

## Father's Day Festival '08 - new ticket prices

By Bob Thomas  
CBA Controller and Operations  
Director

If you enjoy the California Bluegrass Association's Father's Day Bluegrass Festival at Grass Valley and it's wonderful atmosphere, then you may also be inclined to check out some of the other music festivals that have become a part of the California music landscape. I will admit, straight up, that I feel somewhat spoiled by the CBA's festival. No need to restate that we always have four days of some of the best bands in the business, great workshops, and the best children's program anywhere. What may be worth saying is that our ticket prices have remained the same for at least three years, and very reasonable by comparison. Let me illustrate. This year, if you purchased a gate price four-day pass including

camping for the Strawberry Music Festival, it cost \$165.00. Whereas our four-day pass with camping was \$115.00.

At every board meeting this year, there has been a lot of consideration of the costs associated with the continued operation of the CBA. The core questions were how much do we need to operate, where does it come from? Is there a less expensive way to do what we need to do? And, for the same cost, can we significantly increase the value to our members? Some festivals provide a living for the promoters. They have to pay their mortgage, buy food and pay for all the other expenses of life from the profits of the festival(s). The CBA is not much different. Our festival(s) need to generate sufficient revenue to fund the opera-

*Continued on page A-11*

## CBA Fall Campout features band scramble

By David Lange

As I write this article, I am preparing to head off to the Bluegrass in the Foothills Festival in Plymouth. I can't wait to get there! By the time you read this article, that festival will be over, we'll be reflecting on another incredible festival, and once again, suffering from those "festival withdrawals". Ah, but as soon as one awesome event passes, yet another appears on the horizon! Almost time to pack our bags for the Fall Campout in Colusa! The Fall Campout has always been a mixture of serious business, like the Board announcing the election results, and not so serious... like lots of picking...and then more picking; or just letting your hair down! (For those of you that still have hair...I have to let someone else's down...).

Speaking of this year's Fall Campout, there will be a Band Scramble! Yahoooo! As you may be aware, Deb Livermore has volunteered to manage it! I have not yet had the pleasure of meeting her, but I can tell she is bursting with energy, enthusiasm, and just looves bluegrass and having fun! "The stage is set!" (So to say...) Thank you Deb!

So some of you ask, what the heck is a band scramble? Band scrambles have been a tradition in the bluegrass community for many years. Many bluegrass festivals throughout the country have a band scramble on the venue, and

most of them follow a process similar to band scrambles sponsored by the CBA. Band scrambles can be a blast for both the participants, and the audience!

Band scrambles allow musicians to play with each other,



Steve West, Sharon Elliott and Dan Martin pickin' at the 2006 Fall Campout

and give those who may not have "band experience" the chance to participate in a band setting. A chance for some good talent to be on stage that may not otherwise get the opportunity. It is an excellent way to meet other musicians, and once met, friendships and warm acquaintances are renewed at future festivals and jams.

For band members, band scrambles are an opportunity to step out of their normal routine of set lists and practice. Have some fun, meet new faces, play with

*Continued on page A-11*

## Father's Day Festival '08 - revised full hook-up reservation policy

By Ed Alston

Advisory to all folks wanting to reserve full hook-up RV spaces for next year's Father's Day Festival: Don't bother setting your alarm clocks to call CBA promptly at 8 AM on Nov. 1. In fact, you needn't call at all, since 2008 full hook-up (FHU) reservations will be determined solely by mail-in lottery.

Obtaining FHU reservations for our annual Grass Valley gala has long posed a challenge. With only some 32 such spaces available, and with a first-come/first-served sys-

tem determining who gets reservations, anyone who failed to call on the very day reservations opened - some seven months prior to the festival - stood little chance of reserving a FHU site.

Last month CBA's board moved to improve the FHU reservation system. It adopted the below-outlined policy to insure fairness and convenience in awarding FHU reservations to future festival attendees.

In brief, this policy requires

*Continued on page A-21*

## WANTED



## CALIFORNIA BANDS

## California Showcase Band Selection for 2008

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 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

*Continued on A-11*

## Inside this issue...



Bluegrass art gallery  
--see B-11



Wilhelm interviews  
Lynch -- see A-20

Paintings by Lynn Cornish

**Make your voice heard...**  
See page A-5 for your  
CBA Board of Directors  
candidate statements

**VOTE! VOTE! VOTE!**

Time to renew your membership?  
Check out the date  
on mailing label below.

### PLUS...

- Bluegrass 'n Stuff
- Feature Articles
- Calendar of Events
- Studio Insider
- Luthier's Corner
- Recording Reviews
- J.D.'s Kitchen

Bluegrass Breakdown  
California Bluegrass Association  
P.O. Box 5037  
Marysville, CA 95901

Non-Profit Org.  
U.S. Postage  
PAID  
Permit No. 569  
Stockton, CA

CHANGE SERVICE REQUESTED





2007/2008

## Leadership Team

## Board of Directors

**Lisa Burns --Development & Sponsorships VP, Music Camp Liaison**

312 Walker Drive  
Mountain View, CA 94043  
650-303-4600

lisa@lisaonbass.com

**Rick Cornish -- Chairman Web Team Leader**

10740 Whiskey Creek Rd.  
Sonoma, CA 95370  
209-588-9214

rcornish@sjcoe.net

**John Duncan**

2915 57th Street  
Sacramento, CA 95817  
916-736-0415

**Tim Edes -- Grass Valley Assistant Festival Director**

**SuperGrass Entertainment Coord.**

17720 Telfer Drive  
Morgan Hill, CA 95037  
408-779-5456

t.edes@verizon.net

**Montie Elston -- Grass Valley Festival Director**

4828 Western Avenue  
Oliverhurst, CA, 95961-4125  
530-749-9504

fidle3@lanset.com

**Rich Evans -- GV Elect./Trans./Commun. Coord.**

22039 Old Santa Cruz Hwy  
Los Gatos, CA 95030-8807  
408-353-4568

rich.evans1@verizon.net

**Darby Brandli**

2106 - 9th Avenue  
Oakland, CA 94606-2612  
510-533-2792

darbyandbruno@comcast.net

**Hal Johnson -- SuperGrass Assistant Festival Director**

744 Shoreside Dr.  
Sacramento, CA 95831-1417  
916-391-3042

haljohnson@sbcglobal.net

**Bruce Campbell - Publicity**

## Director

524 Masonic St  
Martinez, Ca94553  
925-228-1658

bc@bluemoonbros.com

**Carl Pagter -- Chairman Emeritus**

17 Julianne Court  
Walnut Creek, CA 94595-2610  
925-938-4221

**J.D. Rhynes -- GV Backstage Manager**

P.O. Box 1303  
West Point, CA 95255-1303  
209-293-1296

jdrynes@volcano.net

**Craig Wilson**

**SuperGrass Festival Director**

11119 Academy Avenue,  
Bakersfield, CA 93312  
661-589-8249

craigw1@sbcglobal.net

## Officers

**Ed Alston -- Treasurer**

P.O. Box 6954  
Santa Maria, CA 93456  
805-349-8397

edalston@aol.com

**Bob Thomas -- Controller/ Director of Operations**

8532 Cumulus Way,  
Orangevale, CA 95662  
916-989-0993

sacbluegrass@comcast.net

**Darby Brandli -- President**

2106 - 9th Avenue  
Oakland, CA 94606-2612  
510-533-2792

darbyandbruno@comcast.net

**Diana Donnelly -- Secretary**

209-530-9101

diana@doowaaa.com

**Carolyn Faubel -- Membership VP**

P.O. Box 5037  
Marysville, CA 95901-8501  
530-741-1259

CBAMembership@syix.com

**Bob Varner -- Statewide Activities VP**

sacbluegrass@comcast.net

**Area Activities Vice Presidents**

**Layne Bowen -- North Coast**

707-526-4397

lbowen@rbmco.com

**Bruno Brandli -- East Bay**

510-533-2792

darbyandbruno@comcast.net

**Bill Schneiderman -- Delta-Sierra**

209-586-3815

mandobil@bigvalley.net

**John Hettinger - Sacramento**

113 Puffer Way

Folsom, CA 95630

916-990-0719

bluegrass@shaunv.com

**Chuck Poling - San Francisco**

310 Willard North Street

San Francisco, CA 94118

polingsf@earthlink.net

**John Senior -- Butte-Tehema**

530-877-1764

seniorfamily@hotmail.com

**Roger Siminoff -- Central Coast**

siminoff@siminoff.net

805-474-4876

**Craig Wilson -- South San Joaquin Valley**

661-589-8249

craigw1@sbcglobal.net

**John Duncan -- Goodwill Ambassador**

2915 57th Street

Sacramento, CA 95817

916-736-0415

**Larry Kuhn -- Organization Liaison**

177 Stoney Hill Drive

Folsom, CA 95630-4623

916-983-2275

folsomflash@yahoo.com

## Year-Round Jobs

**Bob Calkins -- Photographer**

530-644-1587

motherlode@innercircle.com

**Elena Corey -- Education Coord.**

209-545-3760

elenacp@charter.net

**Rich Evans -- Entertainment Contract Reviewer**

408-353-4568

rich.evans1@verizon.net

**Mark Varner, Editor**

Bluegrass Breakdown

831-338-0618

mrvarner@ix.netcom.com

**Steve and Sharon Elliott -- Darrell Johnston Kids Lending Library**

510-728-7613

kidslendinglibrary@yahoo.com

**Angelica Grim -- Teen Ambassador**

209-581-0869 bluegrassbeau-

ty2@yahoo.com

**Esther House -- E-Commerce Mgr.**

707-829-9569

mrsbluegrass@comcast.net

**Steve Johnson -- T-Shirt Design and Production**

415-927-3733

heysteve@comcast.net

**John Erwin -- Mail Ticket Sales**

707-448-1970

john.erwin@sbcglobal.net

**Allen Light -- Insurance Advisor**

530-876-1551

aml1944@aol.com

**Jack Hyland -- Mercantile Coordinator**

209-303-0015

jck49hyland@yahoo.com

**Frank Solivan -- Kids on Stage Direc.**

**Ambassador at large**

408-656-8549

**Tom Tworek -- Digital Photographer**

831-588-0226

phototom@earthlink.net

**Whit Washburn -- Contract Legal Advisor**

916-933-2106

wfwashburn@wfwashburn.com

**Rosanna Young -- Volunteer Coordinator**

530-346-8870

rosanna@youngconstruction.com

**Nancy Zuniga -- SuperGrass Advance Tickets**

559-338-0026

57silverhawk@inreach.com

## Festival Coordinators

**Mark Hogan -- Sebastopol Festival Director**

3980 Monika Ct.

Sebastopol, CA 95472-5741

707-829-8012

**Bill Arbaugh, -- Ice Booth**

503-668-8610

blueroadbill@yahoo.com

**Larry Baker -- Concessions**

209-785-4693

roaddog@caltel.com

**Tom Bockover -- Security**

916-359-4580

tomboc@hotmail.com

**Ron Custer -- Stage Construction**

530-559-2596

custer@roadsideminiestries.com

**Ruthie Tompkins/Angela Weaver**

**-- Children's Program**

ruthierig@aol.com

awsleeper@yahoo.com

**Steve Hogle -- Assistant Entertainment**

707-838-6011

stevehobluegrass@yahoo.com

**Steve House -- Handicapped Camping**

707-829-9569

mr\_bluegrass@comcast.net

**Jim Ingram -- Gate Crew**

408-847-6837

silvanis@wildblue.net

**Debra Livermore -- T-Shirt Sales**

916-825-9762

dlivermore@shra.org

**Russell Loop -- Entertainment**

4115 Tahoe Vista Drive

Rocklin, CA 95765-5091

916-276-3201

russloopcba@yahoo.com

**Mike McGar -- Gate Ticket Sales**

209-572-3735

mcgarm@yosemite.cc.ca.us

**Bill Meiners -- Comp. Tickets**

408-683-0666

bill.meiners@asg.com

**Ingrid Noyes -- Music Camp Director**

415-663-1342

ingrid10@sonic.net

**Tom Parker -- Stage Lighting**

916-988-5996

knockonwood@lanset.com

**Dana Thorin - Marketing Director/**

**vendor co-ordinator - SuperGrass**

626-590-5177

danathorin@gmail.com

**Joyce Bowcock - Raffle Booth**

**co-ordinator**

916-366-3914

bluemommahen@yahoo.com

**Carol Canby - Water Booth coord.**

530-832-0340

canbysonthego@msn.com

**Dorothy McCoy - Headquarters**

**Telephone co-ordinator**

530-620-4818

r-dmccoy@sonic.net

**Gene Scheill - Ice Wagon coord.**

510-651-8080

carolscheill@sbcglobal.net

**Patty Thorpe - Utility co-ordinator**

916-929-9185

## Web Team

**Bands -- Grant Johnston**

livebluegrass@aol.com

**Calendar -- Suzanne Denison**

bgsbreakdown@volcano.net

**Kids on Bluegrass Page**

**Jill Cruet**

jillc@netvista.net

**Sharon Elliott**

shickey6@yahoo.com

**Links -- Bill Downs**

bilinfay@ix.netcom.com

**Message Board -- Sharon Elliott**

shickey6@yahoo.com

**Photo Gallery Manager -- Ken**

**Reynolds**

cprhds2@caltel.com

**Radio Grass -- Darla Novak**

Novakd42@apol.com

**Recorded Music -- George Ireton**

george@shastawebdesign.com

**Splash Page/MP3 Manager -- Pat**

**Garcia**

patgarcia@directway.com

**Welcome Columnists**

**Bruce Campbell**

bc@bluemoonbros.com

**Mark Varner**

mrvarner@ix.netcom.com

## California Bluegrass Association Membership Application

Last Name \_\_\_\_\_ First Name \_\_\_\_\_ Spouse: \_\_\_\_\_ Last Name \_\_\_\_\_ First Name \_\_\_\_\_

Address \_\_\_\_\_ Child(ren) \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ Year of Birth \_\_\_\_\_

Phone \_\_\_\_\_ Email: \_\_\_\_\_

## Membership Categories:

Single Membership \$25.00

With Spouse/other added \$30.00

Children 13-18 (non-voting) \$1.00 each

Children 13-18 (voting) \$10.00 each

Band Memberships Out of State Only

(3-5 Members) \$40.00

Membership includes 12 issues of the Bluegrass Breakdown, and discount prices for all CBA sponsored festivals and concerts. Band memberships available for out-of



# FROM THE PRESIDENT'S DESK - Darby Brandli

## Bluegrass Heaven

Nashville, here we come! The California Bluegrass Association has been a member organization of the International Bluegrass Music Association (IBMA) for years and our organization's founders and movers and shakers have attended the annual conference, called the World of Bluegrass (WOB) for a couple of decades. The WOB consists of three major events held over a one week time period: the IBMA Business Conference; The 18th Annual International Bluegrass Music Awards and the Bluegrass Fan Fest. The CBA is cutting back its "official" presence this year secondary to our financial belt tightening but a contingent of CBA members and officers will fly to Nashville to participate (at our own expense) in this annual exercise in bluegrass survival.

The IBMA event tests the stamina of even the youngest and fittest among us. The Renaissance Hotel and attached Nashville Convention Center comes alive with all

things bluegrass for a solid week October 1st through 7th and my husband Bruno and I will be there to hone our skills at surviving this event once again. We thought we could do better at seeing all and doing all our second year and even thought we could post a blow by blow on the website each day but failed miserably and this year we have a plan. The first three days is the Business Conference and the "must attend" seminars on the list will be divided up between us so that we can attend most of the seminars that apply directly to our organization. An example of concurrent seminars on Tuesday only are: Bluegrass events: Talent Selection & Negotiating Contracts; Eldergrass: Preparing Now for Old Age & Health Challenges; Building and Keeping an Audience; Introducing Bluegrass to Kids; Grant Writing as a Source of Sponsorship—Easier Than you Think. No way can two of us eldergrasses attend five seminars held at the same time but we can attend 80%.

The Business Conference is a "must do" for three days where we can meet others who participate in Associations worldwide. It is the only opportunity we have annually to share and compare. The Business Conference is attended by all those "in the bluegrass business": television and radio broadcasters, songwriters, retailers, record labels, agents, retailers, historians and academic leaders, event producers, journalists, producers and engineers, web and internet developers. The Seminars are valuable but so are the relationships we build with others who are doing the same kind of work we do. The IBMA sponsored the California Unity Bluegrass (CUB) meeting we had over a year ago and attended our original planning meeting at the WOB. The IBMA provided space for us to meet last year. The Awards Show and Fan Fest are the icing on the cake but the important work—relationship building and idea sharing—occurs during the Business Conference and those conversa-

tions started during the first of the week continue through the end of the WOB and on.

The International Bluegrass Music Awards Show is on Thursday night and we have not yet attended that gala event. The first year we did not know there was a separate admission and the show at the Ryman Auditorium was sold out by the time we started thinking about it. Last year the event was held at the more spacious Grand Ole Opry House but we certainly did not pack and do not even own the kind of clothing people wear to that event and were exhausted by the time Thursday night rolled around that we knew we could not sit for hours and even hope to stay awake to enjoy the show. We have not made a plan of attack for this year but I will be certain to at least pack a skirt and heels (work clothes not sequins) in case we are brave enough to purchase tickets.

The activity in the hallways, lobbies, bathrooms, hotel rooms and stairwells of the Hotel are the



Darby Brandli

stuff of bluegrass dreams. The Grand Master Fiddler Championships are scheduled during the WOB in the Convention Center and fabulous fiddling is heard everywhere. Young, hot pickers fill the lobbies...young as in pubescent and younger. Family bands abound, a baby asleep in an instrument case was a photo op but I had no camera at the time. For the celebrity watcher, the stars of

*Continued on page A-4*

## California Bluegrass Association Bluegrass Breakdown

is published monthly as a tabloid newspaper at P.O. Box 5037 Marysville, CA 95901, 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 \$25 a year and includes a subscription to the *Bluegrass Breakdown*. A spouse's membership may be added for an additional \$5 and children between 13 and 18 for \$1.00 per child. Children 13-18 who wish to vote will have to join for \$10.00. Names and ages are required.

Band memberships are only available for the out of state bands; cost is \$40. 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 5037 Marysville, CA 95901. 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 916 838-6828 for information and directions.

*Please send all contributions and advertisements to:*

Mark Varner, editor - P.O. Box 1245, Boulder Creek, CA 95006  
831-338-0618 -- email [mrvarner@ix.netcom.com](mailto:mrvarner@ix.netcom.com)

Visit our Web Site at: [www.cbaontheweb.org](http://www.cbaontheweb.org)

Editor.....Mark Varner  
Columnist.....Kyle Abbott  
Columnist.....Chuck Poling  
Columnist.....J.D. Rhynes  
Columnist.....Roger Siminoff  
Columnist.....Darby Brandli  
Columnist.....Cliff Compton  
Columnist.....Joe Weed

Feature Writers:

Carolyn Faubel, Bruce Campbell, Sharon Elliott, Larry Baker,  
John Erwin, Matt Dudman, Leslie Abbott, Bill Wilhelm,  
Larry Carlin, Rick Cornish, Suzy Thompson

Photography.....Bob Calkins  
Photography.....Tom Tworek

Additional photography:

Gene Kirkpatrick, Peter Barnato, Brenda Hough, Mike Melnyk,  
Jerry Manning, Mark Varner

Recording Reviews & Interviews.....Brenda Hough

©2007 California Bluegrass Association. All Rights Reserved. Reprint requests must be made in advance by contacting the Editor.

## PLEASE NOTE NEW ADVERTISING RATES

### Bluegrass Breakdown Advertising Rates

Display Advertising	Black & White ads	Four color ads
Full Page- 10" wide X 12.75" high.....	\$255.00	\$320.00
Half Page - horizontal -- 10" wide X 6.5" tall .....	\$144.00	\$180.00
Half Page - vertical -- 4.5" wide X 12.75" tall .....	\$134.00	\$170.00
Quarter Page 4.5" wide X 6.5" tall .....	\$70.00	\$90.00
Business Card - 2 columns wide (3 7/8") X 2" tall ..	\$35.00	\$45.00

Flyer insertion is available. Inquire for cost.

