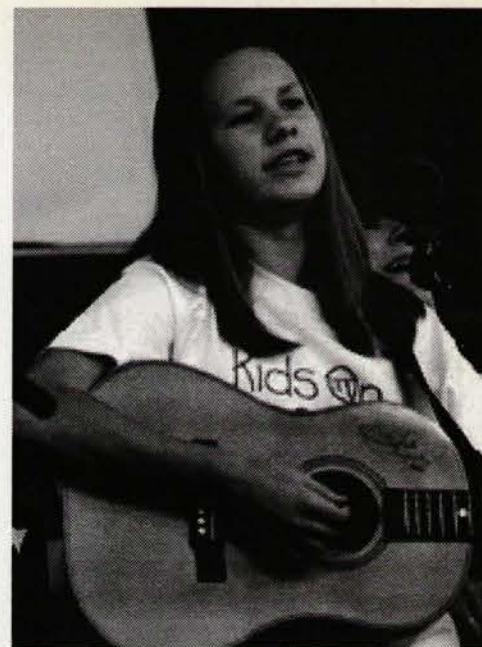
California loves Redline

Dear CBA:

As I'm sure you know by now, my band REDLINE has been nominated for IBMA's emerging artist of the year. I feel this was due to the overwhelming response and support we received at Grass Valley this year. It played a big part in this nomination. I just wanted to personally send my thanks and gratitude to you and the CBA for a great time in California!

Audie Blaylock

Help put instruments in the hands of kids...



Bethany McHenry sang and played her own guitar (signed by Rhonda Vincent) at the CBA's 2005 Grass Valley Festival. Other children are not as fortunate. Photo by Bob Calkins

The Darrell Johnston Kids Instrument Lending Library is a program for lending instruments to budding young musicians so that they can learn to play Bluegrass music. You can help our kids by donating instruments or money. The cash donations will help fix what the luthiers can't or even help us purchase, if necessary, parts or instruments that we might not get through donations.

To Make a Tax Deductible Donation, please send check or money order payable to:

Kids Instrument Lending Library
c/o Ed Alston CBA Treasurer
P.O. Box 6954
Santa Maria, CA 93456

2006/07 CBA Board Candidate's Statements



Ed Baker

My name is Edward "Ed" Baker. I've belonged to the CBA for over 10 years. In that time I have volunteered for various duties at several different functions.

I'm celebrating my 52nd year singing and playing music for the public. Some of you might not recognize my name, but may recognize me by the way I play Guitar -- I play left handed.

My musical career began in Houston, Texas in 1954 at a beer hall called Leon's Tavern. My sound system consisted of a Sears "Silvertone" amp and a Shure mike.

Over the years I've formed bands, promoted events, managed groups. Served as a member on various boards with duties from "runner" to "Chairperson". I served as Vice-Chair of the California State Old Time Fiddlers Association (CSOTFA) for three years.

I decided to become a candidate for the board because I believe with my knowledge of the music industry, I can help keep the CBA headed in the best direction. I believe a director's personal views in most cases should be left outside the meeting room. His decisions should be based on the best interest of the organization.

As a person who is known as a do'er, I ask for your support and VOTE for a directors seat in this coming election. May Gods Blessings continue for this organization.



Darby Brandli

My name is Darby Brandli and I am running for the CBA Board of Directors. I have spent the last year as President of the CBA and three years prior to that as the East Bay Activities Vice President, both non-voting offices. I attend all the Board meetings but have not been able to vote or officially make motions and, when one

of the two women Board members decided not to run for re-election, I decided it was essential a woman replace her.

My goals as President have been to increase the membership and volunteer pool, increase the interest in the music and introduce it to new audiences and bring the organization into this century by attracting a younger membership base. I am a traditionalist with my eyes on the future of the music and the organization.

The CBA membership has grown as has the number of new volunteers and new CBA sponsored activities. I have arranged (for the fourth year) to have a CBA booth at the Hardly Strictly Bluegrass Festival in San Francisco. I helped plan and participated in the California Unity/Bluegrass (CUB) Initiative in March in Costa Mesa where members of the major Bluegrass and Folk Organizations met and brainstormed what we could do as a larger group. Thus far the major accomplishment of that initial meeting was to meet each other and acknowledge that we have common issues and goals and that we can work together in the future.

An offshoot of the CUB was an invitation to participate in the Far-West (North American Folk Alliance) annual conference in Sacramento in November. I will represent the CBA and set up a booth during the conference and produce a CBA Showcase to introduce California bands to all those attending the conference. I am also working on a partnership with the Redwood Bluegrass Associates to co-sponsor a concert tour for bands booked for the RBA concert series. I believe collaboration between existing and successful organizations is essential in order to develop new audiences and new venues.

The CBA has been a very successful organization for the last three decades and many talented and visionary individuals have served on the Board. I do not believe we should change what has been enormously successful: the Father's Day Festival should remain as is, a festival that presents mostly traditional bluegrass and old time bands and brings the big nationally touring bands to this coast for our membership to enjoy live. The award winning Bluegrass Breakdown should continue as is with the only challenge to be an attempt at more advertising to make it pay for itself.

Please vote for me for Board member. I have the energy and vision and the ability to reach out to diverse groups. I have developed a good working relationship with the current exceptional Board members and am actively involved in CBA business for 2007.

Lisa Burns

I am excited by the opportunity to serve for a fifth year on the CBA Board of Directors. This past year has been fantastic in many



ways: SuperGrass 2006 was a great festival, uniting Northern and Southern California. What fun to pick with my friends from both areas in one place. We completed our fourth year of industry sponsorship for our organization from luthiers, record companies and music stores, raising over \$22,584 in cash and trade for the organization. We have expanded attendance at the CBA Music Camp and are continuing progress on the children's program by beginning work on a full-blown children's music camp. We continue our collaboration efforts with other bluegrass organizations with concert co-sponsorships and publicity assistance.

This past year has presented some new challenges for our organization. We have seen a dip in attendance at Grass Valley, perhaps caused by high fuel prices. If elected, I will make watching out for our financial position a high priority for the coming year. Also, I will continue to look for more ways to attract younger members, especially teens and "twenty-somethings," to our ranks and to our Festivals. We received good comments from you on the younger and more progressive bands we booked in 2006, and if elected I will continue this trend in 2007 and 2008. I look forward to continuing all this important work -- I hope you will elect me for a fifth term.



Bruce Campbell

Hello, everybody! My name is Bruce Campbell and I am running for a seat on the CBA Board of Directors. Many of the members have seen or heard my name, mentioned in the context of either my duties as the Photo Gallery Manager, or as a regular contributor to the CBA Website's Welcome Column.

I have not been a CBA member for long, compared to some of the other candidates for the Board. But I have been nosy, noisy and involved from the get go, and

this in my nature. If you've read my "Hooked on Bluegrass" story, you already know that I came to be a Bluegrass fan later in my life, but I have been an avid musician for nearly all my life. My varied experiences in music have served me well, I think, because I can see issues from a number of perspectives, and this capacity for empathy is one of the important values I can contribute to the Board, and the CBA.

I am also a frequent contributor to the CBA Message Board, and have not shied away from diving in with my opinions, often where angels would fear to tread. More often, I have defused situations that were getting too tense and uncovered consensus where only rancorous conflict seemed possible, and I think that would also be a valuable contribution to the Association.

As a relative newcomer to the Association, and the Board, I will not be afraid to ask why the emperor has no clothes. "Because that's how we do it", will NOT be acceptable to me -- as a representative of the CBA membership, I will want to know how it is determined that decisions made by the board serve that membership, and if isn't apparent, I will insist on an explanation, just as any of you would.

I work in the high-tech industry and believe we should continue to use available technologies to improve information flow from the CBA to its membership, and more importantly, from the membership to the CBA. Sometimes, I suspect that the noisiest members may not represent the majority of the members. We can help the quieter and milder members and encourage their input more. We can use good, current information to better know, and better serve the members. Technology can also decrease some of the "costs of doing business" in the CBA.

I would like to influence the CBA to further explore its involvement in the other two "legs" of the CBA Charter: Old Timey and Gospel music, whether by more mindshare for these two genres at existing events, or maybe special events focusing on one or the other, or both.

In short, I believe I can offer a fresh, vigorous voice and mind to the CBA Board, and utilize my natural tendencies for persuasion, passion and enthusiasm to help the CBA members continue to reap the benefits of being part of the nation's best Bluegrass Association. Remember, if it stops being fun, what's the point?

Rick Cornish

Is the California Bluegrass Association headed in the right direction, or has it lost its way? Does the CBA do enough to support California bands, or does it only give lip service? Is the current leadership of the Association overly concerned about the 'aging' of our membership, or is that an issue that needs to be addressed? In an effort



to modernize and be relevant, has the CBA gone too far in giving up its old traditions? Are decisions made in isolation or does the board of directors reach out to the membership?

I'm running once again for a seat on the CBA board of directors, and I want to challenge every member who's planning to vote in this year's election to carefully consider each of the questions listed above before casting your eleven ballots. Given the number of incumbents who've chosen not to run this year, and given the number of new folks who have announced their candidacy, the thirty-four hundred members of the California Bluegrass Association are in a truly unique and unprecedented position to either re-direct our current course or to show tangible support for it in a way that is only possible in a democracy.

Please, take a hard look at where we've been and where we need to be. Talk to your friends. Communicate with candidates. And only then, vote.



John Duncan

My name is John Duncan, and I am a candidate for reelection to the board of directors of the California Bluegrass Association (CBA). It has been my privilege and pleasure to serve members of the CBA as their representative on the board for the past two terms.

I'm a huge fan of bluegrass music (you might say it's my first love), and I support efforts to bring the music to the area whenever I can. I attend most of the concerts and shows in the Sacramento Area, as well as others within traveling distance. I have sponsored house concerts and hosted picking parties in my home. I am a devoted festival attendee, not only throughout Northern California, but in other states as well. For several years I

2006/07 CBA Board Candidate's Statements

have served as the CBA's Goodwill Ambassador. I play the bass, and have played in some of the area bands.

Because of my love for the music, I am very interested in seeing it continue to grow and survive. The CBA has been a major influence in promoting and bringing bluegrass to California in large doses. I'm proud to be a part of it and the bluegrass family that comprises it.

I support the effort to create an influential CBA presence at the national level, and the CBA's association with IBMA. Most importantly, I believe in CBA's goal to get young people more involved in bluegrass. The future of bluegrass really does rest with our youth.

During the past year, the CBA Board took on the challenge of making SuperGrass a reality. This major new west coast festival, located in Bakersfield, will provide even more opportunities to bring bluegrass entertainment to our members in a wider geographic area. We are all proud of the first year's effort. SuperGrass 2007 looks to be an even better show, with a great lineup.

The Board will continue to look for ways to improve on how we do business, and how we serve our fellow members. It is still my belief that the association belongs to its members, and that the Board's responsibility is to act in the best interest of the members. Ideas from the membership should be sought and considered. If reelected, I will continue my pledge to lend an easy ear to member concerns and ideas. I would appreciate your vote.



Tim Edes

Hello Folks,

I can't believe that election time is here again! It seems like just yesterday we were doing this. That goes to show you just how much fun I am having!

This has truly been a great year for the CBA. We have new faces in the organization and lots of new ideas and programs. One program in particular...SuperGrass. Even though our first year wasn't exactly profitable, it was successful. This year we are working on the profitable portion as well. Last year I served as assistant Entertainment Coordinator to long time board member Don Denison. Don showed me the ropes, and this year I have been given the job as Entertainment Coordinator. With the help of Don's guidance, we should have a great schedule. We made many new friends at Bakers-

field and hope to capitalize on our experiences and new connections. Through Craig Wilson and Hal Johnson, the festival directors, we were able to lock in some very attractive room rates for our attendees. This festival will be a Super winter event for years to come. I am proud to be a part of it.

In addition to SuperGrass, this year I accepted the assistant Festival Director position for the 2006 Father's Day Festival at Grass Valley. I served under Montie Elston, Festival Director. It goes without saying what an asset the CBA has with Montie! What a pleasure it

was working with him. Hopefully, I will be considered again for the 2007 event. What a great festival it was. Great bands, great jamming and most of all, the volunteers. I have been repeating the same praises for the last few years. The CBA has without a doubt,... "the

best volunteer staff anywhere to be found". There would be no festival without the hundreds of dedicated members willing to give of their time for the pleasure of others.

So, what are my plans if elected? Well, I have no big dreams or

Continued on A-14

California Bluegrass Association Election of the 2006/2007 Board of Directors

OFFICIAL BALLOT

DIRECTIONS: There are two (2) ballots on this page. If you have a single vote membership you should complete one (1) ballot. A membership plus spouse entitles both people to cast a ballot — please use the second ballot. Those with band memberships are entitled to one (1) vote per band. You may vote for up to eleven candidates, but may vote for less than eleven. The eleven candidates with the most votes are elected to serve as the Board of Directors. Space has been provided on this ballot for write-in candidates, however, signed and valid petitions [signators must be current CBA members in good standing] must be received for each such candidate to be eligible for election to the CBA Board of Directors. The address of the principal office of the California Bluegrass Association is P.O. Box 690730, Stockton, CA 95969-0730.

This year, you can vote several ways:

1. Complete your ballot(s), fold so that the address is outside, tape or staple, affix a 39¢ stamp (or place in a business size envelope) and mail it to the CBA office (address is on the reverse side of this form). Mail ballots must be postmarked by October 10, 2006 to be valid.
2. Drop your completed ballot (no stamp needed) in the box at the membership booth at Bluegrass in The Foothills at the Amador County Fairgrounds in Plymouth, CA. (September 15-17, 2006)
3. E-vote — a sign-in and password will be mailed to you in the next few weeks. You can log-on to the web address provided and e-vote.
4. Ballots may also be cast in person on October 20 and 21 at the Fall Campout to be held at the Colusa County Fairgrounds in Colusa, CA. Election will close at 1:00 p.m. on Saturday, October 21, 2006.

Ballot #1 (principal member) Ballot will be verified and cut here before counting.

Membership # _____

Name _____

- | | |
|---|--|
| <input type="checkbox"/> Ed Baker | <input type="checkbox"/> Montie Elston |
| <input type="checkbox"/> Darby Brandli | <input type="checkbox"/> Don Evans |
| <input type="checkbox"/> Lisa Burns | <input type="checkbox"/> Rich Evans |
| <input type="checkbox"/> Bruce Campbell | <input type="checkbox"/> Jack Hyland |
| <input type="checkbox"/> Rick Cornish | <input type="checkbox"/> Hal Johnson |
| <input type="checkbox"/> John Duncan | <input type="checkbox"/> J.D. Rhynes |
| <input type="checkbox"/> Tim Edes | <input type="checkbox"/> Craig Wilson |
| <input type="checkbox"/> Other _____ | |

Vote for up to eleven (11) candidates

Ballot #2 (spouse or other) Ballot will be verified and cut here before counting.

Membership # _____

Name _____

- | | |
|---|--|
| <input type="checkbox"/> Ed Baker | <input type="checkbox"/> Montie Elston |
| <input type="checkbox"/> Darby Brandli | <input type="checkbox"/> Don Evans |
| <input type="checkbox"/> Lisa Burns | <input type="checkbox"/> Rich Evans |
| <input type="checkbox"/> Bruce Campbell | <input type="checkbox"/> Jack Hyland |
| <input type="checkbox"/> Rick Cornish | <input type="checkbox"/> Hal Johnson |
| <input type="checkbox"/> John Duncan | <input type="checkbox"/> J.D. Rhynes |
| <input type="checkbox"/> Tim Edes | <input type="checkbox"/> Craig Wilson |
| <input type="checkbox"/> Other _____ | |

Vote for up to eleven (11) candidates

**Come join in the fun -- October 20-22, 2006 for the
CBA's Fall Campout, Election, Annual Meeting & Jammer's weekend at the
Colusa County Fairgrounds, 1303 10th Street in Colusa, California!**

On the back of this page is an address for your ballot to be mailed to the C.B.A. Fold the ballot in thirds with the return address on the outside, staple or tape the edge, affix a 39¢ stamp and drop in the mail. Mailed ballots must be postmarked by October 10, 2006 to be valid.

2006/07 CBA Board Candidate's Statements

Continued from A-13
 aspirations; only to improve on the projects that I am currently involved with, i.e. SuperGrass, Grass Valley and the Morgan Hill concert. Next March will be the 4th annual Morgan Hill Bluegrass Concert. Last March, the CBA

presented Bluegrass Etc. and the Mighty Crows. It was a sellout! Again, volunteers stepped up and helped make it a success. Thanks again to all that gave of their time.

In closing, I am honored to have served you this past year and with your approval, will be equally

so this next year.

Montie Elston

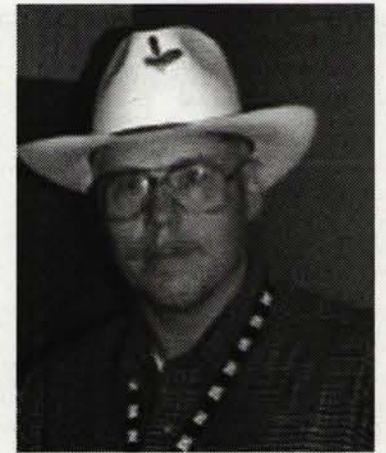
Hello, I am Montie Elston and I am running for re-election to the Board of Directors of the California Bluegrass Association. I have been involved in the CBA since 1998.

I volunteered at the 1999 Father's Day Festival, I served as Gate Coordinator at the 2000 Father's Day Festival, and have been the Festival Director at the Father's Day Festival in Grass Valley since 2001.

I believe that the CBA needs to continue on the road of perpetuating bluegrass, old-time, and

gospel music by continuing several programs we already have started.

1. We need to keep involving our



members in all our activities by using volunteers whenever and wherever possible. Volunteering is the heart of an organization like the CBA. Almost every job that needs done, has to be done by a volunteer. Without volunteers, the CBA cannot go on! We absolutely, positively, without fail must have some new folks doing jobs that others have been doing for years. Volunteer now!

2. Continue publication of the Bluegrass Breakdown. This is our primary communications media. Along with this, we need to continue our website, as the media will only continue to grow. Both have the goal of letting not only members, but everyone, know what's going on in bluegrass in California.
3. I believe we need to continue the California Showcase slots at the Father's Day Festival. This allows us to show off some of the many high-quality bands that are in California.
4. Continue to promote bluegrass, gospel, and old-time music through our festivals and concerts.
5. Continue our annual Music Camp. This camp is becoming one of the best in the United States and is one way the CBA can help perpetuate our music. Continue our children's "Minicamp". Let's teach the next generation as they grow.
6. Continue our involvement with and support of the International Bluegrass Music Association. The IBMA helps to focus the perpetuation of bluegrass all over the world.

I would also strongly advocate that each member be involved in the CBA. Be involved by voicing your opinion about the leadership and the future of the CBA by voting. Vote for me, vote for someone else, but vote. You are responsible for the success of the CBA. Commit yourself. However you vote or don't vote, is how the CBA will be run.

Continue your involvement by talking to the directors. Let them know what is on your mind. The directors represent you. So let them know what you want. It is your organization.

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SECOND FOLD

2006/07 CBA Board Candidate's Statements

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

It is because wonderful people like you – people that I have met

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



Don M. Evans

Howdy Folks. My name is Don Evans. I have been a CBA member for thirty years (my membership number is 0074). I was born and raised in Stockton, CA,

served as a Paratrooper in the 101st Airborne Division during Viet Nam, and as a Police Officer in Stockton for 25 years, before being injured in an on-duty auto accident, which ended my career. I graduated from gunsmithing school in Colorado, built guns in Poulsbo, WA and Sturgis SD before retiring in 2004.

I have assisted the CBA Treasurer for the past 15 years, have been a CBA emcee for several years, was the CBA Security coordinator during "Mud Fest" in 1995, and have done behind the scenes work for the CBA for many years.

I am a straight forward and open person. I do not believe in the "Good Ole Boy" system. If elected to the Board, I intend to vote what is best for the ENTIRE MEMBERSHIP. I have voiced my displeasure for some time regarding the replacement of the CBA Logo with "Bongo Bob" and intend to see that the old Logo is returned or a new one is approved by the VOTE OF THE MEMBERSHIP. I do believe the Board of Directors should conduct the everyday business of the Association, but any major changes need to be ap-

proved by the membership. Our Articles of Incorporation state that our purpose is to promote BLUEGRASS, GOSPEL, and OLD TIMEY music. I will work to that end. If you have issues, comments or statements (good or bad) you would like presented to the Board of Directors, you can rest assured that I will present them on your behalf, or without your name, as you chose.

I have written a proposal to the Board of Directors on how to attract young people to Bluegrass and to our Association. Thus far, nothing has been done to test my theory, which I developed since at-

tending a workshop at IBMA to promote young people's interest in Bluegrass. Several young successful Bluegrass Professionals thought my ideas were right on the money.

I would like to thank each and every member of the CBA for the fun and fellowship I have enjoyed at Grass Valley, Bakersfield, and some of our smaller venues over the past thirty years; and if we haven't had the opportunity to "Shake and Howdy", I hope we get the chance to do so very soon. I hope the sun is on your face, the wind is at your back and the trails your moccasins walk are happy

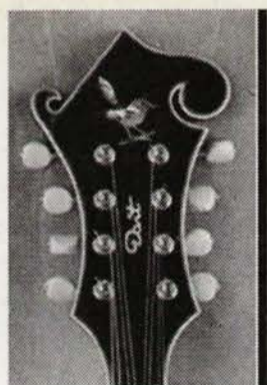
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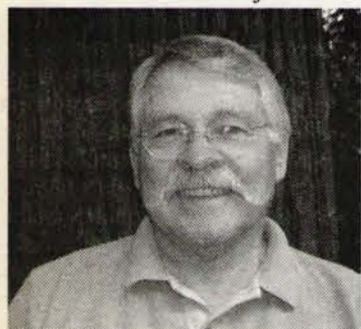
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2006/07 CBA Board Candidate's Statements

Continued from A-15

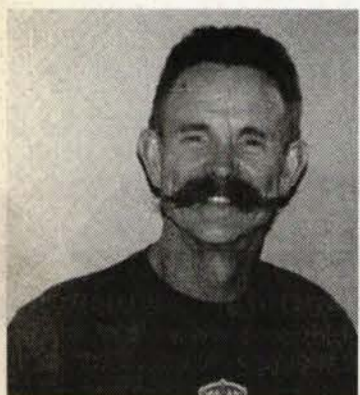


Rich Evans

Hello everyone, my name is Rich Evans. I have very much enjoyed the privilege of being a member of the CBA Board of Directors this past year, and am a candidate for re-election to the board for the coming year. I have been involved with bluegrass for many years and enjoy the camaraderie and fellowship that exists in the bluegrass community. I am a huge supporter of the local California bands and believe, as an organization, we need to continue to support them. I also support a balanced effort to expose Californians to the bands from the more traditional bluegrass areas of the country. I am proud of the efforts the CBA has made to further the opportunity for children, and teenagers to become involved with bluegrass, and will continue to support these programs. One of my primary goals is to ensure that our festivals are well run, first class events, and I will work hard to make sure that this tradition continues.

I have been a volunteer at the Grass Valley festival for the last six years, and have recently taken on the responsibility for coordinating the electrical, transportation and communications functions of the festival. I am responsible for implementing the idea of former board members to provide a shuttle service for moving people to and from the stage area at Grass Valley. I have been the festival director for the Good Old Fashioned Festival put on by the NCBS in Hollister for the last few years, and was a member of the NCBS Board for several years, acting as president for two of them.

I would appreciate your vote for re-election to the board, and if re-elected I will do my best to represent the members, and keep the CBA an exciting and viable organization.



Jack Hyland

My name is John Hyland, ev-

everyone calls me Jack. I had both grandfathers with the name John, three uncles, and a couple of little Johnnys running around when they discovered Jack it made them smile! You may have met me running around at the front gate in Grass Valley, I have been the coordinator for few years and have fun at this fast paced job! Being a member of the CBA and meeting the wonderful people who are apart of it has been a real blessing to me.

Being thought of as someone that would be good for the CBA, as a board member, is a heart, mind and soul touching thought! I have seen these guys and gals in action and know they are always thoughtful, caring and impassioned about the music, the events, the business, their friends and family, and bluegrass past, present and future!

What can I bring to this table? Well kids and dogs love me! I spent many years involved in the Boy Scouts, and will always be an advocate for the youth, in this case the youth of bluegrass. In the past few years the CBA has blossomed with youth programs and this is something I always feel very proud of when talking up the CBA. This year we know a few board members are stepping down, and I know some are strong supporters of youth issues, this is something I will do! The future of this music we all love so very much is literally in the hands and voices of these young men and women. Children are the answer!

This organization is bluegrass and old time music and that is almost as good as kissing cousins! Really, the music at the Brown Barn Festival was eclectic! Bluegrass, Old Time and a hint of old country and country western swing! Having the Stairwell Sisters and Uncle Earl at Grass Valley was like getting an extra shot of espresso! We have a large membership and large audience I love them all.

California bluegrass bands rock, and the CBA should support this rich pool of talent. Ok, I am not a Lawyer or CEO, but I add real good, my mom taught me what God gave me a mouth for, and if I am not the hottest picker in the dell, I got a real good Grim I mean grin!

Thanks,
Jack



Hal Johnson

Hi Folks,

My name is Hal Johnson and I'm a candidate for the Board of Di-

rectors of the CBA. This has been an active year for me in CBA activities -- my first year as an elected member of the Board. Here's some of the activities in which I have been involved as I have worked to advance our bluegrass music:

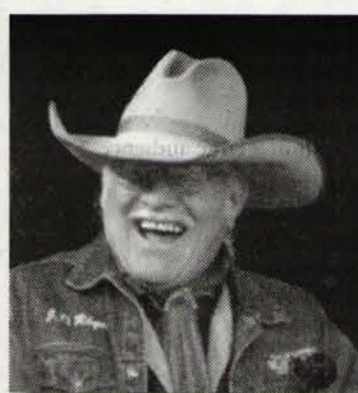
- Last year I was appointed as a co-director to launch a new mid-winter festival in February of 2006 - SuperGrass. We launched the biggest indoor bluegrass festival in California. It was a blast. This is one of the most exciting projects I've been privileged to work on. We also produced LoarFest West as a special mandolin event as part of the festival. We set a record for mandolin chat traffic on the Mandolin Café! My co-director, Craig Wilson, and I saw a wonderful team of volunteers come together and create a fabulous event. We are on the job to do it again in 2007.
- Last October I went to IBMA for the second time to work with the CBA team to observe and help with our hospitality suite and talent selection process.
- I served a year as the State Activities VP, with primary responsibility for our two campouts, as well as concert coordination throughout the state.
- I have been a volunteer at four festivals so far this year.
- I'm an active band member in the Golden Gate Boys, a gospel oriented bluegrass band. Also, I recently was invited into a new band for me, Borderline, a fun bunch of folks that love our music.

Hopefully this demonstrates my passion and commitment to our music. I'm not an observer; I want to be involved in creating results.

Bluegrass became a passion for me just after graduating from college in the '60's. My wife and I got to see the original Kentucky Colonels and I was hooked. I started playing banjo and guitar but ended up playing mandolin. My career has kept me on the move so I have played in 6-7 bands over the past 30+ years.

In addition to perpetuating bluegrass, the CBA has demonstrated excellence in producing family oriented events. The CBA is the largest and most successful bluegrass association in the world! That takes leadership. I have had the privilege of getting to know many of the CBA volunteers as well as our leadership on the Board of Directors. As a CBA member, I have enjoyed and admired the results of this dedication and focused effort. We have a great organization. With both my love of the music and my business experience, I believe I can continue to make a contribution to the quality of our CBA activities.

I would be honored to be your representative to continue as a part of the CBA team. I am asking for your vote to allow me to remain on the Board to work hard to continue excellence in all that we do. Thank you.



J.D. Rhynes

Howdy, howdy, howdy. Once again it's time to set down and write for you folks. It has been my pleasure to serve the Calif. Bluegrass Association as a director since 1991. In that time there have been a lot of good things happen to our Association.

I'll try to touch on some of the notable ones. The kids on Bluegrass program is one of the most important things that we as an Association could ever do, to preserve the music for future generations. The Music Camp that was started a few years ago is also one of the things that I am proud to have been involved in, during it's beginning. The children's Instrument Lending program is another highlight of the Associations activities, in it's cause to enhance and preserve the music. The Heritage Fund that I helped to fund, is another part of the Association's endeavor to preserve the music. I'm sure that there are some that escape me at the moment.

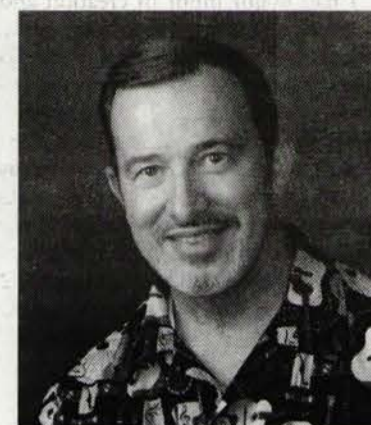
Looking back, I'm proud to have been a part of all of these worthy endeavors. I look forward to being a part of a lot of exciting things to further the Associations goals and objectives! We have just scratched the surface of Corporate Sponsorship, an area that we MUST actively pursue, if we are to survive in today's highly competitive market, for the public's entertainment Dollar. As we all know, prices of everything have escalated dramatically these last two or three years. Fuel, food, travel, and band fees, are the ones that affect the Association the most. To combat this, corporate sponsorship money is sorely needed to let us remain solvent. In years past, there wasn't a need to pursue this area, but times have changed. I look forward to helping the Association developing this vital area of economic assistance.

August of this year starts the 20th year that I've written the column "J.D.'s Bluegrass Kitchen" in the Bluegrass Breakdown. It has been a lot of fun and I've appreciated all of the love and support that you folks have shown over the years. Hopefully, I'll get to write it for another 20 years! After that, I might consider retirement.

Folks, there are a lot of things that I would like to see come to pass to benefit our Association. We live in exciting times, and there's nothing more exciting to me than making the California Bluegrass Association the very best there is in

the world. I ask for your continued support, and I thank you.

Yer Friend,
J.D. Rhynes



Craig Wilson

My name is Craig Wilson and I am a candidate for the board of directors of the California Bluegrass Association. I have been a CBA member for over 20 years and have served for over the past six years as a Regional Activities Vice President representing the Southern San Joaquin Valley area.

Music has always been a large part of my life and I started playing semi-professionally in bands while in High School. In 1963 I caught the Bluegrass "bug". I started out playing guitar and took up mandolin within a short time. While still teenagers, Bay area luthier and banjoist, Larry Cohea and I formed our first Bluegrass band, The Cumberland County Boys. I have played in many Bluegrass bands over the years including Stoney Point, the Born Again Bluegrass Band (along with CBA "Life Member" LeRoy McNeese) and Pacific Crest all of whom performed at a variety of events and venues including our great Grass Valley Father's Day festival.

I had the good fortune early on to personally meet many of the first generation creators of Bluegrass music including Bill Monroe, Flatt and Scruggs, and Ralph Stanley.

In 2000 I retired after serving 31 years as a Deputy Probation Officer with the County of Kern. While still employed I was elected to two terms as President of a professional organization for Probation Peace Officers. Since that time I have served my community as a member and President of a local Kiwanis club. I am also a member of and perform weekly in my church worship band.

Since 2000 I have been the South San Joaquin Valley Regional Activities Vice President as an officer of the CBA. In this role I have been able to promote and help facilitate many performances and concerts for both national and regional Bluegrass bands in the Bakersfield area. In the fall of 2004 I submitted a proposal to the CBA board that they consider producing a major indoor winter Bluegrass festival in Bakersfield. In February 2005 the board approved the festival concept and the First annual

Statements

Continued from A-16

SuperGrass/LoarFest West event was launched and subsequently held in February 2006. As a co-director along with Hal Johnson, I had major input in creation and coordination of SuperGrass 2006. It is my intention to carry on this role for SuperGrass 2007 and beyond.

I believe the seasoning, experience, leadership and maturity I would bring to the office of Director would be of benefit to the CBA membership. In particular, those members in the Central and Southern California regions might benefit by having someone on the board that they have better access to.

I would like to see the California Bluegrass Association continue to be the world's finest Bluegrass organization. This can be accomplished through prudent and sensible decision making, balancing tried and true methods with openness to new ideas and ways to make the organization even better. I will work hard for you and take the position of Director seriously if elected.

I will appreciate your vote.

Thank you,
Craig Wilson

Editor's note: Please take the time to read all of the candidate's statements and VOTE for up to eleven (11) people. The eleven candidates who receive the most votes will be the new CBA Board.

Kids On Bluegrass go to the I.B.M.A.

Continued from A-11

venue in Fremont by the lead vocalist/guitarist for Stay Tuned, Randy Weese. This was her first time in front of a large audience.

After about two years with the Skillet Washers, A.J. and her parents attended their first Bluegrassin' in the Foothills bluegrass festival where she met Frank Solivan and the Kids on Bluegrass. At only 5 she auditioned by singing and playing "Old Rattler". Since that time A.J. has performed with the Kids on Bluegrass at every festival and her voice has grown into a powerfully rich voice which is stunning and far beyond her years.

Over the last couple years, she was invited to lay down a track for Scott Gates CD, "Legacy", as well as being a guest performer with the band Pacific Ocean Bluegrass, did a variety show fundraiser at Williams Middle School, performed for the opening of the restored and historic Lammersville one-room schoolhouse, entered and won the LaGrange banjo contest's vocal portion, performed for local television station channel 26, various farmers market performances. She also tried out for and won a spot in the Annual Pleasanton Music Youth Festival where she was able to introduce Bluegrass Music to the community and other kids. This year, the City of Pleasanton invited A.J. back. A.J.'s performances are simply too numerous to list, but

she is adored wherever she goes!

Last year, A.J. was chosen by Frank Solivan to be one of the kids to go to the I.B.M.A. to perform at the Kids on Bluegrass show during Fanfest. Not only was she the youngest to perform, her voice stunned everyone. She also was invited to showcase at the I.B.M.A. with Valerie Smith and Liberty Pike singing one of Valerie's songs, "Oh! Mandolin" and showcased also with the Jeanette Williams Band singing Jeanette's song, "Get in the Boat". Once again she gave everyone a thrill! This year she is once again returning to the I.B.M.A. for a second showing.

Christian Ward, age 14, and Austin Ward, age 16, first started to show some musical aptitude around the age of four. Christian received a 1/2 fiddle for his birthday and Austin got a Baby Taylor guitar. Both boys were surrounded with music as their father, Eric Uglum, is in the band Lost Highway and also has a recording studio. Although they had access to many instruments all along, it wasn't until just a few years ago that they really began to get serious about playing. I remember meeting both boys when they were part of the Kids on Bluegrass at the Bluegrassin' in the Foothills Bluegrass Festival and also at the Mid State Bluegrass Festival. Since that time, both Austin and Christian have gone on to do some pretty remarkable things.

Although their dad is a big influence in their lives he has always insisted that they listen to the masters such as the Stanley Brothers, IIIrd Time Out, Alison Krauss and many others. They have also been very fortunate to have top people in the industry helping them out. For instance, Sara Watson let Christian try out her Radoni fiddle and then loaned it to him. Recently, Stuart Duncan found a great sounding fiddle hanging on the wall at Randy Scruggs house and after Stuart did some work on it he sent it to Christian.

Both Christian and Austin are currently playing with Chris Stuart and Backcountry and they tour internationally. They both perform occasionally with the Barton Brothers and Lost Highway as well as their family trio, which includes their dad. Both boys have often been asked to sit in with various bands. They have performed with Dale Ann Bradley and Sierra Hull. Both Austin and Christian were chosen to do an ABC television segment during the CMA fan fest last year, with several other young bluegrassers and while there performed onstage in front of fifty-thousand people with Earl Scruggs and Ricky Skaggs. Last

year, the I.B.M.A. contacted the boys and asked them to participate in the I.B.M.A. Fanfest Kids on Bluegrass show. This year they were asked to return as part of the Juvenescence Show (also once known as the Youth All Star Show).

Two more treats at the I.B.M.A. involve our California kids: Scott Gates' Pacific Ocean Bluegrass Band and Molly and Jack Turtle will be showcasing for the California Bluegrass Association.

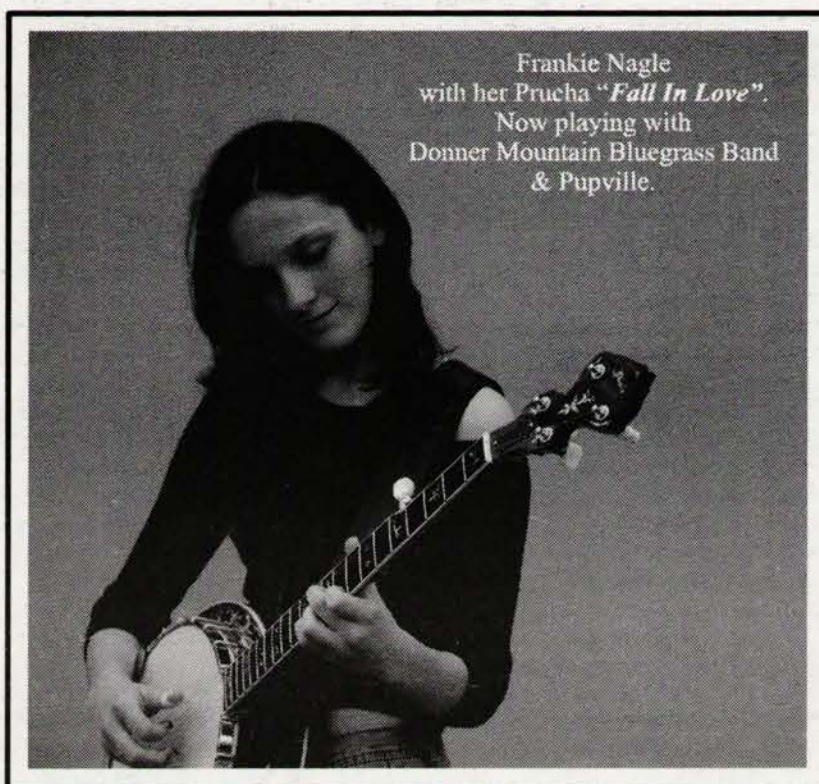
We are once again, very proud of these tremendously talented and delightful kids that will be representing the California Bluegrass Association, the CBA-Frank Solivan Kids on Bluegrass program and all of California at the 2006 I.B.M.A.



AJ Lee

Photo by Steve Elliott

Frankie plays Prucha, how about you???



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THE LUTHIER'S CORNER

By Roger H. Siminoff

Q: In your book "Luthier's Handbook" on page 45, you are discussing tapering the top braces of a guitar down to airy thinness before they got to the linings. I have always tapered the transverse brace, but are you advocating tapering the X braces down as well? Please clarify.

A: Yes, I do advocate tapering all of the braces – including the X braces – to "airy thinness" just before they reach the lining. While some manufacturers and private luthiers like to lock the braces into the lining for structural and warranty purposes, it is not ideal from an acoustical standpoint. For best amplitude, tone color, and sustain, the entire soundboard (i.e., the soundboard wood, tone bars, X-bracing, and transverse braces acting as a whole) should come to vanishing thinness before it attaches to the rim. This allows the soundboard to flex up and down in a quasi-pumping action; an important component in the instrument's ability to produce sound. This pumping action creates compression and rarefaction (the opposite of compression) within the air chamber which – to make a long story short – results in waves of sound pressure striking our ear, and this is how we hear the sound.

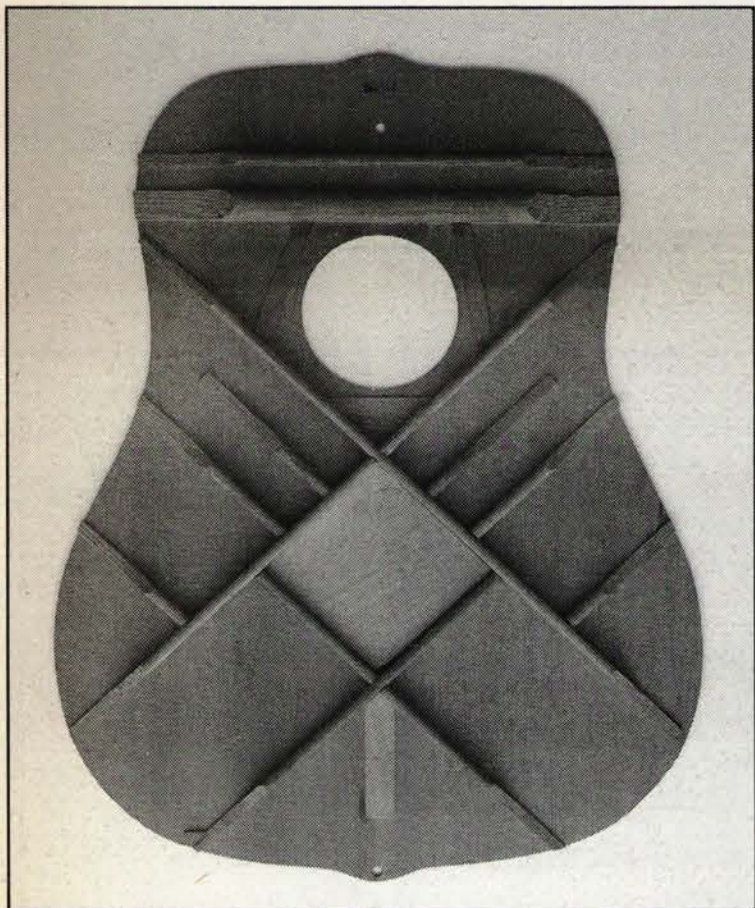


Fig. 1. The double X-brace that Gibson introduced in the 1950s featured some rather robust braces and bars. The stiffness of these soundboards dictated the use of heavy gauge strings.

Inhibit the movement of the soundboard and you inhibit its ability to create compression and rarefaction. Thus, if you make the soundboard too stiff, as Gibson did with its early version of its double-X bracing system (Fig. 1) and maple-plywood bridgeplate, you can suppress the tone and amplitude. On the other hand, if you brace it too lightly, the soundboard will flex and vibrate in a wild array of patterns and produce a terrible, warbling tone. While the violin has only one "bass bar" – a tone bar that runs under the bass foot of the bridge and extends almost the full length of the soundboard – it also has a soundpost whose purpose, among other things, is to couple the soundboard to the backboard to damp the free vibrations of the soundboard and help enrich the voice of the instrument. (Those of you who have played a violin or fiddle without its soundpost can attest to its unpleasantly robust sound. Although it is louder without the post, it is also absent of the rich timbre of a violin with its soundpost in place.) Getting back to guitar construction, Martin has done a pretty good job

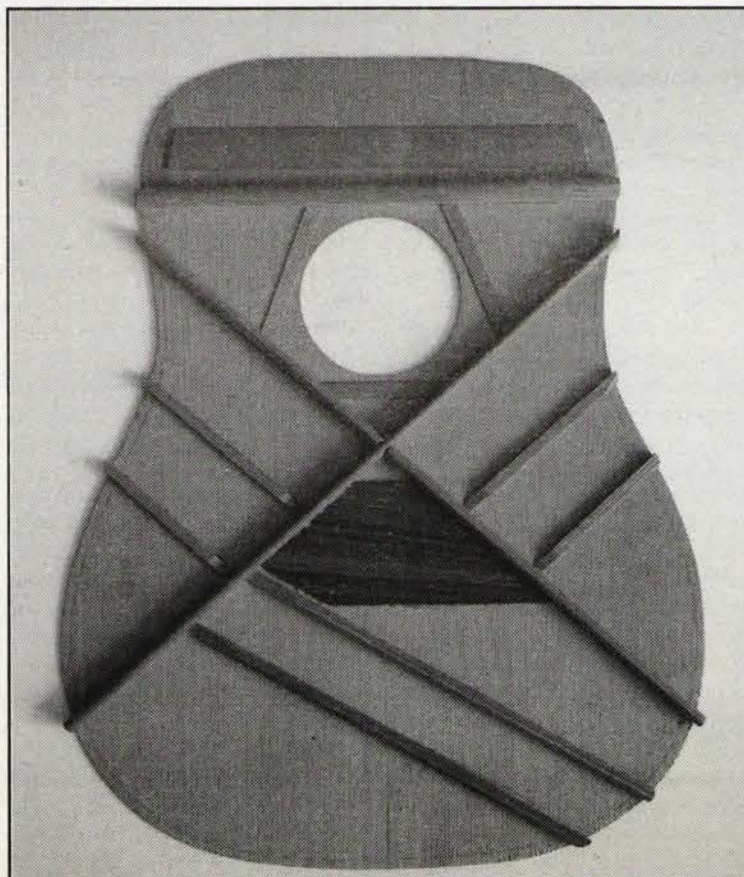


Fig. 2. The CF Martin X-bracing pattern is a time-honored design. Compare the light bracing structure of this soundboard to that shown in Fig. 1.

with the 100-year-old design of its X-bracing pattern (Fig. 2). The bracing pattern consists of an X brace that crosses below the soundboard, a rosewood bridge plate below the bridge, two transverse braces, a few side structural braces, and two diagonal tone bars. While it would appear that the soundboard is designed so that it can withstand an up and down force – that is, to keep it from caving in the center – it is actually designed to keep the soundboard from twisting out of shape as a result of the torque load of the bridge. Back in the November 2005 issue of the Breakdown, I presented a diagram (Fig. 3) of how the bridge on an acoustic steel string guitar presents a torque load to the bridge. It wants to lift the soundboard behind the bridge and push down the soundboard in front of the bridge. This is what the X-bracing system is trying to stabilize, while at the same time working to distribute the strings' energy across the entire soundboard, and still provide the soundboard with some degree of flexibility so that it can do its job.

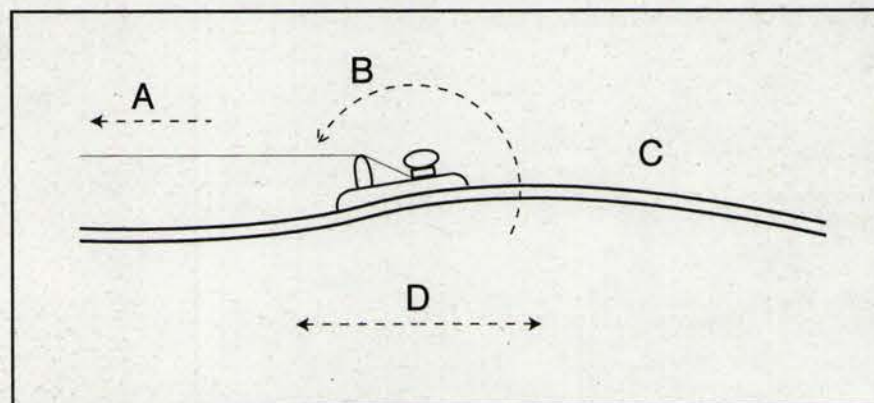


Fig. 3. The soundboard on a steel string acoustic guitar produces sound as a result of the torque motion of the bridge. The soundboard responds to energy sent to the bridge from the longitudinal vibrations rather than lateral vibrations of the strings.

So, the braces are there to keep the soundboard as flat as possible, but the soundboard is there to be flexible and promote compression and rarefaction. And, all this leads to providing some strength in the center of the soundboard with greater flexibility as we near the edges of the soundboard. Since most of the load is dispersed along the X bracing before it reaches the end of the bracing, I'm not as concerned about the structural integrity as I am about inhibiting the soundboard. So, to make a very long story short, allowing the braces and tone bars to come to airy thinness as they reach the edges of the soundboard is a good thing.

As to the transverse braces above the soundhole, I'd take them to thinness (but just as they attach to the lining) because: a) they end across the grain of the soundboard, and b) they help to stabilize the bending load imposed at the neck heel. I'd suggest taking the X bracing, the small side braces, and the two lower tone bars (assuming you're using the classic Martin-style X brace configuration) to thinness at least 1" from the lining.

Q: I'm curious to know if you have seen anyone experimenting with a mahogany or walnut soundboard? I think it would look pretty nice. Is there any reason not to use one on a mandolin?

A: I have experimented with a lot of woods for soundboards, as well as various structural configurations such as three-piece (triangular) and four-piece (quadrangle) soundboards (see Fig. 4). However, I've not tried mahogany and probably wouldn't. The soundboard for a conventional picked or bowed stringed acoustical instrument needs to be light and flexible, and these are attributes that mahogany and walnut do not have. There needs to be a relationship between the energy delivered by the strings and the soundboard that is being driven by that energy. Specifically, this relates to the word "mass" which scientifically relates to the size and weight of an object relative to the energy required to set a body in motion. If the strings are too light and the soundboard has too much mass, there will be little or no audible effect. If the strings are heavy and the soundboard has little mass, the audible effect will be overbearing and harsh (along with a good probability that the soundboard will rupture). So, we

strive to find a balance between the mass of the soundboard wood and the energy transmitted by the strings (a factor of their gauge, pitch, and the kind of bridge connection that is used to couple them to the soundboard). For acoustic string instruments this typically brings us to spruce. Spruce has the highest strength-to-weight ratio of commercially available woods. There are other woods that make excellent soundboards, and interestingly enough, they are

all cone-bearing (conifer) evergreens. These include California redwood, Adirondack Red Spruce, Englemann Spruce, German Silver Spruce, and Douglas Fir. There are about 15 other species of spruce worldwide, but these are the most popular and most regularly harvested for "tone woods."

Continued on A-19

THE LUTHIER'S CORNER

From A-18



Fig. 4. This test mandolin features a four-piece soundboard used to evaluate the difference in transmission of sound across vs with the grain. Note the paper shims used to secure the backboard to the rim so that the backboard can easily removed for further testing.

On the flip side, I've done quite a bit of experimentation with spruce and redwood backboards with very positive results. And, as a note of interest, when Loar started building ViviTone guitars and mandolins, he designed those instruments with spruce soundboards and backboards.

Thanks to all of you for your great questions. Sorry I can't get to answer them all in the Breakdown, but as you know, I do answer back to you personally. See you next month.

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Roger H. Siminoff,
Arroyo Grande, CA.

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.

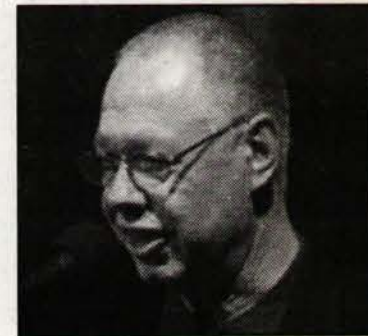
Bob Thomas: CBA Statewide Activities Director

By Rick Cornish

On Saturday, at its September meeting, the board welcomed back into the position of State-Wide Activities Vice President Mr. Bob Thomas. Bob has served as State-Wide VP several times before...in fact, he 'wrote the book' on what it means to serve in that position. We're so very, very happy that Bob Thomas' improving health has allowed him to return to this important position, one that oversees both the Spring and Fall campouts and also coordinates eastern band tours during the fall, winter and spring months.

hard work in overseeing our CBA events.

Welcome back, Bob.



Bob Thomas

Bob takes over the post from Mark Hogan. Thanks to Mark for his

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For more information, visit www.far-west.org

STUDIO INSIDER -- Conferences and organizations of interest

By Joe Weed

I'm just back in the office, basking in the afterglow of a magnificent weekend of music and friends up in the foothills of the Sierra Nevada, where a close friend hosts an annual private music retreat/picking session/food fest. Byron Berline was guest of honor this year, and if he goes back home to Oklahoma with any skin left on his fingertips, I'll be surprised. In addition to Byron's great playing, we were treated to a wealth of stories from his long and eventful musical life. The stories came from his early days when he learned from Eck Robertson (the first known American fiddler to be recorded) to his travels and sessions with Bill Monroe and then his years in California, during the beginnings of the country-rock scene. I think we all had as much fun visiting and laughing with Byron as we did playing music together, and I know that we all had too much fun playing.

In this and next month's "Insider," I'll pass along the names of some organizations and conferences that I've found helpful, both with studio concerns and with bluegrass/music history interests. If any of these seem interesting to you, then look them up on the internet and learn more about them.

First, some music-oriented organizations...

IBMA (The International Bluegrass Music Association)

The IBMA is probably best known to bluegrass fans as the sponsor of the annual concert, trade show, awards presentations formerly held in Louisville, KY, and now held in Nashville, TN. This year's IBMA Business Conference will be held at the Nashville Convention Center / Renaissance Hotel from September 25 - 28. The event will include an exhibit hall with more than 100 booths, professional development seminars, member constituency meetings, one-on-one networking, and more. The International Bluegrass Music Awards Show will be held on September 28. For more information,

and to see the organization's mission statement, go to <http://www.ibma.org/>.

CMF (Country Music Foundation and Hall of Fame)

Located in Nashville, TN, the Country Music Hall of Fame and Museum maintain exhibits and archives that feature important figures in the history and development of various types of country music, including some bluegrass musicians. The CMF also sponsors an artist-in-residence and various music shows throughout the year, and sends members a newsletter. For more information, go to <http://www.countrymusichalloffame.com/site/>

National Oldtime Fiddlers' Contest and Festival

Fiddling is an integral part of bluegrass music, and many fiddlers who go to the annual national contests in Weiser, ID also play bluegrass music. Quoting from the contest and festival web site, "Since 1953, during a week long musical celebration, Weiser, Idaho has played host to fiddlers and friends from around the World. Dedicated to preserving and perpetuating fiddle music for generations to come, this annual festival offers many opportunities to listen and learn from some of the best musicians in the country." Next year's contests and festival will be held from June 18th through 23rd, 2007. The festival and contest web site is at <http://www.fiddlecontest.com/>

CBMR (The Center for Black Music Research)

The contributions of black musicians and African-American culture to vernacular American music remain poorly documented and understood, especially in the fields of rural string band and old-time music. If you're interested in learning more about this field, check out the "Center for Black Music Research" (CBMR) at Columbia College Chicago. Their mission

statement says "The CBMR documents, collects, preserves, and disseminates information about black music in all parts of the world and promotes understanding of the common roots of the music, musicians, and composers of the global African diaspora..." You can learn more by visiting <http://www.cbmr.org/>

Folk Alliance (Oh, no... not the "f" term)

If you leave behind your conception of "folk" music as referring to a mass-marketed and slickly-packaged glitz from the 1960's (referred to by some as the "folk scare") and instead understand "folk" music as referring to grassroots expressions of art in a musical context, then bluegrass and its related and component music certainly fall into that broad category. The folk alliance holds an annual conference that benefits artists, record companies, publishers, presenters, agents, managers, music support services, manufacturers, and enthusiasts. The 2007 International Folk Alliance Conference will be held February 21-25, 2007 at the Marriott Hotel and Cook Convention Center in downtown Memphis, TN. Wednesday, February 21 will be a pre-conference day featuring special advanced workshops in songwriting, recording techniques, internet opportunities and more. For more information, visit <http://www.folkalliance.org/>

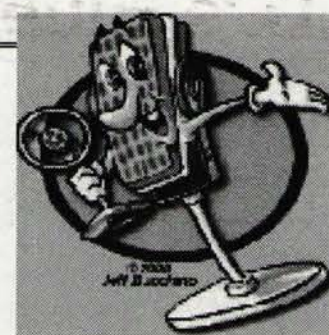
NARAS (The National Association of Recording Arts and Sciences, the organization that awards Grammys)

If you are active in the music business, you can join NARAS in one of several categories, some of which include voting rights for the grammy awards. In this way, you can have a direct influence on the awarding of some very prestigious music awards in the fields of music that mean the most to you. The NARAS web site explains its activities, which encompass advocacies for musicians, publication of important news events on the web and in their newsletter, and

running a non-profit organization, MusiCares, which provides a "safety net of critical assistance for music people in times of need. MusiCares' services and resources cover a wide range of financial, medical and personal emergencies, and each case is treated with integrity and confidentiality. MusiCares also focuses the resources and attention of the music industry on human service issues that directly impact the health and welfare of the music community." (from the NARAS web site, which is at <http://www.grammy.com/>). NARAS also includes the P&E (producers and engineers) wing, which will be of interest to those whose participation in the industry is in that field.

South by southwest (SXSW)

Held annually during March in Austin, TX, the South by Southwest Music and Media Conference lights up Austin and its environs as thousands of bands and their support staffs gather to say "Me, too" to the assembled promoters, agents, A&R people, and music fans. It's geared mostly towards country music, but good bluegrass bands might find it beneficial in many ways, as important industry people are conveniently gathered in one great city. SXSW also features an accompanying trade show, panel discussions, and more. Learn more at <http://2007.sxsw.com/>



Audio techniques/studio stuff

In next month's column I'll give a list of organizations such as the AES (Audio Engineering Society) that exist primarily to benefit the audio recording industry. I'll be posting these lists on my web site, joeweet.com, so surf on by for a visit. (Note: the AES convention will be held in San Francisco on October 6 - 8, 2006).

Joe Weed records acoustic music at his Highland Studios near Los Gatos, California. He has released six albums of his own, produced many projects for independent labels, and does sound tracks for film, TV and museums. His latest production, for Applesseed Recordings, is "Spain in My Heart," featuring Pete Seeger, Arlo Guthrie, Laurie Lewis, Norton Buffalo, Lila Downs, and many other great artists. You can reach Joe by calling (408)353-3353, by email at joe@highlandpublishing.com or via the internet, at www.joeweet.com.

Breakdown's picks: bluegrass & old-time at the Hardly Strictly Bluegrass Festival

Saturday, October 7:

- The Nashville Bluegrass Band - 11am, Banjo Stage
- Dry Branch Fire Squad - 11:55, Arrow Stage
- Laurie Lewis & The Right Hands - 12:50, Arrow Stage
- Banjo Extravaganza w/ Bill Evans, Tony Trischka & Alan Munde - 1:05, Banjo Stage
- The Stairwell Sisters - 1:15, Star Stage
- Earl Scruggs - 3:05, Banjo Stage
- Doyle Lawson & Quicksilver - 4:05, Arrow Stage
- Gillian Welch - 4:25, Banjo Stage
- Jerry Douglas & The Best Kept Secret - 5:15, Star Stage
- Steve Earle & The Bluegrass Dukes - 5:45, Banjo Stage

Sunday, October 8:

- Dale Ann Bradley & Coon Creek - 11:35am, Banjo Stage
- Jody Stecher & Kate Brislin - 11:45am, Star Stage
- Hazel Dickens - 12:30, Banjo Stage
- Keystone Station - 12:45, Porch Stage
- Tim O'Brien's Cornbread Nation w/ Special Guest Mollie O'Brien - 1:50, Banjo Stage
- Ricky Skaggs & Kentucky Thunder - 3pm, Banjo Stage
- The Del McCoury Band - 4:20, Banjo Stage

Please visit the CBA booth at Hardly Strictly

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Calendar with hundreds of events.
CBA news events.
Best of the Bluegrass Breakdown.
Over 80 band profiles.

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



cbaontheweb.org

J.D.'s Bluegrass Kitchen

Howdy, howdy, howdy: Well here it is a beautiful morning on my five acres of mountain happiness! Such a sweet, cool, night and early morning! Mountain nights like this make for such sweet dreams, and then when the sky starts to "pink up", you just want to snuggle way down deep under the covers as far as you can get! What the heck, I'm retired, why would I want to get up at this early hour? Then, I remember the BIG bowl of homemade Chorizo sausage, that is ready to package and put in the freezer, except for the HUGE patty that I'm gonna fry up for breakfast this morning! Sooo, like a frightened quail I sprung out of bed, threw on my morning out fit of a heavy flannel shirt, sweat pants and fleece slippers, dashed/limped to the kitchen, turned on the coffee maker, and turned on the stove under a big skillet which cooked afore mentioned sausage, and two cackleberrys [eggs], along with toasted french bread and Orange Marmalade. Wow! And you ask, what's so good about living in the mountains? Why every thing of course! Top all of this off with a fresh cup of Cowboy Coffee, and son, it don't get no gooder than this!

After a big breakfast like this, it's awfully tempting to stretch out in the 'ol recliner and take a little mid morning snooze, but not this morning. I've got to pack the 'ol truck to head up to the Strawberry Fall festival in the morning. [today is the 30th of Aug.] Of course, that'll be old news by the time you read this, but that's the paper business fer 'ya! It's starting to get nice and light outside, and it promises to be a cool day today, so park yer 'ol truck under the oak tree there in the driveway, and come on in here and pour yerself a big cup of Cowboy Coffee, and let's palaver over some fine tasting vittles!

One of my all time, most favorite, of ethnic foods, is GOOD home made Mexican food. As a young boy, I grew up in east Stockton, CA, and as a result, I was exposed to some of the very finest Mexican foods in the state, due to the fact that east Stockton had a very large Mexican population. A lot of my school day friends would bring homemade Taco's, Enchilada's, Tamales, Burrito's, etc., to school as their lunch. It didn't take me long to get a taste for those homemade delicacy's, that I would swap my lunch for! Henry Perez's mother made the best re-fried bean tacos that I think I've ever tasted! What I wouldn't give for a dozen of those today! I used to set and watch her make tortillas by hand and cook them over the open flame of her kitchen stove. She could make 3 dozen in about 20 minutes. You don't know what heaven is, until you've had a hot tortilla, with butter on it, freshly made! Well, I told you that, now I'll tell you this. Fast forward to about 1967 or 1968. I found a little cookbook of authentic Mexican recipes, that I paid

\$1.25 for at a newsstand in Stockton. Over the years, this has proven to be my family's favorite source of the finest Mexican cuisine you will ever wrap a lip around! The book is only 46 pages long, but believe me, those pages are stuffed with some of the lip smackinest recipes that you'll ever experience! Sadly, the book has been out of print for over 30 years now, but we're gonna share some of the best in it today, so get ready to have some of the best, REAL, mexican food EVER!

Now for you folks that think Lard, and bacon grease, and other such fats aren't good for you, just remember, my Daddy ate at LEAST 6 eggs every morning, and a pound of Bacon, or a big Ham steak about 1/2 inch thick, and he lived to be 91 years old. I think that the reason he died so young was, the managed care home he was in, wouldn't cook for him the way he was accustomed to eating, and he starved to death. The point I'm making here is this. These are AUTHENTIC recipes, and if you substitute Olive Oil, or some other fat, other than what the recipe calls for, it WILL NOT taste the same! Hell, it can't! It ain't the same, so if you cook some or all of these recipes, use the ingredients listed. They're not gonna kill you, I promise. With that said, let's start off with one of my all time favorites, Chile Con Carne. I made a big pot of this for one of our board meetings earlier this year, and I think that Rick Cornish ate a third of it all by his lonesome! Not to worry folks. This doesn't even resemble that stuff that comes in a can!

Chile Con Carne

3 Lbs. lean boned chuck
8 cups red chile sauce
1/4 tsp. ground cumino
1 Tbsp Lard
1 cup of hot water

Remove all fat and gristle from the meat and cut into 3/4 inch cubes. Brown the meat in the melted Lard in a heavy skillet. Add hot water, cover, and cook over medium heat until tender. Add the chile sauce and the cumino. Cook for another 20 minutes, very slowly. Serve hot.

Now there is some real Con Carne! I have had excellent results making this with canned Chile Sauce, but to really bring out the authentic flavor, it should be fixed, using homemade Chile sauce. It's not that hard, and you can use this sauce in a lot of the other recipes. Sooo, here's the real deal when it comes to Red Chile Sauce.