Other sizes of advertising are available. Discount pricing is applied to pre-paid ads running 3 months, 6 months or 12 months. Please call 831-338-0618 or email: [mrvarner@ix.netcom.com](mailto:mrvarner@ix.netcom.com) for further information.

Advertisements should be submitted as PDF (or other approved format) files either on disc, CD or via e-mail. Advertisements can be produced by the editor upon request if artwork and photographs are submitted in advance.

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: \$8.00 for the first three lines and 50¢ for each additional line.

All advertising must be paid for in advance unless prior arrangements have been made for billing. A 12% late fee will be charged if advertising invoices are not paid within 60 days of billing.

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

Mark Varner, Editor *Bluegrass Breakdown*  
P.O. Box 1245, Boulder Creek, CA 95006

Phone 831-338-0618 or email [mrvarner@ix.netcom.com](mailto:mrvarner@ix.netcom.com)

Ads can be uploaded to the CBA FTP site at: <http://www.cbaontheweb.org/AdUpload.asp>

ADVERTISING IN THE CALIFORNIA BLUEGRASS ASSOCIATION'S MONTHLY NEWSLETTER, THE BLUEGRASS BREAKDOWN IS A GREAT WAY TO PROMOTE YOUR PRODUCT OR EVENT. YOU CAN LEARN MORE ABOUT THIS OPPORTUNITY IN OUR MEDIA KIT. TO RECEIVE A COPY PLEASE CONTACT DANA THORIN AT [DANATHORIN@GMAIL.COM](mailto:DANATHORIN@GMAIL.COM), BY PHONE AT 626-590-5177, OR WRITE HER AT 30 HIDDEN MEADOW LANE, SCOTTS VALLEY, CA 95066.



# President's Message

From page A-3

Bluegrass are everywhere: on stage of course, in the CBA and other suites, in the lobbies talking to and/or jamming with whomever might also be there, in the coffee lines, sneaking a cigarette in the stairwells or visiting the same tourist places down the street that we visit. Bruno found his banjo hero, the great Jim Mills, warming up in a Men's Room, Tim O'Brien jammed with teenagers in a lobby corner, all the great dobro players in the world "borrowed" a CBA

Suite for a dobro meeting. The Showcases after-hours are where we can hear the "next great band" or see and hear our old favorites. Unfortunately this year we will not be able to introduce our own California Bands to the WOB audience. I listen closely to the whispering in the corridors to discover which bands have a "buzz" going and to discover a show where legends appear together unannounced. I remember listening to the beginnings of the Michael Cleveland phenomena at 1AM one morning

with Tony Rice playing guitar because I had paid attention when all the hot fiddle players were whispering about the event. Two years ago the buzz was about the Infamous Stringdusters and last year others "discovered" Dan Paisley and the Southern Grass in a big way.

By the end of the week when Fan Fest begins we cannot do much sitting without falling asleep in a chair. Tennessee is the "greenest state in the land of the free" physically but the green vegetables available around the WOB

are mostly iceberg lettuce, parsley and pickles and the radical change in diet adds to the fatigue factor I am sure. Sleep deprivation plays a major role. Prices are cheaper in Tennessee than in California and shopping takes on new meaning for me, a confirmed non-shopper. My red & black boots, my "Stairwell Sister Boots" were purchased for \$100 in Nashville a couple of years ago...a price untouchable in California and I will be on the lookout for something to sit next to them in my closet.

The World of Bluegrass is also an opportunity to renew friendships and relationships with people we know and love through the bluegrass community. I look forward to spending time with my California friends and my friends from all over the world. As the President of the CBA and a member of the CBA board of directors I thank you all for your encouragement and support the last couple of years. It has been both a lot of work and a pleasure.

## Roll of California Bluegrass Association's challenge donors

Frank and Patsy Abrahams: Ontario  
Ed Alston: Santa Maria  
Ralph and Betty Anderson: Carmichael  
Mark and Christy Anderson: Grass Valley  
Sara Anna: Santa Rosa  
Gary Anwyl: Palo Alto  
Bill and Pamela Avellino: Soquel  
Gene and Cynthia Bach: Yreka  
Tom and Sharon Bailey: Clayton  
Larry and Sondra Baker: Cooperopolis  
Nancie Barker: Morgan Hill  
Peter Barnato: Alameda  
Phillip Bartels: Jamestown  
Jerry/Lorraine Barush/Gunther: Berkeley  
Bob and Melissa Bayly: Loyalton  
Robert Berger: Livermore  
Mark/Mary Berkley/Gibbons: Oakland  
Mary Ann Berthoud: Richmond  
Bernie and Janis Bishop: Oakland  
John Blacklock: Magalia  
Joyce Bowcock: Sacramento  
Malcolm and Sylvia Boyce: Lafayette  
Chris Boyd: Bakersfield  
Dolly Bradshaw: Cincinnati, OH  
James Bramlett: Menlo Park  
The Brombies: Los Angeles  
Darby and Bruno Brandli: Oakland  
Bill Bray: Yerington  
Kerner Breaux: Fair Oaks  
Stephen Breen: San Francisco  
Barbara/Chris Brenner/Grime: Citrus Heights  
William Brinkerhoff: Truckee  
Richard Brooks: Palo Alto  
Jack and Nancy Brose: Chico  
Lisa Burns: Mt. View  
Kit/Janet Burton/Crott: Marysville  
Ran Bush: Richmond  
Richard Buxton: Alamo  
Bud Camp: Lemoore  
Mike and Melanie Campbell: Cazadero  
Matt/Calie Christenson/Varnell: Chico  
Paul Clarke: Sunnyvale  
Barbara and Joe Clement: Orinda  
Tom/Connie Coffman/Johnson: Hereford, AZ  
Kenneth & Kelly Cohen: Fullerton  
Robert Cohen: Moss Beach  
Cliff Compton: Sacramento  
Rick and Lynn Cornish: Jamestown  
Phil and Ivona Cornish: San Jose  
James and Kelly Crocker: Oakland  
Stephen and Mary Crocker: Sacramento  
John and Lois Crowe: Davis  
Jill and Richard Cruy: Clayton  
John Dabney: San Carlos  
Steve and Karen Danner: Wiciso  
Doug Dempster: Carmichael  
Bonnie Dickson: Berkeley  
JoEllen and George Doering: Los Angeles  
Gary Dolgin: Santa Monica  
Diana Donnelly: Modesto  
Bill and Faye Downs: Vallejo  
John Duncan: Sacramento  
Daniel and Barbara Eaton: Concord  
Tim and Sue Edes: Morgan Hill  
Sharon and Steve Elliott: Castro Valley

PJ and Eric Elson: Folsom  
Mike Ewbank: Laytonville  
Ronald & Joy Felt Tarzana  
Louis Felthouse: San Francisco  
Rich and Debra Ferguson: San Leandro  
Eugene and Audrey Fiance: Groveland  
Elmer and Jean Fisk: San Pablo  
Vern Flock: Napa  
Alan/Betty Friedman/Connolly: Fair Oaks  
Bob Galvin: San Jose  
John and Colleen Gary: Livermore  
Bob and Diane Gassaway: Sutter Creek  
Ron and Trish Gaynor: Penn Valley  
Greg Gilbert: Cool  
Sally and Roscoe Gililand: Seattle, WA  
Ian Gilmore: Oakland  
Richard Giuffrida: San Jose  
Mio and Jon Good: Oakland  
Dave and Thresa Gooding: Elmira  
Gospel Creek Band: San Leandro  
Donald Greco: El Dorado Hills  
Jim Greenwald: Lakewood  
Dee and George Gregory: Bakersfield  
Janet and Bob Griswold: Bridgeport  
Wayne Hagen: Davis  
Steven and Donna Hall: Tulare  
David and JoAnn Hamilton: Windsor  
Chris Hare: Paradise  
Randall Harris and Diane Cornwall: Cool  
Kerry Hay Hay Holler Records: Blacksburg, VA  
Doug and Carole Heimforth: Los Angeles  
John and Loretta Hettinger: Folsom  
Jim Hilden: Carmel  
Terry Hill: Bakersfield  
Nancy and Robert Hines: Novato  
Frederic and Mary Hirsch: Palo Alto  
Jerry Hoagland: Gonzales  
James Holder: Gardnerville, NV  
Robert and Monica Holler: Sacramento  
Julian and Diane Holt: Sacramento  
David Hurst: Bakersfield  
Laura Ingram: Oakland  
Delia and Robert Isaef: Nevada City  
Bill Jirsa: Fresno  
Hal and Adeline Johnson: Sacramento  
Grant/Darla Johnston/Novak: Chico  
Lorraine Jordan and Carolina Road: Raleigh, NC  
Daniel and Patricia Jow: Castro Valley  
Ann and Rolf Juell: Oakland  
Bill and Cathy Kamper: Chino Valley  
Carroll and Nita Kennedy: Oakdale  
Ian and Diane Kirkpatrick: Twain Harte  
Burl Kitchens: Hughson  
Larry Kuhn: Folsom  
Mary and Dan Kus: Ridgecrest  
Loren and Shari Lacy: Sonora  
Willy/Alyssa Langeveld/Prinz: Menlo Park  
Daniel Large: Richmond  
Leonard and Linda Lebow: Chino Valley  
Allen and Kathy Lee: Napa  
Vaughn & Glenda Lew: Ceres  
Debra Livermore: Sacramento  
Sheridan and Sayra Loungway: Rough and Ready  
Lynn/Margo Ludlow/Freistadt: San Francisco  
Lucy and Bob Mann: Cazadero

George and Barbara Martin: Richmond  
Dennis and Donna Marvin: Santa Rosa  
Leslie Massman: Reno  
Jerry Maxwell: Bakersfield  
Alex Mayers: Cupertino  
Walter and Nancy McCandless: Arroyo Grande  
Tania and David McClain: San Jose  
Ross and Barbara McDonald: Livermore  
Joe McNamara: San Francisco  
Leroy and Janice McNees: Sun Valley  
Jim and Ann Mehrten: El Dorado Hills  
Bill and Alicia Meiners: San Martin  
Jeffrey Metheny: Davis  
Michael Miller: Livermore  
Dan Mills: Santa Cruz  
Andreas and Kathy Muno: Fairfield  
Jane and Jim Musgrave: Roseville  
Richard Nagle: Gustine  
Ellen/Jim Nassberg/Tarantino: Merion Station, PA  
Larry Nelson: Fair Oaks  
Ralph and Kay Nelson: Palo Alto  
Lyle and Theresa Nicholas: Sacramento  
Walt Nickel: Martinez  
Emil and Kwai Nishi: Oakland  
Karen Nuccio: Stockton  
Steven O'Dell: Fair Oaks  
Linda O'Keefe: Mountain Ranch  
Carl Pagter: Walnut Creek  
Thomas Palmer: Auburn  
Frederic and Mary Pement: Pittsburgh, PA  
John Pendleton: Oakland  
Robert Jr. Pepper: Riverside  
Jeanie and Chuck Poling: San Francisco  
Mike Rawlings: Orangevale  
William/Judy Rawson/Sulsona: Carmel Valley  
Dave and Val Robson: La Quinta  
Arnold and Elaine Rodriguez: Alameda  
Bill Rogers: Lodi  
Jonathan/Christina Schiele/Nypaver: Richmond  
Bill and Mary Schneiderman: Mi Wuk Village  
Ed and Polly Schultz: Oakdale  
Donna Schumacher: Belmont  
Micah and Linda Schwaberow: Santa Rosa  
Ronald and Ernestine Scott: Fairfield  
Bruce Sexauer: Petaluma  
James Sherman: Los Altos  
Robert Shortwell: Grass Valley  
Raymond Sicotte: Sacramento  
Rea Simpson and Mike Miller: Livermore  
Rodney Skelton: Kelseyville  
Franklin Smith: Atwater  
Tom and Ellen Sours: Sonoma  
Herschel and Charlotte Speegle: Lodi  
Christopher/Laura Stanton/Ashkin: Portola  
Elaine and Donald Stevens: Danville  
Marcia Stout: Sacramento  
Duane and Millie Strebe: Lakeport  
Dennis and Carolyn Sullivan: Chico  
Ron and Leone Teel: Livingston, TX  
Mitch Third: Jamestown  
Bob and Cindy Thomas: Orangevale  
Peter Thompson: Oakland  
Lachlan Thronson: Lincoln  
Steve and Mary Tilden: Weed  
Ken and Terri Torke: Santa Clara

Jack and Molly Turtle: Palo Alto  
Rich Utter: Walnut Creek  
Rhonda Vincent: Nashville  
Marlene and Lee Wageman: Acampo  
John and Nancy Wagner: Sacramento  
Stephen and Susan Walker: Meadow Vista  
Butch Waller: Oakland  
Erika Walther: Oakland  
Ellie and Roger Wanger: Wrightwood  
Sandra Wara de Baca: Berkeley  
Jeff Ward: Berkeley  
Whit Washburn: El Dorado Hills  
Jeanette Westerhold: Vista  
Dave/Emmy White/Wonderly: Tuolumne  
Scott Whiteley: Oakland  
Diane and William Whitmore: Bakersfield  
Jody Whitney: San Jose  
David and Linda Williams: Mt. View  
Craig and Winette Wilson: Bakersfield  
Mary Wonderly: Tuolumne  
Dwight/Betty Worden/Wheeler: Del Mar  
Sally Worland: Walnut Creek  
Elizabeth Wrone: Berkeley  
David Zeff: Daly City  
Nancy and Henry Zuniga: Squaw Valley

The California Bluegrass Association thanks these donors for their support. It's not too late to join these angels in making a donation to ensure the future of your organization. All gifts are tax deductible. See [www.cba-ontheweb.org](http://www.cba-ontheweb.org) to contribute by internet or send check or money order to:

Ed Alston  
P.O. Box 6954  
Santa Maria, CA  
93456

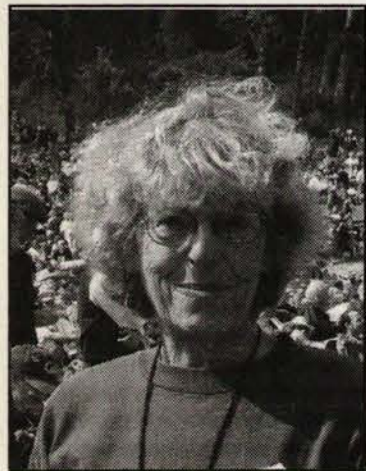




# Candidates for the CBA Board of Directors 2007/2008

## Darby Brandli

My first year on the Board of Directors has been tumultuous and a definite adventure and I am running again in order to complete many of the projects I started my first term. I ran last year with my major goals to increase the membership, reach out to a new and younger demographic and to en-



Darby Brandli

courage more volunteers to step forward. I made some progress in all three areas but there is still an enormous amount of work to be done and I remain committed to those areas.

I have a huge amount of respect for the eleven Board Members, the Officers and the Coordinators who work so hard behind the scenes to keep the CBA and its mission viable. It has been an honor to share the ups and downs of this last year with them and we work well together. I remain committed to the Strategic Plan we developed in October 2006 and we are moving forward on many of the initiatives and need to keep up the momentum.

I ask that you vote and with that vote demonstrate your commitment to the future of the CBA. We work to ensure the future of the music and the organization and need your support, feedback, talent, ideas and time. It amazes me how few people ever provide input or feedback directly to Board members or officers. The CBA has a three decades history, over three thousand members and without your more active support we may founder. A large voter turnout would send a message that you are out there and that you support what we are trying to accomplish for the organization.



## Lisa Burns

I am excited by the opportunity to serve for a sixth year on the CBA Board of Directors. This past year has had its ups and downs: Supergrass 2007 was a great festival, once again uniting bluegrassers from both Northern and Southern California. On the down side, however, the event was not successful financially and the CBA is now working to rebuild our reserves. On a brighter note, we completed our fifth year of industry sponsorship for our organization from luthiers, record companies and music stores. The CBA Music Camp was a great success, with record attendance and an excellent bottom line. Finally, the Father's Day Festival 2007 was a great success both musically and financially, and we are getting back on our feet financially.

This year, I served on a strategic planning committee which worked through the future of the CBA. I also worked hard to address the finances of the organization, working through break-even models for Father's Day and working toward a comprehensive budget for the CBA. Further, with the rest of the Board members, I supported taking a break from Supergrass in

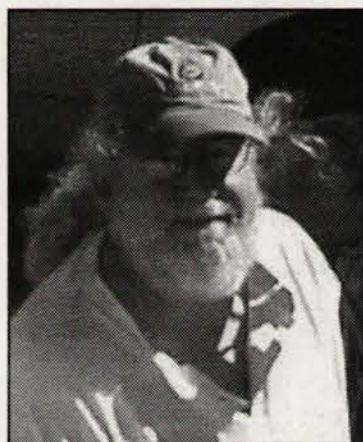


Lisa Burns  
photo: David Licht

2008 until we can get adequate local financial backing. Finally, I supported downsizing our presence at the IBMA trade show in Nashville for 2007.

If elected, I will continue to 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, "twenty-somethings," and "thirty-somethings" to our ranks and to our Festivals. We received good comments from you on the younger and more progressive bands we booked in 2007, especially the Green Cards. And we have seen more young people in our midst this year. If elected I will continue this trend in 2008 and 2009. I look forward to continuing all this important work - I hope you will elect me for a sixth term.

## Bruce Campbell



Bruce Campbell

It's hard to believe that nearly a year has gone by since I sent in last year's Candidate Statement! What did I promise last year? I wanted to provide a calming influence on the Board of Directors, I wanted to be a voice for change, I wanted to learn why the CBA does things certain ways, and suggest alternatives that might be overlooked. I wanted to introduce the use of technologies to make marketing and running the CBA more efficient. Lastly, I wanted to help the CBA recover from a spell in which 3 consecutive major festivals lost money.

Bottom line is - I have begun all these things, and I have made progress in all these things, but none of these jobs are finished. I thought my first year on the Board would be 30% involvement and 70% observation. How naïve could I be? It was 100% involvement AND 100% observation, simultaneously. I heard from so many members, and learned how the CBA means different things to so many different people. I believe we can make the CBA serve ALL those disparate interests.

There is so much to be done, and each Director on the Board is asked to do so much. I have found that effecting change in an all-volunteer organization takes a lot of cajoling, consensus building and it takes time. This part of it did not surprise me.

Folks, I want your votes for reelection to the Board because I have much more

work to do. The CBA will be better served by me being able to continue what I have begun, than to try and transition all the plans over to someone new. Just the learning curve on the publicity functions was incredible - but now that I know what the job entails, I can apply that knowledge with the acquired wisdom. Give me another year, and help me help the CBA reap the benefits of new ideas, new methods, new members and new energies - all in the name of preserving Bluegrass, Gospel and Old Time music - now, and for future generations.



## Rick Cornish

Some criticized my candidate's statement last year because it did not contain my personal position on key issues. I want to make up for that omission in this year's statement.

I believe that the Vern's Beer and Wine pavilion was a great addition to our Fathers Day event, in financial terms, in terms of increasing our ability to present more and different kinds of music and in terms of offering a new and pleasant environment in which friends and gather and interact. I support its continuance, but only on the condition that we take measured and systematic actions to ensure that alcohol, be it from Vern's or someone's cooler, is kept out of

the stage area. I understand that some of our members would like to see this operation stopped. I have absolute respect for their right to hold that opinion.

I believe that the Association's membership dues should be increased by another ten dollars in order to come closer to covering



Rick Cornish

the cost of producing, printing and mailing the Bluegrass Breakdown. I believe that a \$35 per year membership fee would fair, would be within the ability of most of our members to pay and would still be well below the cost of belonging to other, comparable organizations. I believe that ticket prices for the Fathers Day Festival should increase in order that the event's revenues keep up with the rising cost of

*Continued on A-6*

**CBA Volunteer Jobs**  
Something to sink your teeth into!

Contact Rosanna:  
[Rosanna@youngconstruction.com](mailto:Rosanna@youngconstruction.com)



# Candidates for the CBA Board of Directors 2007/2008

*Continued from A-5*

producing the FDE. Simple math demonstrates that annual increases in what we pay for rental for the fairgrounds, talent, insurance and just about everything else associated with the festival have out-paced our ticket price increases over the past ten years. The CBA's Fathers Day Festival would, even with a slight ticket price increase, still be one of the best entertainment bargains to be found.

I believe that the Fathers Day Festival and our other events need to become more "family friendly". For example, we've moved very slowly and very cautiously to a return to allowing bicycles at our festival, this because of a serious problem the CBA faced some years back. Our three-year pilot with bike riders 18 and above has gone well, and this coming year we'll extend the bike permit program to kids 17 and under. More programs aimed at improving the experience youthful attendees have at Grass Valley can only strengthen our appeal to younger families.

I believe that we need to continue to bring "fringe music" into our line-up for Fathers Day, mainly because it's become increasingly obvious that that's what the vast majority of our audiences want,

but also because it's a sure fire way to bring younger folks to the event. But at the same time, I believe that we board members and general members alike have a sacred duty to keep the Fathers Day Bluegrass Festival a BLUEGRASS FESTIVAL. The board has set aside one act, ONE ACT, to be filled by an "edge of the envelope" band. That should send a loud and clear message to all who love the music of Monroe, the Stanleys and Flatt and Scruggs and the tradition they started that, while we'll make room for a fringe band each year, our festival will remain a bluegrass festival.

I believe that the California Bluegrass Association has an obligation to support California and regional bands and that the CBA, in the past seven years, has made gigantic strides in better meeting that obligation. Examples of those strides include, but are not limited to, the California Showcase Program that guarantees a minimum of five local bands each year on the Grass Valley stage, the web site's free online calendar where bands can communicate directly with their fans, the site's free band profile system, the introduction of Vern's as an additional venue for local talent, the no-cost and continual ad-

vertisements for shows in both the Breakdown and on the web site, and the sponsorship of a California band back at the IBMA. I just don't buy into the theory that hiring the majority of acts from back east demonstrates in some way a bias against California bands; rather I believe it shows a considered, widely-followed and time-proven practice designed to bring event attendees the kind of music they want to hear and are willing to pay for. I believe that the restructuring plan for the FDE that we'll be piloting in 2008 is a good one and will ultimately make the event a more fun experience while reducing some of the costs that have skyrocketed in recent years. A longer lunch/afternoon break, with plenty of activities from which to choose, will offer attendees more options, a less frenetic pace and a little less time spent under a baking sun.

Lastly, and most importantly, I believe that bringing younger folks into our Association is the single most important challenge we face. I expressed this exact same belief in my candidate's statement eight years ago and I believe it's truer now than it's ever been. If I'd continued these past eight years to instead volunteer at the same level that I had for my first 26, that of

pulling three shifts in the ice booth each June, I'm pretty sure that my opinion about what's most important would be very, very different. I think I'd probably vote for only those candidates who promised that they'd keep things pretty much the way they are right now, at least until I was too old to make the drive to Nevada County each June.

So there you have it. I hope my candor in this year's statement makes up in some small measure for my very brief and innocuous statement of 2006.

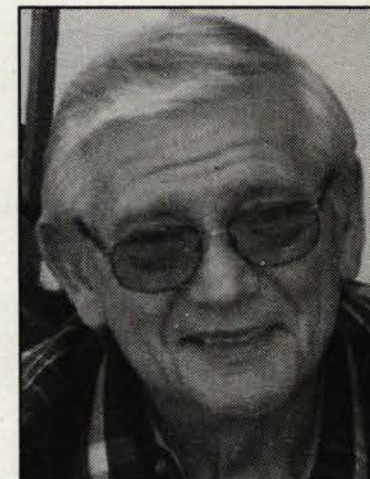


## John Duncan

My name is John Duncan, and I am a candidate for re-election to the California Bluegrass Association's Board of Directors. I think many of you know me. I've been a CBA member since the mid 1980s, and, for several years, I've served as the CBA's Goodwill Ambassador. Even before I became a member of the board, I attended board meetings regularly, because I care about the CBA, and I love bluegrass mu-

sic. I believe that it is important for members to express their points of view.

I can only speak for myself, but I suspect it's true for other



John Duncan

members as well. I think one joins an organization like ours for a least two or three reasons. For one, the organization has a cause or stated purpose that we all believe in, that being we love bluegrass, old time and gospel music. The togetherness of the bluegrass community is a real important factor to me. An-



Robert Bowlin and Wil Maring at the Grand Ole Opry

Flatpicking Guitar Magazine Presents:

## Wil Maring & Robert Bowlin

### California Tour November 2007

Robert Bowlin was Bill Monroe's last fiddle player, having spent three years touring with the Father of Bluegrass. He has also performed with the Osborne Brothers, Richard Greene and many others Bluegrass Legends. Now Robert is touring with Wil Maring, one of the best vocalists and songwriters in acoustic music. Don't miss the opportunity to see them perform live during their only California tour in 2007!

#### About Wil Maring and Robert Bowlin:

Wil Maring has won the prestigious Chris Austin songwriting contest at Merlefest and was a finalist this year at the Kerrville Folk Festival. Robert Bowlin is simply one of the best acoustic guitar and fiddle players on the planet. Robert has toured with Maura O'Connell, Kathy Mattea, Tom T. Hall, Farron Young, Richard Greene, The Osborne Brothers, Bill Monroe, and others.

Wil Maring and virtuoso guitarist and fiddler Robert Bowlin combine talents to create beautiful and fresh original acoustic music which straddles the fence between bluegrass and folk music. Wil's stunning vocal style and heartfelt lyrics have raised the eyebrows of the acoustic music world in recent years. Their music leaves audiences spellbound long after the show is over. Nashville DJ Dave Higgs says, "Absolutely, hands-down some of the most mesmerizing, exciting, interesting and enjoyable acoustic music I have ever heard. Wil's songs are just in a league of their own."

#### November 2007 Tour:

**Berkeley**  
(w/Keith Little)

**Sacramento**

**Crockett**

**Rocklin**  
(w/Anderson Family)

**Santa Cruz**  
(w/Geoffrey Rutledge)

**Santa Clara**

**Monterey**

**Placerville**

**Vacaville**

**Gilroy**

Go to  
[www.wilmaring.com](http://www.wilmaring.com)  
for time and place



# Candidates for the CBA Board of Directors 2007/2008

other is being able to pool our resources to get a "good buy" on the music we like to hear (more bang for the buck). I'm sure that other folks have their reasons, but these are a few of mine. For the past 32 years, the CBA has brought quality bluegrass music to the bluegrass public for a relatively low cost. It has done a good job in keeping our music alive and well. It has been my privilege to play a small role in that endeavor.

I believe that the future of our music and our organization rests with our young people. The CBA must continue to support youth programs that will get younger folks interested in playing bluegrass music, and in listening to it. At the same time, it must continue to address the needs of our current membership.

Our recent financial setbacks have taught us some hard lessons, and have certainly made us more humble. I believe that the recovery process will make us stronger as we try to correct some of the missteps that were taken. Our members deserve a big heartfelt thank you for the support you have shown.

I would be honored if you will allow me to continue to serve as your representative on the CBA Board of Directors.



## Tim Edes

Hello Friends. Well, this has surely been a bumpy year for the CBA. As you may all know by now, we faced some very hard financial times with a down year in 2006 at the Fathers Day Festival, as well as a substantial loss at SuperGrass II. Fathers Day 2006 took



Tim Edes

us completely by surprise. SuperGrass II was admittedly poor planning and a lack of outside financial support. That's the bad news.

The good news is that we have brought the organization back to a more secure position financially. When I say we, I mean all the members of this outstanding organization. It appears by all reports that Fathers Day 2007 was success-

ful, financial as well as operational. In addition, the challenge fund that was established, was supported by many generous, supportive and concerned members. Again,... members making a difference.

After Fathers Day 2006, the board looked long and hard at what to do about our situation and

decided to develop a strategic planning committee. Two of the most significant decisions to come out of that committee were...

1. Appoint a controller to oversee all budgets and operations
2. Postpone SuperGrass III for one year

These were right decisions and

the payoff of the controller position (Bob Thomas) is already reaping dividends. Bob's no-nonsense approach to budget considerations, is to some extent responsible for the financial success of Father's Day 2007. The controller oversees the entire operation and guides us all down a financially straight path.

Being in the electrical contracting business for some time now, I have seen business take a serious dive from time to time. Is it the result of poor management? Sometimes...however sometimes business is just down no matter

*Continued on A-8*

## California Bluegrass Association Election of the 2007/2008 Board of Directors

### OFFICIAL BALLOT

**DIRECTIONS:** There are two (2) ballots on this page. If you have a single vote membership you should complete one (1) ballot. A membership plus spouse entitles both people to cast a ballot — please use the second ballot. Those with band memberships are entitled to one (1) vote per band. You may vote for up to eleven candidates, but may vote for less than eleven. The candidates with the most votes are elected to serve as the Board of Directors. Space has been provided on this ballot for write-in candidates, however, signed and valid petitions [signators must be current CBA members in good standing] must be received for each such candidate to be eligible for election to the CBA Board of Directors. The address of the principal office of the California Bluegrass Association is P.O. Box 5037, Marysville, CA 95901-8501.

Please complete your ballot(s), fold so that the address is outside, tape or staple, and mail to have the postage paid by the CBA. You can also put your ballot in an envelope and mail to: Election Committee, P.O. Box 5037, CA 95901-8501. Ballots must be postmarked by October 10, 2007 to be valid. Ballots may also be cast in person on October 19 or 20 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 20, 2007.

#### Ballot #1 (principal member)

*Ballot will be verified and cut here before counting.*

Membership # \_\_\_\_\_

Name \_\_\_\_\_

- ☐ Darby Brandli
- ☐ Lisa Burns
- ☐ Bruce Campbell
- ☐ Rick Cornish
- ☐ John Duncan
- ☐ Tim Edes
- ☐ Montie Elston
- ☐ Rich Evans
- ☐ Emily Kling
- ☐ Debra Livermore
- ☐ J.D. Rhynes
- ☐ Craig Wilson
- ☐ Other \_\_\_\_\_
- ☐ \_\_\_\_\_

Vote for up to eleven (11) candidates

#### Ballot #2 (spouse or other)

*Ballot will be verified and cut here before counting.*

Membership # \_\_\_\_\_

Name \_\_\_\_\_

- ☐ Darby Brandli
- ☐ Lisa Burns
- ☐ Bruce Campbell
- ☐ Rick Cornish
- ☐ John Duncan
- ☐ Tim Edes
- ☐ Montie Elston
- ☐ Rich Evans
- ☐ Emily Kling
- ☐ Debra Livermore
- ☐ J.D. Rhynes
- ☐ Craig Wilson
- ☐ Other \_\_\_\_\_
- ☐ \_\_\_\_\_

Vote for up to eleven (11) candidates

**Come join in the fun -- October 19, 20 & 21, 2007 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 a Postage-Paid address for your ballot to be mailed to the C.B.A. Fold the ballot in thirds with the return address on the outside, staple or tape the edge, and drop in the mail.

Mailed ballots must be postmarked by October 10, 2007 to be valid.



# Candidates for the CBA Board of Directors 2007/2008

*Continued from A-7*  
what you do. It is the nature of the affair. I believe that is what happened at Father's Day 2006. However, this does not mean we should not be vigilant. It means that we should be even more vigilant, but

not anxious.

Being the assistant director of the Father's Day Festival, festival electrician, Entertainment Coordinator for SuperGrass, as well as the promoter of the Morgan Hill Grange concerts, I would be hon-

ored to serve you, the members, for another term on the board of directors. It is a magnificent organization and I want to help in making the decisions that guide its future.



Cut Below This Line

## 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 continue 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 can not go on! We absolutely, positively, without fail must have some new folks doing jobs that others have been doing for years. We need you to 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 "Mini-camp." 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 perpetuate bluegrass all over the world as well as developing programs for our schools and teachers.

I 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.

So, I'll finish by saying that for me, bluegrass music speaks of life,

FOLD HERE FIRST

Please affix  
a 37¢ stamp  
HERE  
Post Office  
will not  
deliver without  
postage.

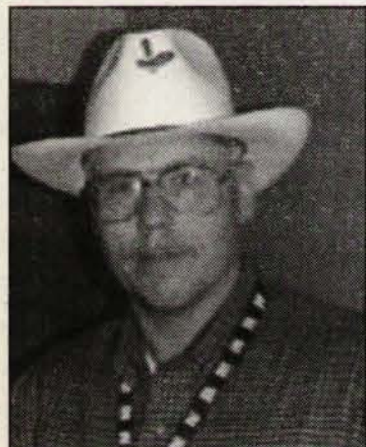
ELECTIONS COMMITTEE  
CALIFORNIA BLUEGRASS ASSOCIATION  
P.O. Box 5037  
MARYSVILLE, CA 95901-8501

SECOND FOLD



# Candidates for the CBA Board of Directors 2007/2008

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



**Montie Elston**

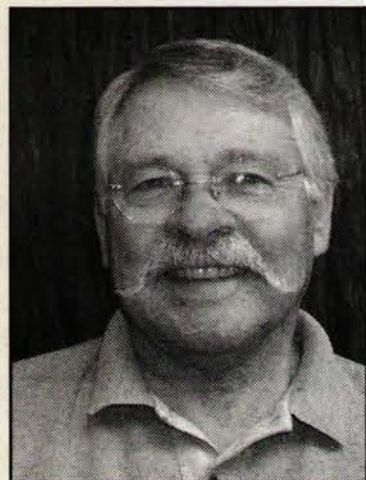
preserve and promote it while we also enjoy it.

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



**Rich Evans**

Hello Bluegrass Lovers. I have had the pleasure of serving on the CBA board for the last two years, and am once again asking for your vote in the upcoming election. For the past several years I have been the coordinator for electrical, transportation, and communications at the Grass Valley festival



**Rich Evans**

My education is in Agricultural Engineering, and I spent the last 20 years, before retiring last year, as the Vice President of a successful Agriculture related business. I am very familiar with the economics of

running a small business, and the importance of good customer service, and customer relationships. I think this experience gives me the ability to offer a balance to the varied backgrounds and personalities of the CBA board.

I am not an accomplished musician, but I appreciate listening to the music and enjoy jamming. I have a strong interest in preserving the traditional bluegrass, old time, & gospel music, and lean toward that as being my personal favorite. However, it is a fine line that we must walk in trying to serve a membership that has such a broad range of interest in the music. I am open minded to the more progressive contemporary styles of the music, and am especially interested in hearing what appeals to those who do not share a strong interest in the traditional bluegrass, but want to be a part of our bluegrass family.

I love being a part of the CBA team, and enjoy the democratic way in which important decisions are made. Please let us hear your voice by evaluating all of the candidates for this election and, most importantly, voting for the ones you feel will give us the best leadership in the coming year.

Thanks for your consideration



**Debra Livermore**

Hi there, my Bluegrass Friends. I hope you have all had a great summer of music! I know I have been very busy listening to my favorite music this summer. As a matter of fact, I have heard and seen more music from more musicians in more places this year than any other year in the past. I have also been more involved with the CBA than ever before, which has been an eye opening experience to say the least!

I have volunteered in several different capacities this past year, from Hospitality at Bakersfield's Super Grass to Festival T-shirt coordinator at Grass Valley for the second year, to the Grand Opening of the new venue at Grass Valley – Vern's. All of these ventures have kept me involved directly with the CBA Board of Directors. I have found this to be very interesting and stimulating. Even FUN at times!!!! Believe it or not, this is what has brought me to put myself in the ring as a candidate for the CBA Board of Directors.

In my non-bluegrass life I have worked for the Sacramento Housing Authority for the past 10 years, where I have held several different positions from painter to building inspector to assistant site manager, my current position. My most important job duty is problem solving, finding needs and solutions to go with them. This is a very rewarding career and I find several similarities between it and the CBA board's challenges in the

near future.

We have had a few successes lately and our spirits have been lifted. But we know that we still have a lot of work ahead of us. We need to be able to discuss our needs and find solutions for them. I have been to most of the board meetings in the last year and know that our Board of Directors is a group of clear minded, well intended,



**Debra Livermore**

music loving individuals with varied ideas. To watch our board hash over problems and find solutions is a wonderful experience and I would love the chance to participate in the debate, bringing a fresh look to the table. Success is the goal, and co-operation is impor-

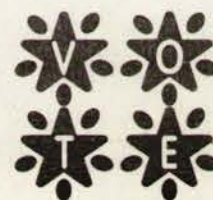
tant, but strength comes with new ideas and being open to these ideas, or at least discussing them.

Watching the budget and staying within its parameters is a challenge. I would like the chance to help find ways to keep the CBA solid financially. I would like the chance to find creative solutions to the problems that the CBA has encountered.

One last point: The CBA Board of Directors needs another female point of view. I would like to be that female.

The California Bluegrass Association has a definite goal – Bring Bluegrass, Old Time and Gospel music to the masses in California. I want to help the CBA succeed in the years to come at doing just this. Please vote for me to help the CBA in any way that I can....

For, after all is said and done, the music is the glue that has bound us all together, but it is the friends that we have made over the years that is the real treasure. (Written by the infamous JD Rhynes - 7/26/07.) Bluegrass Hugs to you all!!!!



## J.D. Rhynes

Howdy Folks. For you folks that are new members, and don't really know me, here are the facts. I am one of the founding members of the CBA, having played a lot of fundraisers to help get us off to a flying start. I have been a member of the Board Of Directors since 1991. I also have written the column, "J.D.'s Bluegrass Kitchen" for our award winning, monthly publication, The Breakdown, starting my 22nd year this month. I also initiated the Heritage Fund, with a \$5,000.00 donation a few years back. I am proud to say that since that time, it has grown considerably, due to a lot of the members donating specific funds to it. More on this later. I have also served as the Entertainment Coordinator for 5 years, and stage construction Coordinator, and as the Back Stage Manager for the last several years. It is the Entertainment Coordinators, and the Back Stage Managers job to see that the festival stage show is run properly and on time, a job that is the most IMPORTANT thing that we as an Association do. The festival show is the one most important thing that we do all year! THAT is what keeps us solvent, and able to pay our bills. I am proud of the fact that Russ Loop and I have had the festival shows that we worked together run smooth as a clock. That show

*Continued on A-10*

## Bluegrass Masters

### Joe Weed & Highland Studio



...We know acoustic music!

(800) 354-5580

Concerned about how your duplicator may "master" your precious recordings?

Let us make the master you need, with GUARANTEED sound.

You'll get a free proof to play on your CD player at home!

Accepted at all US duplicators  
Send your project to

**Highland Studio**  
for mastering by Joe Weed

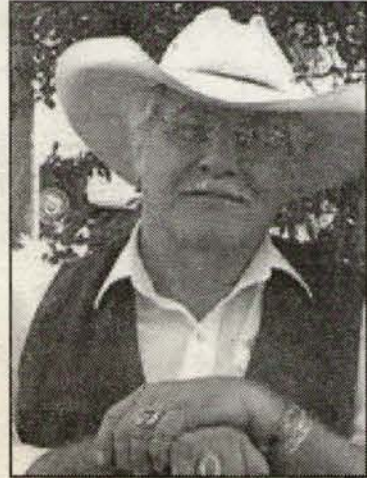


# Candidates for the CBA Board of Directors 2007/2008

is where we make the bulk of our funds for the coming year.

I am also a musician, and have been for 51 of my 69 years. I started out playing the fiddle, but switched to guitar, and later played the Bass with my buddy Vern Williams and Rose Maddox. Bluegrass Music has been my consuming passion for the majority of my life!