Red Chile Sauce

1 cup of Lard
1 cup of pure red chile powder
1 1/4 cup white flour
8 cups of water
1 Tbsp salt

Make a paste of the chile powder and 1 cup of water. Stir until free of all lumps. Add 1

cup of water and stir well. Use a large saucepan. Melt the Lard over low heat. When it is good and hot, add the flour and salt, stirring with a whisk all the time. Stir until it is cooked to a golden brown- 7-10 minutes. This HAS to be done slowly. When the flour /lard mixture is done, add the chile /water mixture slowly, stirring constantly. Add the remaining 6 cups of water, stirring constantly. Cook for another 20-30 minutes. If it gets too thick, thin with a little water. Cook over low heat and stir frequently.

There you have the basic Red Chile Sauce of mexican cooking. This most basic of sauces is utilized in scores of mexican recipes. It will keep in a closed jar for up to a week, but I'll tell you folks, it doesn't get over 2 or 3 days life span around Bluegrass Acres! Another of my favorite Mexican dishes is cheese Enchiladas. They are fast and easy to make, and when you have some company over fer dinner, who doesn't like Cheese Enchilada's? You already have the necessary Red Chile Sauce, so lets make up a big mess of Enchilada's.

Cheese Enchilada's

8 Corn tortillas
1/2 head of lettuce, shredded
1 cup finely chopped Onion
4 cups Red Chile Sauce, heated
2 cups mexican cheese, grated
Lard

Melt enough Lard in a heavy skillet, to about 1/4 inch deep. Dip a tortilla in the hot lard long enough to make it pliable (10-15 seconds). Experience will take the guesswork out of this. Place on a plate, and in the center 1/3 of the tortilla spread 1 Tbsp chopped onion, 1 tbsp cheese. Fold the sides over, turn over and place on a heatproof platter. Fix the rest of them the same way and lay side by side. Cover well with the Red Sauce, sprinkle liberally with cheese. Place in a hot oven or under a medium broiler until the Cheese is melted good. Garnish with the chopped lettuce.

Now there is a mess of Enchilada's that even Mrs. Perez would be proud of! She was a wonderful lady, and she enjoyed showing me how to fix a lot of different dishes, that I only wish that I could remember today!

This next recipe is as easy to

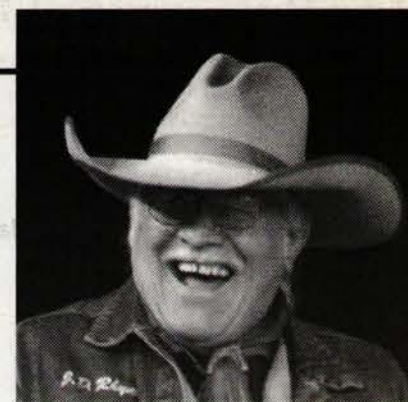
fix as falling off of a peeled foot log over 'ol Piney Creek! Most folks have the wrong conception that all Mexican food is just loaded with hot peppers, and they won't be able to eat it! Furthest thing from the truth you'll ever hear! Granted, a lot of Mexican dishes call for Chile Peppers, but on the other hand, the majority of real Mexican cookery is about as hot and spicy as standard American fare. In other words, it ain't HOT! I'm gonna share with you a standard Mexican stew of Beef, and peppers along with spices and flavorings that all combine to make one of the best stews that you'll ever get on the outside of! This is really good for supper on a chilly fall evening!

Green Chile Stew

3 lbs. lean boned chuck
1 1/2 tsp salt
12 sweet green chiles, cleaned and diced
2 cloves garlic
4 onions, chopped
1/2 tsp ground cumino
4 peeled tomatoes, fresh or canned
1/4 tsp oregano

Cook the Beef as for Chile con Carne. When done, add all the other ingredients and simmer very slowly for 30 minutes to blend all the flavors.

I'll guarantee that this dish will be a revelation to any one who has never had it before! YOU WILL get rave reviews over this one! Serve this with some steamed rice, and Buddy, it CANT get any gooder than this! The only way that this could possibly, even come



JD Rhynes

photo: Bob Calkins

close to being any better, would be to have some hand made Tortilla's to accompany it! BUT, that's another recipe for another time. (Yes I DO have a homemade recipe for Tortilla's.)

So folks, that's another edition of the 'ol Bluegrass Kitchen in the book of hillbilly cookin' and wisdom. (Long on the cookin' side, and short on the wisdom)

Meet me right here next month folks, and we'll palaver over some good 'ol holiday recipes. Can you believe that Thanksgiving is this close already? I think that I'll see if I can dig out my momma's recipe for Plum Pudding to share with you all. Rum soaked Plum Pudding slathered in hard sauce is pure Manna from Heaven as far as I'm concerned! Dessert and Cocktails all in one fell swoop! Hard to beat! Yahooo!

Please remember to keep all of our service men and women in yer prayers, and may GOD grant us ALL peace and health. GOD bless America!

Yer friend, J.D. Rhynes

Darrell Johnston Kids Instrument Lending Library

The Darrell Johnston Kids Instrument Lending Library was established in memory of CBA's former Treasurer who died suddenly in 2004. He was a generous man who loved music and was especially fond of the Kids on Bluegrass and helping young people acquire instruments to play Bluegrass Music.

Darrell made the first instrument donations to the program that would later become the Kids Instrument Lending Library and supported the program with his wallet and his heart.

The lending library has collected donated instruments, had professional luthiers set them up to be played, and established a program for lending instruments to families for their children's use.



Aimee Anderson playing the first fiddle from the lending library on the CBA stage at Grass Valley in 2005.

Photo by Bob Calkins

To borrow an instrument for a child or for further information regarding this program, please contact:

Sharon or Steve Elliott at 510-728-7613
or email kidslendinglibrary@yahoo.com

Bluegrass 'n Stuff...

By Kyle Abbott

Oh, hi there! I didn't see you turn the page! Welcome to Bluegrass 'n Stuff. I just had my wisdom teeth pulled out so please excuse me if my articles seem a little less... sophisticated. (I guess that joke is pretty old.)

Well, we're right in the middle of festival season, which is around the time when festival-goers begin to think, "Wouldn't it be great if I put on a festival of my own? Just think of all the famous band guys I can shake hands with!" Putting on a festival is a boon for everyone. If it's planned well, it can be the talk of the tents—but it must be planned well. There are so many things that can be neglected in the festival that the possibilities of disaster can be daunting. Having somebody get flattened by an overturned RV (from that pothole you forgot to fill) when you didn't get insurance for the fairgrounds is enough to make you want to hide in your banjo case and never come out! That said, the actual chances of disaster are minuscule, and the payoff can be great if it's planned well. Fortunately, I'm here to tell you how to get yer festival all set up nice and musicalicious. (Disclaimer: I'm not giving legal/factual advice here, so if you follow my guide and there is a lawsuit, don't look at me.) OK, let's have some fun!

As I've said before, there are so

many things involved in running a festival, it can be hard to know where to begin. We'll start with the beginning: your team. In any well-run operation, there is a team behind it. Since statistically the normal run-of-the-mill human being can only remember seven things at a time, and there are, like, a gazillion things to plan for a festival (this'll be a long article), you are statistically bound to forget something if you rely on yourself for everything. I mean, look at me! When I'm getting dressed, I'm always forgetting that I have to put on the pants first, and then the shoes. Then I remember that I always walk barefoot so I take off the shoes. That's why it's good to have a team that takes care of certain priorities. For example, one person could take care of the bands and their accommodations. Another guy could take care of legal stuff while another would take care of vendors, and so on. But, for the sake of making this article big, let's just say you want to do it all yourself.

Now, the most important thing about a festival is the location. (I've never been to an indoor festival so I'm going to concentrate on outdoor festers.) You are probably thinking, "Who cares? I'll just pick the cheapest one!" Well, you really should put a lot of thought into the choice of fairground,

particularly the terrain. There are many different terrains available and it's very important to choose wisely, since the terrain reflects the mood of the festival. As I see it, there are three main terrains: 'Green Grass', 'Dry 'n Dusty' and 'Among the Trees.' (To add interest and make this a fun subject, I decided to make them sound like the names of instrumentals or mixed drinks.)

A 'Green Grass' fairground is one that is basically all lawn, with the possible exception of some pavement and sand pits (if you decide to go with the golf course). This is the safest choice because everybody enjoys green grass. More importantly, it gives the feeling of a family-friendly environment. Nice grass will even attract families who have never heard bluegrass, who are just going for a picnic—nothing like listening to music and having a picnic with the kids, right? They may show up because of your lawn, but they'll be immediately hooked once their eardrums pick up the high squeely notes of 'High on a Mountain' by Del McCoury—umm, you booked Del, right?

Next we have the 'Dry 'n Dusty' venue. I wouldn't call this very family-friendly. This terrain is geared toward hard-core listening. A hard-core listening audience is (in theory) just gonna be sitting

and watching the bands on a chair so the all-around ground isn't going to matter as much (assuming they aren't gonna jam or wander). As long as the bands are good, the hard-core audience will be happy. Keep in mind, I wouldn't consider myself a hard-core listener, since I rarely sit and listen to bands—I can usually hear 'em throughout the fairgrounds—so I'm just assuming here.

Next, the 'Among the Trees' landscape. The best analogy to this is the CBA's Father's Day Festival in Grass Valley. It is the ultimate picker's paradise. Four of the reasons for this are: a) The echoing within the trees creates the illusion that there are more jams than there actually are, b) with all those trees, finding your tent can be hard at night and it's easy to get lost, which is a good excuse to keep jamming! c) When the stage is active and the speakers are booming, it creates a cool aural effect from the echoes between the trees, and d) in a forest, you can have some nice hidden jams.

And finally, the 'Underwater' terrain. Hmm... well, actually, this can be quite pricey so I'll pass on that for this article. One final point regarding the choice of fairgrounds: be sure to make a reservation



Big 'K' speaks the Grasspel

months or years in advance. If you wait too long, somebody else may book a reservation on the same day as your planned event. If it comes between a bluegrass festival and some poodle show-off competition, you can bet the poodles will get the fairgrounds.

Well, this is probably enough to keep you busy for... oh, hopefully a month 'cause that's when you'll be ready for Part II. Now for the Joke Of the Month: A couple came upon a wishing well. The husband leaned over, made a wish and threw in a penny. The wife decided to make a wish, too. But she leaned over too much, fell into the well, and drowned. The husband said to himself, "It really works!" HEEYYOOOOO!!! That's enough.

NEVADA COUNTY RED

by Nancy Zuniga c. 2006

{crowing} Cock-a-doodle-doo!

Get up all you pickers,
Time to rise and shine!
Who cares if it's only 4AM?

Nevada County Red
Is crowing off his head
Boy that rooster really is a gem

What a lesson he'd be taught
If he ever could be caught
But he's never been, no matter
how we try

'Cause he's wily and he's quicker
Than any bluegrass picker
As he flies through the pine trees
way up high.

(Chorus)

Well, they call him Nevada
County Red
And I hear there's a price
upon his head
And we're all anticipatin'
J.D.'s stewpot's just a-waitin'
If they ever catch Nevada
County Red.

Once he lived out in a barnyard
Where he strutted all about
And they say that he drove the
hens plum-wild

Then one day Red was found
A-lyin' on the ground
But he looked up at the farmer
and he smiled.

He said, "You know I'm slick,
This is really just a trick
To pretend that it's the end of the
line.

See those buzzards circling 'round?
When they land upon the ground
I'm gonna make that lady buzzard
mine.

(repeat chorus)

Well, the farmer had enough
Of that old red rooster's stuff
So he dumped him at the fair-
grounds one sad day.

There old Red took to the trees
And he lived a life of ease
Until the night he heard a banjo
play.

He'd never heard a bluegrass band
And he could not understand
That this would happen every year
in June

He decided to join in
And he added to the din
Crowing that rooster bluegrass
tune.

(repeat chorus)

When you finally get to sleep
In the wee hours of the morn
After pickin' on the campgrounds
all night long

It's no fun to have your dreams



Interrupted by the screams
Of an old red rooster crowing
out his song

But there will come a day
When old Red has gone away
And there'll be no crowing at
dawn's early light

Then we'll recall the serenade
That old rascal Red once made
When at last we can sleep all
through the night.

(repeat chorus):

Well, they call him Nevada
County Red
And I hear there's a price upon
his head
And we're all anticipatin'
J.D.'s stewpot's just a-waitin'
If they ever catch Nevada
County Red.
Yes, we're all anticipatin'
J.D.'s stewpot's just a-waitin'
If they ever catch Nevada
County Red
(But they'll never catch Ne-
vada County Red!)

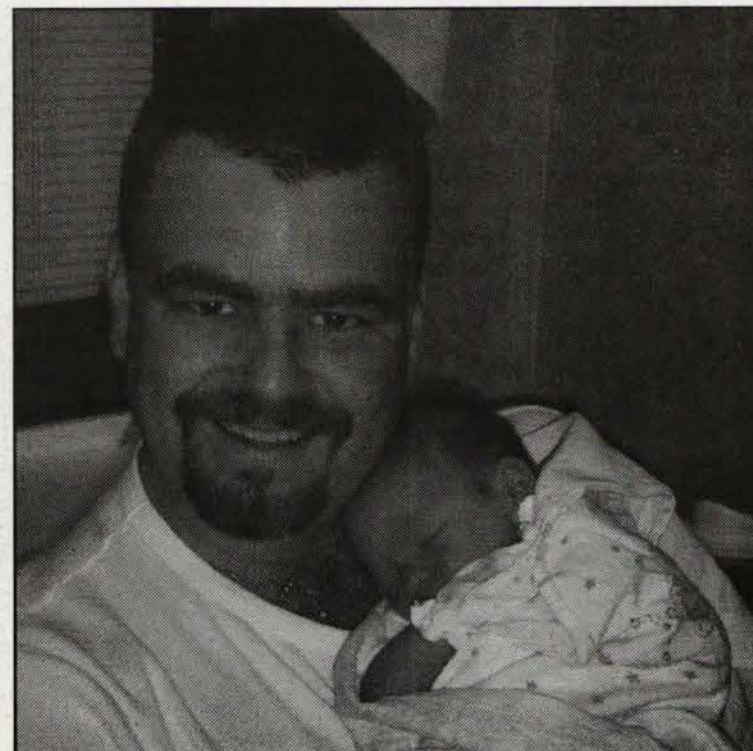
{crowing} Cock-a-doodle-doo!

Congratulations to Nancy Zuniga for this prize winning song. Recently a contest was held to write a song that immortalizes the troublesome fowl that lives in the Nevada County Fairgrounds, home of CBA's Father's Day Bluegrass Festival.

**This is the kind of fun you'll find at
www.cbaontheweb.com**

Del Mercer Davis McCoury

The California Bluegrass Association sends its best wishes to Rob and Lisa McCoury, proud parents of baby Del Mercer Davis McCoury. The newest member of the McCoury clan came into this world on August 23, 2006.



CBA's 2006 IBMA Fund-raiser Drawing

You can win one -- or all five (start your own band!)



Martin HD-28V (Vintage) Guitar

Unique mother of pearl inlay on the neck

"California Bluegrass Association 2006"

- Solid Sitka Spruce Top with Herringbone Inlay
- Solid East Indian Rosewood Back
- Mahogany Blocks/Dovetail Neck Joint
- Select Hardwood neck with Modified V shape
- Solid/Diamond/Tapered Headstock
- Solid East Indian Rosewood Back
- Large Old Style Logo Headplate
- Grained Ivoroid Heelcap
- Solid Black Ebony Fingerboard
- Polished Gloss/Aging Toner finish on the top
- Semi Gloss/Dark Mahogany Stain Neck finish
- I-03 Tortoise Color/Beveled and Polished Pick Guard

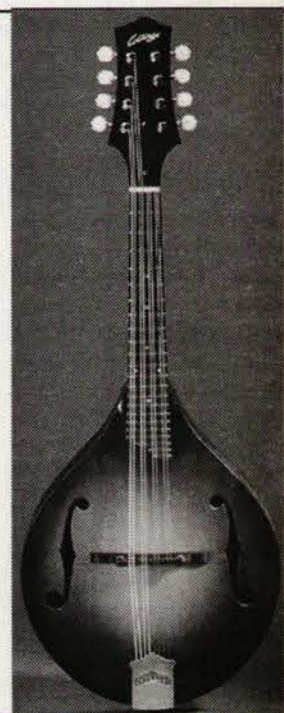
Suggested retail price (MSRP) -- \$3,900.00



Collings "MT" A-model Mandolin

- Fully carved top and back crafted with a seasoned select spruce top and maple back and sides with tone bars.
- Radius fingerboard extends to the 22nd fret with a graceful extension that compliments the headstock.
- Adjustable Collings custom made ebony bridge
- Mother-of-pearl Collings logo adorns the headstock fitted with Gotoh tuners.
- Black glossy finish with classic sunburst, single-bound top with tortoise binding.
- Collings custom one-piece tailpiece.

Suggested retail price (MSRP) -- \$2,250.00



Deering "Maple Blossom" Banjo

- Sand Cast Virgin Bell Bronze Tone Ring
- Curly maple resonator stained dark walnut with a high gloss finish. Binding is white with contrasting black lines
- Curly rock maple neck stained dark walnut neck with Ebony fingerboard, white with black/white stripe.
- Flower motif inlays of Mother of Pearl on the fingerboard
- Deering banner and flower motif on the peg-head
- Two way adjustable truss rod

Suggested retail price (MSRP) -- \$3,485.00



5th String Music Store
Alhambra & J Street
Sacramento, California

"Hot Bluegrass Fiddle"

A great sounding laquered Strad copy fiddle with a highly flamed finish, donated by the 5th String Music Store Sacramento from their extensive stock of acoustic instruments. Several fiddlers who have played this instrument find it has an outstanding tone!

Suggested retail price (MSRP) -- \$1,000.00



5th String Music Store
Alhambra & J Street
Sacramento, California

Cremona Upright Bass

A beautiful Cremona acoustic bass donated by the 5th String Music Store Sacramento. You have only to play this beauty to realize what a great instrument it is.

Suggested retail price (MSRP) -- \$1,600.00



DRAWING TICKET ORDER FORM

Please send me the following tickets for the CBA Fund-raiser drawings. Tickets can be purchased for more than one instrument on multiple ticket purchases. (Please check box by instrument name)

- | | |
|--|------------------|
| <input type="checkbox"/> Martin D-18V Guitar | 1 ticket \$5 |
| <input type="checkbox"/> Deering Maple Blossom Banjo | 6 tickets \$25 |
| <input type="checkbox"/> Collings "MT" A-Mandolin | 14 tickets \$50 |
| <input type="checkbox"/> Bluegrass Fiddle | 21 tickets \$75 |
| <input type="checkbox"/> Cremona Upright Bass | 30 tickets \$100 |
| | Total \$ _____ |

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ E-mail _____

Send your donations, payable to the California Bluegrass Association (CBA) along with a self-addressed, stamped envelope to:
Tickets, 177 Stoney Hill Drive, Folsom, Ca 95630.

Drawings to be held during the CBA Fall Campout, Election and General Meeting In October at the Colusa County Fairgrounds in Colusa, CA.

Need not be present to win.

DAVID DAVIS

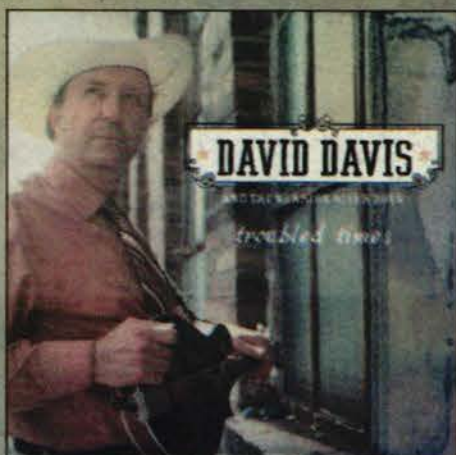
AND THE WARRIOR RIVER BOYS

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PICKING AND TRAIN-WHISTLE HARMONIES."

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October 20-22

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20 about 8 miles to Colusa.

www.cbaontheweb.org

The California Bluegrass Association After-Hours Showcase Schedule

In support of IBMA's World of Bluegrass and FanFest
Mezzanine, Nashville Convention Center

Monday, September 25, 2006

- 11:00 PM - NCC203 - The Virginia Ramblers, Charlottesville, VA
- NCC202 - Foxfire Bluegrass, Farmington, NM
- 11:30 PM - NCC203 - The Steeldrivers, Nashville, TN
- NCC202 - Mark Phillips & Third Generation Bluegrass, Norman, OK
- 12:00 AM - NCC203 - Jimmy Bowen & Santa Fe, Nashville, TN
- NCC202 - The Grascals, Nashville, TN
- 12:30 AM - NCC203 - Cadillac Sky, Fort Worth, TX
- NCC202 - The Reunion Band, Cambridge, MA
- 01:00 AM - NCC203 - Heidi Clare & AltaGallop, Covelo, CA
- NCC202 - Carolina Sonshine, Lumber Bridge, NC

Tuesday, September 26, 2006

- 11:00 PM - NCC203 - Kayla Clevenger & Lost-N-Lonesome, Kermit, WV
- NCC202 - Lost Highway, Riverside, CA
- 11:30 PM - NCC203 - The Kati Penn Band, Lexington, KY
- NCC202 - Sweet Sunny South, Paonia, CO
- 12:00 AM - NCC203 - The Wilders, Kansas City, MO
- NCC202 - The Bluegrass Brothers, Salem, VA
- 12:30 AM - NCC203 - Monroe Crossing, Minneapolis, MI
- NCC202 - Bluegrass Redliners, Yorba Linda, CA
- 01:00 AM - NCC203 - Special Consensus, Oak Lawn, IL
- NCC202 - The Foggy Hogtown Boys, Toronto, Canada

Wednesday, September 27, 2006

- 11:00 PM - NCC203 - The Brombies, Los Angeles, CA
- NCC202 - Cedar Hill, Hillsboro, MO
- 11:30 PM - NCC203 - Chris Stuart & Backcountry, San Diego, CA
- NCC202 - Hit and Run, Boulder, CO
- 12:00 AM - NCC203 - Michael Cleveland & Flamekeeper, Louisville, KY
- NCC202 - The Boohers, Johnson City, TN
- 12:30 AM - NCC203 - Steep Canyon Rangers, Asheville, NC
- NCC202 - The Lovell Sisters, Calhoun, GA
- 01:00 AM - NCC203 - Lost Coast, Elmira, CA
- NCC202 - Randy Waller & The Country Gentlemen, Falls Church, VA

Friday, September 29, 2006

- 11:00 PM - NCC203 - Doerfel Family Bluegrass, Springville, NY
- NCC202 - Homespun Rowdy, San Francisco, CA
- 11:30 PM - NCC203 - Pacific Ocean Bluegrass, Modesto, CA
- NCC202 - Mossy Creek, Chico, CA
- 12:00 AM - NCC203 - Prairie Flyer, Spokane, WA
- NCC202 - Pete Wernick & Flexigrass Vibemaster, Niwot, CO
- 12:30 AM - NCC203 - Jack and Molly Tuttle, San Francisco, CA
- NCC202 - Bo Isaac & The Wheelwrights, Wheelwright, KY
- 01:00 AM - NCC203 - The Two High String Band, Austin, TX

Saturday, September 30, 2006

- 11:00 AM - NCC203 - Stringdusters, Nashville, TN
- 11:30 AM - NCC203 - Blue Railroad Train, Paris, France
- NCC202 - Dan Paisley and Southern Grass, Landesberg, PA
- 12:00 AM - NCC203 - Tyler Grant and Friends, Nashville, TN
- NCC202 - George Clark & Dixie Flyer, Nashville, TN
- 12:30 AM - NCC203 - The Barefoot Nellies, San Francisco, CA



breakdown

Hardly Strictly Bluegrass 2006 set for Oct. 6-8

By Chuck Poling

The 6th Annual Hardly Strictly Bluegrass Festival is scheduled for October 6 - 8 in Golden Gate Park's Speedway Meadow. This is a free event and features many of the finest performers in the fields of country, bluegrass, Americana and folk. Notable bluegrass acts playing this year include Doyle Lawson and Quicksilver, The Del McCoury Band, Earl Scruggs, Ricky Skaggs and Kentucky Thunder, Hazel Dickens, The Dale Ann Bradley Band, and Dry Branch Fire Squad.

There are just too many acts to list here. The bluegrass acts would fill a page.

Additionally, some real pop music icons such as Emmylou Harris (who, along with Hazel Dickens has played the previous five years) and — would you believe it — Elvis Costello. Last year there were five stages. The schedule is usually posted a couple weeks prior the festival at <http://www.strictlybluegrass.com/>.

OK, it's free and it's got lots of good bluegrass bands, but is it really a bluegrass festival?

Well, there was some dust kicked up a couple of months ago on the CBA message board about the misnomer and how the festival was less than enjoyable for some folks because of its unique setting. First, let's deal with the name. The festival was originally called Strictly

Bluegrass and as the scope of the music grew, it eventually acquired the ironic Hardly prefix. Actually, festival founder Warren Hellman named the event with the hope of luring Emmylou to sing a bluegrass set.

It's never been what most serious bluegrass fans would call a bluegrass festival. Think of it as a festival that includes many forms of what has come to be known as Americana, which includes elements of country, gospel, old time, folk, blues and rock, and that has lots of top bluegrass performers.

Then there's the location. Speedway Meadow in Golden Gate Park is a wonderful place to spend a day or a weekend, but it's smack dab in the middle of San Francisco, with all the traffic and parking problems that you might imagine could occur when tens of thousands people pop on by for a day in the park. The seating also differs from most bluegrass festivals. It is strictly (and not hardly) first-come first-serve, and only the lowest lawn chairs are allowed onto the main lawn. Larger chairs can be seen at the edges of the field, and there's a special section to the right of the main stage for disabled people, but it's pretty much throw your blanket or tarp down and camp out.

The festival features multiple stages (last year there were five)



Ricky Skaggs and Kentucky Thunder will be back at the Hardly Strictly Bluegrass Festival this year. This photo is from their 2003 performance.

Photo by Mark Varner

that are all within reasonable walking distance of one another. But a bit of planning is necessary if you want to catch specific acts at specific times. Like any multi-stage fest, this can be a daunting task. While HSB is not as big as MerleFest with its ten stages, it can be a little confusing.

Stages have names like "Rooster" and "Banjo" and there always seems to be a shortage of maps and programs but, again, things aren't that far apart. The schedule is posted

on the website usually a week before the festival, but they don't give out programs, so remember to print out and bring a copy.

No camping is allowed over the weekend. So this is when you call your old San Francisco friends and reserve that guest bedroom or even just couch space. Sorry, no room at the inn here. We have friends coming in from Idaho and our daughter has friends visiting for a heavy metal show. Maybe we'll all jam Saturday night. Maybe not.

And believe me, as nice as Golden Gate Park is during the day, you don't want to pitch your tent where the fog will come blowing in at night and strange creatures come out from under their rocks. And on that point, I should stress that Golden Gate Park is generally a very safe place during the day. Especially when there are a lot of people around. I've gone five consecutive years and never witnessed or heard of any serious incidents of disorderly conduct. The private security force is very professional and polite, and as one San Francisco Police officer told me, "This is the easiest overtime duty I've ever pulled." When I asked her if she liked bluegrass music, she said that she hadn't listened to much before but had purchased three CDs that day.

There are some food booths but most folks bring a small cooler. There's no grilling allowed, so pack a nice picnic lunch. While San Francisco does have an open container law, it's not enforced in

Golden Gate Park. Lots of folks bring beer and wine, but it's not a "party-hearty" scene and no alcohol is sold. One of the great things about the festival is that it brings so many different types of people together and exposes them to so many kinds of music. It is, in city parlance, a very mellow thing.

Now the bad news. The restrooms. There's only one, old and gnarly restroom building in the meadow. The seemingly hundreds of porta-potties they bring in for the festival never seem to be enough. The lines are long and it's disappointing to be missing the artists you came to see because your creek is overflowing. When I volunteer at the CBA booth I always recommend that folks take a Bluegrass Breakdown with them to read during the wait.

Another big concern is parking. There is an area for disabled people to park their cars on the eastern end of the meadow. Otherwise it's once again first-come first-serve, and if you arrive at noon thinking you'll park anywhere near the stages you will be sorely disappointed. I advise parking further west toward the ocean near either Fulton Street on the north side of the park or Lincoln Way on the south side. Then take a Muni bus LINK on either Lincoln or Fulton to about 25th Ave. and start walking into the park. From there just follow the sound of the music.

And don't be nervous about riding a Muni bus. The buses will

Continued on B-2



Doc Watson's performances drew a huge crowd at the 2005 Hardly Strictly Festival.

Photo by Bob Calkins

Hardly Strictly 2006 set for Oct. 6-8 in Golden Gate Park

Continued from B-1

be full of happy music fans who are just as anxious as you to get to Speedway Meadows. If you live in the city, you should definitely bus it, bike it or walk.

Travel light and make sure you have water and sunscreen. Yes, sunscreen, because early October

He once commented that he could afford to hire Hazel or Emmylou for a private house concert for him and his friends but that just didn't seem right. No, instead Warren planned a little party in the park and invited...everyone! He has created a wonderful San

the trees. We looked at each other without speaking and smiled. The look on Warren's face was one of complete satisfaction and utter joy not only for himself but also for the entire audience.

I'm sure this year's Hardly Strictly Bluegrass Festival will provide me with more memories, and I hope you all experience those special musical moments that only this unique festival can offer. See you there.

Chuck Poling and his wife Jeanie have been CBA members for over ten years. They host an acoustic bluegrass and country music jam every first Wednesday of the month at the Plough and Stars in San Francisco.



Dale Ann Bradley and her band will be back in Golden Gate Park for Hardly Strictly again this year.



Del McCoury and his band are always audience favorites in San Francisco as in Grass Valley. Del is pictured on stage at the 2005 Hardly Strictly Festival.

Photo by Bob Calkins

is generally when we have the best weather of the year in San Francisco. But then the weather in the city is like a vicious animal, ready to turn on you at a moment's notice. So bring lots of layers to apply or remove as necessary.

So HSB does have its challenges and no, it is not really a bluegrass festival as most knowledgeable fans would define one, but when you consider that if tickets were sold they would cost at least \$100, it's a pretty good deal for free. And as it goes into its sixth year, the festival has become a favorite for both fans and performers (who get the El Deluxo treatment, let me tell you. I've been backstage before and the festival staff knows how to make the artists feel welcome).

The first festival was held in 2001 and was a one-day event with a main stage and a very modest second stage for local bands. Emmylou, Hazel Dickens and Alison Kraus and Union Station were among the main acts. I couldn't believe that all this was free and a ten-minute bus ride from our house. Someone had to shell out some serious bucks for all this talent, plus the stages, the permits, staff, security, etc. I learned that another unique feature of Hardly Strictly Bluegrass is that it's paid lock, stock and banjo by one very generous individual -- Warren Hellman, who comes from an old San Francisco family, and as a successful financier in his own right you might figure that his philanthropy extends to the opera, the ballet and the symphony. Which it does, but along with all that he's a die-hard bluegrass fan.

Francisco tradition. And while most people may not associate San Francisco with bluegrass or country music, the size of the crowds indicate that the music has an appeal to a large and diverse population. And it is especially encouraging to see so many young people may not have been exposed to bluegrass before getting blown away by Earl Scruggs or Ralph Stanley.

I have a lot of wonderful memories of the first five festivals, of incredible performances by Steve Earle, Ricky Skaggs, Tim O'Brien, Doc Watson, Gillian Welch and Hazel Dickens that I'll never forget. In 2002, my wife Jeanie and I were thrilled to have our band, Jeanie and Chuck's Country Roundup, selected to perform on the local acts stage. We got to meet some of our favorite musicians backstage and felt like genuine royalty all weekend long.

But my favorite memory comes from that same year. As she does every year, Emmylou Harris was closing the festival on Sunday. The weather was mild, the sun had not yet set and the sound of her voice was angelic. We were sitting on a tarp with our friends from Belle Monroe and Her Brewglass Boys when Warren appeared and asked if he could share our space. "It's your party," I replied, "you can sit anywhere you want to." As Emmylou sang a slow, beautiful ballad, Warren tapped my shoulder and pointed to the meadow behind us. Thousands of people were sitting, completely silent, mesmerized by Emmylou's voice. The sun was lowering and streaming through

Do You Feel Lucky? Last Chance to Win Is Here!

By Larry Kuhn
CBA Director

One of the very best instrument raffle opportunities ever offered by the CBA will culminate this month, October 20-22, at the CBA fall campout event at the Colusa County Fairgrounds in Colusa. The instruments offered this year are wonderful, high quality items that any musician, from novice to master, would be proud to own. The lucky winning tickets will be drawn, either Saturday night or Sunday morning (not sure yet) and soon thereafter big smiles and lots of happy commentary will enliven five winners -- just five ordinary folks who took a chance. And if remarks from past winners are any indication, we'll hear the usual "I never win anything!" phrase and similar comments.

In any raffle, the odds on for winning are an important consideration. And in this raffle, the odds are exquisitely favorable for all entrants. Based on ticket sales as of August 31st, here are your chances of winning:

- Cremona Upright Bass, MSRP value \$1,600, generously donated by John Green, proprietor, The Fifth String Music Store, in Sacramento. **1 out of 197**
- Martin HD28V (Vintage Model) guitar, with mother-of-pearl inlay reading, "California Bluegrass Association 2006". An incredible prize with MSRP valued at \$4,100 (with custom inlay) generously donated by C.F. Martin & Company. **1 out of 502**
- Deering "Maple Blossom" banjo, MSRP value at \$3,485, generously donated by the Deering Banjo Company. **1 out of 228**
- Collings "MT" A-model Mandolin with custom black finished top, MSRP value at \$2,250, generously donated by Collings Guitars of Austin, Texas. **1 out of 246**
- "Hot Bluegrass Fiddle" (musically "hot" and totally legal!), MSRP value at \$1,000, generously donated by John Green, proprietor, The Fifth String Music Store, in Sacramento. **1 out of 166**

All the instruments will be on display at the Colusa Camp-Out, where a last chance opportunity to purchase raffle tickets will be offered.

You can bet on the ponies, join the office sports pools, or visit your nearest casino. But you're probably not going to find odds of winning as favorable as they are here in this raffle. So take a chance, and enter now. Nothing ventured, nothing gained, and this is a favorable opportunity to follow the old adage.

Proceeds from this raffle will be used to offset and cover most expenses associated with the CBA's official presence at the International Bluegrass Music Association's (IBMA) annual convention and trade show in Nashville, September 25th through October 1st. You are encouraged and most welcome

to attend and participate with the CBA. This is an important way for the CBA and all of you to be represented at this high visibility bluegrass music event each year. The CBA is universally held in the highest regard there as we show off who we are, what we do, and what we're all about! You would be very proud!

Ticket prices are:

1 for \$5
6 for \$25
14 for \$50
30 for \$100

Mix 'n match, any instrument ticket combination -- just specify with order.

Send to: CBA Instrument Raffle, c/o Larry Kuhn, 177 Stoney Hill Drive, Folsom, CA 95630.

Mail In tickets and remittance must be received by Wednesday, October 18th. If received later, remittance will be returned. GOOD LUCK! And THANKS for supporting this CBA fund raiser!



US Navy Band – Country Current to tour Arizona and California in October

The United States Navy Band's "Country Current" country-bluegrass group is the Navy's premier country music ensemble. Commander Ned Muffley formed the seven-member group in 1973 under the leadership of legendary banjo player Bill Emerson, and they quickly established themselves in all aspects of country and bluegrass music. Currently, the group is under the direction of guitarist and vocalist Master Chief Musician Wayne C. Taylor.

Touring the country each year in support of Navy Recruiting, they have performed with a veritable "Who's Who" list of country and bluegrass music artists. Brooks and Dunn, Charlie Daniels, Vince Gill, Toby Keith, Alison Kraus, Kathy Mattea, Nickel Creek, Boots Randolph and the Statler Brothers are just a few of the celebrities to perform with the ensemble. They have also appeared at the Grand Ole Opry, the Wheeling Jamboree and the Academy of Country Music Awards show.

Master Chief Musician Wayne C. Taylor, a native of Maiden, N.C., is unit director, emcee, lead vocalist and guitarist with "Country Current," the United States Navy Band's country-bluegrass group in Washington, D.C. Taylor began playing guitar at age nine, later adding banjo, mandolin and piano to his repertoire. He left the Navy in 1978 to complete a bachelor's degree in music therapy at University of Pacific College in Stockton, Calif.

Taylor reenlisted to perform with Country Current in 1987. He is also the leader of the group's Guitar-Banjo Duo, which performs for high-level engagements in support of the President, Vice President, the Chairman of the Joint Chiefs of Staff and the Chief of Naval Operations. The International Bluegrass Music Association in Louisville, Ky., has nominated him for "Male Vocalist of the Year" every year since 1998. Taylor's compositions for Country Current have been performed on ABC's "Good Morning America" and appear on the group's latest compact disc, *Country Current LIVE*, and the popular *Sugarland Run*.

Chief Musician Keith M. Arneson performs on banjo, guitar and as a vocalist. In addition, he is the leading chief of Country Current. Before joining Current in 1993, he appeared on TNN's "Nashville Now" with the "Mountain Laurel" band, performed with bluegrass artist Mac Wiseman, and was a member of "The Dixie Ramblers" and the "Classic Grass" bands.

Chief Musician Patrick J. White, fiddler, mandolin instrumentalist and vocalist, joined the group in January 1995. A native of Williamsport, Md., White toured the United States with the "Hazel River Band" and received a Associates degree in Criminal Justice from Hagerstown Community College. Additionally, he coordinates performances for their "Music in the Schools" trio.

Musician First Class Brad M.



The U.S. Navy Band's Bluegrass and Country unit, Country Current will be touring Arizona and California this month.

Corbin, pedal steel guitarist, is the newest member of the group and rejoined Country Current in 2003, having played pedal steel guitar, banjo and mandolin for the group from 1987-1993. During his ten-year hiatus, he served

as pedal steel guitarist for Chely Wright and the group "Lonestar." He has appeared on "The Tonight Show," "Good Morning America," the Country Music Association Awards, the Academy of Country Music Awards and the "Grand Ole

Opry Live."

Musician First Class Frank L. Solivan II, guitarist and vocalist, joined Country Current in 2003. He has performed and recorded with such musical greats as Doug

Continued on B-4

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21st Annual Bowers Mansion Bluegrass Festival a great day of music in Northern Nevada

By Suzanne Denison

Bluegrass music, tall shade trees and beautiful weather made Saturday, August 12th a day to remember. The Northern Nevada Bluegrass Association presented their 21st Annual Bowers Mansion Bluegrass Festival at the State Park between Carson City and Reno, Nevada on the lawn in front of the beautiful historic Bowers Mansion.

Starting at 9 am with a patriotic Anthem Medley, Wyatt Troxel wowed the crowd with his outstanding composition and guitar virtuosity. The NNBA Monday Night Volunteers followed with members taking turns at center stage for a variety of great music, giving the audience a sample of the individual and group talents of this band.

Straight Ahead Bluegrass (Jim Denoncourt – guitar, Andrew Barron – mandolin, Norris Schultz – bass and Joseph Martini

– banjo) is a new band from the Reno/Sparks area. They not only had an outstanding stage appearance, but these guys could really play and sing. Their driving instrumentals and close harmonies were audience pleasers.

The next band to take to the stage was the F-150's – four veteran bluegrass musicians that demonstrated their outstanding instrumental and vocal skills to an appreciative crowd. Bruce Johnson – fiddle, Steve Spurgin – bass, Charlie Edsall – guitar and Larry Chung on banjo put on a great show.

"Classical Bluegrass – a Guitar and Banjo Communion" performed by Ed Seykota and Easan Katir, and Gordie Ohoiger: Banjo-Ologist completed the morning show. Both acts received a warm welcome and Gordie did a wonderful job with his banjo history and demonstrations.

During the lunch break there



Straight Ahead Bluegrass (left to right) Joseph Martini, Andrew Barron, Jim Denoncourt and Norris Schultz on the Bowers Mansion stage.

Photo by Bob Pichocki

Country Current to tour

Continued from B-3

Dillard, David Grier, John Hartford, Rob Ickes, and Peter Rowan. In addition, he also plays banjo, fiddle and mandolin, and was a four time winner of the Alaska State Fair Fiddle Contest and first place winner at the Green County, Ohio Flatpicking Guitar Contest.

Musician First Class Joseph L. Wheatley has served as a bass guitarist and vocalist for Country Current since July 1995. A native of Sparta, Tenn., he toured the United States and Canada with the "Lower 40 Grass" and "Hazel Riv-

er" bands, and is featured on three, nationally-released recordings.

Country Current on this tour is the full country band, while a portion of the show will be bluegrass, most of the show will be country music. Concerts are free to the public, but are ticketed events, closer to the show date check www.navyband.navy.mil for where to get tickets. Although these are ticketed shows, general public without tickets will be admitted ten minutes prior to show time, but are not guaranteed seating, standing room may be available.

Country Current October tour

- 10/20/2006 – 7 pm concert at Mile High Middle School, 300 S. Granite Street, Prescott, AZ. Information phone 928-717-3241.
- 10/21/2006 – 3 pm concert at Beardsley Park Amphitheater, 20011 North 128th Avenue, Sun City West, AZ. Information phone 623-584-6079.
- 10/22/2006 – 6 pm concert at the Sun Bowl Amphitheatre, 10220 North 107th Ave., Sun City, AZ. Information phone 623-876-3044.
- 10/23/2006 – 6 pm concert at the Post Auditorium in Yuma, AZ. No further information available.
- 10/23/2006 – 7:30 pm concert at Temple Aliyah, 6025 Valley Circle Blvd., Woodland Hills, CA. Information phone 818-346-3545.
- 10/25/2006 – 7 pm concert at the Oxnard Performing Arts Center, 800 Hobson Way, Oxnard, CA. Information phone 805-486-2424.
- 10/27/2006 – 7 pm concert at the First Presbyterian Church, 21 East Constance Ave., Santa Barbara, CA. Information phone 805-687-0754.
- 10/28/2006 – 7 pm concert at the Olive Drive Church, 5500 Olive Drive, Bakersfield, CA. Information phone 661-393-8210.
- 10/29/2006 – 6 pm concert at Ironstone Vineyards Amphitheater, 1894 Six Mile Road, Murphys, CA. Information phone 209-728-1251.
- 10/30/2006 – 7 pm concert at the Marysville Community Auditorium, 1919 B Street, Marysville, CA. Information phone 530-742-9821.

For up to date information check www.navyband.navy.mil and contact the tour operations department.

were a number of instrumental and vocal workshops by the stage musicians and a clogging workshop presented by Bonnie Larson. All of these sessions drew a number of people eager to learn and ask questions.

Deadline Ridge, a four-piece band from Idaho kicked off the afternoon with some great picking and singing. The band delivered a high-energy show featuring traditional, contemporary and original bluegrass tunes with a style all of their own. Band members Rob Harding – guitar, Ron Hiller – Banjo and mandolin, Ryan Hiller – bass and Shawn Dean – fiddle are all accomplished musicians who showed the crowd that bluegrass music is alive and well in Idaho. A tweener performance of Star Spangled Patriotic Finger Picking on the guitar followed, once again featuring the flying fingers of Wyatt Troxel.

Up next, Northern California's David Thom Band, (David Thom – guitar, Andy Shaw – banjo, Ed Neff – mandolin and fiddle and Mary Shaw – bass) brought their single-mic close harmonies and outstanding instrumental ability to the Bowers's stage. The band has been performing in a number of California venues and has recently released their second album "The Thief," which has received national airplay.

Joyce Furlong and Ron Moyes sang and played Railroad Songs by R&J next as a "tweener" act. Their performance was entertaining and their instrumental and vocal skills were a nice change of pace for the audience and very enjoyable.

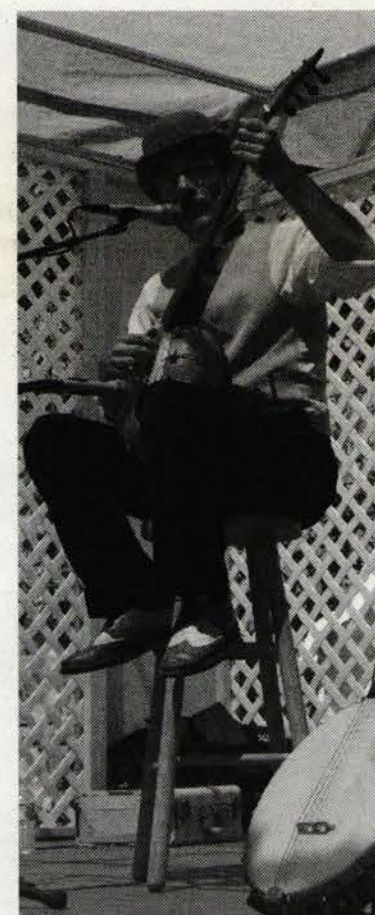
Closing out the festival was a wonderful set for perennial favorites, The Bluegrass Patriots from

Colorado. Band members Ken Seaman – banjo, Danny Rogers – bass, Willie McDonald – mandolin and Glenn Zankay – guitar, have been together for more than 25 years. The Patriots performed an outstanding 90-minute set full of old-favorites and new songs. We even got a chance to see Glenn do one of his lightening string changes on stage – always amazing to me. He's the fastest guitar string changer in the business, as well as being one of the best flatpickers and vocalists around. This band is one of my all-time favorites and the crowd at Bowers loved them!

After the stage show, the festival continued until late in the evening with an open jam session at nearby Davis Creek Campground. There was also an early jam session and concert on Friday night in the same location. There were a number of arts and crafts, instrument and information vendors on the festival site, as well as an Italian ice and soft drink vendor and a Barbecue food concession. My only complaint was the lack of variety in available food this year – bring back the taco vendor!

Don and I represented the CBA with a membership booth during the festival and had a chance to visit with old and new friends from Nevada and quite a few California CBA members. The Bowers Mansion festival is a relaxing, music-filled day in a beautiful setting. If you haven't attended this one-day gem of a festival, make plans to do so next year.

For more information on the 2007 Bowers Mansion Festival or other events sponsored by the NNBA, you can visit their website at www.nnba.org or for those who are Internet challenged, call



Gordy Ohlinger -- the "Banjo-Ologist" treated the audience to a set of historic banjo songs in a variety of musical genres.

Photo by Bob Pichocki

president Lynn Furnis at 775-324-0581. The NNBA also published a bi-monthly newsletter with lots of information on Northern Nevada music activities. For more information on the newsletter, contact editor Bob Pichocki at 775-747-7567 or email bobkels@sbcglobal.net.

One More Time! The Bluestein Family Plays Fresno's Historic Tower Theatre

By Juliana Harris

Bluegrass aficionados will know the peculiar brew that shaped the genre. Southeastern ballads and dance tunes, Celtic music, gospel hymns, blues, jazz—all these forms fed the pioneers of American bluegrass. Eventually Flatt and Scruggs mined the musical landscape to record songs of The Carter Family, Woody Guthrie and even Bob Dylan.

Some of the same sources influenced the repertoire of the west coast's classic family folk group — The Bluestein Family. You can catch the four Bluestein children (now all grown up): Joel, Evo, Jemmy and Frayda at the third annual Gene Bluestein Memorial Concert on Friday, October 6, at 8 pm, at Fresno's Tower Theatre of the Performing Arts, 815 E. Olive Ave.

The Bluesteins will pay tribute to their father with whom they performed and recorded while growing up in Fresno and abroad. The concert will be a celebration of the rich musical life they experienced — playing a variety of acoustic instruments and reveling in vocal harmonies as they toured the world together and recorded numerous

albums.

Frayda Bluestein says, "This concert gives us a chance to come together to play music—something we rarely do now, given our geographic distance and life pursuits. Dad brought us together in music, so it is a continuing tribute to him." Frayda lives in North Carolina and is a professor of law at the University of North Carolina at Chapel Hill. Eldest son, Joel, lives in Virginia and heads an energy-engineering firm he developed in Washington, D.C. Both Evo and Jemmy reside in California. Evo is a musician and teacher, who performs solo and with his bands Liquid Amber and Bad Boys Zydeco. He directs Folk Programs for School, a statewide program he developed to bring music and dance into the classroom. Jemmy is a Shiatsu massage therapist and musician whose band, Lonesome Jem and the Lunatics, plays statewide.

Gene Bluestein, a well-known professor of English and American Studies at Fresno State, included music in his literature classes. The use of music sprang from his conviction that the arts are in-



The Bluestein Family left to right are Joel, Evo, Frayda and Jemmy. The four siblings will be performing in a Memorial Concert to their father at Fresno's Historic Theatre on October 6.

separable from life. His efforts to keep the best of American folk traditions in the limelight resulted in a series of annual concerts in Fresno, throughout the 1970s and '80s, which featured well-known performers from throughout the country.

The Gene Bluestein Memorial Concert Fund, established in 2002, aims to continue Gene's legacy of presenting folk artists who represent the United States' rich and diverse heritage. Previous memorial concerts have featured Sweet

Honey in the Rock, Jean Ritchie and Richard Hagopian's Armenian Orchestra.

Gene's papers, field notes, publications and recordings have been archived at the Southern Folklife Collection at the University of North Carolina, Chapel Hill.

Reserved-seating tickets are \$20 and may be purchased at the Tower Theatre Box Office, 559-485-9050.

For information regarding the upcoming concert, Bluestein Family recordings, Gene Bluestein Ar-

chives, books authored by Gene Bluestein, and Folk Programs for Schools visit <evobluestein.com>. The recently released CD Gene Bluestein Retrospective comes with a 16-page booklet full of noteworthy text and historic photos. Upon listening to the CD, Pete Seeger wrote, "I spent a fine hour and more listening to Gene and family and friends... I hope it gets heard around the world, giving hope for the human race."

Who was Gene Bluestein?

By Juliana Harris

Gene Bluestein's life was one that defies easy categorization. He was a well known, albeit controversial, professor of English and American Studies at California State University, Fresno. He was a folk musician and political activist who marched with Martin Luther King Jr. and Cesar Chavez. Understanding the role of music in organizing and protests, he sang at peace marches and anti-war demonstrations. Not content with just academia, he pursued performing and recorded four albums for Folkways Records. He helped found the Fresno Folklore Society. He taught his four children to play a variety of musical instruments and involved them in a family band that toured the world.

During his years at Fresno State, he developed the innovative artist-in-residence program that brought master folk musicians to teach from their own cultural experience. This program presented such legendary performers as Bessie Jones, Dewey Balfa, Lydia Mendoza, Richard Hagopian, Jean Ritchie and Kenny Hall. These visiting artists often lived with the Bluesteins during their semesters at Fresno State.

Upon Gene's death in 2002, The Fresno Bee editorial writer, Russ Minnick, recalls, "The Bluestein house became famous as a sort of headquarters for high-energy involvement with life. There was a constant stream of friends, family and activists of every stripe, often lending the place an air of chaotic joy. That was Gene Bluestein's environment, the perfect place for a kind and gentle man brimming with passion for justice and life."

How did a tough young gangster, from one of the roughest neighborhoods in Brooklyn, achieve such things? First, he fell in love with Ellie Bisberg at a most unlikely place to find a gangster — a wholesome summer

camp in upstate New York's Catskills. Gene was picked off the streets by his best friend's father to participate in the camp. Ellie was a college-bound teenager, from the Bronx, who was keen on learning. Determined not to lose her, Gene made college his priority, too. Second, he reportedly fell in love with folk music after seeing folk legend Pete Seeger perform in New York. Inspired, he bought a banjo and mastered it.

During graduate school, Gene roamed Appalachia and other regions of the country with a tape recorder in hand, producing field recordings for his doctoral dissertation. Along the way, he encountered some of the nation's greatest folk heroes and some not so well known though, today, considered national treasures in the genre.

Gene came to Fresno State, in 1963, from Michigan State University, to teach American Literature. Prior to teaching at Michigan State, he earned his doctorate at the University of Minnesota. He received the Distinguished Lecturer award from Fresno State in 1974 and retired a Professor of English Emeritus in 1992. Eventually, he returned to his alma mater, Brooklyn College, as a visiting professor.

Gene's wife, Ellie, recalls, "He really was a great teacher. One of his greatest contributions is that, throughout this region, there are many teachers who were deeply influenced by his teaching methods."

Evo says, "To him, art, music and dance were inseparable. He believed everybody should do these things... that these are not just extra things, but rather a part of everyday life and not just for especially talented people."

Several Fulbright Foundation fellowships took Gene



and the family to live for extended periods in Finland, France, China and Japan. This is the world into which he raised his four young children. It started in France, in 1975, where the family was known as "Les Bluesteins" in the Paris folk clubs. Back in California, some banjo enthusiast would call and ask if Les was there, "I hear he's a heck of a banjo player."

The Rockygrass Festival Band Competition -- A Competitors Perspective

By Ted Silverman

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Music making is by nature a participatory act and Bluegrass in particular involves a community spirit and the gathering of like minded musicians that share a common repertoire. Bluegrass can be a pleasant diversion, a satisfying pastime and a genre rife with history, culture and emotional significance.

The one thing that Bluegrass music doesn't seem to foster is a sense of competitiveness amongst its devotees; unless your idea of a good time is playing with no sense of dynamics, having a tin ear or feeling compelled to drown out everyone around you at a jam. Bluegrass musicians generally agree that this music is too special to devalue with crass competitiveness and since those obsessed by this activity share the love for the same 12 notes and a common set of chords we have enough common ground to harmoniously get along with one another. And yet within the bluegrass music world real competitions pitting individual musicians and bands against each other before a live audience and a panel of judges is becoming an increasingly more interesting aspect of the Bluegrass Festival circuit.

Recently "Belle Monroe & Her Brewglass Boys," a band I have been a member of for about the past 10 years decided to try our hand at a Band competition. Several members of the Brewglass Boys, including Belle Monroe, fiddler Diana Greenberg and banjo player Jordan Klein have become regular attendees of the Rockygrass Bluegrass Academy which convenes the week prior to the Rockygrass Festival just north of Boulder in Lyons, Colorado. This academy is similar in concept to those run at Grass Valley prior to the CBA Father's Day Grass Valley Festival.

With this trio serving as an advance team Belle decided to sign up the Brewglass Boys in in early February prior to the Festival season. With months of time to prepare the three remaining Brewglass Boys; bassist Tom Drohan, dobro picker Rick Hendricks and me on Mandolin scrambled for festival tickets, camping passes and airfare.

Meanwhile, we did some research in order to get comfortable with the parameters of this event. The basic ground rules of this festival's band contest suggest that all bands perform around one large diaphragm condenser microphone. This keeps the playing field even. Each act performs a three song qualifying set of songs: an instrumental, a slow song and a fast tempo number. These songs must



Belle Monroe and Her Brewglass Boys -- left to right are Rich Hendricks, Ted Silverman, Belle, Jordan Klein and Diana Greenberg. Not pictured is bass player Tom Drohan.

each all be less than four minutes in length and must be appropriate bluegrass oriented songs. If in the event a band qualifies for the finals they must then present three different songs of no longer than four minutes in length each.

To prepare for this contest we collectively sifted through our repertoire and came up with three solidly entertaining and familiar songs and then we practiced them repeatedly till they became part of our collective DNA. Our basic thinking was to keep the fun level high and our expectations low. It would be a pleasant surprise to qualify for the finals as only three out of a dozen bands would. So we honed and tweaked and rearranged things till they were solid for this competition.

Soon we were as ready as a band could be in terms of preparations for this qualifying event with the caveat that several band members had scheduled separate, divergent vacations prior to the festival and that by the time we'd reconvene in Colorado we'd have not played together as a band for an entire month. The Brewglass Boys are a fairly stable group of pickers with a long history and short of not being warmed up fully we were positive we could retain the lessons learned over the past months of preparation.

Performing in a band contest over a festival weekend in a beautiful place like Colorado requires a special sort of collective discipline. And this sense of discipline faces a

multitude of challenges in the form of late night jam opportunities, recreational drinking, lack of sleep, and the general merriment associated with being on vacation and away from jobs, commitments and responsibilities. Keeping ourselves focused was a continual challenge but we stayed with the game plan drilling and rehearsing our qualifying arrangements in preparation for a Saturday mid-afternoon slot on a small side stage at the festival.

Rockygrass fans are extremely passionate about individual and band competitions and a great many festival fans consciously ignore a lot of big name headlining acts performing on the main stage in order to catch a glimpse of up and coming young talent. By the time the contest began, the festival tent stage was crowded with onlookers. The Brewglass Boys warmed up and didn't spend a great deal of time or effort comparing our talents with the other acts in the contest. We figured our camp mates and friends could provide us with an honest assessment of how we stood among our peers after we'd performed.

Much to our surprise and delight we were very warmly received by the crowd before we'd even played a note. Our advance team of Belle, Diana and Jordan guaranteed us a supportive crowd of fans from the Academy. Things got better from there as we performed solidly, devoid of instrumental errors or flat vocals. We left the stage

pumped with endorphins and elated from the performance. Much to our pleasure we were rewarded with a spot in the finals.

After the rush of this elation wore off we were soon confronted with the collective realization that we'd have to miss more of the festival in order to prepare for our spot in the finals. This forced us to gather to strategize on Saturday night at the expense of the pleasure of being music fans -- but we were in this thing for the full experience. But this is perhaps where our ambitions banged head first into our lack of preparation. We scrambled to come up with our three strongest tunes, rearranged them and then drilled and drilled again.

The following day's first event on the main stage was our finals performance. Luckily we were given the last slot which would help us size up our formidable competition. The first act to take the stage, local favorites, "Long Road Home," were nattily attired in dark formal suits and performed a set of extremely mature songs performed in a slick, smooth and spotless Newgrass style. The other group, The Arkamo Rangers was a hard driving, fun Honky Tonk style band in cowboy attire. They featured a lot of onstage antics, energy and great showmanship. Both of these bands did well and were warmly received.

We were neatly but not overtly formal in our stage clothes. Our nervous moment on the huge Festival main stage ensued and we

acquitted ourselves fairly well but several of us had slept fitfully, if at all and in my opinion we seemed collectively nervous. A few minor but glaring errors sneaked into our performance. Our second set of songs was not as tightly arranged, rehearsed and ready as our qualifying set but we made a good showing with a third place ribbon and a modest \$300 considering we hadn't been together as a band since May.

When the prizes were announced we assembled on the main stage in three groups but a shared sense of a positive experience was palpable. We were not upset at having placed third, though a sense of disappointment lingered. I think we are mature enough to understand where we stood amongst these other acts.

The general history of this competition indicates that most bands that manage to make the finals tend not to win it in their first attempt. This was true for the 2006 contest winners, Long Road Home who had vied for the prize in 2005, and we like to think it might enable us if we give this another go in 2007.

Band competitions can be fun for the audience, difficult for the judges and a world of strategy, psychology, pain, pleasure, fun and fear all rolled up into a ball of confusion for a capable contest worthy band. Perhaps I am over thinking this but the experience was rewarding, though it would have been more rewarding had we won. But the lessons we took from this were

CBA Calendar of Upcoming Music Events

Band Gigs & Concerts October

- 10/2/2006 -- Homespun Rowdy** will perform from 7:30 - 10:30 pm at Amnesia, 853 Valencia St. (between 19th & 20th) San Francisco, CA. For information, call 415-970-8336, email info@homespunrowdy.com or visit www.homespunrowdy.com
- 10/2/2006 -- Crosstown** performs from 6:30 to 8:30 pm at Phil's Fish Market and Eatery on Sandholt Road, Moss Landing, CA. For information, call 831-375-2975 or visit philfishmarket.com
- 10/3/2006 -- The Waybacks** will play at 7:30 pm at the Sierra Nevada Brewing Company, 1075 E 20th St. Chico, CA. Tickets are \$35 per person. For information or tickets, call 530-345-2739, email boblittell@sierranevada.com, or visit <http://www.sierranevada.com>.
- 10/4/2006 -- Whiskey Brothers** play at 9 pm at the Albatross Pub, 1822 San Pablo Ave 2 blocks north of University Ave, Berkeley, CA. For information, call 510-654-3486 or visit www.albatrosspub.com
- 10/4/2006 -- Bruce Molsky** "the Rembrandt of Appalachian Fiddling" will perform at the Freight & Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-525-1171 or visit www.freightandsalvage.org.
- 10/4/2006 -- Mountain Laurel** will perform from 7:30 to 9 pm at Latitudes Restaurant & Bar,

Rockygrass

Continued from B-6

in themselves of great value: plan both sets in advance, take care of ourselves in preparation and drill our arrangements till they become second nature.

This Festival Band Contest endeavor may not be appropriate for every up and coming band but it served as a fairly accurate barometer of where Belle Monroe & Her Brewglass Boys stand in terms of professionalism, skill and entertainment value in the eyes of the general (bluegrass loving) public.

Links:

2006 Rockygrass Band Contest Finalists

1st place: Long Road Home - Laramie, WY

2nd place: Arkamo Rangers - Springfield, MO

3rd place: Belle Monroe & Her Brewglass Boys - San Francisco, CA.

<http://www.bluegrass.com/rockygrass/contests.html>

Ted Silverman

<http://www.WorldWideTed.com>

130 Maple Street, Auburn CA. For information, call 530-885-9535.

10/5/2006 -- The Jerry Douglas Band will perform at 7:30 pm at Sierra Nevada Brewing Company, 1075 E20th St., Chico, CA. tickets are \$25 per person. For information or tickets, contact Bob Littell at 530-345-2739, email boblittell@sierranevada.com or visit <http://www.sierranevada.com>

10/5/2006 -- Dark Hollow will perform at the Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, call JimBo Trout at 415-648-1047, email shout@jimbotrout.com or visit <http://www.atlascafe.net>

10/5/2006 -- Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

10/5/2006 -- Salt Martians will play from 5:30 - 7:30 for Happy Hour at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. Call (805) 899-3900 for dinner reservations. For information, visit <http://www.tupelojunction.com>

10/5/2006 -- Blue Shoes will perform at The Outlaw BBQ, 275 S. Washington Street (formerly Wilma's Flying Pig), Sonoma, CA. For information, call 209-532-1BBQ or visit www.outlawbarbq.com

10/5/2006 -- Druha Trava will perform at 8 pm at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road in Felton, CA. Tickets are \$10 advance and \$12 at the door. For information or tickets, call 831-335-5308.

10/5/2006 -- Belle Monroe & Her Brewglass Boys will perform for the NCBS First Thursdays at the Prince of Wales Pub, 106 E. 25th Avenue, San Mateo, CA. For information, call 650-574-9723.

10/6/2006 -- Super Bluegrass Weekend at the Starry Plough, 3101 Shattuck Ave., Berkeley, CA. See Festival listing on B-10 for more information.

10/7/2006 -- Super Bluegrass Weekend at The Knockout, 3223 Mission Street, San Francisco. See Festival listing on B-10 for more information.

10/7/2006 -- Crooked Jades in concert at the West Side Theatre, 1331 Main Street, Newman, CA. For information or tickets, call 209-862-4490 email info@westsidetheatre.org or visit <http://www.westsidetheatre.org>.

10/7/2006 -- The Spillit Quikkers play from 11:00 a.m. - 1:00 p.m. at Hoppy Brewing Company, 6300 Folsom Blvd., Sacramento, CA. For information or reservations, call Troy at 916-451-4677, email teeroy@hoppy.com,

or visit www.hoppy.com

10/8/2006 -- Jerry Douglas Band will perform at 2 pm in the Willowbrook Lounge at Black Oak Casino, 19400 Tuolumne Road North, Tuolumne, CA. Free concert co-sponsored by the California Bluegrass Association. For information, call Brent Pierce at 877-747-8777, email bpierce@blackoakcasino.com or visit www.blackoakcasino.com

10/8/2006 -- The Bluestein Family presents the 3rd Gene Bluestein Memorial Concert, 8 pm at the Tower Theatre, 815 E. Olive Avenue, Fresno, CA. Tickets are \$20 per person and are available at the Theatre box office or website. For information or tickets, call 559-485-9050 or visit <http://evobluestein.com>

beginning at 7 pm at the Bayside Church, 8191 Sierra College Blvd., Roseville, CA. 95678. Tickets are \$15 back bleachers, \$20 mail floor and \$30 up close -- available with credit cards on line only. www.baysideonline.com

10/10/2006 0:00 -- Ricky Skaggs & Kentucky Thunder in concert at 7:30 pm at the Sierra Nevada Brewing Company, 1075 E20th St. Chico, CA. Tickets are \$39 per person. For information or tickets, call 530-345-2739, email boblittell@sierranevada.com, or visit <http://www.sierranevada.com>.