Now for the business part. We all know the travails that the Association has been through this last



J.D. Rhynes

year, and what we as a Board Of Directors have been doing to pull us out of this hole. You all know the programs that we have instituted, and what direction we have pointed ourselves to keep this from ever happening again. We have put in place a recovery program that we as a Board intend to stick to, and a fiscal watchdog, so to speak, by appointing Mr. Bob Thomas as our Controller/Director of Operations. Something that we sorely needed, as taking care of the daily operations of the worlds largest Bluegrass Association's finances, are more of a job than our Treasurer, can or should handle! Simply put, we are watching every penny we spend, closer that a chicken hawk watches a bunch of chickens!

We have cut back our fiscal presence at I.B.M.A. tremendously! A move that I feel is just and due at this time. I also feel that we need to review the amount of dollars that we allot to our presence there every year, and keep it to the monies made off of our instrument raffles, and not spend one cent out of the general fund for this, until our reserves are to the point that we have enough in the bank to operate for two years, should we have another catastrophe hit us as this last one!

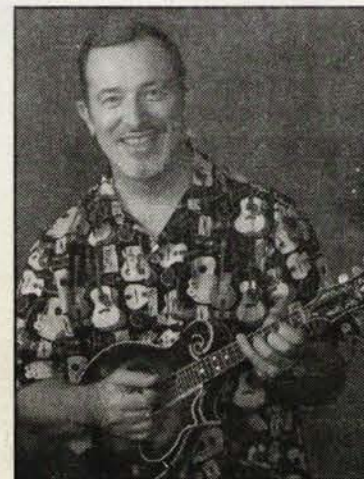
I WILL NOT vote for any large expenditures to fund our presence at I.B.M.A., now or in the future until our reserves are built back to where they should be. I am of the opinion that from now on, ANY money that we spend to show a presence at I.B.M.A., HAS to come from raffles, donations specifically intended, and other sources, etc., etc.

There are a lot of other things that are going to cost us a LOT of dollars that we are going to have to address in the very near future. The cover that we use for our stage is extremely near the end of its life span. It is full of holes, and to replace it is going to cost a LOT of \$. We as an Association have a tremendous amount of Archival material that has been given to us over the years, and we REALLY need to start looking for a place that is OURS to keep it! THAT is the reason that I instituted the Heritage Fund, is to raise enough money to get our own piece of property where we could have our festival, and a place where we can display ALL of our Archives. Here's a question for all of you. HOW MUCH MONEY would we have in the bank at the end of three years, if ALL of us donated just \$5.00 a month? Did you come up with \$630,000.00? NOW, what would that figure be if we just donated \$10.00 a month for three years? I might be an 'ol country boy, but I came up with \$1,260,000.00! I'll bet you did too! With that kind of bucks, we could have the very finest facility in the West to put on at least TWO great festivals a year, and a place to have shows and concerts all year, as well as a place for our members to come and camp for just a week end if they wanted to! I have been BEGGING all of you for this for the last 8 or 9 years! WE CAN DO THIS! Lets show the rest of the Bluegrass world that WE, The California Bluegrass Association are the trendsetters, and the Leaders of the industry by the involvement of our strongest resource, OUR MEMBERS! I challenge all of you to rise to this call, and join me in this program; not only to restore our Association's finances, but to EXCEED our previous goals and success's of the Association, in years past! I ask that you return me to office as one of YOUR directors, and I thank you for your confidence in the past. Yer friend, J.D.Rhynes.

## Craig Wilson

Hello. My name is Craig Wilson, an incumbent candidate for the board of directors of the California Bluegrass Association, having served this past year in my first term on the board. I have been a CBA member for over 20 years and have served for over the past seven years as a Regional Activities Vice President representing the Southern San Joaquin Valley area.

Music has always been a large part of my life. I was infused with early Country music in my childhood and in the late '50s I started playing semi-professionally in rock 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



Craig Wilson

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 McNees) and Pacific Crest, all of whom performed at a variety of events and venues in the West including our great Grass Valley Father's Day festival. I have also been involved with Leroy for several years in putting together the Father's Day Festival Sunday chapel service.

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 also serve in my church worship band.

Since 2000 I have been the South San Joaquin Val-

ley 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. More recently I have had a hand in starting a semi-regular Bluegrass jam session (still in developmental stages) in the downtown Bakersfield area.

For the past two years I have been co-director, along with Hal Johnson, of the SuperGrass festival in Bakersfield. This very large and complex event has run smoothly both years, was well received and growing in attendance and on the road to stature as a major West coast festival. Unfortunately, the event has been far from a financial success which in hindsight was due mainly to overspending on entertainment as well as the inability to compete for the Super Bowl weekend crowds. We are not holding the festival in 2008 and a decision on the fate of SuperGrass III for 2009 is pending. I believe there is still value in having the event and that it could be retooled to cut deeply into entertainment spending while still maintaining the quality experience of a major festival. Certainly more regional and fewer national bands is a consideration. At the same time I believe that there is funding and financial underwriting that can be made available from local and regional sources that could put it into the positive side of the ledger. Financial grant sources, both private and civic, have been identified along with many potential corporate sponsor sources. Preliminary efforts are being made to capture this funding. If we are able to have an event in 2009 a more favorable weekend date is being reserved at no obligation. These factors as well as putting together a more active and dedicated local and regional team of volunteers will have to come into play if the festival is to reemerge.

There are a great number of financial grant sources available to non-profit organizations like the CBA and I believe our leadership team needs to begin focusing on seeking those funds to help us finance all our events and activities. We need to seek out those with grant writing skills or develop within our membership those abilities so that we might be able capture some of that funding. I believe it is imprudent for us not to do so.

The past year has been very trying as the BOD has wrestled with many sobering challenges and corrected errors that have been made. There is still much work to be done but I believe we are on the right track. I believe I have learned much from this process and it has only equipped me to be a better leader on the CBA board of directors. If you agree I would appreciate your vote.



## Emily Kling

I believe in bluegrass. It is a genre of music that has inspired me from a young age. It is full of pain, loss, hope, and love. For me, there is no other kind of music that expresses the human condition as clearly as bluegrass. It speaks directly to the heart in every circumstance.

I've been attending the Father's Day festival for as long as I can remember. Attending each year was always the most special family occasion. There is nothing better than driving many hours to a place where the smell of pine, dust, and bluegrass fills your senses. Until recently, I was just an attendee, nothing more. However, a few years back I began to notice that there was a distinct lack of people my own age there and I began to get a little worried.

This led me to volunteer for this past festival on the youth committee. While the execution of many things did not happen as a whole, I do feel that I gave my heart and soul to helping where I could. I spent many hours canvassing college campuses with posters



Emily Kling

to encourage students to come and I was very pleasantly surprised to find that many college age students who came saw the posters! I also helped get the teen event set, made the bands comfortable when lack of teens showed up, and spent a lot of time talking with every young person I saw; asking questions and getting a feel for what they would want.

I love bluegrass so very much and I love the Father's Day Festival even more. If I had the honor of being on the board I would do my utmost to assure that young people in California would not only hear about this festival, but would come on out and bring their friends too! I hope you will do me the honor of having a chance to help make the Father's Day Festival the most memorable California festival around.



*West Threads*   
**Custom Made Bluegrass Fabric & Apparel**

Kathy West  
 kewest2001@yahoo.com (916)966-3916  
 westthreads.com



# Father's Day Festival '08 - new ticket prices

From A-1

tions of the association. By far, the greatest amount of the proceeds of our Father's Day festival go right back into the festival the next year. More than half of all the income and expenses of the association are festival related.

At the September board meeting, our board was given two very important items. One was a recommendation for 2008 Father's Day Festival ticket prices, and the other was a comprehensive line-item budget covering all income and expenses foreseen for the 2008 calendar year. That took a lot of work by Ed Alston our Treasurer, Dan Bernstein, Lisa Burns, and myself. Lisa Burns provided the board with a comparison of recommended 2008 CBA's Father's Day Bluegrass Festival ticket price with those of eleven (11) other major (and a couple minor) bluegrass, folk, world, and such festivals on the West coast. The document compared our three day and four day gate ticket prices. And you know, we found we are a HUGE value. We could not directly compare discounted prices across the board, as conditions varied so much it was not feasible. After considerable discussion, the board set the Father's Day 2008 four-day adult gate pass price at \$130.00. That is between \$10 and \$30 below somewhat comparable festivals. You'll save a bundle by buying your festival tickets early. Although the gate price was raised \$15.00, our early bird and advance purchase MEMBER prices were raised only \$5 or \$10.00. And remember all three and four day tickets include camping. Our Teen prices were kept

Prices	Gate Adult	Gate Teen	Non-member	Member	Non-member	Member
			Advance Buy	Advance Buy	Early-bird	Early-bird
					11/1/07-2/28/08	
No Membership discount			3/1-5/31/08			
Thursday	\$30.00	\$13.00	No single day discounts			
Friday	\$35.00	\$15.00				
Saturday	\$40.00	\$20.00				
Sunday	\$30.00	\$13.00				
Four Day Adult	\$130.00		\$120.00	\$105.00	\$110.00	\$95.00
4 day Senior	Not					
65+	Avail		\$110.00	\$100.00	\$100.00	\$90.00
Four Day Teen		\$60.00	\$53.00	\$48.00	\$50.00	\$45.00
Three Day Adult	\$100.00		\$100.00	\$95.00	\$90.00	\$85.00
3 day Senior						
65+	N/A		Not Available		Not Available	
Three Day Teen		\$45.00	\$43.00	\$40.00	\$40.00	\$38.00

the same to help keep us family friendly. While writing this, I was reminded by one of my friends that a single day Disneyland theme park price for a 10 year old is \$63.00. I've also discovered that many RVers are charged more than \$25 per night for a camping spot in an RV park in California.

Well, as Ron Thomason of Dry Branch Fire Squad would say, "I told you that to tell you this." Following are the 2008 Father's Day Bluegrass Festival Ticket Prices. Save money, and buy your tickets early.

So, there you have it. The best bargain in bluegrass in the West. The tops in entertainment and an incredible festival experience for a family. A wonderful facility with tall pines, and some RV hook-ups to be found throughout the place. All night jamming with no "After-Hours" ticket charge (yes, this is done some places). Daily vocal and instrument workshops, and on-site luthier services. The nationally acclaimed "Kids-on-Bluegrass" program. Great shady camping for our tent loving bluegrass fans. An ice wagon that comes to you.

A people mover for a ride to the stage. Great vendors, and our beloved Homemade Ice Cream guy. All this and more at a price less than what is charged at most California RV parks just to camp.

When you think about it that way, the CBA does a really great job. None of us like it when we have to put out more of our limited resources for something. But the reality is that we have had certain contracts in place for three years and expect fee increases next year. These will likely be in trash collection, rent, sound, and some other

services we buy. Having fallen behind in revenue at events in 2006 and early 2007, it would be devastating to the association to find we did not plan for a foreseeable need. I really think the board got the message this Spring. I'm planning to be at the Fall Camp out. If you have a question, or want to see the 2008 CBA comprehensive line item budget, just ask me, and I'll be happy to show it to you. Also, if you have an idea of how the CBA can save some money, I would love to hear it.

## California Showcase Band Selection for 2008

From A-1

ratings, considers the scores 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 2008 California Showcase Band, you must submit a package to the CBA no later than October 25, 2007. 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 the 2008 California Showcase Selection Committee send an e-mail to John Duncan at oandt3@comcast.net. Say a little something about why you'd like to serve on the committee, your exposure to bluegrass over the years, etc. Our Talent Advisory Group, John Duncan, Larry Kuhn and Angelica Grim, will come up with a recommended list of committee members to recommend to the board of directors at its October meeting. The day the committee will convene will be set for early in November. Be forewarned, it's a grueling eight hour day listening to lots and lots and lots of bluegrass music, but you'll get a free lunch out of the deal.

If you have any question, drop me a note at rcornish@sjcoe.net.

## CBA Fall Campout band scramble

From A-1

members of other bands, or maybe just make someone's day that otherwise might never get the opportunity to play with them, more less share the stage.

So here are the basic fundamentals of a band scramble....

Those who want to participate put their name into one of several "instrument" drawing boxes. (Guitar, Banjo, Fiddle, Mandolin, Bass, Dobro, and maybe.... "Other"). A name is drawn from each box, and those people get together. In most band scramble events, they have just about one hour to get acquainted, choose up to three tunes to play, come up with a crazy name for their band, and also come up with a joke. As you might imagine, some incredibly creative and funny band names have been selected.

Overall, band scrambles are just loads of fun for the participants, and great entertainment for the audience! What can be the most fun and also entertaining, are the tunes that the bands perform. You never know the skill level of the chosen people in any given band, but almost invariably, the

performances are fairly well done and well received by the audience. Most audience members understand fully what is happening in a band scramble.

The "luck of the draw" or "crap shoot" may have very little to do with the caliber of the musicians. You would think that a draw that included two or three very competent musicians would be hitting the jackpot....not necessarily. I heard of one case where the experience for the whole band turned into a nightmare when they all took it way too seriously; like an audition for Carnegie Hall! Lots of ego and pressure to get a really tight act together (which is impossible with less than an hour of practice). That took all the fun out of it. This one went into the books as "The Band Scramble from He%&!".

On the other hand, I have heard of band scrambles in which one or more of the band members were very talented and well known musicians, and in spite of being pros, were really funny and down-to-earth, and didn't put unreasonable expectations on the rest of the group.

Then there is the totally unexpected... I heard of one case where a quiet and shy participant, least expected to contribute to the band, ended up stealing the show. That person has gone on to become a member of a popular California bluegrass band.

So band scrambles can be a hoot, or they can be miserable, depending on "the luck of the draw" and the attitude of the participants. Sort of like a blind date. Not only are band scrambles an opportunity to improve one's musicianship, but perhaps, also an opportunity to develop one's patience and tolerance.

Everyone I have interviewed in preparation for this article says the same thing.... Just try and make everyone else feel as good about their playing as possible. Remember that there is no money or fame on the line, and don't take yourself too seriously. It's supposed to be fun!

Look forward to seeing you at the Fall Campout, and hope to see you at the Band Scramble at the Campout on Saturday!!!



# 249.99

## Vinyl to CD Recordable CD Player

By Innovative Technology.

- 3-speed turntable
- CD player + recorder
- Cassette player
- AM/FM radio
- Plays music from your MP3 player

#ITRR-501. Orig. 299.99



Convert your vinyl record collection  
and cassettes to CD format.



# 10% OFF

Valid October 1-31, 2007

Vinyl to CD  
Recordable  
CD Player



Use this coupon for savings off the regular or sale price of your purchase. Not valid on prior purchases. Cannot be combined with another coupon or discount. Not all items in all stores. Associate: If bar code does not scan, ring under discount code 500207. Must present coupon for discount. Valid at all Gottschalks locations.

Order toll-free at 1-800-843-6206

# Gottschalks



## January 4, 5 & 6, 2008

### Oregon Convention Center, Portland



World Class  
Workshops  
Two Stages  
Plenty of space  
for Jamming



Mention the California Bluegrass Association  
for a special \$95.00 Weekend Pass  
call (503)282-0877 until Nov. 31.  
After 11/31, tickets are available through  
TicketsWest by calling (503)224-TNX

Porter Wagoner  
David Grisman Quintet  
(David will be teaching a masters workshop)  
Doyle Lawson & Quicksilver  
Darol Anger  
Dry Branch Fire Squad  
Rhonda Vincent & The Rage  
Tim O'Brien  
John Reischman & The Jaybirds  
[www.rivercitybluegrass.com](http://www.rivercitybluegrass.com)  
(503)282-0877

The Dan Tyminski Band





## Have you had your Brewglass today?

The brand new eponymous CD from  
**BELLE MONROE and her BREWGLASS BOYS**  
 is available now from CDBaby.com or at a live show!

...this band is far from a one-trick pony. There are serious songs, bluegrass-befitting doses of lonesome, and a waltz replete with trembling mandolin and weeping violin...Belle's plaintive and strong vocals rise above the lushly arranged and perfectly paced rhythms...There's plenty of fiery fiddling and banjo picking along the ride, too...As good as Belle Monroe and Her Brewglass Boys is, though, come on out and see 'em live...

- Matt Kramer for the Pacific Sun



## All dressed up & no place to go?



**CBA Fall Campout - Colusa, October 19-24**

Auburn Placer Performing Arts Center presents



**SATURDAY • OCTOBER 6 • 2007**  
**FAIRGROUNDS • AUBURN, CALIFORNIA**  
 Noon to 8 PM

Visit our Web site: [www.livefromauburn.com](http://www.livefromauburn.com)  
 Presented in association with the Auburn Chamber of Commerce

### featuring

Sidesaddle  
& Co.

Thunderfoot  
Cloggers

Tree Full  
of Owls

Mountain  
Laurel

Keith Little  
with Ed Neff  
& Paul Knight

Fiddlin' &  
Pickin' Contests  
10 a.m.

Adults \$25  
Teens \$15

Info:  
(530) 887-5535

## Catch it Live!

**AT THE MONDAVI CENTER, UC DAVIS**

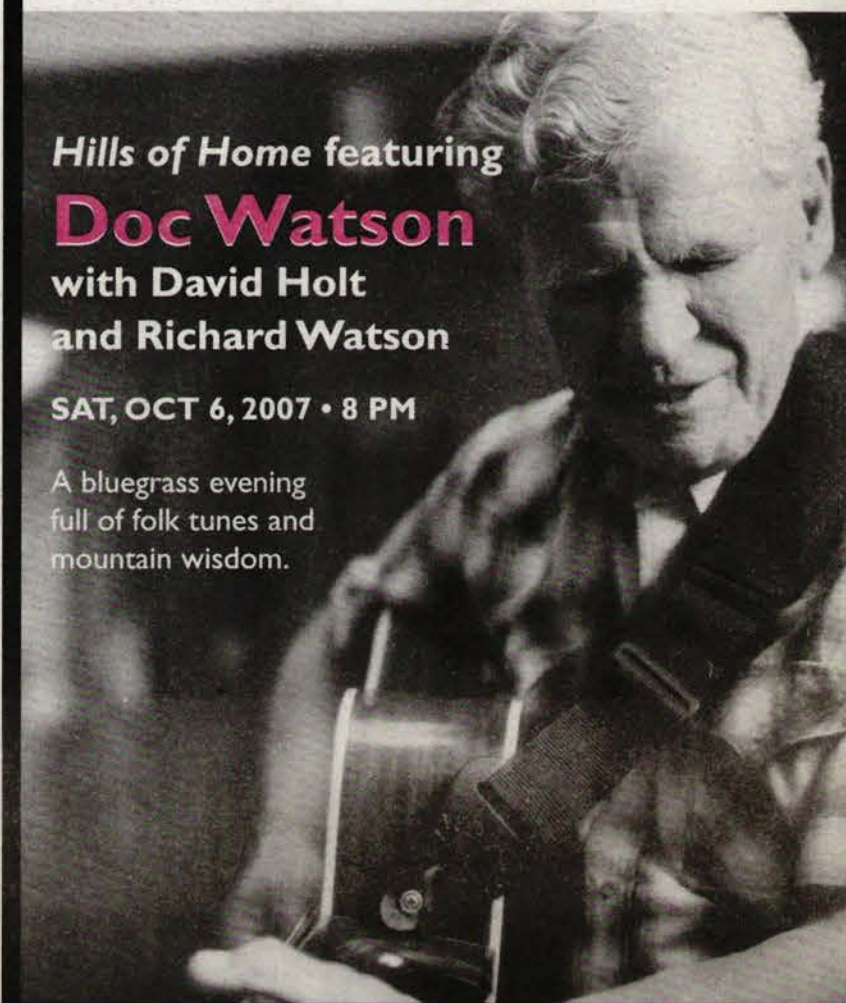
Hills of Home featuring

**Doc Watson**

with David Holt  
and Richard Watson

**SAT, OCT 6, 2007 • 8 PM**

A bluegrass evening  
full of folk tunes and  
mountain wisdom.



## Cherryholmes

**SAT, NOV 3, 2007 • 8 PM**

One of the fastest-rising new acts in bluegrass.