10/11/2006 -- Heidi Clare and At A Gallop 9 pm Bluegrass Gold Concert at Sweetwater, 153 Throckmorton Avenue, Mill Valley, CA. For informa-

email shout@jimbotrout.com or visit <http://www.atlascafe.net>

10/12/2006 -- Mac Martin and the California Travelers 8 pm concert with Butch Waller, Keith Little, Kathy Kallick, Paul Shelasky and Lisa Berman at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$17.50 advance and \$18.50 at the door. For information or tickets, call 510-525-1171 or visit www.freightandsalvage.org

10/12/2006 -- Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

10/12/2006 -- Salt Martians will play from 5:30 - 7:30 for Happy Hour at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. Call (805) 899-3900 for dinner reservations. For information, visit <http://www.tupelojunction.com>

10/12/2006 -- Blue Shoes will perform at The Outlaw BBQ, 275 S. Washington Street (formerly Wilma's Flying Pig), Sonoma, CA. For information, call 209-532-1BBQ or visit www.outlawbarbq.com

10/13/2006 -- Mac Martin and the California Travelers 8 pm concert with Butch Waller, Keith Little, Kathy Kallick, Paul Shelasky and Lisa Berman at the Dance Palace, 503 B Street, Point Reyes, CA. For information or tickets, call 415-663-1075 email dance@svn.net or visit <http://www.dancepalace.org>

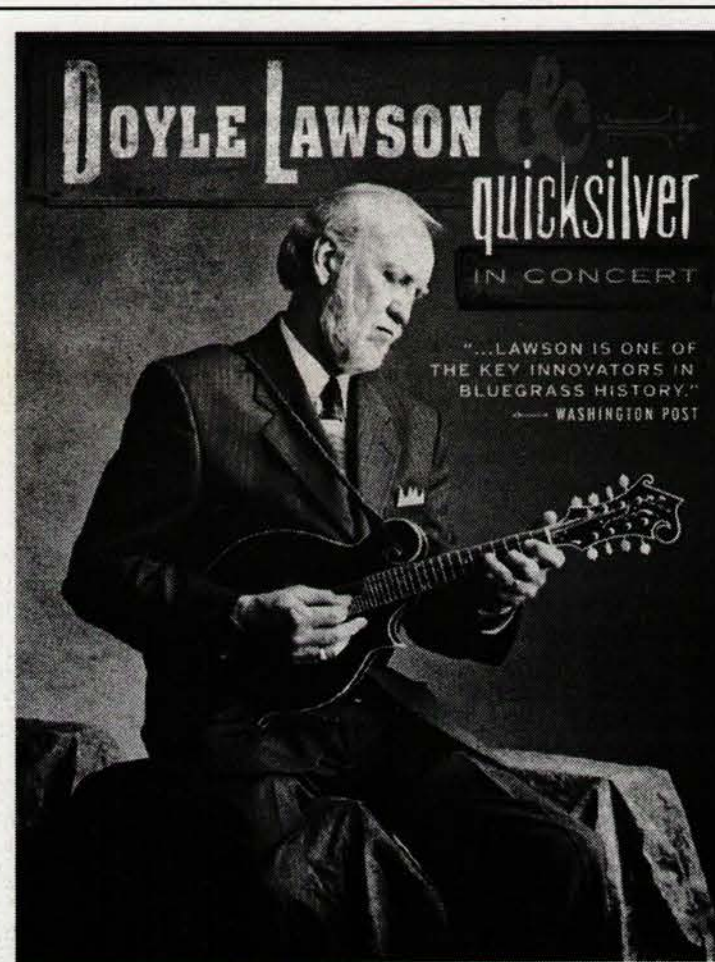
10/13/2006 -- Sourdough Slim will perform at the Palms at the Winters Opera House, 13 Main Street in Winters, CA. For information or tickets, visit www.palms.com

10/13/2006 -- Laurie Lewis and Tom Rozum concert at the Fresno Art Museum, 2233 North First St., Fresno, CA. For information or tickets, call 559-431-3653 or visit www.homepackbell.net/ckjohns

10/14/2006 -- Fred Eaglesmith & The Flying Squirrels play at 8 pm at the West Side Theatre, 1331 Main Street, Newman, CA. Tickets are \$18 general and \$20 reserved. For information or tickets, call 209-862-4490, email info@westsidetheatre.org or visit <http://www.westsidetheatre.org>

10/14/2006 -- Mac Martin and the California Travelers in concert at 8 pm at the First Presbyterian Church, 1667 Miramonte Ave., Mountain View, CA. Redwood Bluegrass Associates Concert with Butch Waller, Kieth Little, Kathy Kallick, Paul Shelasky and Lisa Berman. For information or tickets, call Redwood Bluegrass Associates at 650-691-

Continued on B-8



DOYLE LAWSON
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IN CONCERT
"...LAWSON IS ONE OF THE KEY INNOVATORS IN BLUEGRASS HISTORY."
— WASHINGTON POST

SUNDAY, OCTOBER 8TH
MALIBU PERFORMING ARTS CENTER
23825 STUART RANCH ROAD
MALIBU, CA 90265
310.456.6722
www.malibuperformingartscenter.com
DOORS 7:00pm SHOW 8:00pm
tickets available through:
www.ticketweb.com
866.468.3399
www.doyl Lawson.com

10/8/2006 -- Doyle Lawson & Quicksilver 8 pm concert at the Malibu Performing Arts Center, 23825 Stuart Ranch Road, Malibu, CA. Tickets are \$30 per person and are available through Ticketweb.com or 866-468-3399. Doors open at 7 pm. For information, call 310-456-6722 email todd@malibuperformingartscenter.com or visit www.malibuperformingartscenter.com

10/9/2006 -- Courthouse Ramblers play at 8 pm at Phil's Fish Market and Eatery, Sandholt Road, Moss Landing, CA. For information, call 831-375-2975 or visit philfishmarket.com

10/9/2006 -- Ricky Skaggs & Kentucky Thunder in concert

tion, call 415-332-8498 or visit <http://www.sweetwatersaloon.com>

10/12/2006 -- Sidekick Bluegrass Band will perform at the Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, call 415-648-1047,

CBA Calendar of Upcoming Music Events

Continued from B-7

- 9982 or visit www.rba.org
- 10/14/2006 -- Common Sense** (with Caroline Disney, Laurie Lewis and Tom Rozum), Mountain Laurel, On The Loose, Spillit Quikkers and The F-150's will perform at the Gold Country Fairgrounds, Auburn CA. Fund-raiser for rebuilding the Old State Theater. For information, contact Caroline Disney or Sue Dings at 530-885-9009, email suesnet@infostations.com or visit <http://livefromauburn.com/bluegrass/bgp.htm>
- 10/14/2006 -- Howdy!** will play for Hootenanny Night at the Cafe International, 508 Haight St. (at Fillmore), San Francisco, CA. For information, call 415) 552-7390 or visit <http://www.cafeinternational.com>
- 10/14/2006 -- Acme String Ensemble** will play at 8 pm at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email murphy@sonomapub.com or visit www.sonomapub.com

- 10/14/2006 -- Mountain Laurel** will perform at the Salmon Festival at the Nibis Fish Hatchery, 2001 Nimbus Road, Rancho Cordova, CA. Free event, \$8 for parking. For information, call 916-358-2884.
- 10/16/2006 -- Bean Creek** performs from 6:30 to 8:30 pm at Phil's Fish Market and Eatery on Sandholt Road, Moss Landing, CA. For information, call 831-375-2975 or visit philfishmarket.com
- 10/16/2006 -- Homespun Rowdy** will perform from 7:30 - 10:30pm at Amnesia, 853 Valencia St. (between 19th & 20th) San Francisco, CA. For information, call 415-970-8336, email info@homespunrowdy.com or visit www.homespunrowdy.com
- 10/18/2006 -- Whiskey Brothers** will play at 9:00 p.m. at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit www.albatrosspub.com
- 10/18/2006 -- Lighthouse** will per-

form at the Golden Goose Coffee House, 10001 Maine Ave., Lakeside, CA. For information, call 619-390-1990 or visit www.waynerice.com/lhgigs.htm

10/18/2006 -- Mountain Laurel will perform from 7:30 to 9 pm at Latitudes Restaurant & Bar, 130 Maple Street, Auburn CA. For information, call 530-885-9535.

10/19/2006 -- Grizzly Peak will perform at the Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, call JimBo Trout at 415-648-1047, email shout@jimbotrout.com or visit <http://www.atlascafe.net>

10/19/2006 -- The David Thom Band will perform from 9-11 pm at the Cafe Amsterdam, 23 Broadway, Fairfax, CA. For information, call 415-256-8020.

10/19/2006 -- Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

10/19/2006 -- Salt Martians will play from 5:30 - 7:30 for Happy Hour at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. Call (805) 899-3900 for dinner reservations. For information, visit <http://www.tupelojunction.com>

10/19/2006 -- Blue Shoes will perform at The Outlaw BBQ, 275 S. Washington Street (formerly Wilma's Flying Pig), Sonoma, CA. For information, call 209-532-1BBQ or visit www.outlawbarbq.com

10/20/2006 -- U.S. Navy Bluegrass band (Country Current) 7 pm free concert at Mile High Middle School, 300 S. Granite Street, Prescott, AZ. Full country/bluegrass band with short bluegrass segment. For information, call 928-717-3241.

10/20/2006 -- April Verch concert 8 pm at the West Side Theatre, 1331 Main Street Newman, CA. Tickets are \$12 general and \$15 reserved. For information or tickets, call 209-862-4490 email info@westsidetheatre.org or visit <http://www.westsidetheatre.org>

10/20/2006 -- Bluegrass Bonanza featuring the Backyard Party Boys (Bay Area), 9 pm at the Plough & Stars, 116 Clement Street (at 2nd), San Francisco, CA. For information, call 415-751-1122.

10/21/2006 -- Molly's Revenge concert 8 pm at the West Side Theatre, 1331 Main Street Newman, CA. Tickets are \$12 general and \$15 reserved. For information or tickets, call 209-862-4490 email info@westsidetheatre.org or visit <http://www.westsidetheatre.org>

10/21/2006 -- Anderson Family Bluegrass Band will perform at the Harvest Festival at Loma Rica Ranch, 10980 Brunswick

Road, Grass Valley, CA. Adults \$10, teens \$5, seniors \$6, children 12 & under free. Ranch opens at 10 am. For information, call 530-274-9059.

10/21/2006 -- Howdy! will perform at the Starry Plough, 3101 Shattuck Ave., Berkeley, CA. For information, call 510 841-2082 or visit <http://www.starryploughpub.com>

10/21/2006 -- U.S. Navy Bluegrass band (Country Current) 3 pm free concert at Beardsley Park Amphitheater, 20011 North 128th Avenue, Sun City West, AZ. Full country/bluegrass band with short bluegrass segment. For information, call 623-584-6079.

10/21/2006 -- April Verch (raditional fiddling meets contemporary élan) at the Freight & Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-525-1171 or visit www.freightandsalvage.org.

10/22/2006 -- U.S. Navy Bluegrass band (Country Current) 6 pm free concert at Sun Bowl Amphitheatre, 10220 North 107th Avenue, Sun City West, CA. Full country/bluegrass band. For information, call 623-876-3044.

10/23/2006 -- Courthouse Ramblers will play beginning at 7 pm at Phil's Fish Market and Eatery on Sandholt Road, Moss Landing, CA. Other musicians are welcome to join in for a bluegrass picking party for the second set starting about 8 pm. For information, call 831-375-2975 or visit philfishmarket.com

10/23/2006 -- U.S. Navy Bluegrass band (Country Current) will perform in concert at Temple Aliyah, 6025 Valley Circle Blvd., Woodland Hills, CA. For information, call 818-346-3545.

10/23/2006 -- Barefoot Nellies will play at 8:30 pm followed by the Doyle Lawson Sing-Along at Amnesia, 853 Valencia St. (between 19th & 20th), San Francisco, CA. For information, call 415-970-0012 or visit www.shelbyashpresents.com

10/24/2006 -- Barbara Higbee, Chris Webster, Jennifer Bretzan, Laurie Lewis and Sheila Glover will perform at Glass Half Full, a fund-raiser for the Breast Cancer Fund and SHARE at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$19.50 advance/\$20.50 at the door. For tickets or information, call 510-525-1171 or visit www.freightandsalvage.org

10/25/2006 -- U.S. Navy Bluegrass band (Country Current) concert at the Oxnard Performing Arts Center, 8001 Hudson Way,

Oxnard, CA. For information, call 805-486-2424.

10/26/2006 -- Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

10/26/2006 -- Salt Martians will play from 5:30 - 7:30 for Happy Hour at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. Call (805) 899-3900 for dinner reservations. For information, visit <http://www.tupelojunction.com>

10/26/2006 -- Blue Shoes will perform at The Outlaw BBQ, 275 S. Washington Street (formerly Wilma's Flying Pig), Sonoma, CA. For information, call 209-532-1BBQ or visit www.outlawbarbq.com

10/27/2006 -- U.S. Navy Bluegrass band (Country Current), 7 pm free concert at the First Presbyterian Church, 21 East Constance Ave., Santa Barbara, CA. Full Country/Bluegrass band. For information, call 805-687-0754.

10/27/2006 -- Way Out West 8 pm concert at the Palms at the Winters Opera House, 13 Main Street in Winters, CA. For tickets or information, call 530-795-1825 email palms@yolo.com or visit www.palms.com

10/28/2006 -- Old School Freight Train 8 pm concert at the West Side Theatre, 1331 Main Street Newman, CA. Tickets are \$10 general and \$13 reserved. For information or tickets, call 209-862-4490 email info@westsidetheatre.org or visit <http://www.westsidetheatre.org>

10/28/2006 -- High Country will play at 8 pm at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email murphy@sonomapub.com or visit www.sonomapub.com

10/28/2006 -- U.S. Navy Bluegrass band (Country Current) 7 pm free concert at the Olive Drive Church, 5500 Olive Drive, Bakersfield, CA. Full Country/Bluegrass band. For information, call 661-393-8210.

10/29/2006 -- U.S. Navy Bluegrass band (Country Current) 6 pm free concert at Kautz Ironstone Vineyards Amphitheatre, 1894 Six Mile Road, Murphys, CA. Full Country/Bluegrass band. For information, call 209-728-1251.

10/30/2006 -- U.S. Navy Bluegrass band (Country Current) 7 pm free concert at the Marysville Community Auditorium, 1919 B Street, Marysville, CA. Full Country/Bluegrass band. For information, call 530-742-9821.

November

11/1/2006 -- Whiskey Brothers

Bluegrass Country Jam celebrates Fifth Anniversary



Jeanie and Chuck Poling

Wednesday, October 4 marks the fifth anniversary of the popular Bluegrass Country Jam in San Francisco. Hosted by CBA members Jeanie and Chuck Poling, the jam is held at the Plough & Stars Pub at 116 Clement Street.

The fifth anniversary celebration will include cake, door prizes, lots of jamming of course, and who knows what else. Festivities begin at 8:30 pm and will go on to at least 11. We encourage everyone who has ever attended the jam to come for this celebration. And if you're new in town looking for a jam, this is where you want to be.

Over the years, Jeanie and I have enjoyed watching timid beginners progress from a halting version of "Old Joe Clark" to a rip-roaring rendition of "Wheel Hoss." A lot of jammers have formed bands after meeting at the Plough and who knows, that fiddle player you're looking for could be there at this event.

So come on out to San Francisco's friendliest jam session and help us celebrate five years of pickin', singin' and fun.

Plough & Stars website: <http://pweb.jps.net/%7Ejgilder/plough.html>.

Please note that you must be 21 or over to attend.

Professional photo by John M. Brown

CBA Calendar of Upcoming Music Events

will perform at 9:00 p.m. at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit www.albatrosspub.com

11/1/2006 -- Chris Stuart & Backcountry 9 pm Bluegrass Gold concert at Sweetwater, 153 Throckmorton Avenue, Mill Valley, CA. For information, call 415-332-8498 or visit <http://www.sweetwatersaloon.com>

11/2/2006 -- Dark Hollow will perform at the Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, call JimBo Trout at 415-648-1047, email shout@jimbo-trout.com or visit <http://www.atlascafe.net>

11/2/2006 -- Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

11/2/2006 -- The Stoney Mountain Ramblers will perform for NCBS First Thursday at the Prince of Wales Pub, 106 E. 25th Avenue, San Mateo, CA. For information, call 650-574-9723.

11/4/2006 -- Chris Stuart & Backcountry CBA Concert, 7:30 pm at the Fair Oaks Presbyterian Church, 11427 Fair Oaks Blvd.,

Fair Oaks, Ca. Tickets are \$15 at the door. For information or reservations, call Bob Thomas at 916-989-0993 or email sacbluegrass@comcast.net.

11/3/2006 -- John Reischman and the Jaybirds perform at The Freight & Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-525-1171 or visit www.freightandsalvage.org.

11/4/2006 -- Sidesaddle & Company 8 pm concert at the West Side Theatre, 1331 Main Street Newman, CA. Tickets are \$10 general and \$13 reserved. For information or tickets, call 209-862-4490 email info@westside-theatre.org or visit <http://www.westside-theatre.org>

11/4/2006 -- Washboard Wizardz 8 pm concert at the West Side Theatre, 1331 Main Street Newman, CA. Tickets are \$12 general and \$15 reserved. For information or tickets, call 209-862-4490 email info@westside-theatre.org or visit <http://www.westside-theatre.org>

11/4/2006 -- Chris Stuart & Backcountry 8 pm Redwood Bluegrass Associates Concert at the First Presbyterian Church,

1667 Miramonte Ave., Mountain View, CA. For information or tickets, call 650-691-9982 or visit www.rba.org.

11/4/2006 -- The Spillit Quikkers play from 11:00 a.m. - 1:00 p.m. at Hoppy Brewing Company, 6300 Folsom Blvd., Sacramento, CA. For information or reservations, call Troy at 916-451-4677, email teeroy@hoppy.com, or visit www.hoppy.com

11/4/2006 -- Americana Jukebox featuring Lipsey Mountain Spring Band (Bay Area), the Spillit Quikkers (Sacramento) and Howdy! (SF), 9 pm at The Knockout, 3223 Mission Street, San Francisco, CA. \$8 cover charge. For information, call 415-550-6994.

11/6/2006 -- Homespun Rowdy will perform from 7:30 - 10:30pm at Amnesia, 853 Valencia St. (between 19th & 20th) San Francisco, CA. For information, call 415-970-8336, email info@homespunrowdy.com or visit www.homespunrowdy.com

11/6/2006 -- Crosstown performs from 6:30 to 8:30 pm at Phil's Fish Market and Eatery on Sandholt Road, Moss Landing, CA. For information, call 831-375-2975 or visit philfishmarket.com

11/9/2006 -- Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

11/9/2006 -- Salt Martians will play from 5:30 - 7:30 for Happy Hour at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. Call (805) 899-3900 for dinner reservations. For information, visit <http://www.tupelojunction.com>

11/10/2006 -- Barefoot Nellies will play beginning at 8 pm at McGrath's Irish Pub, 1539 Lincoln (corner of Stanton), Alameda, CA. \$5 cover charge. For information, call Peter Barnardo at 510-522-6263 or visit www.mcgrathspub.com

11/13/2006 -- Courthouse Ramblers will play beginning at 7 pm at Phil's Fish Market and Eatery on Sandholt Road, Moss Landing, CA. Other musicians are welcome to join in for a bluegrass picking party for the second set starting about 8 pm. For information, call 831-375-2975 or visit philfishmarket.com

11/15/2006 -- Hot Buttered Rum String Band free concert at 8 pm in the Willow Lounge at Black Oak Casino, 19400 Tuolumne Road North, Tuolumne, CA.

Co-sponsored by the California Bluegrass Association. For information, call Brent Pierce at 877-747-8777 email bpierce@blackoakcasino.com or visit www.blackoakcasino.com

11/15/2006 -- Whiskey Brothers will play at 9:00 p.m. at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit www.albatrosspub.com

11/15/2006 -- 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

11/16/2006 -- The David Thom Band will perform from 9-11 pm at the Cafe Amsterdam, 23 Broadway, Fairfax, CA. For information, call 415-256-8020.

11/16/2006 -- Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

11/16/2006 -- Salt Martians will play from 5:30 - 7:30 for Happy Hour at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. Call (805) 899-3900 for dinner reservations. For information, visit <http://www.tupelojunction.com>

Continued on B-10

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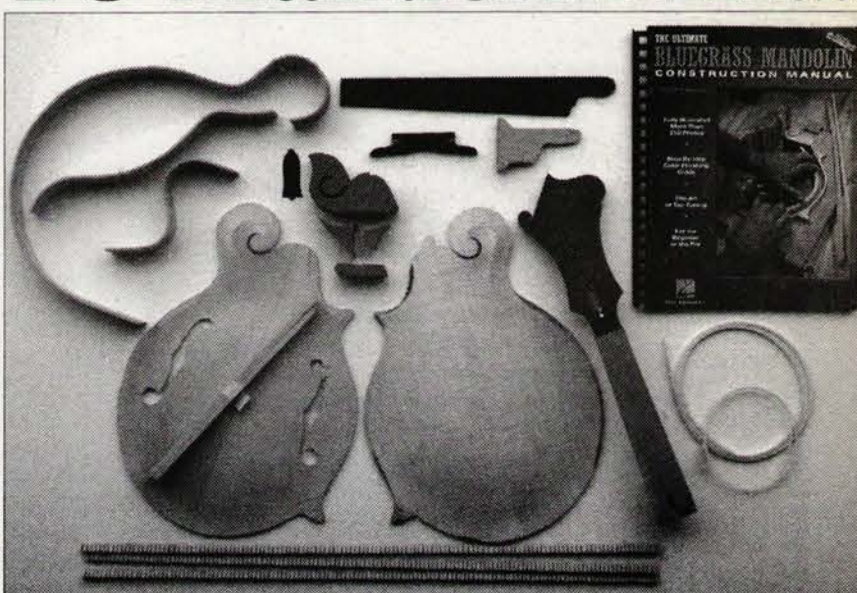
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CBA Calendar of Upcoming Music Events

Continued from B-9

11/17/2006 - Bluegrass Bonanza featuring Belle Monroe & Her Brewglass Boys (SF) and the Mad Cow Stringband (Davis), 9 pm at the Plough & Stars, 116 Clement Street at 2nd, San Francisco, CA. \$6 cover charge. For information, call 415-751-1122 or visit www.shelbyash-presents.net

11/17/2006 - Kathy Kallick, Bill Evans and friends will perform for a Fresno Folklore Society concert at the Fresno Art Museum, 2233 North First St., Fresno, CA. Tickets are \$18 advance and \$20 at the door. For information or tickets, call 559-431-3653 or visit www.fresno-folkconcerts.com

11/20/2006 - Crosstown will play from 6:30 - 8:30 pm at Phil's Fish Market and Eatery on Sandholt Road, Moss Landing, CA. For information, call 831-375-2975 or visit philfishmarket.com

11/20/2006 - Homespun Rowdy will perform from 7:30 - 10:30pm at Amnesia, 853 Valencia St. (between 19th & 20th) San Francisco, CA. For information, call 415-970-8336, email info@homespunrowdy.com or visit www.homespunrowdy.com

11/23/2006 - Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

11/23/2006 - Salt Martians will play from 5:30 - 7:30 for Happy Hour at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. Call (805) 899-3900 for dinner reservations. For information, visit <http://www.tupelojunction.com>

11/25/2006 - Laurie Lewis will perform at the Freight & Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-525-1171 or visit www.freightandsalvage.org.

11/27/2006 - Courthouse Ramblers will play beginning at 7 pm at Phil's Fish Market and Eatery on Sandholt Road, Moss Landing, CA. Other musicians are welcome to join in for a bluegrass picking party for the second set starting about 8 pm. For information, call 831-375-2975 or visit philfishmarket.com

11/27/2006 - Barefoot Nellies will perform at 8:30 pm at Amnesia, 853 Valencia St. (between 19th & 20th) San Francisco, CA. For information, call 415-970-8336.

Festivals October

10/6/2006 - Super Bluegrass Weekend featuring Huckleberry Flint (Humboldt), The

Hellouts (Sacramento), Dave Hanley Band (Modesto) and Barefoot Nellies (SF), 9 pm at the Starry Plough, 3101 Shattuck Ave., Berkeley, CA. Tickets are \$10 per person in advance only. For information or tickets, call Shelby Ash at 415-664-2044 or email thearms@hotmail.com.

10/7/2006 - Super Bluegrass Weekend featuring Huckleberry Flint (Humboldt), The Shut-Ins (SF), Jewgrass Boys (SF), and The Bluegrass Revolution (Oakland), 9 pm at The Knockout, 3223 Mission Street, San Francisco. Tickets are \$10 per person in advance only. For information or tickets, call Shelby Ash at 415-664-2044 or email thearms@hotmail.com.

10/6/2006 - 10/8/2006 - 15th Annual Wolf Mountain Bluegrass Festival on the Santa Cruz County Fairgrounds in Santa Cruz, CA. Bands include: Perfect Strangers, Frank Wakefield Band, Bluegrass Redliners, High Country, Lone Prairie, Mighty Crows, Page Brownnton and Friends, Jake Quesenberry and the McRae Brothers, Heartwood and more to be added. For information, call 831-425-2270, email info@wolfmt.com, visit www.wolfmt.com, or mail PO Box 91 Santa Cruz, CA 95063.

10/6/2006 - 10/8/2006 - 6th Annual Hardly Strictly Bluegrass Festival in Speedway Meadows at Golden Gate Park, San Francisco, CA. Free festival with over 60 bands on five stages. The 2006 line-up includes: Jerry Douglas & Best Kept Secret, Richie Furay, The Del McCoury Band, Ricky Skaggs & Kentucky Thunder, Tim O'Brien's Cornbread Nation with special guest Mollie O'Brien, Hazel Dickens, Dale Ann Bradley & Coon Creek, North Mississippi Allstars, Drive-By Truckers, Freakwater, Chip Taylor & Carrie Rodriguez, Jody Stecher & Kate Brislin, The Steel Drivers, Robert Earl Keen, Richard Thompson (solo acoustic), T Bone Burnett, Elvis Costello, Alejandro Escovedo, Iris DeMent, Todd Snider, Four Year Bender, The Waybacks with special guest Bob Weir, Linda Ronstadt & Ann Savoy, Hot Tuna acoustic, Flying Other Brothers, Ramblin' Jack Elliott, David Gans Trio, The Lee Boys, Willy Mason, A.J. Roach, Steve Earle & The Bluegrass Dukes, Gillian Welch, Earl Scruggs, Alison Brown Quartet, The Nashville Bluegrass Band, Emmylou Harris, Austin Lounge Lizards, The Stairwell Sisters, Allison Moorer, Dry Branch Fire Squad, The Devil Makes Three, Billy Bragg, Guy Clark & Verlon Thompson, Kevin Welch, Kieran Kane & Fats Kaplin, Kelly Willis &

Bruce Robison, Scott Miller & The Commonwealth, The Avett Brothers, Doyle Lawson & Quicksilver, Chatham County Line, Pine Leaf Boys, Laurie Lewis & The Right Hands, Poor Man's Whiskey, SF Opera Bluegrass Dukes, Heidi Clare & AtaGallop, Danny Barnes Collective, Annie & The Vets, Etienne de Rocher, Barbary Coast Cloggers, Banjo Extravaganza with Bill Evans, Tony Trischka & Alan Munde and still more to be announced. Special Friday concert from 2 - 7 pm featuring Elvis Costello and friends and more to be announced. The festival runs from 11 a.m. - 7 p.m. on both Sat. Oct. 7 & Sun. Oct. 8. Set times and complete festival information can be found at www.hardlystrictlybluegrass.com.

10/13/2006 - 10/15/2006 - 17th Annual Bluegrass Festival at the Clark County Fairgrounds in Logandale, NV. Bands include Special Consensus, the Lampkins Family, Marty Warburton Band, Digger Davis & Tombstone, Sons and Brothers Band, Bost Family Tradition and Just For Fun. RV and tent campoin, food and craft vendors on site. For information or tickets, call 702-566-9372 or visit www.sn-vbluegrass.com.

10/20/2006 - 10/22/2006 - CBA Fall Campout and annual meeting on the Colusa County Fairgrounds in Colusa, CA. Camping, jamming and Saturday afternoon entertainment featuring Borderline Bluegrass Band, Circle R Boys and Adobe Bluegrass Band starting at 3 pm. Saturday Dessert Potluck at 6:30 p.m. with the Board election results and annual member's meeting will follow. Camping is \$20 per night per unit. For information, contact Bob Thomas at 916-989-0993, email sacbluegrass@comcast.net or visit www.cbaontheweb.org.

10/28/2006 - 10/29/2006 - Tucson Bluegrass Festival at the Desert Diamond Casino, I-19 South to Pima Mine Road, Tucson, Arizona. Bands include Cherryholmes, Lost Highway, Chris Stuart & Backcountry, Flint Hill Special and Titan Valley. Festival hours 10 am to 5:30 pm. Tickets are \$18 per day or \$25 for the weekend. Free dry camping on site. For information or tickets, call 520-296-1231 or visit www.desertbluegrass.org.

November

11/10/2006 - 11/12/2006 - Four Corner States Bluegrass Festival in Constellation Park, 5 miles E of Hwy 60 in Wickenburg, AZ. Featured bands are the Burnett Family Bluegrass Band, IIIrd Generation and John Reischman

and the Jaybirds. Other festival activities include contests in categories including Specialty Vocals and Duets; Family Bands; Junior, Adult, Senior and Open Fiddlers; Old Time Country Bands; Mandolin and Flat Pick Guitar. There will also be a Band Scramble on Saturday evening and a Friday night concert at the Del Webb Center for the Performing Arts.

Dry camping is available on site. Tickets are available through the Wickenburg Chamber of Commerce. For information, contest registration or tickets, contact the Wickenburg Chamber of Commerce, 216 N. Frontier Street, Wickenburg, AZ 85390, call 928-684-5479, email info@wickenburgchamber.com or visit www.wickenburgchamber.com.

11/24/2006 - 13th Annual Turkey Trot - an Americana Music Feast featuring the Pine Box Boys (SF), The Whoreshoes (SF), Kemo Sabe (SF), 77 el Deora (SF) and The Buckaroos (SF), 8 pm at Café Du Nord, 2170 Market Street, San Francisco, CA. \$10 cover charge. For information, call 415-861-5016.

January 2007

1/5/2007 - 1/7/2007 - River City Bluegrass Festival at the Oregon Convention Center in Portland, OR. Featuring Emmylou Harris, John Reischman & the Jaybirds, Rhonda Vincent & the Rage, Asleep At the Wheel, David Bromberg & the Angel Band, Larry Sparks & the Lonesome Ramblers, Longview and host of local bands. For tickets or more information, call 503-282-0877 or visit www.rivercitybluegrass.com.

February

2/1/2007 - 2/4/2007 - 2nd Annual SuperGrass Indoor Festival at the Holiday Inn Selection and Convention Center in Bakersfield, CA. Presented by the California Bluegrass Association. LoarFest West, workshops, panel discussions, special Sunday GospelFest featuring the Isaacs and hosted by LeRoy "Mack" McNees and more. Featured bands are J.D. Crowe & The New South, The Isaacs, The Grascals, Michael Cleveland & Flamekeeper featuring Audie Blaylock, Foghorn String Band, the Kenny & Amanda Smith Band, Chris Hillman & Herb Pedersen, Special Consensus, High Country, Lost Highway, John Reischman & the Jaybirds, Laurie Lewis & The Right Hands and The Bluegrass Brothers. Kids on Stage performance on Saturday. For tickets and information, see the ad on page B-24 or visit www.cbaontheweb.org.

June

6/14/2007 - 6/17/2007 - CBA's 32nd Annual Father's Day Bluegrass Festival at the Nevada County Fairgrounds in Grass Valley, CA. Tentative line-up includes: Rhonda Vincent & The Rage, Cherryholmes, The Del McCoury Band, Dale Anne Bradley Band, Claire Lynch Band, The Greencards, John Reischman & the Jaybirds, Dan Paisley & Southern Grass and Kids on Bluegrass. Plus more bands TBA, workshops, children's program, luthiers' pavilion and much more. Camping and vendors on site. Ticket on sale November 1, 2006. For more information, see our ad on page B-13 or visit www.cbaontheweb.org.

Music Camps November

11/17/2006 - 11/19/2006 - Far-West Folk Alliance Region - West 3rd Annual Conference at the Sacramento Marriott, Rancho Cordova, CA. Conference features workshops, panels, seminars, exhibit hall, showcases, jamming and more. For more information, email tinkersown@comcast.net or visit www.far-west.org.

June 2007

6/10/2007 - 6/13/2007 - CBA's 7th Annual Music Camp on the Nevada County Fairgrounds in Grass Valley, CA. Small group music instruction by outstanding Bluegrass musicians. This camp is for musicians of all ages from 5 - 85. For information, please visit www.cbaontheweb.org and click on music camp.

Jam Sessions Sunday

• **Alameda - Regular Jam Session** from 6-8 pm every Sunday at the Alameda School of Music, 1307 High St., Alameda, CA. The 1st and 3rd Sundays are Bluegrass and 2nd and 4th Sundays are Swing/Jazz nights. Separate rooms are available for different skill levels, and a professional player will always be on hand to facilitate the jams. 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 the Jupiter Brewpub, 2181 Shattuck Ave., 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 Val-

CBA Calendar of Upcoming Music Events

- ley, CA. For information, call 925-455-4970.
- Chico – Bluegrass Jam from 2-5 pm on the 1st Sunday of every month at the Shade Tree Restaurant, 817 Main St. (between 8th & 9th Streets), Chico, CA. For information, contact Sid Lewis at 530-894-2526 or email sidewis420@yahoo.com.
 - 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.hoteljeffrey-gold.com.
 - Crescent City – Bluegrass Jam from 6-8 pm every Sunday 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.
 - San Francisco – Bluegrass Jam from 3-6 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.
 - 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 805-474-4876 or email siminoff@siminoff.com.
 - Santa Margarita – Bluegrass jam session sponsored by the CBA in collaboration with Solomon's Café on the first Sunday of every month from 5:30 to 8:30 pm. Solomon's is a great meeting and eating spot located 15 miles south of Paso Robles and 15 miles north of San Luis Obispo. For more information, contact Roger Siminoff at 805-474-4876 or email siminoff@siminoff.com.
 - Sebastopol – Bluegrass Gospel Jam from 2-5 pm on the 4th Sunday of every month at the Sebastopol Christian Church, 7433 Bodega Avenue Corner of Bodega & Jewell Ave., Sebastopol, CA. Bring your acoustic instruments & favorite old hymns/gospel songs to lead. For information, contact Jack & 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.
 - Mountain View – Bluegrass Jam, 7:30 pm every Monday at the Red Rock Café, 201 Castro Street, Mountain View, CA. For information, call (650) 967-4473.
 - Oakland – Bluegrass Jam at 8 pm every Monday beginning at 6 pm at the Baja Taqueria, 4070 Piedmont Ave. (near 41st Street), Oakland, CA. For information, call Joe Howton at 510-547-2252 or email TRman2323@aol.com.
 - 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.
 - Signal Hill – Bluegrass Jam Session every Monday from 7 to 10 pm at Curley's, 1999 E. Willow St., Signal Hill, CA. For information, call 562-424-0018.
- ## Tuesday
- Berkeley – Bluegrass jam session every Tuesday from 7:30 to 9:30 at the 5th String Music Store, 3051 Adaline St., Berkeley, CA. The jam is hosted by Jacob Groopman of the Donner Mountain Bluegrass Band and is open to all skill levels and is given in an instructional environment. For information, email jgroopman@gmail.com.
 - 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 the 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 Country 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.
 - Santa Rosa – Old-Time and Bluegrass jam on the last Wednesday of every month at The Black Rose Pub, 2074 Armory Drive, Santa Rosa, CA. For more information, call Don Coffin at 707-995-0658 or Ricky Rakin at 707-824-9376.
 - Sonoma – Acoustic Jam Session beginning at 7:30 pm on the 1st & 3rd Wednesday of every month at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660 or email murphy@vom.com.
- ## Thursday
- 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 – South County Jam 6-8:30 pm on the 2nd & 4th Thursday of each month at Good Life Café, on the corner of Monterey & 2nd Street, Morgan Hill, CA. For information, call Jac Stone at 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.
 - San Francisco – Bluegrass and Old-time music jam on the 4th Thursday of every month at the Atlas Café, 3049 20th Street at Alabama, San Francisco, CA.
 - 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 or visit <http://home.earthlink.net/~generubinaudio/index.html>.
- ## Friday
- Felton – Bluegrass Slow Jam on the 2nd and 4th Friday of every month from 7-9 pm at 1145 El Solvo Heights Dr, Felton, CA. For information, call Barbara & Eric Burman at 335-3662.
 - 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>.
 - Long Beach – Jam Session from 1-6 pm at Fendi's Cafe, 539 E Bixby Road, Long Beach, CA. For information, call 562-984-8187.
 - Marysville – Regular jam session from 4-7 pm on the 1st Saturday of every month at the Brick Coffee House Cafe, Marysville, CA. For information, call -530-743-0413 or 530 701-5090.
 - Sebastopol – CBA Jam Session every Saturday from 2 to 5 pm at Carz Roastery, 6761 Sebastopol Avenue in Sebastopol, CA. (1st & 2nd Saturday – Old-time, bluegrass, old-country and more; 3rd Saturday – standard Bluegrass and last Saturday – pickers choice.) For information, call 707-829-6600.
- Attention bands, promoters, venues – if you would like to have 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.*



www.cbaontheweb.org

An interview with Uncle Earl in Grass Valley 2006

Uncle Earl isn't a person; it's an all-female old-time, good-time band that was a great crowd pleaser at the Father's Day festival this last June. Kristin Andreassen (guitar, feet, fiddle vocals), KC Groves (mandolin, bass, guitar, vocals), Abigail Washburn (banjo, vocals), and Rayna Gellert (fiddle, vocals) make up this talented musical quartet with intertwining interests and backgrounds.

The band is happy to communicate with fans at their web site at www.unclear.net and they have a newsletter that they happily share. Band members graciously sat down and was interviewed by Bluegrass Breakdown reporter Brenda Hough.

BH: Of course, everyone wants to know, who in the band has an Uncle Earl or does anyone have one?

KC: I used to have an Uncle Earl and he was kind of a character, but as it turns out, a lot of people in the world have an Uncle Earl. We were actually thinking about doing a contest, some sort of write about your Uncle Earl, just for something fun to do on our web site. A lot of people come up to us that have an Uncle Earl or they are

an Uncle Earl.

BH: How did you find each other since you aren't "next door" to each other?

KA: I'll say we found each other because we knew KC Groves at one point or another. All of us were playing old-time music, some professionally and some for fun and met KC playing in some tent or crowded hallway at a bluegrass festival or some other event where people are staying up all night and playing tunes until the morning. Eventually they got a call from her when she had an idea to start an all-girl old-time band and made it happen.

BH: So KC, did you wake up one morning and decide you wanted to do this?

KC: No, it started with my friend Jo Serrapere and I wanted to do an album of old time songs. We wanted to sing together and we wanted the songs to be familiar to people young and old. Old classic songs, accessible, and sing along able. We had no plans to do any touring, but we wanted to record together. We had been playing music together for a few years in Ann Arbor. People kept saying, you and Jo should sing together so we said let's do it. We recorded most of the first Uncle Earl album in a closet, real low-fi, and I brought it to Sally Van Meter and she really liked the idea. We added

more women and made it more fancy. The CD release party went over really well and people were interested in us from the beginning.

RG: We're more recent additions to the band. As I understand it, KC and Jo wanted to make the CD. Then they had this CD release party and then it was do you want to do this other thing. It's one of those bands where the offers kept coming then it solidified into this thing that it is now.

KC: What happened is we got the gig and then we figured it out. It was cool, we got another gig and we figured out what to do for it. We did it because we loved playing. That spirit carries on today. Even though we are more organized and have goals. It was not planned, it was not our world scheme. We're just happened to come together for one reason or another so we're just getting the gigs.

AW: I was remembering when we were having the discussions about what the band was going to be. I remember it was not just an old-timey band. There was a lot of repertoire from the old time tradition. Purists would argue that we're not an old-time band. Even so, when I first joined the band there was a lot more diverse material. It's more focused now.

BH: So would you say now that

the focus is now strictly old-time? How would you define it if a purist wanted to know? Do you have a "mission statement?"

RG: I would say that I'm a purist. We don't do strictly traditional old-time music, and I say we play string band music. We play a lot of the old time music like an old-time band, and other stuff we stretch it a little bit. We also do original songs; it's a mix. I say we're a string band that does traditional and original material.

KA: To add to that, one of the things we try to choose what sounds like an old song or has some kind of vibe or structure to them that helps them fit into the mold of a set that is playing straight up traditional fiddle tunes. I think that helps us have a band sound. All of us have other side project careers and we all write original music that we wouldn't necessarily bring to the band that might sound like a pop song or bluegrass or might be in Chinese. We have been bringing some Chinese songs into our traditional repertoire. You can get diverse in a not good way. You need boundaries on style and instrumentation to hold everything together.

BH: I noticed that you have your own individual projects so you have a category for the band, my own projects. What are

your own individual interests and projects?

KA: I actually came into this music through dance. One of my side projects has been Footworks Percussive Dance Ensemble. I work as a dancer still and I also write songs that are popular or swingier than I would do with Uncle Earl. I'm coming out with a record in July of my originals and I have a band called Sometimes Why with two other women. Sometimes Why is our outlet for non-string band songs. That's Ruth Unger and Eve Dunavan from Crooked Still and the Mammals. They're all in upstate New York.

KC: I have two albums of original material done in bluegrass style. I have some bands that I play with at home mostly for fun. There's a country band and a couple of duets. I also run a concert series in Lyons, Colorado called High Street Concerts. We just finished our second season and it's really fun and I like making events and making a night special. I like making things right for the musicians. I'll probably record another album with original material but I'm in no hurry to do that right now.

AW: You play around in lots of little groups.

KC: I come from an area of the world with a huge concentra-

Continued on B-14

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An interview with Uncle Earl in Grass Valley 2006

Continued from B-13

tion of bluegrass musicians and it's pretty crazy so it's hard not to be involved in these projects. There are a lot of gigs in Colorado and lots of people who will support it. Even at the house, there are lots of people who will stop by to play or drop off a CD or ask about a gig.

RG: I have a couple of CDs out with traditional old time fiddle music. One of them is a solo project and the other is a duet with Susie Goehring who plays guitar. Outside of Uncle Earl these days I guess teaching is my main thing. Uncle Earl will do a tour and then I'll go off and do a week long camp somewhere. I do a few of those every summer. I also have started working on some original songs. I do get pick up bands or wedding. I live in Asheville, North Carolina and there's a lot of music around there too.

AW: I have another project that's focused on a solo career. I go around the country with a cellist named Ben Solli. We play traditional songs and songs I write in Chinese. Not home much and every year I try to take a trip to China with the music. I'm in Nashville, TN and hopefully Uncle Earl will be the band to go to China next year.

BH: So did you grow up with old-time musical backgrounds?

RG: That's one of the interesting things about Uncle Earl. But as a tangent, I think one of the things that's compelling to an audience is how different our musical backgrounds are. We all have different musical interests and areas of expertise and whatever material the band is working on, we're all coming at it from a different angle. So that gives us a unique kind of sound. But I am the one in the band that comes from a trad background. My Dad, Dan Gellert, is an amazing old-time musician so I grew up hearing traditional old time music. I grew up in Indiana.

BH: As female musicians have you had any unusual or memorable experiences or advice that you want to share in print?

KC: We get the, "Wow you're good for girls!" That's what we get. Things have changed. Sally Van Meter used to get comments like that. My favorite was "you play like a man." There's more female musicians and people aren't surprised by it anymore.

KA: I see the reactions from women and girls. Women and little girls come up to our table with a wide-eyed look and say, "I'm so glad you were on stage today. You really inspired me and I'm going to go out and buy a banjo or take fiddle lessons. I see that direct impact because we are women on stage."

RG: The reaction of women and girls in the audience is the side of the gender coin that we want



Uncle Earl on the CBA's Festival stage in Grass Valley, California, June 2006.

to focus on. We do encounter sexism, but we get the little girls who are so excited to see women on stage. It was a rare thing for me as a kid to see a woman on stage. It really made an impression on me. We want to foster that connection with woman and girls in our audience. We want to show that the music can be theirs too.

BH: Anything you want to tell people? Something you wish the interviewer should have asked?

KA: Please check our web site. The important thing to know is that as many times as people visit our site, unless they sign up for the newsletter, they're missing out.

KC: That's one thing that sets us apart from some bands. We really do care about our fans. We care about the relationship we have with our fans, we want them to feel that they know us, that we're accessible, we're not like untouchables. We want everyone to feel comfortable and talk to us after a show. We have a great newsletter that Kristin edits, and she displays pictures and tidbits about our lives, our cars, gardens and it's important for us to have that. We encourage people to drop us a line.

RG: We find that to be a fun part of our job to keep up communication with people who come to our shows. This is what we're doing now. We like to hear that people have bought instruments after one of our shows.

KA: One of the things that's inter-

esting about what Rayna and KC just said is that we don't think of doing the band as just a job. It's not a regular part of the economy where you go to a job and you have one persona and then you come home and relax and then you're this other person. I feel that as members of this band we're putting our whole lifestyle out on the table every time we get up on stage. Every time we walk around a festival and people say, I love your set, this is great and it means a lot to us. It's an interesting kind of life where we're never off duty.

But our job is to play and have fun and be ourselves.

RG: I would want to communicate to a fan. Think that we could just be playing for fun. When you're on stage it's nothing more than being ourselves in front of people. It's a vulnerability. I'm putting my heart into a song and it's very personal and then walking off stage and still being that person.

KA: It's like reading your diary in front of 2000 people.

AW: It is confusing. People come up to you and they know you and you don't know them. It's

really weird.

RG: Just to bring that back around. I have had audience members come up and saying how we are doing what we love is living life on our own terms. That's meaningful to a lot of people and women.

It's piecing together a living as an artist. We struggle with this every day. We want to inspire people.

If people love what we are doing, and are inspired, and they spread the word. If we don't get the love back, we can't keep doing it.

Deering Banjos Creates New Master Dealer Program

Love of the banjo and a strong focus on customer service are prominent among the many qualities found in the dealers who carry the elite title "master dealer" for the Deering Banjo Company. The program created by Barry Hunn, world-wide sales manager for Deering, started in July and hit a triple-play in the first month of its inception. John Drummond of Banjo.com in Marietta, GA, Al Worthen of Mountain Music in Old Forge, NY, and Steve Noone of Eagle Music in Yorkshire, UK are the first dealers to elect to become Master Dealers for the Deering Banjo Company.

The Master Dealer program was created to help lead customers to dealers who have the most variety of banjos in one location, enhance the visibility of dealers who have dedicated themselves to serving

their customers, and inspiring and helping other dealers to learn more successful ways to reach those who love the banjo. Master Dealers have personally chosen to meet the standards set by Deering to stock a minimum of 30 different Deering banjos and 10 different Goodtime models. Open to all Deering dealers, the program allows the store owner to broaden his representation of Deering models so that the customer benefits by having a wide variety of banjos to play and compare at one visit.

Master Dealers will have their store and a personal story featured on the Deering web site. Customers will have a chance to meet them "up close and personal" through pictures and read what inspired these dedicated individuals to become owners of their own music stores. Their contact information

will be prominent in all Deering literature so that customers can know where they can go to see and play the many banjos created by Deering, the Great American Banjo Company. Knowledgeable, professional, caring, forward-thinking, and more are adjectives that can easily be applied to the dealers who carry the label "Master Dealer" for Deering banjos. It is hoped that customers will find a visit to these stores both productive and pleasurable.

For more information on this program and Deering Banjos, please log on their web site, www.Deeringbanjos.com or call them at their toll free number, 800-845-7791. Look for the "Master Dealer" heading in the middle of the home page to read the latest story on the featured Master Dealer of the Month!

RECORDING REVIEWS

By Brenda Hough

Willow Pass Road Alhambra Valley Band

www.alhambra-valley-band.com
©2006

Song list: *Slowboat, Why Don't You Tell Me So, Highway of Pain, Thunderclouds of Love, Before This Mountain, Sheepdipper Blues, Willow Pass Road, Till the End of the World Rolls Round, The Birds Have Returned, Nobody But You, Give Mother My Crown, Southern Flavor, Big Mon Said It Best, Just Let It Rain.*

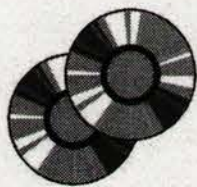
The Alhambra Valley Band has been gracing the bluegrass stages of the Bay Area for 20 years, and their finely honed blend of original songs and high powered bluegrass has made them a crowd pleaser wherever they go.

Lynn Quinones and Jill Cruey formed the band with a group of jam buddies and while some of the original band members are no longer with the band, the five current members have a formed a cohesive unit that ebbs and flows through soft and gentle love songs and punchy bluegrass with equal aplomb.

Lynn's songs are the touchstone of the band. She carefully crafts vignettes of life that display the heart and soul of bluegrass: the old home place, the loves lost and found and the strength found in family and church. "Slowboat" is a graceful metaphor for life as a journey through "a rough and rocky sea" filled with messages in a bottle and a quest for love. "The Birds Have Returned" is that old home place that exists in the rose-tinted past, and "Big Mon Said It Best" is a no tears farewell song with the singer "laying it down to die like a cigar" — a perfect image. Gentler farewells are given in "Just Let It Rain," a sensitive song more in the singer songwriter vein.

But the band isn't just sensitive songs. This is a bluegrass band of course, and its instrumentals pulse and punch with the best. Jill Cruey's harmony vocals with Lynn add to the band's smooth sound and her fiddle playing adds tasty spice to the songs. Her breaks add to the emotional feeling of "Slowboat," and she shows her bowing skills in Bill Monroe's instrumental "Southern Flavor." Mandolin player Dan Large's mandolin sound is crisp, woody and zinfandel rich and makes "Southern Flavor" and the other tunes on the album vibrate with energy. Craig Fletcher's banjo is a driving force in the band sound and his fast picking underlies propels his original "Sheepdipper Blues" and he joins Dan on duet vocals in the McReynolds' "Nobody But You." Bruce Campbell anchors the rhythm on bass and he sings the lead on "Highway of Pain." The band calls itself "ur-

ban bluegrass," and that says it best — city smart lyrics and songs and the best traditional band sound.



Festival Kids Pacific Ocean Bluegrass Band

www.pacificoceanbluegrass.com
Manzolinrecords@aol.com
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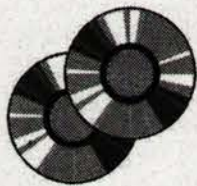
Song list: *Fire on the Mountain, Down The Road, Cuckoo's Nest, Festival Kid, Harvest Time, Clinch Mountain Backstep, Tonight You Belong To Me, Hello City Limits, Black Mountain Rag, Where My Possessions Be, Salty Dog, Foggy Mountain Special, Side by Side, Flint Hill Special, Washed in the Blood.*

Pacific Ocean Bluegrass may sound like a contradiction in terms, since "surf music" would be the first musical connection with the ocean, but this band of hot dawg instrument surfers is sure to catch a wave and plow a wide furrow through the fields of bluegrass (too many mixed metaphors!) The band has a great group of California kids who have grown up with bluegrass festivals and jams.

Scott Gates, the band founder, has already become known for his fine mandolin playing. His playing has the driving rhythm and woody sound of the old masters but he can shift to melodic playing or to the ukelele with the band in a retro version of "Tonight You Belong To Me." Angelica Grim's voice has a maturity and heartfelt quality that goes beyond her teenage years. Scott, Angelica and Andy Gates (Scott's Dad) wrote "Festival Kid," easily the most charming song on the album with its tale of kids growing up on bluegrass with "Uncle Doyle, Uncle Earl and Aunt Rhonda" as role models.

Julian Conn Busch hails from Santa Cruz County and his steady beat on the bass helps power the band's rhythm. Katie Nakamura is a fine fiddler who has won awards at the Topanga Banjo-Fiddle Contest in 2006 and is the Judge's Choice in the Southern California Junior Bach Festival. Her playing is featured in the band's instrumentals, and she kicks off the band's versions of "Fire on the Mountain" and "Cuckoo's Nest." Victor Skidanenko grew up in Santa Clara County and developed a love for the great banjo players of bluegrass music. His fluid playing blends easily with Scott's mandolin and the two of them produce a very high powered "Clinch Mountain

Backstep" and a Scruggs style "Flint Hill Special." The group's instrumentals are well developed and mature and the vocal harmonies are carefully developed in "Side by Side" and "Harvest Time." This band is sure to be a contender for "Emerging Band" in the years to come. Be sure to check their web site for appearances and their work to bring bluegrass music to schools and other children.



Put Another Bullet in the Jukebox Briarwood

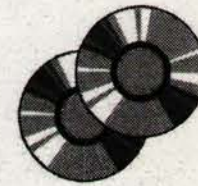
www.briarwoodmusic.com
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Song list: *Put Another Bullet in the Jukebox, Compadres in the Old Sierra Madres, Leftover Biscuits, Angel Eyes, Old Home Place, Old Memories, What's Done Is Done, Passion*

Train, Steel Rails, Dr. Dean, Blue Train.

Briarwood is a local Bay Area band with a debut album filled with some bluegrass standards and some bouncy, saucy tunes ala The Austin Lounge Lizards. The title cut, "Put Another Bullet in the Jukebox," written by Pete Conolly, is a tongue-in-cheek backwards glance at a suffering love affair sung by bassist Topher Gayle. "Compadres in the Old Sierra Madre," locally popularized by the Waybacks, is given a polishing with fiddle from Rachel Rosenberg and some banjo and mandolin licks from Joe Buczek and Chris Finn. Joe also sings the vocal lead on the "Leftover Biscuits," a bouncy tune bemoaning the sorry state of the kitchen after "she done leftover me." Guitarist Craig Sutherland wrote two of the songs and sings lead vocal on many of the songs. His "What's Done Is Done," is a wistful look at a departed love with "the restraining order that gets in the way." He also wrote "Dr. Dean," a tribute to television doctor Dr. Dean Edell. The bluegrass classic "Blue Train"

features some strong harmony singing from the rest of the band and a nice mix of lead breaks from the fiddle, banjo and mandolin. With this band, ensemble is an operative word and with the addition of fiddler Gail Reese, the instrumentation and vocals are certain to jump to new heights.



Walkaway Phil Cornish

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Song list: *This Place Is Not Enough, Walkaway, Lay Down and Die, Since You Walked Out On Me, Front*
Continued on B-16



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RECORDING REVIEWS

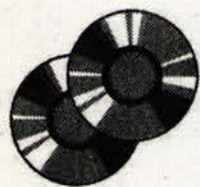
By Brenda Hough

Continued from B-15
Stoop, The Bar Fight, Bag of Beans, I Always Come Back to You, Cold Room, California Gold, All Alone, Bitter Wind Ain't Always Bad, Not So Much, Canyon of the Kings, Merced, Strumming Are The Sages.

Phil Cornish is a second-generation bluegrass and many in the Bay Area know him as an excellent mandolin player and the member of many bands in the area. The sixteen songs on the album include 13 written by Phil and show his versatility with composing instrumentals and song lyrics. Phil's cherished Red Diamond mandolin graces the cover and liner photos and the mandolin's warm, rich sound adds an intensity to the songs as deep as a fine red wine.

The title cut, "Walkaway," has a delightful bubbling quality to the melody and Phil is joined by Ron Lauder on guitar, Megan Lynch on fiddle, Ken Clarkson on banjo and Suzanne Suwanda on bass. The music box precision and clarity of the mandolin interplay with the darker tones of Megan's fiddle and the banjo in the whimsically named tunes "Bag of Beans" and "Front Stoop." Phil doubles on guitar and mandolin on "Merced" which has an effervescent sparkle and pulse to match the cascading sounds of its namesake river.

While the instrumentals have an optimistic upbeat tone, the songs' lyrics show a darker side of life. There are tales of mismatched lovers and poor souls who are "liquored up and lonesome." The song "Bitter Wind Ain't Always Bad" has a hopeful reminder to be "grateful for what you have." "The Bar Fight" is a classic western movie plot rendered in song and Phil's voice rumbles in the Johnny Cash range while Dad Rick Cornish adds a surprise ending to the song. "Strumming Are The Sages," written by Phil and Tushar Parte, adds a spice of Indograss with sitar and drums blending in a hypnotic mix with mandolin, Mike Tater's fiddle, Phil Vostic's banjo and Ron Lauder's guitar. This is an intriguing album with a mixture of textures and tones that reveal more nuances with each listening.



The Promised Land The Del McCoury Band

McCoury Music
 Rainmaker Management in association with Sugar Hill Records
www.delmcouryband.com
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Song list: *I'm Bound For The Land of Canaan, I'm Poor As A Beggar, It's Surprising What the Lord Can Do, Jesus Carried Me A Cross, Five Flat Rocks, I'll Put On A Crown and Walk Around, Don't Put Off Until Tomorrow, Led by the Master's Hand, It's An Unfriendly World, Gold Under My Feet, Ain't Nothin' Going To Come Up Today, We Know Where He Is Sit Down With Jesus, The Lord Is Writing Down Names.*

Surprisingly enough, Del McCoury has never recorded a gospel music album in his five decade long career. But this album was worth waiting for. Del and the band have selected songs full of fervor and reverence.

Albert E. Brumley wrote "I'll Fly Away," but his other songs have been overlooked and Del has resurrected some gems. The opening cut, "I'm Bound For The Land of Canaan," is one of Bromley's tunes, and Rob McCoury's banjo and Jason Carter's fiddle provide the bluegrass drive to this tune. Bromley also wrote "I'll Put On A Crown and Walk Around" and "It's Surprising What The Lord Can Do," both done with Del's superb high lonesome tenor joyously proclaiming the good news. New band member Alan Bartram adds a rock steady bass and adds the baritone vocals in the band's four part harmonies.

Ronnie McCoury shows his flatpicking guitar skills on "Five Flat Rocks," a song about David and Goliath, filled with smooth harmony vocals. Ronnie's lead vocal in "Gold Under My Feet" is paired with Del's tenor harmony and Ronnie's voice has some of the same glorious timbre that must run in the McCoury bloodlines. Hopefully more duets will be forthcoming with Del and Ronnie.

"Jesus Carried Me A Cross," written by Ronnie Bowman, Scotty Emerick and Dean Dillon, has "classic" status with a chorus weaving the double meaning of "carried a cross" and "carried me across" combined with a melody that invites singing along. Del co wrote "Ain't Nothin' Gonna Come Up Today" with Jerry Salley and the song has the classic McCoury sound: soaring tenor vocals, fiddle flourishes and crisp, fluid mandolin leads.

Del McCoury has taken control of his musical destiny with his own production company and this album is a carefully crafted example of the McCoury magic.

Editor's note -- you won't want to miss the Del McCoury Band on Saturday and Sunday, June 16 & 17, 2007 at the CBA's 32nd Annual Father's Day Bluegrass Festival. See page B-13 for details.

All American Bluegrass Girl Rhonda Vincent

Rounder Records
 One Camp Street
 Cambridge, MA 02140
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www.rounder.com
www.rhondavincent.com

Song list: *All American Bluegrass Girl, Forever Ain't That Long Anymore, Heartbreaker's Alibi, God Bless The Soldier, Rhythm of the Wheels, Midnight Angel, Till They Came Home, Don't Act, Jesus Built A Bridge To Heaven, Prettiest Flower There, Ashes of Mt. Augustine, Precious Jewel.*

Rhonda Vincent's long string of bluegrass hit records, popular concerts with her band The Rage, and her efforts to promote bluegrass music to the world have put her in the musical spotlight. The Wall Street Journal has called her the "New Queen of Bluegrass," and this new album has a mix of hard driving bluegrass and soulful ballads that will please her many fans.

Rhonda's "America" theme for the album could be easily be called "home to the heartland." There are love songs, gospel songs, tribute to soldier songs and even duets with Dolly Parton and Bobby Osborne. The title song, "All American Bluegrass Girl," is a blowout bluegrass song with references to Rhonda's Missouri musical upbringing and her heroes Bill and Jimmy.

The Rage is at its high powered best with Hunter Berry on fiddle, Mickey Harris on bass, Kenny Ingram on banjo, Josh Williams on guitar and Rhonda on mandolin. Rhonda wrote the instrumental "Ashes of St. Augustine" and features Rhonda pumping out the mandolin notes loud and fast. "Precious Jewel" is a Roy Acuff song and Mickey Harris' high tenor with Rhonda and Josh's harmonies is an album highlight. "Rhythm of the Wheels" has Kenny's banjo and Hunter's fiddle pushing the rhythm and Mickey and Josh adding the harmonies to Rhonda's lead vocals.

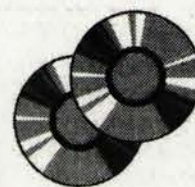
"Heartbreaker's Alibi" features Rhonda singing with Dolly Parton and the two of them should record an album of duets together. Dolly's voice soars around Rhonda's as they tell the timeless story of a cheating heart. The slow ballad paced "Forever Ain't That Long Anymore" is another lover leaving song with Rhonda's brother Darrin joining in harmony. Darrin also joins Rhonda in "Jesus Built A Bridge to Heaven," a bluesy gospel tune with Bryan Sutton and Steven Sheehan adding duel guitar accompaniment.

"God Bless The Soldier" is Rhonda's tribute to our brave sol-

diers fighting around the world and the touching "Till They Come Home" chronicles the wars and families who wait for their loved ones.

As can be expected from Rhonda Vincent, the songs are heartfelt and timely, and speak to all of us in our hearts and souls. The instrumental settings are bluegrass, bluesy and gentle. Just one little note about the album cover - chanteuse in chartreuse does not connect with bluegrass!

Editor's note -- you won't want to miss Rhonda Vincent & The Rage on Thursday and Friday, June 14 & 15, 2007 at the CBA's 32nd Annual Father's Day Bluegrass Festival. See page B-13 for details.



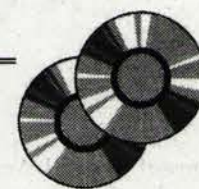
On The Short Rows The Kickin' Grass Band

Kicking Grass Band
 PO Box 37039
 Raleigh, NC 27627
www.kickinggrass.com
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Song List: *Lay Down Your Weary Load, On The Short Rows, Cloverleaf, Dear Sarah, Change Your Mind, Molly Fairest Rose, When My Days Are Full of Sorrow, Pot Liquor, Hello It's Me, Rock Island Line, Ai't Got Nothingm Grandfather's Clock.*

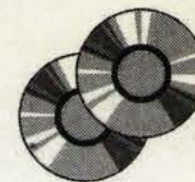
You gotta love the name Kickin' Grass. It's an apt name for a band with a traditional blend of harmonies and instruments kicked into hyperdrive. While they have two traditional tunes on the album, the band features the beautifully crafted tunes of guitarist Lynda Wittig Dawson. She has a solid bluegrass base with love of home and family with a touch of country song "hooks" and melody that pull the listener into the song and story. One true test of a song's depth of quality is the repeat button: Lynda's songs must be repeated to savor the melody, lyrics and instrumentation from the band.