"Mom, Pop, and four buck-dancing, twin-fiddling,  
banjo-picking offspring stole the show"

—Phoenix New Times



**MondaviArts.org**

530.754.ARTS (2787) | 866.754.ARTS (toll-free)

ROBERT AND MARGRIT **MONDAVI**  
**CENTER** FOR THE PERFORMING ARTS





## STUDIO INSIDER -- So you're working on an album?

By Joe Weed

I've recently been recording a CD by a group that I've previously had the pleasure of using for background vocals on several albums. "The Irrationals" are a five-piece a capella ensemble based in Oakland and Berkeley, CA. The three women sing like angels. One of the men sings bass and does much of the arranging, and the other provides vocals and mouth percussion. Last month, as we finished up a round of sessions, we began looking forward to final edits and mixing. The band is starting to feel some of the excitement that comes with producing a really nice piece of art, and as our last session wound down, I gave them a few ideas and suggestions, which I'll pass along in this month's column.

### The big picture, and how to get there

When recording an album, it's natural to become involved with the tiny details of performances – the nuances of pitch, time, tone, and feel of an individual note or phrase. But it's important to keep one eye on the big picture – the final result and how to get there. That way, you can marshal your re-

sources and energy most efficiently, reduce frustration, and maintain steady progress.

It's a good idea to make rough, interim mixes of the tunes before they're finished and polished. Then, using these mixes, you can assemble a "mock up" of the album, even if it's still missing a few tunes. Some things only become clear when you're looking at (and listening to) an album as a whole, instead of just looking at individual tunes. For example, you might find out that there's a sound or a mood that's under-represented, or over-represented. Perhaps a theme will begin to emerge. This might help you decide which additional tunes to include, or which tune or tunes might be better left for a different project.

### Album and promo art

It's never too soon to start assembling images and ideas for the graphical layout of your CD and its packaging. There are lots of options for packaging, and you can see many at DiscMakers' web site, <http://www.discmakers.com>. DiscMakers is a company that does CD duplication, and I have been sending clients to DiscMakers for

many years. Some of their larger competitors include Oasis (<http://www.oasiscd.com>, based on the east coast) and Rainbo (<http://www.rainborecords.com>, based in southern California.) DiscMakers, Oasis, and Rainbo all offer different types of packaging and provide templates for graphic artists on their web sites.

A common mistake of album production is leaving the art and graphic work until the end of the project, when deadlines for album release parties loom close and other factors cause artist and band to hurry things without giving them the consideration (and proofreading) that they deserve. So don't wait until the end of audio production to get on to this part of the project!

### Assemble a mock-up for listening and viewing

When you have art and graphics ideas that you'd like to see in a "real world" setting, you can print sample copies on a home inkjet printer, cut out the pieces and put them in CD boxes. Then you can insert your CD of rough mixes and get a good idea of how your project will come across, acoustically and

visually. You'll still have time to regroup or change ideas completely if you begin this process early in your project. Do this with several different art options, and assess them side by side. Compare your project with some of your favorite albums, and see if the things you like about your favorites carry over to your own project. Make sure that important text is legible, and that the overall visual presentation conveys the information as well as the look and feel that best represent your project.

### Further sessions

If you decide to add a few more tunes to your project, or do some fixes that part editing didn't correct, further sessions to do that might not require the presence of the whole band. For example, if the bass player needs to re-cut bass parts to two tunes, then the banjo player doesn't need to be there. If the trio needs to re-sing the choruses on several tunes, the bass player doesn't need to be there. A group can work pretty efficiently this way, especially if all share a common commitment to getting the project done on time.

Don't worry about "erasing,"

hard disk recording is a new world

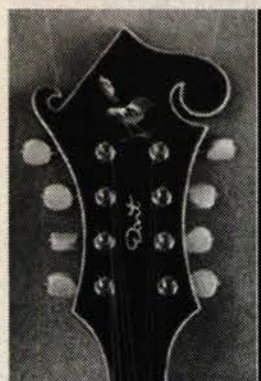
As you wrap up the final versions of the tunes, remember that if you are still dissatisfied with a performance, you can re-do it. If you need a few more tries to sing that difficult verse or chorus, then go for it! You won't lose your old takes. While different engineers work differently, I keep every performance/take that each person does, and they're all indexed on the computer so that we can find old takes if we need to go searching for a better word or phrase if something comes out less than perfect (hmmmm). Even though previous takes look like they've been "re-recorded over," or "erased" when new takes are done "over" them, in reality they are still there on the hard disk, waiting patiently to reappear and prove that first takes really are better, or to disappear into the archives and wait for some researcher to discover them in 2099.

Editing tools can fix many pitch issues in solo tracks, and time-shifting words, phrases, and even consonants and vowels is easy. This type of minute editing is usually left until recording is done. The priorities should be first to get good performances and then to do any edits if they're needed. Editing can be carried to extremes, costing much time (and therefore money), and a good producer will try to keep it to a minimum, concentrating on getting good performances from the players.

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 Woodshed Productions, is Chuck McCabe's "Sweet Reunion," featuring Chuck McCabe, Rob Ickes, Norton Buffalo, the Irrationals, and many other great artists. You can reach Joe by calling (408) 353-3353, by email at [joe@highlandpublishing.com](mailto:joe@highlandpublishing.com), or at [www.joeweet.com](http://www.joeweet.com).



## CALIFORNIA LUTHIERS



**Dart Instruments**  
finest custom instruments since 1966

David L. Dart, luthier

Specializing in  
Mandolin Family Instruments  
and Acoustic Slide Guitars

707 895-2493

[www.luthier.com](http://www.luthier.com)

[david@luthier.com](mailto:david@luthier.com)



Arnie Gamble

(916) 448-8339  
Sacramento

Fine Handmade Guitars  
Repair and Restoration  
Fret Jobs • Neck Sets  
Action Adjustments

Authorized C.F. Martin Repair Service

Serving Musicians since 1978

[www.arniegamble.com](http://www.arniegamble.com)

**Wildwood Music**

Instruments & Electronics, Books & Videos  
Strings & Accessories, Buy, Sell, Trade

Taylor

Martin



1027 1st. Arcata 822-6264 Mon-Sat 10:30-5:30 Sun 11:00-4

MICHAEL A LEWIS

Archtop Guitars  
Mandolins

Fine Guitars and Mandolins

C.F. Martin  
Service Center  
(530) 272-4124

20807 E. Spring Ranches Rd.  
Grass Valley, CA 95949 USA  
E-mail: [malewis@nccn.net](mailto:malewis@nccn.net)



the**stringbass.com**

Offering String basses by:

Christopher's Workshop

Eastman Strings

Xuechang Sun

Seaver

luthier (since 1967)

Guitars and Fiddles  
by the hands of Bruce Seaver

707-782-1044

724 H Street Petaluma, CA 94952

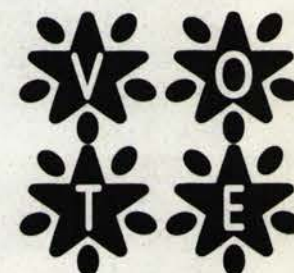


builders of Hendricks banjos

Hendricks  
Banjos

P.O. Box 1197  
Pollock Pines, CA 95726  
(530) 644-6891

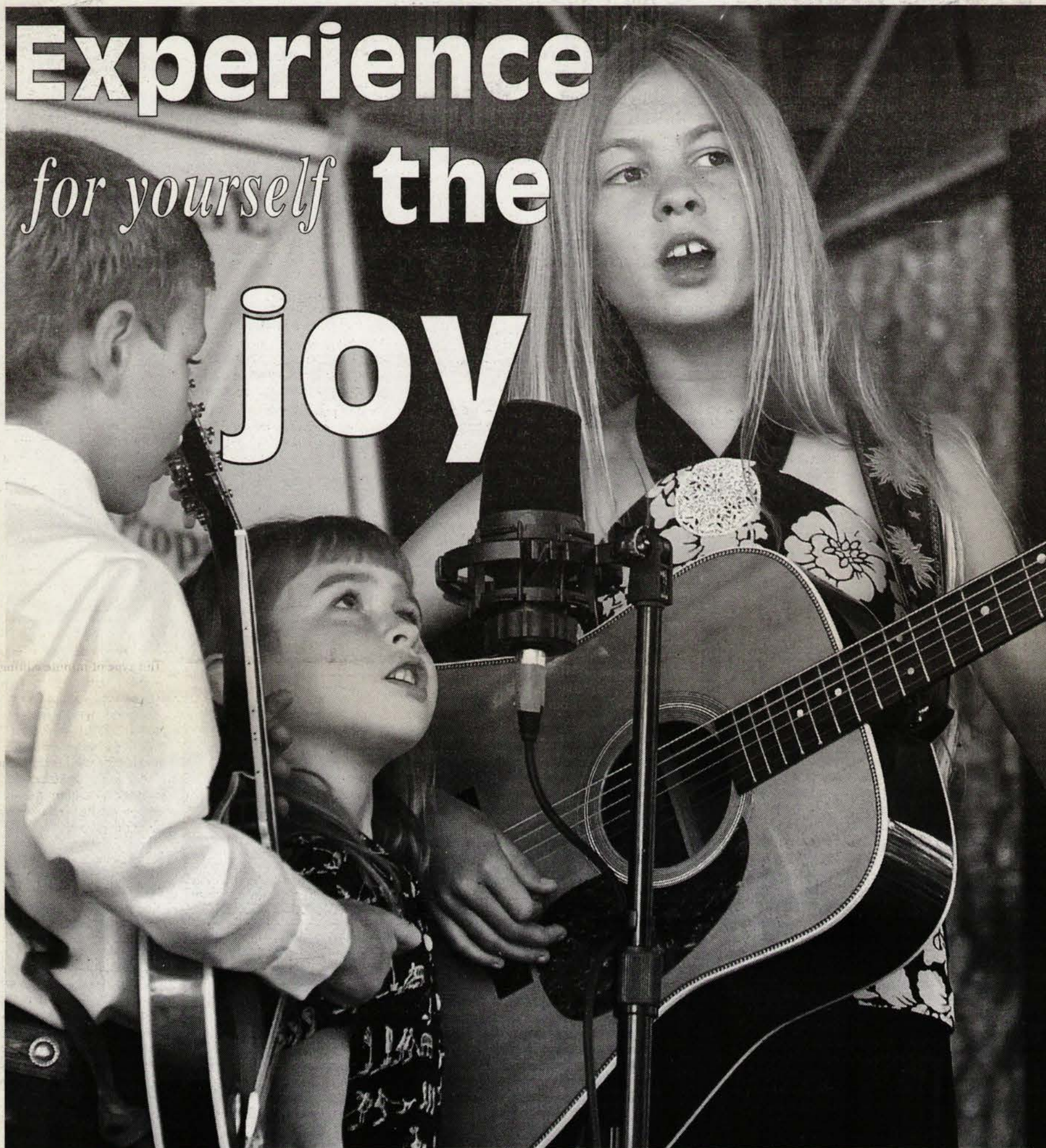
repair, restoration, custom work





a 12." -Ed • "As usual, this was/is the best little festival ever!" -Cynthia • "OOOOh man... I left out one of the best parts: Home-Made Methodist Peach Pie Ala Mode. Coming in a strong second - the Lions Club all you can eat, with every-

# Experience *for yourself* the joy



**We are the small, intimate festival in the Northern California mountains everyone is talking about**

## 2008 Lineup

- Mark Phillips & 3rd Generation Bluegrass Band
- Carrie Hassler and Hard Rain
- Lost Highway
- Alhambra Valley Bluegrass Band
- Piney Creek Weasles
- and more (tentative schedule)

## Scott Valley Bluegrass Festival Etna, CA • July 19-20, 2008

**Reserve your tickets, RV or camping space  
now by calling (530) 467-4144**

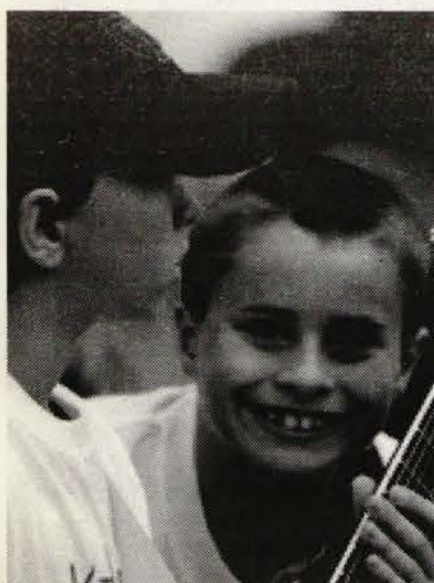
The Anderson Family in 2007 • Photo courtesy of Chuck Nelson

"There is no way you can express the way you feel when you are there!" -Bill • "You have to be there to believe it!" -Allen • "If you haven't been there you are missing a great one. Great jams, great acts, good local food and a great town and people. I love this festival!" -Dan • "On a scale of 1 to 10, I thought it was

thing there is to eat Breakfast!" -Ron • "Great sound, great crowd, and some wonderful hospitality!" -Blue Moon Rising • "I'm still savoring the welcoming hospitality and friendship everyone was afforded in the town of Etna, and The Scott Valley Bluegrass Festival. This Festival is at the top of my priority for 2008." -Ed



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



**Luke Davisson**  
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](mailto:kidslendinglibrary@yahoo.com)**

## CLASSIFIED ADS

### FOR SALE

1962 VEGA 5-STRING Pete Seeger Longneck banjo. Exclnt. OHSC. \$3400/obo. (916) 394-1958/ [Travlinlite@cs.com](mailto:Travlinlite@cs.com)

**BANJO** - Harmony Marquis, 5 string, Case, Strap, 3 sets of strings \$75. Auto Harp - R.B.I. Chroma Harp, Case, Instruction Bk \$75. Guitar - Gibson Acoustic, Blues King Electro, On Board Controls, Hard Shell Case \$1,000. All in good condition. Call Bud Price for more info (209) 838-0214

**BASSES FOR BLUEGRASS** include plywood basses from \$950.00, hybrid models from \$1895.00, and solid wood instruments from \$2950.00. I usually have at least 25 basses in stock, featuring such quality brands as Shen, Eastman, Wulter, Mathias Thoma, Paesold and others. I will not carry or work on some of the well-known brands of Chinese-made basses that suffer from chronic quality issues. All basses are fully setup by Jeff Sahs, my favorite bass luthier in northern California. [steve\\_swan@earthlink.net](mailto:steve_swan@earthlink.net) (650) 515-1014 [www.steveswanguitars.com](http://www.steveswanguitars.com) Visit the shop at 10 Rollins Road #120 in Millbrae, California, just south of the San Francisco airport.

### FOR SALE

**GUITARS FOR BLUEGRASS** include new and used Santa Cruz Guitar Company instruments such as the popular Tony Rice model, the DH model, and the D/PW model. I supply carefully selected tonewoods for their construction based on my experience as a builder for SCGC. I often have in stock used guitars by Martin and Collings. [steve\\_swan@earthlink.net](mailto:steve_swan@earthlink.net) (650) 515-1014 [www.steveswanguitars.com](http://www.steveswanguitars.com) Visit the shop at 10 Rollins Road #120 in Millbrae, California, just south of the San Francisco airport.

### LESSONS

**BANJO LESSONS IN BAY AREA** from Bill Evans. Rounder recording artist, Banjo Newsletter columnist and AcuTab author. Beginners to advanced; Scruggs, melodic and single-string styles, back up, theory, repertoire. Lessons tailored to suite each student's individual needs, including longer evening or weekend sessions for out-of-town students. Over 20 years teaching experience. Albany, 510-528-1924; email [bevan@nativeandfine.com](mailto:bevan@nativeandfine.com).

### LESSONS

**LEARN BLUEGRASS MANDOLIN WITH TOM BEKENY.** Beginner, intermediate, and advanced students welcome. Contact Tom at [tombekeny@sbcglobal.net](mailto:tombekeny@sbcglobal.net), 510-528-4039

**BANJO LESSONS WITH ALLEN HENDRICKS** of Hendricks Banjos, the California Quickstep and formerly of the South Loomis Quickstep. I teach all styles of five-string banjo playing that can be done with finger picks. All levels from rank beginner to accomplished player who may need additional direction to take his or her playing to a higher level. Private individual lessons as well as teaching your group to complement each other's styles and abilities. I teach at my own private studio in the Sacramento Area. I also teach in my home just north of Placerville. I play banjo, I make banjos, and I sometimes buy and sell banjos and other stringed instruments. For further information or to schedule lesson times, please call 916-614-9145 or 530-622-1953.

## Greg Boyd's HOUSE OF FINE INSTRUMENTS

Full line of professional banjo parts  
Resonator, Open Back & Top Tension  
Nickel, Gold & Unplated  
Builder pricing available



Prucha Pot Assembly



*strings / picks / capos / straps / calton cases*  
... shop our online store. [www.gregboyd.com](http://www.gregboyd.com)  
(406)327-9925



# J.D.'s Bluegrass Kitchen

Howdy, Howdy, Howdy!

October is gonna be upon us afore ya know it Boy, so git out there and get that wood pile covered up. We can't keep warm with wet wood! I can still here my dad telling me that. If'n y'all ain't got yer wood pile covered up by now, you better "Git at it", cause trying to fire the old cook stove up with wet wood makes fer some mighty skinny meals, and NO hot Biscuits! It looked like it was gonna get kinda wet here on my mountain yesterday afternoon, as those big black thunderhead clouds were really piled up over the high country, and the East wind kicked up the leaves and dust about 4:30, but to no avail. I could here the thunder, and at times it would rattle the windows with a loud "BOOM", but as evening lengthened, it all disappeared with the darkness. Late summer thunderstorms here in the mountains are an awesome sight to behold at times. Luckily I have a big woodshed where my wood stays dry all winter. My first 5 winters here on Bluegrass acres, I had to cover my winter woodpile, and at times the covers would blow off, and make things miserable fer a few days, but I finally got a good wood shed built, and when it's full of wood, and jes waiting fer winter's cold to descend on the mountain's, why that's what I call TRUE wealth! Lookin' at a wood shed jes crammed full of dry wood is one of this 'ol country boy's greatest pleasures! The old saying that a man that cuts his own wood is twice warmed, isn't exactly right. It's more like six times warmed. You cut it, haul it, split it, stack it, then you haul it in next to the stove/fireplace, and THEN you burn it and get warmed fer the final time. There's NOTHING like getting up on a cold snowy morning and standing next to a big wood fired stove, that's got the house as warm as a hot Julyday. That's REAL pleasure!

As I write this month's column, it's the last week of August, and it's been hotter'n a wood stove here on the mountain, but I know that within jes a few short day's it's gonna start to cool off and before I know it, the leaves are gonna start to put on their fall coat of colors, and 'ol Jack Frost will start gettin' things white at night again. So while we can still enjoy the out doors, tie yer pony out there in the shed, and come on in here and we'll have a big cup of real Cowboy Coffee, and share some good 'ol vittles recipes.

Last evening I was talking to my good friend Bruce Johnson, another "good 'ol Boy" from Arkansas, and as always our conversation got around to cookin' and the good 'ol Arkansas recipes that we were raised on. It's amazing to me at times, how our mothers cooked so similar, even though they never met. Bruce asked me, "How long has it been since you've had a fried Baloney sandwich?" Wow! I guessed

that it had been a number of years since I'd had one. He went on to tell me about when he was playing at a festival in Pikeville, Kentucky back in '84 or '85, they had a food vendor there that served the best fried Baloney sandwich that he'd had in years! He went on to describe how it was fixed, and it was just like how our mom's had done it! So with out a second thought, I told him that he'd jes throwed a "Cravin'" on me, and I was gonna feature that recipe here in my column fer October. So here's how to fix you some:

## Bluegrass Festival, Fried Baloney Sandwich's

Baloney, sliced 1/4" thick  
Hamburger Buns  
Butter  
Miracle Whip Spread  
Sweet Pickle Relish  
Mustard [optional]

**Get the skillet med. hot, melt a little butter, and fry the baloney, using a bacon press on them to prevent them from curling up. In the same skillet, melt some more butter, and brown the inside of the buns a golden brown. Lay on good thick layer of Miracle Whip, add a little relish, and Mustard if you want to, get up on the sink top and dive into 'em! Wow! A real Arkansas gourmet treat!**

When I was a little bitty red neck goin to school, about once a month my mom would fix me one of these for my lunch box. Back then I can remember that Baloney was one of the most expensive lunch meats. Hamburger was 35 cents a pound, and Baloney was 45 cents a pound, so as a result we only got the "expensive stuff" maybe once or twice a month. Some years ago, me and my pickin' buddy Vern Williams got to comparing how we liked our fried Baloney sandwich's, and I'll never forget how he said, "J.D., ever oncer in awhile, I jes plain CRAVE me a fried Baloney sandwich! Ain't nuthin' that tastes any better to this 'ol Arkansas boy, than a good 'ol fried Baloney sandwich!" Wow! How right he was, and is! Thanks Bruce fer reminding me of one of our favorite Arkansas treats. Maybe we'll have one together real soon.