"On The Short Rows" was written by Lynda and bassist Patrick Walsh's lead vocal has a down home farmer feel. The short rows, by the way, are the last plowed rows done at the end of the day. Lynda's lead voice soars through "Lay Down Your Weary Load" and the rest of the band adds some high powered fiddle, banjo, mandolin and harmonies. "Change Your Mind" has the wistful lyrics and harmonies that are found in classic country songs. "Molly" has an infectious Celtic lilt blended with the tale



of Molly mourning the loss of her soldier lover. "Ain't Got Nothin'" if you ain't got love is the timeless celebration of love and family over material goods. "When My Days Are Full of Sorrow" is a gospel song that the band infuses with heartfelt singing and an accompaniment with clawhammer banjo and fiddle.

Mandolinist Jamie Dawson wrote the instrumental "Cloverleaf" in honor of St. Patrick's Day, and the mandolin stakes out a strong melody followed by Matt Hopper's fiddle and Ben Walters' banjo. Matt wrote the other instrumental on the album, and "Pot Liquor" sounds as if some strong beverage powered the fiddle and mandolin! It turns out that pot liquor is the liquid left after boiling collard greens. If your bluegrass preferences are for songs with stories true to life, instrumentals with strong rhythms and blended melodies and vocals then Kickin' Grass will jump start your mind!



The Virginia Rambblers

Hay Holler Records
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 Blacksburg, VA 24063
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www.hayholler.com

Song list: *Daddy's Grave, Pleasant Hill, Movin' On, I Couldn't Find My Walking Shoes, I Am Weary Let Me Rest, Hey Hey Hey, O Lord, Let's Part The Best of Friends, Sabryn Renee, Spanish Two-Step, God Please Protect America, First Fall of Snow, Making Believe, Wind in the Pines.*

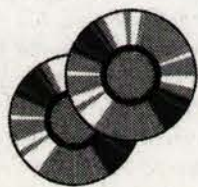
When Alvin Breeden retired from the Virginia Cutups, the rest of the band was faced with the decision to retire or carry on. With 13 years of playing traditional bluegrass together, guitarist Charles Frazier, bassist Donnie Shifflett and mandolinist Jeff Vogelgesang decided to add Zack Deming on banjo and continue to play and sing in the styles started by the pioneering bands of the 1940s and 1950s.

Charles, Donnie and Jeff have had years to perfect the vocal trio and their voices blend seamlessly with three part harmonies regardless of which singer takes the lead part. Charles has that strong edged tenor that is perfect for story tell-

RECORDING REVIEWS

By Brenda Hough

ing. The songs include "Let's Part the Best of Friends" and "Hey Hey Hey" from Carter Stanley and the classic gospel song, "I Am Weary Let Me Rest" written by Pete Roberts. Charles Frazier wrote three of the songs including "Sabryn Renee," a love song for a little girl and "Daddy's Grave," a return to the old home place. Jeff Vogelgesang wrote "Pleasant Hill," another wistful return to the old home place of fifty years ago and the trio uses solo and harmony blending throughout the song. Charles also sings Jimmie Osborne's tribute to the American soldier, "God Please Protect America." For good measure, there's even the traditional murder ballad, "Wind in the Pines." This is bluegrass as it was played and continues today in the proud hands of the Virginia Ramblers.



How To Grow A Woman From The Ground

Chris Thile

Sugar Hill Records
PO Box 55300
Durham, NC 27717-5300
©2006
www.sugarhillrecords.com

Song list: *Watch 'at Breakdown, Dead Leaves and the Dirty Ground, Stay Away, O Santo De Polvora, Wayside, You're An Angel and I'm Gonna Cry, How To Grow A Woman From The Ground, The Beekeeper, Brakeman's Blues, If The Sea Was Whiskey, Cazadero, Heart in a Cage, I'm Yours If You Want Me, The Eleventh Reel.*

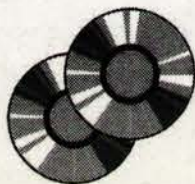
Nickel Creek's recent announcement that they will go on a hiatus in 2007 leaves fans to wonder what will Chris, Sarah and Sean do next? Chris seems prepared to develop his own version of bluegrass and this newest album has intriguing elements of bluegrass instrumentation, some songs from Gillian Welch and Jimmie Rodgers and some original songs from Chris that probe the angst of love to be lost and found.

The "band" is Chris Thile on vocals and mandolin, Chris Eldridge (son of Ben and member of the Stringbusters) on guitar and vocals, Greg Garrison on bass, Noam Pikelnny on banjo and vocals and Gabe Witcher on fiddle and vocals. All are veterans of several different bands and their improvisations glide after Pied Piper Chris Thile's mandolin leads. For sheer musicality and prodigious musical interludes, it would be hard to beat

"The Eleventh Reel" or "The Beekeeper." Paul Shelasky's "Cazadero" has a fine mixture of fiddle and banjo interplay followed by guitar and mandolin solos.

Perhaps the songs with the most "bluegrass feel" are Gillian Welch's "Wayside" and Jimmie Rodgers' "Brakeman's Blues." Both have Chris' vocals staying close to the original feel of the songs and the banjo, guitar and mandolin have the expected leads and rhythms.

Chris Thile's vocals, "I'm Yours If You Want Me" and "You're An Angel and I'm Gonna Cry," both have touches of that sensitive guy searching for love quality that made James Dean so appealing. As Chris states, "How To Make A Woman From The Ground" is a bluegrass record. There are definitely some things that are out of the ordinary, but it sounds like a bluegrass record to me." This album may be the tipping point towards a new direction for Chris and his evolution as a musician continues...



Catch Tomorrow

Dale Ann Bradley

Compass Records
916 19th Avenue South
Nashville, TN 37212
©2006
www.compassrecords.com
www.daleann.com

Song list: *Rita Mae, Live Forever, Holding on to Nothing, I Can't Stand The Rain, Run Rufus Run, Memories Miles and Tears, Pass Me Not, Julia Belle, Grandma's Gift, Mercy Railroad, When The Mist Comes Again, Me and Bobby McGee.*

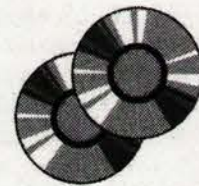
Dale Ann Bradley has one of those distinctive bluegrass voices that can wrap its way around a song and pull out heartfelt emotion and universal meaning in the song's lyrics. Her former band mates Pete Kelly on banjo, Jesse Brock on mandolin and Michael Cleveland on fiddle appear with Dale Ann on this album. Continuing band member and song co-writer Vicki Simmons plays bass on most of the songs. The album also features many of the top names in bluegrass as guests on different songs. As Dale Ann writes in the liner notes, "I'm more conscious of writing, singing and recording songs that carry a message." Her voice brings those messages across to the listener with the skill of a true storyteller.

Dale Ann and Vicki wrote three of the songs, and their families in Kentucky provide the inspiration

for the lyrics. "Run Rufus Run" is the true story of Dale Ann's cousin who delivered moonshine in the hills. Steve Gulley and Andrea Zonn join Dale Ann in the harmony vocals, and Pete, Michael and Jesse add a stirring instrumental accompaniment to Rufus' running through the hollers. "Grandma's Gift" is a tribute to all the Grandmas who "kissed cheeks and wiped tears" and gave endless love to children growing up. "Memories, Miles and Tears" is a love song of a treasured car bought early in a marriage that traveled to Niagara Falls and "used no oil at all."

Larry Sparks' soulful singing blends with Dale Ann's in the moving hymn "Pass Me Not" and Jeff White and Steve Gulley add harmony vocals to a sprightly song about a river boat, "Julia Belle." The Irish band Lunasa and Tim O'Brien embellish Dale Ann's rendition of David Thompson's "When The Mist Comes Again" with Irish pipes, flute, fiddle and bouzouki. Dale Ann's many fans will celebrate Dale Ann's new association with Alison Brown's Compass Records and this new album. *E ditor's note -- Dale Anne Brad-*

ley and her band will be appearing on Saturday and Sunday, June 16 & 17, 2007 at the CBA's 32nd Annual Father's Day Bluegrass Festival. See page B-13 for details. Tickets go on sale November 1, 2006.



Live at the Majestic Theater

David Thom Band

www.thedtb.com
©2006

Song list: *Blue Ridge Cabin Home, Sweet Blue-Eyed Darling, Sophronie, I Guess I'll Go On Dreaming, New Camptown Races, Never Been So Lonesome, Turkey in the Straw, On and On, Separate Cars, On My Mind, The Thief, Katy Hill, John Hardy, Rebecca, Under Skies Like These, High Country.*

The David Thom Band has been a Bay Area favorite for years and the band has appeared at many local festivals including the Good Old Fashioned in Hollister. David Thom's strong lead voice and powerful lead guitar has always been a stalwart in the band and this latest grouping is one of the best band combinations.

Mary and Andy Shaw have been in the band for a few years, playing bass and banjo respectively. Paul Shelasky, formerly of Lost Highway, has joined the band on fiddle and Ed Neff is the newest member on mandolin. The addition of Paul and Ed, with their many years of bluegrass playing experience, has pushed the band's sound to new levels.

First and foremost, the band holds steady to a course of traditional bluegrass, both in presentation and song selection. This live concert recording features many of

Continued on B-18

Upcoming Events at The 5th String Music Store in Berkeley

Thursday, October 5th
Tony Trischka Banjo Workshop - 7:30 - 10 pm
\$50 per student - reservations recommended



Tony Trischka is one of the world's most innovative banjo players. Throughout his thirty year career, Tony has defied boundaries and explored a wide variety of genres commonly considered out-of-bounds for the banjo.

Tony first broke the banjo barrier with the release of his debut album, *Bluegrass Light*, in 1973. Both traditional tunes and original tracks shimmered with a fresh energy: the fusion of bluegrass, jazz, rock and classical. In a flash, banjos, fiddles and mandolins were hanging out with saxes, electric guitars and synthesizers.

Tony's music evolved, venturing into more sophisticated chordal territory and grabbing a bunch of people with his unexpected, anything-can-happen attitude.

In the years since, Tony has continued his envelope bashing, blending his talents in the studio and on-stage with such forward thinkers as Béla Fleck, David Grisman, the Violent Femmes, members of REM, William S. Burroughs and Leftover Salmon.

Call (510) 548-8282 for workshop reservations



3051 Adeline Street
Berkeley, CA 94703

(Across from Ashby BART Station)

www.5thstringberkeley.com

Bluegrass instruments, repairs, instructional materials, and music lessons

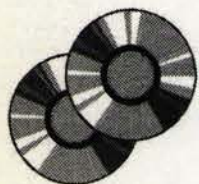
RECORDING REVIEWS

By Brenda Hough

Continued from B-17

the songs from bluegrass music's classic 50s and 60s sound.

"On My Mind" and "Blue Ridge Cabin Home" have the classic instrumentation and leads blending with strong vocals. "I Guess I'll Go On Dreaming" has vocal trios and fine banjo playing from Andy. Paul's fiddle leads off a spirited version of "Turkey in the Straw" and Ed Neff tears into a hard-driving version of Frank Wakefield's mandolin classic, "New Camptown Races." With a full collection of 17 songs, this is a treat for traditional bluegrass fans everywhere.



Laurie Lewis and The Right Hands

High Tone Records
220 4th Street #101
Oakland, CA 94607
©2006
www.hightone.com
www.laurielewis.com

Song List: *Your Eyes*, *Burley Coulter's Song For Kate Helen Brance*, *99 Year Blues*, *Before The Sun Goes Down*, *Live Forever*, *Rank Stranger*, *Bury Me in Bluegrass*, *The Golden West*, *A Hand to Hold*, *River Under The Road*, *Hard Luck in Heaven*, *The Mourning Cloak*, *Goodbye Waltz*.

Laurie Lewis has been one of the West Coast's ambassadors of bluegrass over the course of her career and her work with Good Ol' Persons, Grant Street and duet albums with Kathy Kallick and Tom Rozum have been highly praised. Laurie is joined by "the right hands" - Tom Rozum on mandolin and vocals, Todd Phillips on bass, Craig Smith on banjo and Scott Huffman on guitar and vocals.

The band recorded this project after a bluegrass cruise and each band member brought favorite songs and the resulting collection feature classic bluegrass songs, some original songs from Laurie and Scott, and a Bill Monroe instrumental, "The Golden West." Craig and Todd add strong instrumental back up and leads throughout the songs and keep the pulse of the songs going.

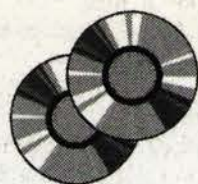
Linda Ronstadt sings harmony with Laurie on the classic Albert Brumley tune, "Rank Stranger," and on Laurie's original song, "A Hand To Hold." Laurie and Linda's vocals blend seamlessly on the gentle love song and they should explore making a bluegrass "trio" album with Kathy Kallick!

Scott Huffman, who has played with fellow North Carolinian Craig Smith for 25 years, is a superb guitar player and singer. He sings the lead vocal on the Billy Joe Shaver song, "Live Forever." His warm baritone is also featured on his song "Hard Luck in Heaven."

Tom Rozum's mandolin prowess is featured in Bill Monroe's "The Golden West" as he matches Laurie's fiddle leads in the song. Tom also sings Jimmie Rodgers' "99 Year Blues" complete with some mighty fine yodeling.

Linda Ronstadt says of Laurie: "Her voice is a rare combination of grit and grace, strength and delicacy. Her stories are always true." "The Mourning Cloak," written by Karah Stokes, is an album highlight giving Laurie a chance to give life to the tale of a betrayed lover who devises a just revenge. Laurie Lewis fans will be delighted with this new band sound.

Editor's note: Laurie Lewis and The Right Hands will be performing at the CBA's 2nd Annual SuperGrass Indoor Bluegrass Festival at the Holiday Inn Select and Convention Center in Bakersfield, CA, February 1-4, 2007. Please see story on A-1 and our ad on B-24 for more information and a ticket order form.



Ricky Skaggs and Kentucky Thunder: Instrumentals

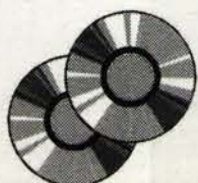
Skaggs Family Records
PO Box 2478
Hendersonville, TN 37077
©2006
www.Skaggsfamilyrecords.com

Song list: *Going To Richmond*, *Missing Vassar*, *Wayward to Hayward*, *Montana Slim*, *Crossing the Birney*, *Crossville*, *Gallatin Rag*, *Dawg's Breath*, *Spam Jelly*, *Goin' to the Ceili*, *Polk City*.

Ricky Skaggs and Kentucky Thunder have won an amazing 7 Instrumental Group of the Year awards from the IBMA and they are again nominated this year. This first all-instrumental album clearly demonstrates the wonderful instrumental skills of the band members and the versatile songwriting of Ricky Skaggs. Ricky's melodic cohesiveness and ear for rhythmic inflections has produced songs that showcase the talents of the players in the band. Joining Ricky's mandolin are Jim Mills on banjo, Andy Leftwich on fiddle, Mark Fain on bass, and a trio of fine guitarists:

Cody Kilby, Paul Brewster, and Darrin Vincent.

The most ambitious song on the album is "Crossing the Birney" with the band joined by the Nashville String Machine. This richly orchestrated tour de force has elements of a rollicking Celtic jig joined with accordion and whistle played by Jeff Taylor. The 7-minute song soars and flows with a joyous sound worthy of a Riverdance production. Ricky's mandolin begins the bluegrass-influenced "Going to Richmond" followed by Andy's fiddle and Jim's banjo. "Crossville" and "Montana Slim" have snippets of fiddle tunes interspersed, but the overall sound is lively and very danceable. Andy Statman adds clarinet in "Gallatin Rag" and the mandolin and clarinet combo intertwine throughout the song. This album should cinch the IBMA instrumental award for Kentucky Thunder!



Riding With Ol' Mosby Jimmy Arnold

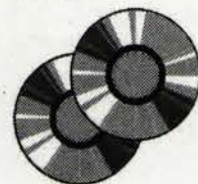
Rebel Records
PO Box 7405
Charlottesville, VA
©2006
www.rebelrecords.com

Song list: *Little Rock Getaway*, *Panhandle Rag*, *The Entertainer/Maple Leaf Rag*, *My Home's Across the Blue Ridge Mountains*, *Rainbow Ride*, *Doin' My Thang*, *Boarman's Way*, *M Street Rag*, *If*, *Jesse James*, *Swanee River*, *Doc Harris' Hornpipe*, *Travis Blues*, *Tommy Harrell*, *General Lee*, *Wildwood Casket*, *Bye Bye Blues*.

Jimmy Arnold's life ended before he achieved fame for his superb banjo playing. His 1983 album Southern Soul has been hailed as a landmark concept album featuring songs and stories about the men who died for the southern cause in the Civil War. The 17 songs in this Rebel Records collection are from Southern Soul, Rainbow Ride and his Strictly Arnold albums.

Jimmy was equally comfortable playing rags, traditional songs and bluesy tunes. His solo banjo playing is featured on a Scott Joplin medley of "The Entertainer" combined with the "Maple Leaf Rag." His melodic playing captures the easy flow of the ragtime style. Jimmy was a multi-instrumentalist and he plays guitar on his arrangement of "If." Jimmy composed "Rainbow Ride" and his spirited banjo is joined by Mike Aldridge

on dobro, Wayne Yates on guitar and Mark Newton on mandolin. Besides composing instrumental songs he wrote and sang several songs of his own. "Jesse James", "General Lee," and the traditional "My Home's Across the Blue Ridge Mountains" were all part of his Southern Soul album and give a further glimpse at his talents.



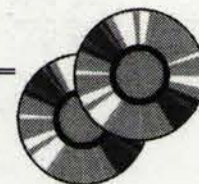
Carrie Hassler and Hard Rain

Rural Rhythm Records
PO Box 660040
Arcadia, CA 91066
©2006
www.ruralrhythm.com

Song list: *Restless State of Mind*, *Seven Miles From Wichita*, *Our Last Goodbye*, *Going On the Next Train*, *Leavin' On Your Mind*, *Leaving You Behind*, *Sensabaugh Tunnel*, *Least That I Can Do*, *Hard Rain*, *Now That She's Gone*, *Love Is Our Business*.

Carrie Hassler has a great voice! Not a particularly profound statement, but Carrie's hard driving alto and spot-on delivery will make her a name to be reckoned with and remembered along with Dale Ann, Lynn, Emmylou, Alison and Rhonda. The 11 songs on this debut album have the qualities that make it a superb bluegrass album: fine singing, pulsing rhythm and the wonderful blend of voices and instruments that define bluegrass. The band's first single, "Seven Miles From Wichita," is one of those "down the highway heading for home and love" songs that has a melody that jumps into your mind.

"Restless State of Mind," the opening cut, shows the band's strong instrumental drive with Josh Miller's banjo leading the way. Josh Swift's dobro and Kevin McKinnon's mandolin add punctuating accents and Travis Anderson's bass and Keith McKinnon's guitar add that essential rhythm backdrop. Carrie's voice gives that extra touch of longing and wistfulness in "Leavin' On Your Mind" that echoes the mood and sound of classic country. "Sensabaugh Tunnel" is a showcase for the instrumental talents of the band - this one rocks and roars! "Hard Rain" is another winner in the hard-driving bluegrass category. The "Least That I Can Do" is a great a cappella gospel song with Carrie and the band blending their voices in a soaring harmony. Definitely a winner!



Migration The Duhks

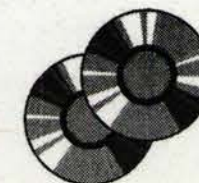
Sugar Hill Records
PO box 55300
Durham, NC 27717-5300
©2006
www.sugarhillrecords.com
www.duhks.com

Song List: *Ol' Cook Pot*, *Mountains of Things*, *Heaven's My Home*, *The Fox and the Bee*, *Down to the River*, *Who Will Take My Place?*, *Moses Don't Get Lost*, *Three Fishers*, *Domino Party!*, *Out of the Rain*, *Turtle Dove*.

Straight away, it isn't bluegrass, but the Duhks, a migrating band from the prairies of Canada, has gained lots of fans with its fascinating blend of old time string band, soul, gospel, folk, zydeco and Irish dance music, all delivered with a lively zest that reaches out to the mind and toes. Their cover of Tracy Chapman's "Mountains of Things" has lead singer Jessee Havey giving a world-weary rendition of the song with Scott Senior's assorted percussion tricks moving the song along.

Jessee also performs the powerful "Who Will Take My Place?" in a cut to the quick vocal that seeks answers when "the words don't matter anymore." "Heaven's My Home" is a contemporary song with a mantra that fits these times: "life's hard, I've always know that, I've never been handed no welcome mat." The traditional "Moses Don't Get Lost" is performed by the entire band a cappella with handclaps and it sounds as if it was performed in a southern church or the Georgia Sea Islands.

The band really is energized on the instrumentals, and with producer Tim O'Brien on mandolin, the band performs the Zydeco tune "Down to the River" with its infectious beat propelled by banjo player Leonard Podolak, and then moves to the gentle "Fox and Bee" written by fiddler Tania Elizabeth and guitarist Jordan McConnell. The band has been labeled "neo folk," and they will pull you into their music with its lively rhythms and then your mind will ponder the deeper meanings of the lyrics.



RECORDING REVIEWS

Follow Me Bearfoot Bluegrass

Glacier Records
www.bearfootband.com
©2006

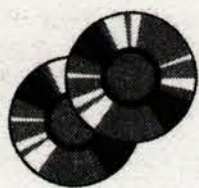
Song list: *Molasses, Go On Home, Follow Me, Sweet Pea, Deep River Blues, Just Stay, Easier Days, Village Idiot, The Most Lonely, The Blackest Crow, Little Bird, Sold My Soul to an Angel.*

By Bremda Hough

Bearfoot is a five-member acoustic band hailing from Anchorage, Alaska. Led by the soaring twin fiddle playing of Annalisa Tornfelt and Angela Oudean, and the vocal trio of Annalisa, Angela and bassist Kate Hamre, the band also has the strong mandolin playing of Jason Norris and Mike Mickelson's rhythm and lead guitar.

Annalisa writes many of the songs, and her "Go On Home" has the swing flavor of an old vintage song. Her "The Most Lonely" has just a simple guitar accompaniment matched with Angela's fiddle to evoke the lonely feel of the solo vocal. "Follow Me" has twin fiddles skirting the melody of Liza Jane joined with quickly played mandolin and guitar accents. Angela and Kate sing a lovely two-part harmony on Becky Buller's "Little Bird."

The band is not content to just play bluegrass for an audience. They offer music camps for kids 6 to sixteen and endeavor to give children vocal and instrumental instruction and the chance to form camp band ensembles.



Evening Song Michael Johnathon

PO Box 200
Lexington, KY 40588
©2006
www.eveningsongcd.com

Song list: *Blue Highways, In The Evening, Nighttime Star, Spirit, Benediction, Mandarin Mandolins, Chinatown, Empty Pillows, St. James Hotel, Go Laddy Go, Midnight Symphony, Sunday Song, My Baby, Masters of War, Troubadour.*

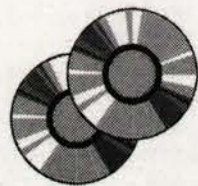
By Bremda Hough

Michael Johnathon is the host of the Woodsongs Old Time Radio Hour and he is an accomplished musician and songwriter with comfortable, melodic songs. Michael plays guitar, banjo and mandolin and he is joined on the album by

Ben Sollee on cello, Andy Leftwich on mandolin, Daniel Carwile on fiddle, Rob Ickes on dobro and JP Pennington on background vocals.

Some tunes are gentle love songs and some like "Spirit," have a touch of the jealous lover that is the theme of many bluegrass songs. "Benediction" begins with music box mandolin notes and wishes for words to express a unrequited love.

Other cuts on the recording feature instrumentals. "Mandarin Mandolins" is a bouncy tune inspired by Michael's cell phone's message ring. "Midnight Symphony" is a mood piece with interweaving rhythms with bells, mandolins, dobro and fiddles. The album ends with "Troubadour," an apt description for Michael. He is a traveling salesman of songs; his treasures are these songs.



Highway of Dreams Bradley Walker

Rounder Records
One Camp Street
Cambridge, MA 02140
©2006
www.rounder.com

Song list: *Life or Love, When I'm Hurtin', Love's Tombstone, Payin' Your Dues, If I Hadn't Reached For The Stars, Price of Admission, He Carried Her Memory, A Little Change, Lost At Sea, Shoulda Took That Train, I Never Go Around Mirrors, We Know Where He Is.*

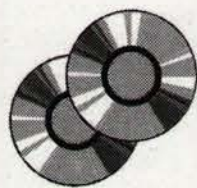
By Bremda Hough

Bradley Walker was hailed as "the next great voice of bluegrass music" in an issue of Bluegrass Unlimited. His recorded performances with Alecia Nugent and his performances on the Grand Ole Opry have given him some name recognition and with the release of this album on Rounder Records, more folks will recognize the name and the voice.

Bradley's warm baritone has some of the country stylings and phrasings of George Jones or Merle Haggard and many of his songs speak of lost loves or the hope of better days to come. "Love's Tombstone" is the lament of a broken love affair while "If I Hadn't Reached For The Stars" is the hopeful beginning of another. "Payin' Your Dues" is the story of a worker who just makes enough to "pay your dues" and stay one step ahead of the bill collector. "Price of Admission" has great bits of wisdom – "for everything you do

there's something you do without." Bradley shows his bluegrass background when he pumps the power into "Shoulda Took That Train."

Bradley has the whole bluegrass community behind him. Background vocalists include Cia Cherryholmes, Vince Gill, Alecia Nugent, Russell Moore and Rhonda Vincent. Instrumentalists featured on the album are Clay Hess and Carl Jackson on guitar, Kevin Grantt on bass, Adam Steffey on mandolin, Ron Block and Ron Stewart on banjo, Aubrey Haynie on fiddle, and Randy Kohrs and Rob Ickes on dobro. An auspicious beginning for a singer we are sure to hear from again and again.



3D

Casey Driessen

SUG-CD-4016
Sugar Hill
P.O. Box 55300
Durham, NC 27717
615-525-5303
Playing Time: 56:13

By Joe Ross

"3-D" is a most appropriate title for Casey Driessen's solo project that showcases his great depth and comfort with multiple musical dimensions from many genres. Born in Chicago, this young man of 27 is a grad with honors from the Berkeley School of Music, and his music tells me that he's a young innovator with plenty of raw energy and a brash attitude. He hasn't gotten so far out there that I'd call him an impudent, irreverent or disrespectful whipper-snapper. Instead, his creativity emits infectious spunk on complete reinventions of some traditional fiddle tunes (Jerusalem

Ridge, Sugarfoot Rag, Snowflake Reel, Done Gone, Cheyenne, Sally in the Garden), as well as plenty of his own surreal and evocative compositions.

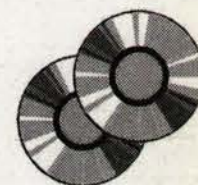
Based on the old-time "Cumberland Gap," a new tune emerges called "Gaptooth." You may not even recognize the heads of some of the original tunes when they're presented as fiddle and drum duets. The results elevate Casey's status as a visionary who communicates a respect for traditional music in his own uniquely personalized manner with syncopated rhythms and improvisation. Multi-tracking his 5-string (or electric) fiddle creates some deliriously fun polyphonic sprees. Does he get a little too far out there and away from the original melodic inspiration at times? OK, maybe just a tad.

There are beautifully melancholic (and melodic) moments in "2 A.M.," and there's soulful loveliness in a piece like "Cliff Dweller's Slide." Driessen sings Sugarfoot Rag, Country Blues and Footsteps So Near. The equalization of his vocals is minimalist, and that adds to the overall mystery. The latter number, originally done as a waltz by Hot Rize, is actually a rawboned conversation between just Casey's fiddles and vocals. For "Country Blues," the instruments were tuned down for a little extra grit and growl. Darrell Scott provides vocal harmonies on two pieces, and like the lead vocals they are fairly understated.

Most of Casey's offerings have percussion (Jamey Haddad) and bass (Viktor Krauss). A few incorporate Darrell Scott's electric guitar, Tim O'Brien's bouzouki, Jerry Douglas' dobro or lap steel, Bela Fleck's banjo, or Jason Lehning's programming. I kind of missed Bryan Sutton's guitar-playing who was a key component of the touring 2005 trio of Driessen, Fleck and Sutton while back.

Linus Nagel-Driessen provides vocals on "Good Boy Blues." That

3-minute one-take closer is indubitably for the dogs. Linus is a Staffordshire Terrier, and he really howls, in bluesy call-and-response style, to Casey's fiddle and looped mandolin. Linus has a great sense of rhythm and almost steals the show, but Linus and the rest of us won't forget that Casey is the master ... and also becoming truly known as one of the big dogs in Nashville.



Back to the Well Daughters of Bluegrass

BCR003
Blue Circle Records
http://www.daughtersofbluegrass.com
http://www.musicshed.com
Playing Time: 42:12

By Joe Ross

In the excellent opening song, "Back to the Well" (written by Lorraine Jordan and Dixie Hall), the daughters of bluegrass sing about having a story they must tell, and thanking their mothers for paving the way for them. The title track, on Prime Cuts of Bluegrass Volume 80, achieved the top three position among reporting DJs who listened to that volume. This album project, produced by Lorraine Jordan and Dale Perry, is the sophomore release from an assemblage of 18 women in the bluegrass community. The first release, "Daughters of Bluegrass," hit the streets in 2005 on the CMH label and struck

Continued on B-20

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

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

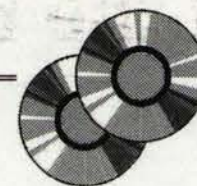
Latent band news.
Listing of jams throughout the state.
CD reviews and online sources.
Calendar with hundreds of events.
CBA news events.
Best of the Bluegrass Breakdown.
Over 80 band profiles.

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



cbaontheweb.org

RECORDING REVIEWS



Continued from B-19

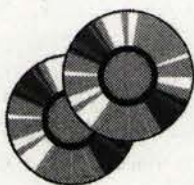
gold with a nomination for IBMA's Recorded Event of the Year Award.

"Back to the Well" will certainly be met with similar accolades for its mellifluous music from Lorraine Jordan, Gena Britt, Mindy Rakestraw, Frances Mooney, Donica Christensen, Jeanette Williams, Valerie Smith, Becky Buller, Beth Lawrence, Julie Elkins, Angela Oudean, Michelle Nixon, Dale Ann Bradley, Heather Berry, Megan McCormick, and Vicki Simmons. Besides showcasing the superb songwriting abilities of Dixie Hall and Louisa Branscomb, there are also original offerings penned by Buller, Jordan, and Nixon. The contributors for each song are listed, and a paragraph of biographical information is provided for each of the 18 women involved. Bluegrass music continues to grow, and the featured artists are a testament to the wide-ranging interest in the music. The women hail from North Carolina, Virginia, Missouri, Minnesota, Kentucky, New York, and other states. Of course, there are plenty of fine women bluegrass musicians further west too.

This album has many brilliant moments that revolve around sweetly wistful remembrances such as "Fools Gold," as well as some spirited numbers like "Prisoner Song" and "Grass Angels" that provide plenty of opportunities for the pickers to display their solid chops and understanding of the genre. Both traditional and contemporary stylings are included. Sparer settings are chosen to lend immediacy to story songs like "Never Made it Home" and "Pocket Knives & Fiddle Tunes," while a robust old-time flavor is imparted to Buller's "Come on Down the Mountain." This reviewer imagined hearing a few of the more thoughtful or tranquil numbers embellished with the resophonic guitar of perhaps Sally Van Meter, Cindy Cashdollar or another woman of similar caliber. One song example is Timothy Tew's (Gena Britt's husband and Dobro-player in her band) song, "Still Feel the Nails," that is very pleasantly arranged with guitar and

fiddle fills but could've used perhaps a tad more. I did enjoy hearing Heather Berry's autoharp in the mix of the "Picture of Jesus".