And speaking of favorite sandwiches! Here's one that I get a "cravin'" for at times too, and that's a good 'ol Sloppy Joe! A Sloppy Joe sandwich that's made right is mighty hard to beat on a cold fall day fer lunch! I like to make up a big batch of these to have fer lunch when I have company. I've yet to meet anyone who doesn't like these fer lunch, or even supper too! Fix 'em all up real nice, then put 'em on a plate and have to eat 'em with a fork or a big 'ol soup spoon, cause you've got so much Chili all over 'em. YES! Here's a recipe that I've

used fer a long time and it'll make a big batch fer lots of folks.

## J.D.'s Sloppy Joes

2 lbs. ground beef  
1 green pepper, chopped  
2 14 1/2 oz cans diced tomatoes, undrained  
2 8 oz cans tomato sauce  
1 6 oz can tomato paste  
2 tbsp Worcestershire sauce  
1 tbsp sugar  
1 1/2 tsp celery salt  
2 tsp onion powder  
1 1/2 tsp paprika  
1/4 tsp cayenne pepper  
2 bay leaves  
16 Hamburger buns

**Cook the beef until it's done. Use a big Dutch oven, and stir in the rest of the ingredients. Bring it to a boil, reduce the heat, cover and simmer over low heat for 30 minutes. Uncover, and cook for another 30 or 40 minutes until nice and thick. Discard the Bay leaves. Serve over toasted buns. Wowzers!**

When you fix up a big bait of these at a festival, you'll have more friends than you'll wish for! Don't EVER feed a Banjo picker any of this recipe! You'll end up adoptin' 'em, or you'll feel like you did, cause they wont leave! Especially if the Banjo picker is Cuz'n Al! Ha Ha Ha. Cuz'n Al is a pretty good cook hisself, but I'd bet a dollar against a stale doughnut, that he cant make Biscuits and Gravy as good as John Murphy can. My buddy John Murphy can lay those North Carolina biscuits and gravy on ya, I'm here to tell you! [That oughta be good enough fer him to fix some at the camp out this month] I'll look forward to some at the campout John.

When you fix up some of those Sloppy Joe's, here's a good Macaroni salad recipe that really goes well with 'em. Macaroni salad goes good with most everything, but especially a good hot sandwich of any kind. I can't remember where I got this one from, but it sure is good, and I've had it in one of my brown bags of recipes fer many years.

## Sweet Macaroni Salad

1 pkg. elbow Macaroni  
cooked according to directions on pkg.  
3 medium carrots, shredded  
1 green pepper, chopped fine  
1 red onion, chopped fine  
2 cups mayonnaise  
1 14 oz can, sweetened condensed milk  
1 cup sugar  
1 cup of cider vinegar  
1 tsp kosher salt  
1/4 to 1/2 tsp of red pepper

**Cook the Macaroni, drain and rinse in cold water. Mix the macaroni, carrots, green pepper, and onion together. Mix together the Mayo, milk, sugar, vinegar,**

**salt and pepper. Mix real good. Pour into macaroni mix, and stir good to coat. Cover and refrigerate overnight.**

My mom used to make a macaroni salad similar to this one, and when I found this recipe, all I had to do to be a tall teenager again was to take a bite of this, close my eyes and once again it was 1954! It is one of life's small pleasures to be reminded of how things were when we were young and still able to enjoy our parents and other members of our immediate family that have long since "Gone over Jordan". I'm glad that all of us have our own individual "food" reminders of those wonderful times of days gone by.

Here's a great way to BBQ some good squash when yer fixin' a steak or burgers. This comes out perfect every time, as long as you don't burn 'em.

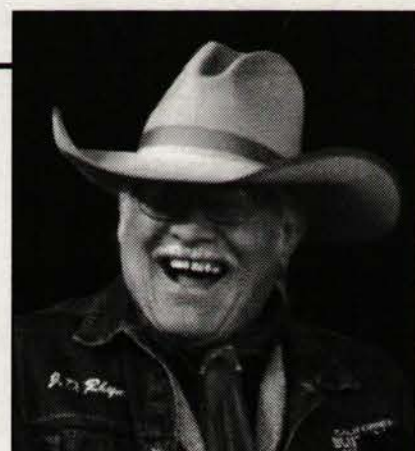
## BBQ'ed Squash

2 small yellow squash, sliced real thin  
2 small zucchini, sliced thin  
1 tomato, seeded and chopped  
1/4 cup pitted olives  
1 to 2 tbsp chopped green onion  
3 tbsp olive oil  
1 tsp lemon juice  
3/4 tsp garlic salt  
1/4 tsp dry oregano  
1/4 tsp pepper  
3 to 4 tbsp grated Parmesan

**Mix every thing but the Parmesan in a bowl. Make a packet of heavy foil with the veggies. Seal the edges good, and grill over med heat for 20 to 30 minutes till nice and done. Sprinkle with the Parmesan and enjoy some of the tastiest veggies ever! A great way to fix any kind of vegetable, but especially good with late summer squash. I never met a squash that I didn't like when they're fixed like this!**

Living here in California as we do, there's no reason not to enjoy Grilled Vegetables, as we probably have the greatest variety of any where in the nation, when it comes to vegetables. If you've never tried grilled veggies, do yerself and yer family a favor and try 'em. You'll love 'em!

Well folks, I can't think of anybody else that I can throw a curve ball at this month. Remember to VOTE in our Board of Directors election this month. It is the American way! Also please keep all of our service men and women in your prayers. The freedoms that we as Americans enjoy were paid for by a Soldier! May GOD grant us all peace and health. Yer Friend, J.D.Rhynes



J.D. Rhynes

## J.D.'s RESTAURANT REVIEW

You folks that are regular readers of the "ol Bluegrass Kitchen, know that I like to tell you all about good places to eat, from time to time. I've had occasion twice in the month of August this year, to head over the mountains to Gardnerville, Nevada, and have lunch at my favorite Basque Restaurant in the state of Nevada. The name of the establishment is J.T.'s, and it's located at 1426 HiWay 395, right in Gardnerville. When you head East over the Sierra Nevada Mt.'s on HiWay 88, just keep going until you hit 395, turn right and go 2 or 3 miles, and you'll see it on the West side of the HiWay. It is located in a fine old building that has the old fashioned high ceilings, and when you walk in on a hot fall day, it's always nice and cool in there. They have a wonderful bar, and they can serve you one of the finest "Picon Punch" that you'll ever get on the outside of! For you folks that have never experienced a Picon Punch, you're in for a genuine Basque treat. BUT, the real treat is the GREAT food that is served family style, for both lunch and dinner. The huge bowls and platters of food that they set before you is expertly prepared, and some of the tastiest that you'll ever experience in your life. Not only is the food great, but the SERVICE is the very BEST! When you set down to a meal at J.T.'s you might as well be family, because when you leave, you are going to feel like you've just had a meal at your Granny's or your favorite Aunt's! They know how to take care of the customers at J.T.'s. Your host's are J.B., and Marie Louise Lekumberry, a brother and sister who took over the business from their parents, who bought it in 1960. It would be the understatement of the year to say that these folks know how to put out some of the finest food that I've ever had the pleasure to enjoy, not only here in the West, but in my travels all over this land of ours!

Continued on A-19



# Al's Music Tidbits... By Al Shank

## "Probably-working-for-scale" Edition

In the Introductory Edition, I described my musical journey from square one (little talent, no knowledge) to whatever square I now occupy, which is for others to determine. Along the way, one of the most useful concepts I picked up was the idea of the scale. Now, hearing the term "scale" is enough to send some people off in the opposite direction. How many of you were forced to sit at the piano playing do-re-mi-fa-sol-la-ti-do until you couldn't stand it any more? Well, I wasn't; maybe that's why I took to scales eagerly later in life. The one thing I held against my parents was that they didn't make me take music lessons when I was a kid (my big brother Erik gave them so much hassle about practicing his clarinet that they didn't want to go through that with me), but, who knows, if I had taken violin lessons maybe I would have been turned off to music for life. The scale, for me, was the key to answering the question, "What notes should I play (sing)?" I was amazed to find out that there are only seven distinct notes in the scale most Bluegrass songs are based on.

The key to that statement above is something called "octave equivalency", the somewhat strange fact that we hear two notes, one of

which vibrates twice as fast as the other, as "the same", even though we can clearly hear that one is higher than the other. Why is that? Well, according to Wikipedia, "... its biological basis is apparently an octave mapping of neurons in the auditory thalamus of the mammalian brain..." Whatever. The result is that in almost all tonal systems the basic scale patterns fill in the space between two tones an octave apart.

So, how do we fill in that space? Here, too, nature gives us a hint in the natural series of overtones. If you take a string on a guitar, divide it in half and make one half vibrate, you get a note one octave higher than the "fundamental", the note you get when you make the whole string vibrate. Any further halving of the string length produces another octave note. On a guitar, if you place your finger lightly over the 5th fret of the low E string and pluck that string simultaneously with the high E string open, you will hear the same note (if your guitar is in tune, of course), because the 1st string is two octaves above the 6th string. However, if you divide the string into thirds and make one third vibrate, you get a note that is not an octave, but that still has a certain similar sound. In vibrations, it is halfway between the octave and the double octave of the fundamental.

You can produce this on a guitar or other fretted stringed instrument by placing your finger lightly on the string just above the 7th fret and plucking the string lightly. Of course, dividing the string in fourths produces a double octave; any time you halve or double the length you have "octave equivalency". If you divide the string in fifths and make one fifth vibrate, you get another "new" tone; this can be obtained by the above method at the 4th fret. Of course, this applies to every string, but it is easier to hear these "harmonics" on the fatter strings.

So, we have produced two "new" notes, as well as a few "octave equivalents". Try playing the harmonic on the 7th fret, then the 4th fret, then the 5th fret; hey, it's the old "N B C" tune, isn't it? Now, if you can get three people with guitars, have one of them play the harmonic at the 5th fret, another the harmonic at the 7th fret and the third the harmonic at the 4th fret, all at the same time, making sure the three low E strings are all in tune. (You may have to feel around for the exact spot on the string to produce these harmonics, because, as we shall see, the frets are not in exactly the right places.) What you will hear is one of the most beautiful sounds in nature, the "major triad", about which much more, in a later edition. The ratios of the

vibrations of these two "new tones" to the fundamental one are 3:2 and 5:4. As with octave equivalency, our ears seem to have a natural tendency to hear simple ratios as beautiful and correct sounds. How fortunate for us!

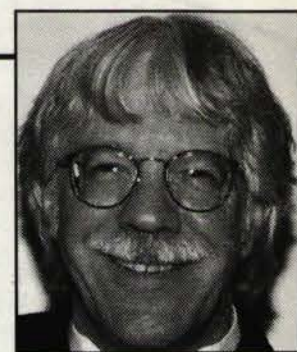
Many attempts have been made to construct scales using these simple ratios, like 3:2, 5:4, 4:3, etc., but they all come upon a problem: a note derived as the third harmonic of a fundamental note will be very close to, but not quite the same as, a note derived as the fifth harmonic of a different fundamental. It's sort of like having a puzzle where one piece just will not quite fit. Anyone interested in further study of this problem ("just intonation") can find a good discussion at:

[http://en.wikipedia.org/wiki/Just\\_intonation](http://en.wikipedia.org/wiki/Just_intonation)

In order to play keyboard instruments and fretted stringed instruments in different keys, that is, using different notes as the "tonal center", a "compromise" system was derived in which each octave is divided into 12 equal parts; this is called "twelve-tone equal temperament", and you can read all about it at:

[http://en.wikipedia.org/wiki/Equal\\_temperament](http://en.wikipedia.org/wiki/Equal_temperament)

In this scale, which is used for



Al Shank

almost all "Western" music, including Bluegrass, none of the chords created using notes from this scale sounds as beautiful as that "major triad" you got from the different harmonics on the guitar. Every "interval", the "sonic distance" between notes, in this scale is a "little off" from the corresponding natural harmonic interval, but none is as far off as some of the intervals in the various "just intonation" scales. On a piano or a fretted stringed instrument, you can take any note as the "tonal center" and the scale will sound the same.

Hey, but I said "seven notes", didn't I? How do we get from twelve down to seven? Tune in next month!

Here's hoping that this mini-treatise on scales will be helpful, and that many of you will be "working for scale" soon. Any questions or suggestions for subject matter may be sent to: [squidnet@notoriousshankbrothers.com](mailto:squidnet@notoriousshankbrothers.com).

## 8th Annual Tucson Bluegrass Festival

featuring **James King Band**  
**Blue Moon Rising**  
**Valerie Smith & Liberty Pike**  
**Bluegrass Patriots**  
**Copper River**



**October 27 & 28, 2007**

10 am - 5:30 pm

**Desert Diamond Casino**

Tucson, AZ

### Admission:

\$18 Daily / \$25 Weekend  
Free camping, Great jamming  
Children under 16 free

### Sponsors:



### Information:

[www.desertbluegrass.org](http://www.desertbluegrass.org)  
(520) 296-1231

Is your membership facing

**EXTINCTION?**

**Carolyn Faubel**

**530.741.1259**



[CBAMembership@syix.com](mailto:CBAMembership@syix.com)

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

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

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

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



TOGETHER FOR 28 YEARS.

[cbaontheweb.org](http://cbaontheweb.org)



# Bluegrass 'n Stuff... By Kyle Abbott

## Dancing

...and then I said, "You're sitting on it!" Heyyooo!!!! That's enough. Oh hey everybody! You just missed Bluegrass 'n Stuff! Boy, that's a shame. It was a good one too. Hmm... well, I can't leave the rest of this page blank, so I'll just have to make one another article right now. Boy, this is special! It's like getting pancakes right off the griddle!

What's the most unique thing you'll see at the festival stage area? No, it's not ol' Porky breaking a string on stage. No, it's not Lloyd yelling, "Hey! You can tune that thing later! Just pick the #@%\$ thing! You're gettin' paid!" No, it's not even one of the audience members vomiting after one too many chocolate-dipped ice cream bars. The most unique thing you'll see at the stage area is somebody dancing.

This is especially unique for me and people like me. More specifically, people who don't know how to dance and aren't keen on learning. Although I've been known to throw out an amusing Moonwalk, in general I think looking at someone dancing is like looking at a Martian. You don't really know what to make of it. He/she/it looks cute but you don't want to get close in case a flailing arm strikes out. Now, being of that mindset, I believe I am the best person to give you the most unbiased opinions facts about dancing by telling you my personal history with dancing.

It all started one day when Papa offered Luke and I the spontaneous idea of taking a dance class. This may have been because the week before that we had been unknowingly pushed into a dance and ended up looking like swaying hardwood boards (though in my defense, I wasn't drunk and thus, wasn't loosened up). So, after looking through the Parks and Rec catalog, we saw ballroom dancing, Polynesian/Hawaiian dancing, salsa, disco (this must have been an old catalog) and African dancing. Papa suggested we do Polynesian dance because he danced with the

Polynesians in his travels. However, I have an allergic reaction to grass skirts so that was out of the question. We (meaning 'not I') settled on African dancing because our Bluegrass bass buddy (Billy Pitrone's compadre Sarah Eblen) was taking it. Well, Luke rolled with it pretty well but let me tell you, it wasn't a good start for me. For one, 90% of the participants were women (nothing wrong with that, but how would you feel being the only man at a Mary Kay party?). The rest of the men were a little... (not that there's anything wrong with that). Besides that, I wasn't the most light on my feet. Even more, it seemed the rump needed to move more than the feet. My captain's quarters felt like it was about to have a mutiny. So, that was my first dancing experience upon which I swore never to dance again. (Well, I didn't swear, I just figured that since I did it once there's no need to do it again.)

Well, as you all know, when you swear you won't do something again, you'll do it whether you want to or not. This time, it was a contradance. Luke heard about one in Santa Cruz and asked me if I wanted to join him. Well, after lots of struggling, I found myself forking over 10 bucks to join myself with a bunch spur-shodden swingers (in the sense of "swing yer partner doesy doe").

Let me tell you one whopper thing that's wrong with contra dancing. (Or at least this particular contra dance.) You can only dance with women. I mean I like the ladies as much as the next gal but what's wrong with dancing with men?!? This dance there were fewer women than men so I only got to dance one out of three dances. Luke managed to get in the first dance, I jumped in the second, and neither of us got in the third. So, after too much waiting, I left when The Caller went to the can.

Now, you are probably saying, "Wow! You're right Kyle! I had that problem last week! What would you do you fix this problem?" Simple! Booze! The fixer-upper of all

problems! All the dancers should be so drunk that you don't know whether you are dancing with a man, woman or a cow. Problem solved!

The main thing that I came away with from that contra dance is an experience... oh, and my 10 bucks which I repossessed when the money-lady went to get a Dr. Pepper. That experience brings me to my next bit of advice which may save you some embarrassment at a dance. This advice is attire. If you are gonna dance, don't have anything dangling. Let me go back to my contra experience. During the dance, we started swinging, which is a movement where you hold onto each other and twirl around till you lose your cookies. During this whirl, while struggling to find something to hold onto so I wouldn't be thrown to the side, I accidentally untied my partners dress with one stroke of my thumb (where are you supposed to grab to hold on anyway?). If she had been wearing normal clothes that would not have happened. Just because it's a contra dance doesn't

mean you have to dress up in period-clothing. It's the 21st century, the 'western look' went out with the crazy straw. For those of you who like to tie up your dress with a bow-knot, use velcro or a zip-up thing for your main dress. Then, make a stand-alone knot and stick it on with tape or something, just like a clip-on necktie.

Recently, Papa has been wanting to incorporate dancing into our Abbott Family Band set. However, the main form of dancing he's done is hippie dancing. (The dance where you have the spirit but no cool moves to back it up.) He wanted to learn an actual bluegrass/old time dance so he assigned, of all people, me to go online and find a dance. It was really tough to come up with any results because he wanted a non-partner dance which he could do while the rest of us play a fiddlin' dance song. We found one called "The Cotton-Eyed Joe." We first did it slowly but as we sped it up, we realized that it was the Can-Can. Are we doomed to foot-loose failure? You may be able to help. If you know of any good old time



Kyle Abbott

non-partner dances, please, let me know at [afm@playingbyear.com](mailto:afm@playingbyear.com).

Well, that about fills the trough for this month. Now for the Joke of the Month: A little girl is sitting on her grandpa's lap and studying the wrinkles on his old face. She gets up the nerve to rub her fingers over the wrinkles. Then she touches her own face and looks more puzzled. Finally the little girl asks, "Grandpa, did God make you?" "He sure did honey, a long time ago," replies her grandpa. "Well, did God make me?" asks the little girl. "Yes, He did, and that wasn't too long ago," answers her grandpa. "Boy," says the little girl, "He's sure doing a lot better job these days, isn't He?" Heyyooo!!!! That's enough.



Frank Solivan, Sr.

## Do you have a child who would like to participate in the Kids on Bluegrass Program?

Currently the Kids on Bluegrass program, under the direction of Frank Solivan, Sr., takes place at the CBA Supergrass Bluegrass Festival in Bakersfield, Calif., the CBA Fathers Day Bluegrass Festival in Grass Valley, California and under the title of Kids on Stage also at Larry and Sonda Bakers "Bluegrassin' in the Foothills" festival in Plymouth, California.

Frank Solivan, Sr. has been directing this program for approximately 16 years and he and his kids consistently delight audiences with high quality and highly talented young people.

This program is open to children ages 3 to 18. The children must be able to sing and/or play their instrument WITHOUT parents or guardians help. Songs MUST be completely memorized (again without help). Children must have good enough understanding of their instrument to have good timing, know their chords and be able to change chords quickly, easily play 2 or three songs and the ability to play in a group.

Rehearsal takes place many hours during the day for several days at each festival and culminates in a stage production on the main stage at each festival. Parents and children must be ready to commit to all of the rehearsals.

To find out if your child is ready to participate in this wonderful program, visit Frank Solivan, Sr. at his campsite at any one of these festivals.

[www.kidsonbluegrass.com](http://www.kidsonbluegrass.com)

## J.D.'s RESTAURANT REVIEW



From A-17

The next time that you plan a trip "over the hill" to Nevada, make it a point to join J.B. and Marie for lunch (11:30 to 2:00PM) or dinner (5:00 PM to 9:00 PM). They are closed on Sunday so get there on Monday through Saturday, tell 'em that 'ol J.D. sent you. My Cowboy Pard, Pat Russell, highly endorses this fine establishment of Basque gastronomic delights as well. If it's one thing that my Cowboy pard knows, it's good vittles! As it say's on their business card, don't shoot the Bartender, he's half shot already! So smoke on over the mountain in yer 'ol truck, and bring all of the young 'uns with you too. You'll be glad you did!



# Bluegrass Confidential

- By Chuck Poling

California bluegrass music fans have been enjoying festivals all summer long. From intimate little affairs like the Brown Barn Festival in San Martin to the Big Daddy of them all - Father's Day at Grass Valley - and everywhere in between, there are festivals of every size, shape and length to fit anyone's tastes. The Good Old Fashioned Fest in Hollister and Bluegrass in the Foothills in Plymouth are good examples of the kind of small festival that features many local acts and provides a perfect setting for jamming and catching up with old friends.



Strawberry - good for kids of all ages

There are, however, two major music festivals in California that present only a smattering of bluegrass yet draw hordes of enthusiastic bluegrass fans. The Strawberry Music Festival and Hardly Strictly Bluegrass.

Strawberry is held over Memorial Day and Labor Day weekends at Yosemite's Camp Mather. The four-day fall festival booked some incredible acts this September, including New Orleans legend Dr. John and Americana diva Lucinda Williams. As far as bluegrass goes, the Dry Branch Fire Squad was the only band to meet the criteria, and the crowd clearly enjoyed them. I don't know how many times I've heard Ron Thomason tell that story about Little Roy Lewis getting vigorously baptized by the preacher, but I laugh every time.

So there wasn't much bluegrass music on stage, but there sure were a lot of bluegrassers present at the festival. Darby and Bruno Brandli had Camp Spam all set up and when I stopped by there I met Dave Gooding and Jeff Ward as well. I guess I missed J.D. Rhynes, but I heard he was prowling around too. Later on, I attended a soiree at Camp Carlone where a bunch of CBA regulars were on hand for food and libations. Kris Hare, Allen Light, Suzanne Suwanda, Robert Cornelius and the host himself, Larry Carlin, started a jam which soon drew a number of other pickers.

Over at Camp Koala, a marathon bluegrass jam seemed to be in progress all weekend. From bright

and early into the evening to the wee hours of the morning the music rang. Here you could find CBA stalwarts Larry Chung, Julian Brooks, Richard Brandenburg, Tom Diamante and Yvonne Warbroehl, among others.

Lisa Burns seemed to be everywhere. When not at Koala, she was up and about (though still with a cast on her leg) setting up remote radio broadcasts each evening at various locations. She also found time to lend her bass playing skills to the wacky Chickwagon show at Camp Cowpad.

San Francisco bluegrass was well represented at Strawberry. I spied members of the Homespun Rowdy crew, along with Pam Brandon/Belle Monroe, Ted Silverman, and Tom Drohan. With help from a couple other friends, Belle and the Boys entertained the crowd at the food court at the end of the main stage performances on Saturday night.

Coming up on its seventh year in San Francisco's Golden Gate Park, Hardly Strictly Bluegrass, is a festival of an entirely different type. Presented smack dab in the middle of a major metropolitan area, the three-day event features five stages with music from 11 am to 7 p.m. on Saturday and Sunday (a smaller event, which includes a segment geared towards kids, begins on Friday). No overnight camping is allowed and there is rarely any jamming. Those who can come out early to lay tarps down at one or more of the stages and while there are no official festival policies, low-back chairs are the rule in the audience areas.

HSB was originally called just the "Strictly Bluegrass" festival, but because the variety of musical acts and the inclusion of other genres over the years, at a certain point the "Hardly" was added to acknowledge the shift. Over the years, the festival has featured a lot of straight up bluegrass artists like Del McCoury, Ricky Skaggs, Ralph Stanley, Earl Scruggs, Hazel Dickens, Dale Ann Bradley and Hot Rize. But HSB is really what I'd call an Americana festival. It covers honky tonk, cajun, folk, western swing, alt-country and the loosely defined "singer/songwriter" genres.

But you can bet your banjo that there will be thousands of bluegrassers in the crowd. The CBA has a prominent booth set up near the main stage and just about every picker and bluegrass fan in the greater Bay Area is present. CBA members from all over the state, as well as music fans from all over the country and the world, flock to San Francisco for an incredible array of artists - all for free!

So what's the deal? Are bluegrass fans expanding and redefining the definition of the music - is it not just what Bill and Ralph



Chuck Poling

played? Or do they naturally seek out other roots related music because of an appreciation of the bigger picture?

My experience would confirm the latter is most often the case. True bluegrass fans know what their music is and just as importantly, what it isn't. A band with an electric guitar, keyboards and drums is not bluegrass, even if it includes a banjo. But it may still produce music worth listening to and it draws on some of the same sources that bluegrass does. A lot of people came to bluegrass through folk music or even the acoustic songs of the Grateful Dead and still enjoy these styles. Others may enjoy bluegrass as just another type of acoustic music.

Bluegrass fans have been unfairly stereotyped as narrow-minded and unoriginal. It's true that at any bluegrass festival or, for that matter, any jam you can find someone who insists on playing a song note-for-note as it sounded on a 1954 recording and regards any variation as simply incorrect. But for every hardliner there are dozens of pickers and grinners who see the music as living, breathing part of a larger whole of country/roots music and are more motivated by the spirit, rather than the letter of its legacy.

Granted, there are bounds of proper behavior in bluegrass circles. For instance, if a venue lists an acoustic bluegrass jam, it's simply rude to show up with a Telecaster and an amp and play "In the Pines" at 120 beats per minute. If you'd just ask, though, you'd probably find at least a couple of rockabilly fans among the crew. There's plenty of room for everybody under the Big Country Music Tent, but you need to pick your spots.

Most bluegrass musicians and fans are knowledgeable, open minded and proud of the music's history and lore. They don't see a contradiction between preserving the integrity of authentic bluegrass and taking pleasure, or being influenced by other forms of music. Bluegrass music itself is such a perfect blend of traditions from the British Isles and African-American blues and demonstrates that so much of what we now call roots music has become intertwined over the years. So let's enjoy the crème de la crème of Americana music at Hardly Strictly Bluegrass and celebrate the rich history and diversity of our country's musical heritage.

## Bill Wilhelm's BLUEGRASS f OLKS



### CLAIRE LYNCH

There are some who classify the bluegrass entertainers in the Nashville and Eastern areas as to those who have appeared at our Grass Valley CBA Festivals and those who want to. It is a very long way for them and a challenge, whether they fly or come on their bus. However they do it, they seem to all want to some time or other. In all our 32 years of festivals now, we surely have had many of the "want to's." This year the Claire Lynch band finally graced our stage.

"It's been a long time comin'," said Claire, "but I finally got here." We sat in an air conditioned motor home at the fairgrounds for the interview as the temperature outside hovered around the century mark. She is a pro and so easy to interview. Here is the way she sort of laid her story all out for me.

"I really wasn't raised in bluegrass. I was born in upstate New York," she said. "My mom and dad were musically inclined and liked music. They didn't play musical instruments very much, but they knew enough about the instruments that they used a guitar and the piano to teach my two sisters and me to sing three part harmony. Then we all three sang together in church."

"Later, my older sister got a guitar in the folk music era in the sixties. We moved to Alabama when I was twelve. Then is when I started getting exposed to southern music. I was nineteen when I first heard a live bluegrass band. That was the McLain family band. It was at a bluegrass festival on the campus at the University of Alabama at Huntsville. They were to do a concert inside one of the halls there, but had come outside to do a "teaser set" to draw people inside. They were just standin' on the sidewalk there playin'. I stopped in my tracks and sat down on the ground. My jaw dropped! I just couldn't get over it. Well, Raymond, when he plays he just projects and they all smiled so big. I just thought that was the coolest thing."

"The band that was opening for them was 'Hickory Wind.' One of the guys in that band was Larry Lynch. I had known him in junior high, but hadn't seen him since and there he was! So that was my introduction to bluegrass. Well, Larry and I had been good friends in high school, so I just went up to him after the show. We struck up a conversation. After that, we started dating. Then later, to make a long story short, I ended up joining the band and marrying him."

"I had a guitar by then. Some other girls and I were playing, singing and writing music in the garage. That was our idea of having fun. Then there was a fiddlers' convention at Smithville, Tennessee. We all went. The Hickory Wind band

was there competing. Night time found us all sitting around a campfire. The fellows in the band were all playing music. I started singing. They didn't know I could sing until then. After that they asked me to join the band, so I did. I had a job, but I quit it and went full time music. That was ridiculous, as we didn't make much money. We played for \$400 per week and split it between five people. We ate a lot of tomato sandwiches!

"Then later for three years we were the house band at a club in Birmingham. They brought in a lot of top name bands from time to time, too. In one of those bands was Ginger Boatwright. From then on we sort of modeled ourselves after them. She was the first woman I ever saw singing lead with a band. By then we had begun making somewhat of a name for ourselves and made a record."



Claire Lynch

"We started going out on the road and getting invitations to festivals. We couldn't afford to stay in hotels, so we camped out a lot and stayed in KOAs. One of the fellows in the band decided to sleep out on a picnic table one night. The next morning we were awakened by quite a commotion. We all went out so see what all the squawking and yelling was about. A pelican had awakened him, diving at him on the picnic table. So much for sleeping outdoors! Now we all stay in hotels, but we've been through the rough times, for sure."

"A lot of the songs I sing are songs I have written. I wrote on Music Row in Nashville with some really great writers for seven years. I wrote for Polygram Publishing Company and Universal Music Publishing. I really don't know how many songs I have written. I was picked up by Rounder Records and that sort of started my solo group."

"I have gotten two Grammy nominations. I never won, but that's been a real boost for my career."

I asked her if there's anything else she'd like to add for my readers. She thought a moment and said she's sung on recordings with Dolly Parton, Emmy Lou Harris and Linda Ronstadt. Well, as I said earlier, she was an easy interview. I didn't even have to ask questions. She just told me the whole story graciously, thanked me for the interview and rode off into the sunset.



# Father's Day Festival '08 - revised full hook-up reservation policy

From A-11

every member wanting to reserve a FHU space to first enter a qualifying lottery. To so enter, one need only mail his/her name, address, phone no., and CBA member number to the FHU Lottery Coordinator by Nov. 1 - no multiple entries permitted. Those who place sufficiently high in the lottery to qualify for a reservation must tender their FHU fees to CBA by Dec. 1. The remaining lottery entrants will be placed, in order, on a waiting list for notification whenever a reservation opens up.

Anyone who might want to reserve a FHU space next June is strongly encouraged to read through CBA's newly adopted policy:

## FATHER'S DAY FESTIVAL FULL HOOK-UP (FHU) RESERVATION POLICY

1. Reservation Lottery System: Effective immediately, reservations for FHU sites at

Father's Day Festival (FDF) will be determined strictly by lottery. Lottery placement will govern assignment of specific reservable FHU sites (where requested by reservation holders).

2. Determining Reservable FHU Sites: By Sept. 1 of the year preceding FDF, the Festival Director will submit to CBA's board the number of FHU sites to be made available through lottery, along with a list of FHU sites to be preemptively reserved for entertainers and for specific festival personnel.

3. Exemptions from Lottery:

(a) Every lifetime CBA member will be exempt from the lottery process, and entitled to one FHU reservation, so long as s/he (1) requests a reservation before Nov.

1 of the year preceding FDF, and (2) complies with deadline for payment of FHU fees.

(b) Any person with disability requiring FHU amenities will be exempt from the lottery process, and is entitled to one FHU reservation, so long as s/he (1) provides his/her DMV placard no. and requests a reservation before Nov. 1 of the year preceding FDF, and (2) complies with deadline for payment of FHU fees.

(c) The board may authorize additional exemptions for good cause at any duly noticed board meeting prior to Oct. 1.

4. Lottery Eligibility: Every CBA member who intends to buy a 4-day FDF ticket, and who will not have a reservation through exemption, is eligible to enter the FHU reservation lottery. Each CBA membership number is restricted to just one lottery entry. No lottery entry may be transferred.

5. Reservations Non-Transferable: No FHU reservation may be transferred, whether obtained through exemption or through lottery. If a reservation holder is compelled to cancel his/her reservation, CBA will refund the amount paid consistent with existing refund policy, and will offer that reservation to the next person in order on the FHU waiting list.

6. Lottery Procedure:

(a) Each participating CBA member will mail (or e-mail) his/her entry, without payment of any fee, to the FHU Lottery Coordinator, beginning Oct. 1 of the year preceding FDF. Each entry must list entrant's name, address, phone no., and CBA no. Entries may be submitted in any legible format which includes all requisite information.

If confirmation of entry receipt is desired, SASE must accompany mail entry; all e-mail entries will be confirmed by reply e-mail.

(b) Entries will close Nov. 1 - entries postmarked after Nov. 1 will be added to the bottom of the waiting list, in order of postmark dates.

(c) The FHU Lottery Coordinator will confirm eligibility of all entries received. S/he will then assign sequential numbers (beginning with 1) to each valid entrant, and prepare confidential listing of this data. This list will be placed in sealed envelope marked "CONFIDENTIAL - NOT TO BE OPENED UNTIL LOTTERY CONDUCTED", and placed in another, larger envelope for immediate first-class posting to the Chair (or, if unavailable, to his/her designated alternate).

(d) Within three days following close of entries, the FHU Lottery Coordinator will telephone or e-mail CBA Chair, Director of Operations, and Festival Director to convey the number of valid entries received. These three will thereupon select (by majority decision) a procedure for prioritizing each entrant's number by a wholly random method.

(e) The selected procedure will be completed in the presence of at least two disinterested board members not later than Nov. 10. When completed, the results will be conveyed to the Chair (or his/her designated alternate). S/he then will open the afore-said sealed confidential envelope, and

match results with entrants' names, to compile a prioritized list for dissemination to concerned staff.

(f) The Chair (or his/her designated alternate) will convey the prioritized list not later than Nov. 15 to FHU Lottery Coordinator, Festival Director, and E-Commerce and Advance Ticket Coordinators. Each coordinator will retain this list through June of the following year.

(g) Upon receipt of the prioritized list, the FHU Lottery Coordinator will notify all entrants of their placement in the lottery, that is, numerical position on either the reservation holders list, or the waiting list.

(h) Notification of lottery results will be made by post card to every entrant, unless s/he requests otherwise. Notification to "winners" will include BOLD-FACE UPPER-CASE advisory of deadlines for (a) payment of FHU fees, and (b) for purchase of at least one 4-day festival ticket, together with advisory that failure to meet either deadline will cause reservation to be forfeited [with return of fees tendered, consistent with CBA's refund policy].

(i) Deadline for payment of FHU fees will be set at least 10 business days after notification. Deadline for reservation holders' payment of 4-day FDF ticket fees will be set at least one month after the FHU-fees deadline.

(j) Should any of the above-noted intermediate deadlines be extended in conducting the lottery, subsequent deadlines (e.g. for payment of FHU fees and purchase of 4-day FDF tickets) will likewise be extended.

(k) Any member desiring to appeal lottery results must so notify CBA's board within 10 days of receipt of notification of such results. The board will decide such appeal consistent with its written procedures, and within 45 days, unless good cause exists for continuance.

7. Policy Revision: This policy, adopted Sept. 2007, will be subject to board review within two months following FDF-08, whereat the board will consider input from any interested CBA member. Revision of this policy may be effected consistent with CBA's by-laws.



send us your letters

Dear Editor,

I am so excited that this is gonna happen for our band. We were really hoping to get to a CBA event...Especially Grass Valley!!!! That's the "grand daddy" of all festivals in my opinion!!

Great news on the IBMA award!!! You guys deserve it. You have worked hard, and deserve it very much!!! Way to go!!!

Please pass along to all those at the CBA that we are really looking forward to our visit.... The band is really tight right now, and I think you will like us!!

Phil Ledbetter, Grasstowne

## ABIGAIL WASHBURN

"Song of the Traveling Daughter"

&

"The Sparrow Quartet"

also

UNCLE EARL'S

"She Waits for Night"

&

"Waterloo"

ome Banjos

303-449-0041

omebanjos.com

Free Color Catalog





## David Parmley & Continental Divide, November 2, Fair Oaks

David Parmley & Continental Divide will present a gospel concert at First Baptist Church of Fair Oaks, 4401 San Juan, Fair Oaks, on November 2 at 730 PM. Continental Divide is an outstanding national touring band; in addition to David Parmley (lead vocals & guitar), the band consists of Randy Graham on



David Parmley  
photo: Tom Tworek

Parmley is a founding member of the internationally acclaimed, Bluegrass Cardinals. Known for his soulful voice, driving rhythm guitar, and exceptional skills as a producer, David has garnered many awards, including International Bluegrass Music Association's "Recorded Event of the Year" in 1991 and 1995. Continental Divide became an instant success, claiming IBMA's coveted "Emerging Artist of the Year"

award in 1995.

Randy Graham was also a member of The Bluegrass Cardinals & sings harmony with his unmistakable high tenor voice. Over the years, Randy's vocal and instrumental expertise have been featured on work with Doyle Lawson & Quicksilver and BlueRidge.

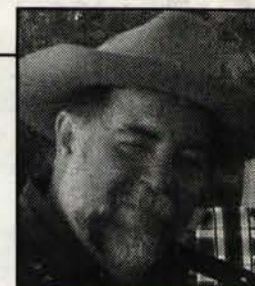
Dale Perry also played with the Bluegrass Cardinals as well as Doyle Lawson & Quicksilver. Now reunited with David and Randy, Dale supplies Continental Divide with rock solid banjo and vocals as only he can.

Jimmy Cameron, a fine singer & mandolin player in the tradition of his hero, Bill Monroe, plays bass with Continental Divide. Bright, funny, and willing to take more than his share of barbs, on and off-stage, Jimmy Cameron adds another dimension to Continental Divide's near endless vocal combinations.

Billy Hurt, Jr. was drawn at an early age to the old time fiddling of Clark Kessinger, the western swing of Bob Wills, and the styles of bluegrass greats Kenny Baker and Bobby Hicks. Billy listened and learned, adding his own personal tastes and perfecting his technique, the technique that eventually notched him first place in the "bluegrass fiddle" category at the 1994 Old Fiddler's Convention in Galax, Virginia. He has also played with the legendary Jim Eanes and the popular Bluegrass Brothers.

Tickets for this event are \$15 advance/\$17 at the door. For more info & ticket reservations, call 916-990-0719 or Email bluegrass@shaunv.com.