Throughout this very enjoyable project, the vocals are expressive, winsome and warm. And the instrumental work displays clarity, freshness and vigor. For their next release, planned in 2008 on Blue Circle Records, I'll boldly recommend that these bluegrass descendants offer up some more fast and fiery barn-burners to really shake things up -- the challenge, of course, being to do so without compromising their alluring femininity.



Good Time Blues

The Boys From Indiana

Rebel CD-7514

www.rebelrecords.com

email: tgarber@rebelrecords.com

Playing Time: 36:23

SONGS -- *Good Time Blues, Headin' South, Atlanta Is Burnin', How Will I Explain About You, These Memories Of Mine, My Night To Howl, Lady Of The Lake, Feeling Blue, The Sad Wind Sighs, The Girl In The Blue Velvet Band, Play Hank's Song Once Again, My Red River Home, You Can Mark It Down, Little Community Church*

By Joe Ross

With ten out of 14 numbers penned by Aubrey Holt, how can someone not like the bluegrass sounds of The Boys From Indiana on this sampling of five albums originally released from 1974-77. And, for good measure, we even get to hear them pick a couple Bill Monroe classics (Little Community Church, How Will I Explain About You). Brothers Aubrey and Jerry Holt, and their uncle Harley Gabbard, used to sit around as a family listening to The Grand Ole Opry on their battery-powered radio. Harley once made a fiddle bow from an elm branch, and he obtained hair for it from a cousin's horse. By the 50s, Aubrey and Harley were working as The Logan Valley Boys. After some stints playing country music, they decided that bluegrass music was their music of choice because "you can play bluegrass to people who listen to the music".

Shortly after The Boys From Indiana formed in 1973, they were at the top of the bluegrass game. Called "The Top Show Band in Bluegrass Music," their entertain-

ing style and many original songs covered much ground from the annals of bluegrass and country music history. Kentuckian Noah Crase plays exceptional banjo, and his advice was always that timing is the most important thing with music. Noah had worked with Jimmy Martin and Bill Monroe. Paul Mullins was a well-known DJ and fiddler in Ohio who had worked with the Stanley Bros., Charlie Moore/Bill Napier, and The Goins Bros. On his WFPB radio show, Mullins used to refer to the group as "that wild bunch of boys from Indiana". By the mid-70s when this material was released, the band was known as The Boys from Indiana with Paul Mullins and Noah Crase to recognize the individual experiences and accomplishments of band members. The collection of this legendary band's early recordings on the King Bluegrass label also feature Frank Godbey on mandolin and Don Edwards on bass.

Besides entertaining and original material, The Boys from Indiana had that great bluegrass drive. They also concentrated on presenting strong trio harmonies and had a lot of fun. That, in turn, caused their audiences to have fun also. They frequented the Grand Ole Opry, and their tragic ballad about a young newlywed Civil War oldie facing death ("Atlanta Is Burning") was always a crowd-pleaser there. In 1988, they performed at the White House for President Ronald Reagan. In 1989 the Governor of Indiana proclaimed them official Ambassadors of Bluegrass. In 2003, Harley Gabbard sadly died on December 29. The rumor is that Rebel may also put out another album of Boys from Indiana material later released on Old Heritage Records. There's also talk of a book, written by Aubrey, that will be full of hilarious Harley Gabbard stories.

In the meantime, enjoy this album. Being that it's reissued material, I'd sure like to see more than 36 minutes worth. I sure wish that Rebel would've included the title cut from their 1976 "One More Bluegrass Show" album. That song, written as a tribute to Bill Monroe, also became a trademark theme for them to convey their strong work ethic, life on the road, and unfaltering dedication to bluegrass. Partly promotional but also because it was what they were about, the words "One More Bluegrass Show" were painted on the side of their bus. When this music was first released, these boys had deep roots. Thirty years hence, the roots just seem that much deeper. Let's just imagine this set of music as one more bluegrass show of the highest quality from this consummate group.

Daylight's Burnin'

Tony Holt and the Wildwood Boys

Rebel CD-1813

PO Box 7405

Charlottesville, VA 22906

www.rebelrecords.com

www.wildwoodvalleyboys.net

email: tgarber@rebelrecords.com

Playing Time - 36:37

Songs: *Daylight's Burnin', Silver Ghost, North of the Carolinas, I Ain't Leavin', Sweet Maggie Belle, I'll Cry Like a Baby, What Happened to Ann, Boilermaker, Cousin Russell, When the Warden Turns the Key, Feeling Blue, Old Granddad*

By Joe Ross

Indiana native, guitarist and lead vocalist Tony Holt and the Wildwood Valley Boys continue to carry on the bluegrass family tradition of the legendary Boys from Indiana. Tony is the son of Aubrey Holt, who wrote eight of the twelve cuts on this project. Tony wrote the closer, "Old Granddad," and other songs on the project were penned by Sterling Whipple, Brian Leaver, and Tom Holt.

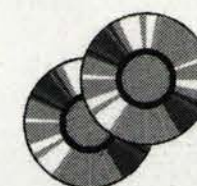
The rest of the Wildwood Valley Boys are Evan MacGregor (fiddles, viola, baritone vocals), Jake Brown (mandolin), Matt Despain (dobro), Brian Leaver (banjo, lead guitar), and Paul Priest (bass). Apparently, the band has undergone some personnel changes since their last project, "Songs from Wildwood Valley," but they still sound very cohesive with their instrumental and vocal arrangements. In fact, since the Wildwood Valley Boys released their first album for Rebel Records in 1999, they've had many personnel changes, but they haven't lost any momentum. For their second album in 2000, "I'm a Believer," they reverently presented some soul-stirring bluegrass gospel. On this latest project, I think their new personnel actually step it up a notch in the instrumental department.

This 12-track project is now the fifth album from the band, and it shows that they've achieved an even greater level of experience and maturity. It builds on their formula for success that revolves around fresh traditional-sounding material, well-blended vocals, and unpretentious yet solid instrumental prowess that stays close to the melodies without grandstanding. Anything but trite, these songs appeal to staunch traditionalists who have certain expectations and enjoy powerful images or messages in their bluegrass music. The tempos and rhythms are varied, and each song has a contemporary personality of its own built on strong traditional foundations.

"Daylight's Burnin'" is a lively number with some shuffling fiddle

work. Recalling precious old memories is the theme of Aubrey's nostalgic 34-time songs about Maggie Belle and Ann. "Cousin Russell" is a ballad that recalls younger days when the boys were learning to pick bluegrass and listening to the Opry on daddy's crystal set. "Silver Ghost" is a spooky song of a train without an engineer or crew. The personal tribute to "Old Granddad" is a sweet thoughtful remembrance. Brian Leaver's "Boilermaker" is a rhythmically enticing and expressive instrumental that gives each musician a chance to showcase their picking abilities. Their slower tempo and more evocative songs, like the sad "When the Warden Turns the Key," are their forte. Tony's smooth vocal delivery conjures many images, such as this convict's dark cell and his last lonely mile. "North of Carolina" and "Feeling Blue" get the toes tapping. Overall, I would've enjoyed hearing a few more songs like "I Ain't Leavin'" on this CD to shake things up a bit. To burn a little more than daylight, a couple up-tempo pieces at full throttle would've proven that this formidable band can be as inspired as they are inspiring.

"Daylight's Burnin'" has expressive vocals, sparkling solos, and well-tailored harmonies. Their traditional approach to the music, coupled with new original material, demonstrates that Tony Holt and the Wildwood Valley Boys know how to entertain bluegrass fans.



Steppin' in the Boiler House

Mark Schatz and Friends

Rounder 11661-0559-2

One Camp St., Cambridge, Mass. 02140

www.rounder.com

info@rounder.com

Playing Time - 50:37

By Joe Ross

With a very nice combination of both boisterous and some more restrained music, Mark Schatz' second solo album demonstrates the great discipline that this purveyor of neo-traditionalism has. Best known as a bass player (he won IBMA's 1994 and 1995 bass player of the year awards), Schatz is also at the top of the game with his proficient clawhammer banjo technique of striking downward on the strings with the back of one's fingers or

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Meet the Bands -- Frank Ray and Cedar Hill

By Gene Bach

Recently, at the Scott Valley Bluegrass Festival, I caught up with some of the members of the Cedar Hill band, and they were kind enough to answer a few questions for me. Although I did not get a chance to capture the thoughts of all the band members, I had a great time talking with those I could get to speak with. If you've never had the experience of meeting Frank Ray, or any of the other members of Cedar Hill, you have really missed out. These are some of the finest bluegrass people in the country. Not only are they all top-notch musicians, they are just flat nice people. Make sure you stop and say hello to them the next time you get a chance to hear them play.

Frank Ray

Q. Frank...how long have you

been playing Bluegrass music?

A. I started playing my Bluegrass music in my first band in '64.

Q. Which one was that?

A. That was my uncle and I. Just a couple friends, all the guys who didn't go out west with the Dillards. Of course you know we're from that part of the country, where I'm from. And all they guys that didn't go out west with them started playing with us. And I think the name of the band was Ramblin' Boys, or something...I'm not sure exactly what it was. But it was '67 before I performed with Cedar Hill.

Q. And have you had that band ever since?

A. Yeah, I have. I have been in and out as far as...I've been kind of dormant as far as during a couple



Cedar Hill left to right are Kenny Cantrell, Frank Ray, Irl Hess (bass), Lisa Ray and Mel Beshar.

RECORDING REVIEWS

Continued on B-21

nails. Generically also called "frailing," the result is what Pete Seeger once called a "bumm-titty bumm-titty" rhythm in his book on how to play the 5-string banjo. When you bring your thumb in to start picking a string other than the fifth to squeeze in additional eighth notes, then you technically get "clawhammer" or "double-thumb frailing."

Whatever you want to call the playing, the eclectic Mark Schatz (now in Nashville by way of Pennsylvania and Massachusetts) has created a set of affable music that deeply taps his many roots and personal experiences. For example, Mark's first band was a folk dance group called Mandala, and the accomplished dancer serves as musical director for the dance troupe Footworks and even performed in 1996 with the Riverdance show. For a musician of his caliber to so fully understand the dance tradition results in the music being that much more cohesive and in touch with its roots. Lively numbers like "Stay All Night," "Rig Root" and "Last Gold Dollar" will definitely put spirit into your feet. The latter features Tim O'Brien's mandolin and vocals. Beautifully expressive moments are captured in waltzes like "Black Mountain Aire" and "Eileen's Waltz."

Schatz has also played bass with contemporary and stellar bluegrass, new acoustic, and Americana acts like Tasty Licks, Spectrum, Tony Rice Unit, Bluegrass Album Band, Tim and Mollie O'Brien, and Nickel Creek. Thus, this album taps his experiences to give us an evocative score, both earthy and ethereal. "Cajun Stomp" captures a natural born earthiness. Near the mid-point of the set, "Season of Joy" transports us breezily into a more reflective mood. The title cut, "Steppin' in the Boilerhouse,"

establishes an alluring, almost funky, groove in the piece that was originally composed to inspire some cloggers. Mark's hambone break is a brilliant and witty ending to the piece. A stylistic departure into high-stepping and melodic newgrass territory features Tim O'Brien's mandolin and Jerry Douglas' Dobro on "Calgary."

Accompanying Schatz on all tracks are Missy Raines (bass), Jim Hurst (guitar), and Casey Driessen (fiddle). They're rock solid, given plenty of chances to shine, they all display virtuoso acoustic musicianship. Hurst sings "The Devil's Game," a song with blues and rock foundations that establishes a nice groove. Stuart Duncan (fiddle) and Bela Fleck (mandolin) also make some fine appearances on the CD. Some of you may remember that Schatz, O'Brien, Douglas, and banjoist Charlie Cushman had a just-for-fun band in 1998 called "The Flatt Heads." So I feel that another strength here is that the artists' long acquaintance and enduring friendships translate into warm, conversational musical arrangements.

I've heard the clawhammer-style of banjo also referred to, in some local or regional contexts, as rapping, beating, thumping, knocking, flailing, trashing, clubbing or even gun-hammer. Schatz's wildly thrilling ride shows us this technique are all these and more, especially when he presents more melancholic or contemporary moods on a self-penned piece like "The Falling Waters of Arden." To truly describe Mark Schatz' inspired banjo-playing and music, I think I'll simply defer to how Uncle Dave Macon described the technique "... racking, rocking, whomping." I'd merely say that Schatz really knows how to "frame the banjo."

periods, but basically ever since I've had that band. We were real active up in the 70's then didn't get back up that active till about 2000. And then decided to go ahead and get everything rolling full steam ahead and we got record deal and that kind of gave us the signal.

Q. Where in Missouri are you from?

A. Originally, Gene, down in a little town called Summersville. That is the largest town, population of about 300 and something. Then, where my family was located, was out just in a community called Round Valley; we didn't have a post office or nothing. And that's down in the Ozarks in Missouri, beautiful part of the country. I love it. You know, we used to call them mountains till we started coming out here. But now, as a matter of fact, I just wrote this song for this CD, called Ozark Hills.

Q. And so, is that new CD out then?

A. Yeah, it is. It's just been out a couple months now.

Q. And what's the name of that one?



Frank Ray

A. We call it "Portrait of a Song - The Drasco Sessions". It's kind of a long name for a CD but originally we were going to call it "Portrait of a Song".

Q. So how have you seen Bluegrass music progress or change since you first started getting around?

A. Wow, it's been cycles, you know, up and down since back when I really got into Bluegrass music. There was basically two kinds - there was the real traditional music because the progressive stuff hadn't come around at the point yet, you the Sam Bush and Bluegrass Mimes and so on and so forth. But the other was the folk movement, you know in the early 60's. Of course, Flatt and Scruggs you know kind of got caught up in that, the commercialization of it you know, but that was really the two branches, you might say, of roots in music. But then in the 70's the advent of the new Grass*** and all that came along and people started going and you know focusing on you know, I'm a traditionalist, I'm New Grasst, and it remained that way. And there was a lot of good that came out of that. It kind of took some blinders off a lot of folks, probably including myself. But there were, for instance when JD Crowe and the New South first came out they were considered way, way out there. Way off to the left. You know, country, you know like, "Wow, he's gone country. What's the matter with him?" But now, you know, the famous Bluegrass 77 album or something...I forget the number of it, but that famous first JD Crowe and the New South album, it had almost become like a hallmark of traditional Bluegrass. It's been accepted in as kind of a benchmark almost. And I never quit playing what was in my heart, you know. I

started playing traditional and you know, my tastes have varied over time but this old brother from phenomenon has brought a lot of people together in Bluegrass which is good and since that in the 90's, we got to the place where we lost so much traditional bluegrass, people were... it was really fading. And then in the late 90's, especially after the O Brother thing, people began to say, "Hey, wait a minute...where's the real deal?" You know, we've lost uh...you know, we've gone so far that we've kinda defeated what we'd set out to do and so now I think, real gutsy traditional stuff now seems to be the ticket for the majority of fans. Which, I'm glad, that's kind of helped me, you know? And I think it's we've got educated fans now, I mean, educated as far as the music. A lot of fans have been with it in some of these cycles and they kind of recognize the difference between the real stuff and the other, you know...the other's good music, not to knock any of it because I think we should have all of it in there. But I kind of thing that America in general is kind of feeling the roots movements, you know. Give back to the people and real music about real people for real people and being real. And Bluegrass is uh...one of the only genres in America that is truly American that we got that's like that. We got blues music, which is great music, I love it. It stayed there; you know...it's gone through some of the evolutions like Bluegrass had, you know, but it stayed in streaks. You know...I lost my woman and I had to cut his neck, you know? But Bluegrass, we've kind of stayed in our culture, heritage and home and family and the hills.

Q. So traveling around the coun-

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Meet the Bands -- Frank Ray and Cedar Hill

Continued from B-21

try, what are some of your favorite places that you've played and places that you like?

A. Well, you know...without naming specific events, absolutely northern California where I'm at right now. I love, I love it for several reasons. I mean, the beauty of it, I enjoy it. But also, you know, the weather is usually conducive to performing good.

Lisa Ray

Q. So how long have you been with Cedar Hill?

A. I've been with Cedar Hill for five years.

Q. A lot of folks say, "Is that Frank Ray's daughter?" But you're not his daughter, right?

A. No, I'm his daughter-in-law. Funny thing was, my last name was the same, it was Ray before I married his son. But we found out that we weren't related before we got married. But we loved each other enough to bear with the last name, anyway.

Q. How many of the Cedar Hill recordings are you on?

A. I'm on the Story CD, the Drasco Session CD, and the Home-made From Me.

Q. Where do you call home?

A. I live in Blue Eye, Missouri which is about twenty miles from Branson and about twenty-five from Eureka Springs, Arkansas, right on the state line of Missouri and Arkansas so I can yell over at Missouri cheaper than calling.

Q. So when you're not playing music, how do you occupy your time?

A. eBay. I'm an eBay-er. I love eBay. And then I sew some. That's about it. eBay and sewing. And checking out the news...and NASCAR. I love NASCAR. My husband likes fishing but I love NASCAR.

Q. Do you live in town or out of town?

A. Well, the town's 38 people, I live right on the strip.

Q. So when you cruise town you can only go about ten miles an hour so you can see it, right?

A. Oh, yeah, yeah. And I have the Fiddler plates. F-I-D-D-L-E-R. So everybody knows where we live, it's just all they have to do is look for Fiddler license plates and that's us. I have an Arkansas driver's license, you know it's just right there on the state line, but I have a Missouri address. So whenever I get a check cashed, everybody looks at me like, "Oh...this ain't right." Canada laughed at me over it one time. So that's just what you get when you live on the line I guess.

Q. So what other bands have you played with besides Old Time and Cedar Hill?

A. Going Express out of Okla-

homa and well, I would sit in with some bands in Washington State. Let's see, I was a guest with Pumpkin Ridge, used to be, they're Great Northern Plains now, and a group called Old Friends up there in Hillsborough, Oregon. So that's about the only ones up there. But I had a great time with them, you know. But I'm pretty stable with this one, you know. Having Frank as the father-in-law helps I guess, but uh...five years has been good, you know.

Q. How is it traveling all the time? Life on the road...

A. Well, we're in close quarters with six of us in the International thing we've got, you know but it's okay, it's okay. We do have windows in there, you know, so we look out a lot. And we've got air conditioner, you know, the TV and the VCR and DVD and all that junk. If it wasn't for that we'd go crazy, I think. And we don't hardly ever take our instruments out on the road. I mean, to pick, you know. But other than that, no, we just watch TV or something.

Q. So what are some of your favorite places you've been through-out the country?

A. Well, Westcliffe, Colorado just this trip here was breathtaking but this is too, this is too. Every time we've been up in this area, Yreka, McCloud, the view of Mount Shasta was just gorgeous, you know. And then right here is just pretty, here in Etna, you know. This is just real pretty. We're having a ball here. And the crowd here for this third year is just great. But we also played here, let me think...in Cosby, Tennessee, that was another pretty one because there's the Blue Ridge mountains in the background, you know. And that's Paul Williams' festival, it was awesome, you know. Just any of that stuff, it's God's country, you know we're just blessed with this pretty scenery. Now, that's what I like.

Q. Now, do you write songs, too?

A. Yes I do.

Q. So what songs have you written?

A. Well, I wrote the song Unwanted Children on the "Stories" album, and then I wrote quite a few on the Lisa Ray and Old Town stuff, Another Heartache, and I can't remember all the other ones on there. I've also written stuff that, let's see uh...Jenny Brit had recorded on an Ashby Frank CD. And then let's see...the group The Grass Cats out of North Carolina, they recorded one - The Weary Lonesome Brokenhearted Fool. They recorded it. I've had another one or two down that way but I don't write like

I used to. I wish I did, but I just get writer's block a lot. I wrote more instrumentals than anything. The tune Baker that's on the new CD, I wrote it, well, for Kenny Baker of course. I hope someday he'll get to hear it, you know. Yeah, that's my favorite so far cause hey, it's just got Baker written all over it.

Q. So are you married? You have kids?

A. Yep, I have two stepsons, fifteen and seventeen. I've been married...it'll be three years in November.

Irl Hees

Q. So how long have you been with Cedar Hill?

A. Today? *laughs* Just about four hours but if you want to go back further than that, I've been with them this time since November last year and I was with the back in the late 70's, that was my first time, and in the early 80's the second time.

Q. You said you had started with Rhonda Vincent and played with some other bands.

A. Right, I played with Rhonda back in the days when she was doing country music with Giant Records I was playing electric bass with her and singing. Then, we began the bluegrass version of the of Rage? My cousin Joey and myself were in on that. I've also played with the Lonesome River Band, Chris Jones and the Night Drivers, and a long time ago I was in Lost Highway with Stuart Duncan.

Q. So, where do you live?

A. In a house in the middle of Missouri in a little town called Eldon.

Q. Obviously, you are one of the best bass players in the country and from listening to you here, in the world. How did you go about getting started playing the bass?

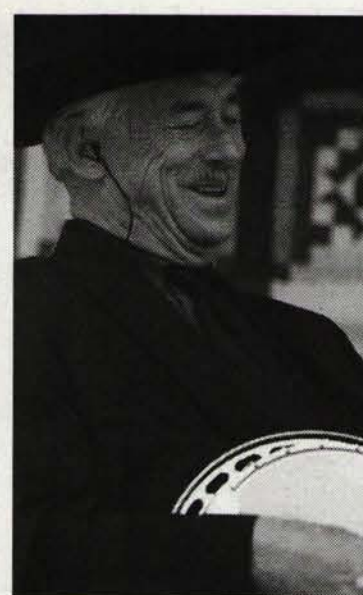
A. Well, believe it or not, I began on a washtub. Yes, I began playing on a washtub. I was playing at a little get-together in town there and a guy had one up over City Hall and he was playing that and I went home and told my dad, "Hey, I think I can play one of those." He helped me build one out of Mechanics Illustrated. Then I played that for a while and recorded every bass player in bluegrass that I could get next to. I was really afraid of the upright bass because it had four strings, mine just had one. But finally on December 12, 1976, I was sixteen years-old at the time, it was the first time I picked one up and I never looked back since.

Q. And you have one CD out?

A. Yes.

Q. And do you have a website?

A. Yes, it's justabassplayer.net.



Kenny Cantrell

Kenny Cantrell

Q. So how long have you been with Cedar Hill?

A. Four years.

Q. And whom else have you played with before that?

A. Well, I had my own group, the last group. I have three sons that play bluegrass and we had a family group there for a few years. Before that, I had another group called the Green Valley Boys in around Arkansas and Oklahoma. And before that, I worked with a group called Bill Box and the Dixie Drifters. He later on when with Bill Monroe and that band kind of split up so that's been about it. Of course I've known Frank there for about 35 years.

Q. So you say you call Oklahoma "home"?

A. Yep.

Q. Whereabouts?

A. In a little town called Fort Gibson. That's, well actually, that's the oldest town in Oklahoma. It's located, well it's kind of a suburb of Muskogee, Oklahoma.

Q. And how big is it?

A. Muskogee is about...60,000

Q. And your town?

A. Oh, my little town is about...oh, maybe ten.

Q. So what, uh...when you're not playing music, what do you like to do?

A. Well, I like to work around the house, you know. There's always something to do around the house. Cutting the grass, remodeling, doing something you know. That's about it. My wife still works, and I'm there by myself. So, when I'm not playing music, so I gotta do something.

Q. What other things do you do to keep you busy, other than playing music? As far as fishing or anything like that?

A. You know what? Ironically, I live within a half a mile of one

of the biggest lakes in Oklahoma, I think it has 600 miles of shoreline, and I think I've been there to fish once in 35 years. I used to fish when I was a kid, you know, but anymore...that's about it, you know. Just kind of playing music and I'm interested in instruments, chasing down the instruments, the old instruments.

Q. Do you have a collection of them?

A. No, not really, I only got two. I just got the two banjos. The one I want to find I can't find, you know? I'll tell you what though, the last couple years Frank's been keeping me busy and I haven't had time to do anything else but play. We'll be on the road a lot so that keeps me pretty well wrapped up.

Q. Now, it looks like you guys are crossing the country quite a bit.

A. Yeah, yeah, we are playing a lot all over the United States and I guess next week we are going to Georgia and Virginia and back that way, you know? So, we're pretty well lined up here up to September. Q. Well, you guys have been out here quite a lot the last couple years.

A. Yeah, we always enjoy coming up here. On this little tour here, we came through Colorado and Salt Lake City and over that way, then over here to your little festival. We've had good times. A lot of miles, but good times.

Q. I understand you guys got TV and this stuff in the van.

A. Yeah, that helps a bit, you know. Take some CD's along listen and some video tapes. Watch it on TV there. Kinda breaks up the monotony of riding.

Q. So in your travels around the country, what are some of your favorite places that you've been?

A. Here, here in California California, we uh...let's see, I thought it was maybe two years ago we played over in Grass Valley, California. There were a lot of folks. That was a real beautiful place. Westcliffe, Colorado, of course. They're a great crowd. They're kinda like your crowd here, they really appreciate the music, and that's just like throwing popcorn to us, it really makes us go. It seems like we get better response out here in the west than we do back in the east. It just seems like there's more of the music out there.



CBA Board Meeting snapshots



From the looks on some of these faces, the subject must have been pretty serious. From left are Diana Donnelly, Tim Edes, Mark Varner, Esther House, Rich Evans and Darby Brandli.

If you've never attended a CBA board meeting, why not come to the October session at 10 am on Sunday, October 22 at the CBA's Fall Campout in Colusa. The meeting will be in Atwood Hall and everyone is welcome to attend.

Photos by Steve House

Rounder Records to release first-ever Christmas Album from Rhonda Vincent this month

Cambridge, MA - Rounder Records is pleased to announce the October 17th release of Beautiful Star: A Christmas Collection by bluegrass vocalist, multi-instrumentalist, and bandleader Rhonda Vincent. The album, her first-ever collection of holiday songs, comes hot on the heels of her new studio album All-American Bluegrass



Rhonda Vincent

Girl, released May 23 to a host of critical acclaim. People Magazine hailed that album as an impressive showcase for her "vivacious, sweet-toned singing" and "zesty picking of her splendid band, the Rage".

With Beautiful Star, Rhonda Vincent brings the same level of musicianship and vocal nuance that has made her a bluegrass sensation to a program of holiday favorites both fresh and familiar. Vincent's original "Christmas Time at Home" takes its place as a future holiday standard alongside heart-warming renditions of timeless seasonal classics such as "Silent Night," "Away in a Manger," and "Rockin' Around the Christmas Tree." Members of her dynamic band the Rage (Hunter Berry, Mickey Harris, Kenny Ingram, and Josh Williams) all make appearances, as do bluegrass lumi-

naries Stuart Duncan, Bryan Sutton, Adam Steffey, Darrin Vincent, Randy Kohrs, Ron Stewart, Aubrey Haney, David Grier, Sharon White Skaggs, and Cheryl White.

Vincent is one of modern bluegrass' most celebrated figures, having been recently nominated for a Grammy award for her 2005 live album Ragin' Live. She has won the Female Vocalist of the Year award from the International Bluegrass Music Association an unprecedented six consecutive years in a row, and has received a nomination for the award again this year, along with five additional nominations with the Rage, including Entertainer of the Year and Vocal Group of the Year.

For more information, visit www.rhondavincent.com or www.rounder.com.



Diana Donnelly (right) found something to smile about while taking minutes during the August board meeting at Steve and Esther's House's home in Sebastopol. Sitting next to her are John Duncan, Montie Hendricks and Bill Meiners.



You could be the lucky winner of this beautiful Martin guitar!

Model: Martin D18V

- Mahogany Blocks/Dovetail Neck Joint
 - Body Size -- D-14 Fret
 - Top -- Solid Sitka Spruce with Old Style 18 Rosette
 - Scalloped 5/16" top braces
 - Solid Genuine Mahogany back with Style 18 purfling
 - Solid Genuine Mahogany
 - Solid/6 String No Diamond/Square Taper head stock
 - Solid East Indian Rosewood /Large Old Style Logo heel stock
 - Solid Black Ebony heel cap and fingerboard
- Suggested retail price (MSRP) -- \$3,300.00
Donated by the 5th String Music Store -- Berkeley

Here's how you can win:

1. If you are a current CBA member -- renew your membership and pay for 5 years and your name will be entered in the drawing. If you pay for 10 years -- you'll get 2 entries.
2. If you join the CBA and pay for 5 years -- your name will be entered in the drawing.
3. If you recruit new members for the CBA and they pay for 5 years -- BOTH of your names will be entered in the drawing.

*This offer is good from June 1, 2006 until February 3, 2007
The Drawing will be held on Sunday, February 4, 2007 at the CBA's SuperGrass Festival in Bakersfield, California. You need not be present to win.*

To Join the CBA or Renew Your Membership:

- Use the form on page A-2 of this publication
- Renew or join online at www.cbaontheweb.org

If you have recruited a new member for 5 years be sure to have them write your name on the membership form with "recruited by"



SUPER Grass

BAKERSFIELD



**Indoor Bluegrass Festival -- February 1 - 4, 2007
at the Bakersfield Holiday Inn Select and Convention Center**

Tentative Line-up Includes:

- **J.D. Crowe & the New South** • **The Isaacs** • **The Grascals**
- **Michael Cleveland & Flamekeeper** Featuring Audie Blaylock
- **Foghorn String Band** • **Chris Hillman & Herb Pedersen**
- **Special Consensus** • **High Country** • **Lost Highway**
- **John Reischman & the Jaybirds** • **The Bluegrass Brothers**
- **Laurie Lewis and the Right Hands**
- **Kenny and Amanda Smith Band**

Thursday Dinner Show

(Dinner Extra --
Reservations required)
Show Included in
Festival Tickets

Sunday Gospelfest with

LeRoy "Mack" McNees featuring The Isaacs

Plus LoarFest West Features and Workshops to be added

Friday Squaredance

Music by
Foghorn String Band
Caller TBA

Spacious, beautiful facility with special Bluegrass room rates, dining facilities and a lounge setting for after hours band performances.

Advance Discount Tickets Now on Sale!

ADVANCE TICKET ORDER FORM

CBA Member Advance Tickets (Until 12/1/2006)

4-Day Adult	\$80
4-Day Senior (65 and over)	\$70
4-Day Teen (13-19)	\$40
3-Day Adult	\$65
3-Day Teen (13-19)	\$32
Non-Member Advance Tickets	
4-Day Adult	\$95
4-Day Teen (13-19)	\$48
3-Day Adult	\$75
3-Day Teen (13-19)	\$38

Single Day Tickets*

*No discounts -- purchase only through Rabobank Arena box office or on-line through Ticketmaster

Thursday only	Adults \$25/Teen \$13
Friday only	Adults \$30/Teens \$15
Saturday only	Adults \$35/Teens \$18
Sunday only	Adults \$25/Teens \$13

Gate Ticket Prices

No member discounts available	
4-Day Adult	\$105
4-Day Teen (13-19)	\$52
3-Day Adult	\$80
3-Day Teen	\$40

Please send me the following tickets for the 2nd Annual SuperGrass Festival, February 1-4, 2007:

CBA Member Advance Tickets (6/15/2006 - 12/1/2006)

4-Day Adult	\$80
4-Day Senior (65 and over)	\$70
4-Day Teen (13-19)	\$40
3-Day Adult	\$65
3-Day Teen (13-19)	\$32

Non-Member Advance Tickets

4-Day Adult	\$95
4-Day Teen (13-19)	\$48
3-Day Adult	\$75
3-Day Teen (13-19)	\$38

*Please specify which 3 days

CBA Member No. _____
Date of order _____

Total Enclosed: \$ _____

Name _____

Address _____

City _____

State _____ Zip _____

Phone _____ Email _____

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

SuperGrass Tickets
c/o Nancy Zuniga
37761 Cardinal Lane

Squaw Valley, CA 93675-9723

For information, call 559-338-0026 or
email: 57silverhawk@inreach.com

Advance Ticket Deadline is December 1, 2006
Credit Card orders at www.cbaontheweb.org