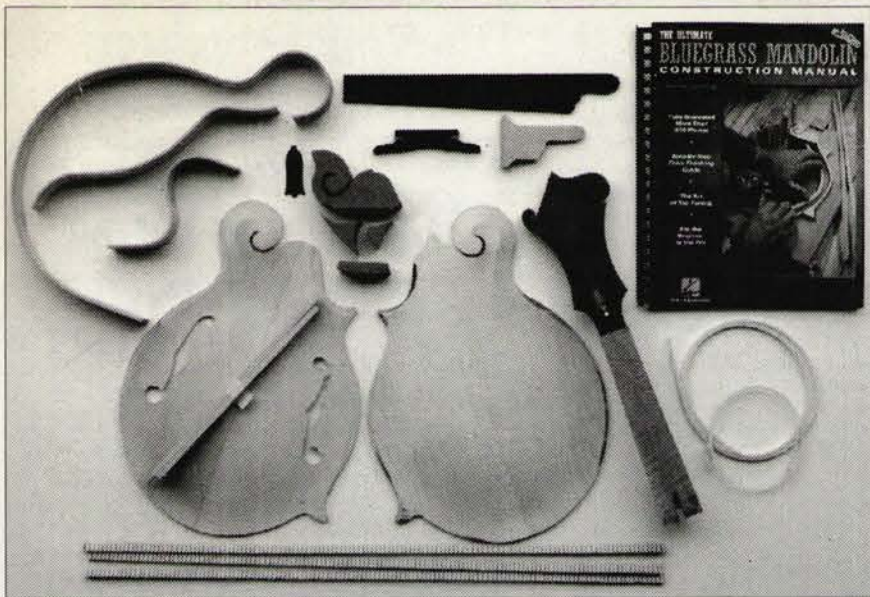
## The Bluegrass Bard - Cliff Compton



### Entertaining Angels

And I was tired  
Festival tired  
Too long a drive, too many hours of jamming  
And they were closing it down  
R.V. doors swinging shut  
Tent zippers opening and closing for the night  
And the lights went out one by one as I limped toward my rest  
Holding my guitar case just off the ground  
And wishing I was on the other side of fifty  
And there were no left over jams  
Except the Mighty Crows, way off in the distance  
And the moon was barely shining through the oaks  
And then I heard it before I saw it  
A guitar, soft and golden  
Playing some finger picking Americana thing  
There in the light of a single lantern  
And the picker was perched on the tailgate  
of a pick-up with a sleeping bag inside  
painting magic in the mountain air  
And I was in sight of my tent  
And the rest promised with-in  
But I stopped transfixed  
Until I was drawn into the small camp-sight  
Unable to pass  
And I unsnapped my case and said "can I join you?"  
And he nodded  
And said, "What do you want to play."  
And said, "Whatever you're playing"  
And we played,  
In this magic world  
We played without words  
And without end  
Flowing across the night  
Beautiful notes, drawn from the spirit  
Heart tones, without definition  
And I must have closed my eyes  
Because I heard a mandolin join in  
Filling, intertwining, soaring across the top  
And we wove melodies and harmonies, and bell tones  
Floating open strings, running and flying through the night  
For maybe a half hour to forty minutes  
As if time were still there  
And when the last note had drifted away  
We looked up and knew  
That we had been a part of something  
Beyond ourselves  
And I don't know who they were  
And they probably don't know me  
And who knows anything anyway  
I was too tired to think  
But perhaps,  
Perhaps we entertained angels  
Unaware

## F5 Mandolin Kits



Our kits are heralded as the best of class. All parts are precision crafted and ready for assembly and sanding. Each kit includes a copy of *The Ultimate Bluegrass Mandolin Construction Manual* with a set of full-size computer-generated working drawings. Kits available for F5, F4, and A5 mandolins, with several versions to suit various levels of building expertise.

For more information visit  
[www.siminoff.net](http://www.siminoff.net) or write:

*Siminoff*  
**Banjo and  
Mandolin Parts**

PO Box 1388, Arroyo Grande, CA 93421  
805.474.4876 • [siminoff@siminoff.net](mailto:siminoff@siminoff.net)

Professional parts for luthiers worldwide since 1960

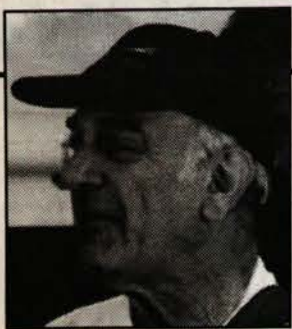


## Wolf Mountain 2007 cancelled

Due to scheduling conflicts at the Santa Cruz County Fairgrounds, the Wolf Mountain Bluegrass Festival has been cancelled by the promoter, Dave Baker. Advance ticket holders can receive a full refund by contacting Dave at 831-425-2270 or by email at [info@wolfmt.com](mailto:info@wolfmt.com).



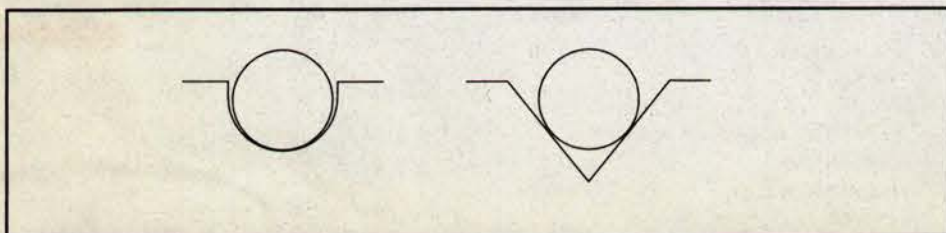
## The Luthier's Corner - Roger Siminoff



**Q: StewMac sells nut slotting files. Do I need to use them or is there some other way to cut the string notches?**

**A:** There are a few schools of thought for cutting string notches in both the nut and the bridge. Both Stewart Macdonald and Luthier's Mercantile sell fret files. The premise of these fret files is that you have a specific file size for each string and this ensures a tight fitting, round-bottom notch in the nut and/or bridge.

While many luthiers use these fret files, I prefer to use a "V"-shaped file for several reasons: First of all, round-bottom slots require that the strings are the exact size of the slot. If the strings are slightly small – for example, a .009" string in a .010" slot, then there is a good chance the strings will cause a buzz at the nut or bridge saddle. Secondly, once the string slot is cut, the nut or bridge is set for a specific gauge of strings. Therefore, if the first string is slotted for .010" (for example) and you want to use a heavier gauge of strings such as a .011" or .012" gauge first string, the string will either be too tight or it won't fit at all. Lastly – and this is something most folks don't consider – strings stretch slightly as they are tightened up to pitch. A .010" E string on a guitar will stretch as much as 3/16" when brought up to pitch. As the string stretches, the wire elongates and gets thinner. Although the change in diameter is slight, it does make a difference in the thickness of the wire and how it fits in the slot. (Years ago, when I was working with both the Gibson String Division in Elgin, IL and Fender Strings in El Cajon, CA, we went through exhaustive studies to include the factor of stretch into the string winding process so that the wrap wire would fit as tightly when the string was drawn up to tension – and elongated – as when it was being wrapped on the winding machine. So, in this case, considering with the width of the wire made a major difference.)



**Fig. 1** The string on the left is held in a round-bottom slot and presents the chance for the strings to rattle and cause buzzes. The string on the right is held in a "V"-shaped slot and regardless of the string gauge or any change in diameter due to elongation, it will always contact the nut securely.

So, my preference is for the "V" slot where a string, regardless of subtle changes in its diameter, will be secured snugly on two sides and there is no opportunity for rattles.

To make "V" slots in the nut or bridge saddle, you use a V-shaped needle file. Filing to the notches in the nut to the correct depth requires checking for the right playing action, and while this is often a matter of personal preference, the ideal action would be filing the notches so that the distance between the string and the first fret is the same as the distance between the string and the second fret when the string is fretted at the first fret. To restate it another way; fret the string at the first fret, measure the distance between the string and the second fret, and then use that measurement to get the correct action between the string and the first fret when filing the notches in the nut.

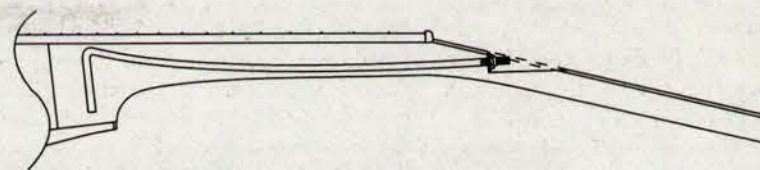
**Q: Last month, you wrote about truss rods, but not how to adjust them. I have a guitar that needs neck adjustment and I'd really like to do it myself so I can learn how to do it. Can you explain which way to turn the bolt on the adjusting rod that is under that little plate on the peghead?**

**A:** I agree that you should learn how to do this, but I'd like to recommend that if the neck needs significant adjustment (i.e., more than 1/16" too high or too low in the center of the neck) that you take it to a competent luthier for correct adjustment. Truss rod adjustment is reasonably easy to do as long as: 1) you know what you are doing; 2) you understand the type of truss rod that is in the neck; 3) you have some experience on how much tightening is too much; and 4) you understand how to correct stubborn necks (where more has to be done than just tightening or loosening a truss rod).

Each manufacturer uses its preferred truss rod system to keep their instrument necks straight. Since you mentioned that you have a "little plate [truss rod cover] on the peghead," it is obvious to me that you have an adjustable truss rod. Some makers use a hex (Allen key) to adjust the truss rod nut, while others require the use of a socket wrench. Most of the instruments that require a socket wrench are 5/16" with some of the early systems used 1/4" nuts.

[Note: I explained a few of the common truss rod designs last month, so if you missed that, you might want to take a look at my column in the October issue of the Breakdown.]

As to how the system works, there are a few varieties. The traditional method is a steel rod embedded low in the neck (Fig. 2) and curved so that it is lower in the center than at either end. This method is something that civil engineers and architects call "post tensioning." When the nut is tightened, the rod tries to straighten and as it does, it raises the center of the neck removing a condition referred to as a "hollow." A hollow is usually caused by constant string tension pulling at the neck causing it to bend such that the center of the fretboard is lower than either end. This makes the playing "action" too high in the center of the neck.



**Fig. 2** About 10 years after Thaddeus McHugh's truss rod design was patented, Gibson changed to an inverted design where the rod was lower in the center than at either end. They still use this method today.

If the nut is tightened too much, it can cause a "bow" – a condition in which the fretboard is higher in the center than at either end. This causes an unusually low playing action in the center of the neck and is one of the typical causes of buzzes and rattles (because strings contact more than just the fret where they are fretted).

Another method is to simply use a straight (rather than being curved) steel rod in the neck. In this method of post tensioning, when the nut is tightened, it causes compression on the neck wood. Since the maple or mahogany of the neck can compress more easily than the ebony or rosewood fretboard can, a "bi-metal" effect is presented, and the neck bends to the wood side of the neck. That is, it causes a bow or high spot in the center of the fretboard.

It is interesting to note that when Thaddeus McHugh, one of Gibson's chief designer, obtained his U.S. Patent for the truss rod in 1923 (see last month's Breakdown), he called for the truss rod to be inverted with the curve upside down; the center of the rod being closer to the fretboard than either of the two ends. These rods were used this way for almost 10 years before Gibson inverted the rod so that the low part would be in the center. On McHugh's design, when the nut was tightened, the compressive "bi-metal" effect began to bend the neck correctly. However, if the nut was tightened further, the rod attempted to straighten and neck would tend to bend the other way, canceling out the corrective process.

There are also truss rod systems that are made of two rods held together. These rods create a bending force all by themselves – one rod working against the other – whether in the neck or not. Finally there are "double-acting" systems which, separate of the neck, can bend one way or another causing either a hollow or bow, depending on which way the nut is adjusted.

In all cases, when you tighten the nut, the center of the fretboard will come closer to the strings. And, when you loosen the nut – especially if the strings are still at tension – the center of the fretboard will move further from the strings.

If you try this and turn the nut one quarter of a turn one way or another and nothing happens, then I recommend that you have a competent repair person look at it. There are several tricks to coaxing necks to their correct shape but doing this properly requires a bit of experience.

If you find that you can turn the nut clockwise a full turn or so easily before it meets with some resistance, then it is evident that the nut is loose, and you can try to tighten it a quarter turn further. You may also find that the loose nut was the cause of some unwanted buzzing. But again, tightening it too much can be very risky.

See you next month...

© Copyright 2007, Roger H. Siminoff, Arroyo Grande, CA.

If you have questions you would like answered, please email: [siminoff@siminoff.net](mailto: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 book, *The Art of Tap Tuning* (Hal Leonard Corporation) is a 56-page text that features an accompanying 50-minute DVD with acoustical tests, set up and use of electronic tuning gear, and an actual demonstration of the tap tuning process. The book is available at most music stores and luthier supply houses or directly from Roger's web site. For more on Roger Siminoff, Siminoff Banjo and Mandolin Parts, Gibson and Lloyd Loar history, visit his web site at: [www.siminoff.net](http://www.siminoff.net).



### Angie's Banjo.com

**Great prices on Gold Tone Banjos, Banjo Books, CDs, DVDs, Banjo Accessories, Free Banjo Magazines, Banjo E-books, and More!**  
[www.angiesbanjo.com](http://www.angiesbanjo.com)  
 1-877-450-4641(toll free)



**New Studio Album From Merle Haggard**  
In Stores, October 2nd

**MERLE HAGGARD**  
**THE BLUEGRASS SESSIONS**



In a career spanning more than 40 years, country music legend **MERLE HAGGARD** has found a new direction to explore with **THE BLUEGRASS SESSIONS**. HAGGARD's first-ever foray into bluegrass includes some new Haggard penned tunes, several of his favorite hit songs, as well as a few Bluegrass standards. Haggard gathered some of the best pickers in Bluegrass to record with him (Marty Stuart, Carl Jackson, Aubrey Haynie, Ben Isaacs, Rob Ickes, and Charlie Cushman), and the resulting album is nothing short of brilliant.

Special appearance by Alison Krauss on "Mama's Hungry Eyes"



[www.mccourymusic.com](http://www.mccourymusic.com)





## Keith Little concert benefits KFOK radio



Keith Little

Painting: Lynn Cornish

KFOK is proud to announce that on Saturday October 13, 2007 at 7:00pm, Georgetown Divide's own Keith Little will return to the Divide for a very special concert. The concert is a part of KFOK's successful concert series and will

feature local artists of the Georgetown Divide. In addition to being a fundraiser to help complete the tower move, the concert represents KFOK's pride in being a part of a community with so much to offer in the way of local talent. The evening promises to be a very special one with four local artists bringing their special blends of music to Georgetown's Odd Fellows Hall.

Well known as a local musical treasure, Keith Little was born and raised in Garden Valley. In his years as a professional musician, Little has been a member of many national touring bands including the Vern Williams Band, The Country Gentleman and Ricky Skaggs & Kentucky Thunder. As a vocalist, Keith has participated in many top bluegrass recordings, including Dolly Parton's Grammy award winning albums, the "Grass

*Continued on B-2*

## Bluegrassin' in the Foothills 2007 - officially too much fun

Bluegrassin' in the Foothills 2007 was, as usual, a musical late summer treat. L&S Promotions has distinguished itself as the most warm and welcoming bluegrass outfit in the business. Everyone comes back year after year (this was the 5th annual event) because it's hard to find such friendly, happy folks purveying America's best music.

This year the weather was perfect. The bands, including Country Current and Nothin' Fancy, were supremely entertaining. Some of the finest music was provided by the showcase acts competing for a paid slot at next year's festival. The winner of the contest was Rita Hosking and Cousin Jack.

We cannot run all the photos this month, so we'll provide some more in the next issue of the Bluegrass Breakdown.

*See page B-8 for more photos.*



J.D. Rhynes and Sharon Elliott

## Recipes sought for the CBA Cookbook

By Suzanne Denison

Calling all cooks! We are asking for your help to produce Volume 2 of the CBA Cookbook. I know there are lots of great cooks who also love Bluegrass music - and here's your chance to share your favorite recipes with your CBA family and friends.

We would also like to know a little about you and your recipe - is this a dish handed down in your family? Did you get the recipe from a friend or a favorite restaurant or magazine? Is this one of your original creations?

If you'd like to include details about yourself, your family or your interest in Bluegrass music and cooking, so much the better.

The only requirements are: complete information (ingredients, directions, etc.); the recipe should

be typed (if possible) and either mailed or emailed; and your name and phone number or email address should be on your submission in case there are any questions.

You can send your recipes and other information to: Recipes c/o Gene Bach, 439 Rolling Hills Drive, Yreka, CA 96097-9483, or email to [cbarecipes@yahoo.com](mailto:cbarecipes@yahoo.com). Recipes can also be mailed to Gene using the form below.

You will soon also be able to submit your recipes on line at [www.cbaontheweb.org](http://www.cbaontheweb.org) -- then click on the "Recipe" link. A form will come up on your screen with directions for entering your information. When you have completed the form, you just click the "submit" button and the recipe will be sent via email to Gene.

*Continued on B-3*

The Plymouth crowd watches Kids On Bluegrass



Gene Truesdell pinning ceremony photo: Nancy Zuniga

Dancin' John up on stage

*More photos on B-8*

### Also in the B section...

Ted Silverman's Chasin' Gus concert review  
CBA Music Camp donor list  
Brenda Hough's CD reviews  
The CBA calendar  
and many more features, photos and articles





## Keith Little concert benefits KFOK radio

*From page B-1*  
is Blue" and "Little Sparrow". Little has also appeared on CD's by the Chieftains and Tim O'Brien. Keith's solo CD "A Distant Land to Roam" was released in 2000 to critical acclaim. Little's original music has also been recorded by artists such as The Whites, Clair Lynch, and Crystal Gale. Currently, Keith is a member of the David Grisman Bluegrass Experience, in which he is featured on vocals and banjo and guitar. Keith will be assembling a very special band for this concert as many of the musicians will be local musicians Keith has known for several years.

Opening the concert will be local singer songwriter Bob Lobner who will open the concert with his special blend of Americana. Lobner's CD, "Waitin' Too Long" was

netz and Ruth Costa. Costa also sings and plays guitar, and Schnetz sings and plays bass. Included in the band are multi-instrumentalist Sam Hoel on mandolin, guitar and vocals, Abby Costa on fiddle, and Steven Costa on banjo. Farm Fresh has performed at numerous venues over the past four years and has developed a sound that is known for its exuberance, sense of fun, and originality. The band is currently in the process of completing their first CD which will be released soon.

Finally, KFOK is pleased to announce the return of local poet Stephen Meadows to the Odd Fellows stage. A local poet, known for his poems about Native America and pioneer stories, Meadows charmed audiences at KFOK's fall 2005 benefit concert. Meadows is another



Young bluegrass band, Farm Fresh, plays KFOK benefit

released last year and has become a favorite of KFOK listeners. Lobner wrote all of the CD's 13 songs and recorded the CD locally in Garden Valley. Over the past several years, Lobner has been quietly making a name for himself as a songwriter who writes songs that are down to earth and heartfelt. A resident of the Divide since 1971, Lobner currently fronts a band called "The Cosmic Band"

Also performing will be local bluegrass band "Farm Fresh". Members of the band have been together for four years since high school and were inspired by the band "Cherryholmes". The band specializes in a high energy blend of bluegrass that includes traditional bluegrass, gospel music, fiddle tunes, and the original songwriting of band members Kenneth Sch-

one of the Divide's local treasures and will be on stage between sets reading the poetry and stories of his ancestors in California.

Parra's Restaurant will be on hand serving up its popular blend of tacos and tamales and KFOK will be serving a variety of beer and wine at the concert. The concert will be held at the Odd Fellows Hall in Georgetown on the corner of Highway 193 and Main Street. Doors open at 6:00pm and the show starts at 7:00pm. Tickets can be purchased at KFOK's Studio C located at 6290 Main Street in Georgetown; Dr Alan Lubanes office located at 6325 Highway 193, Georgetown, Cherry Records in Auburn, and at the Cosmic Café in Placerville. Ticket information is also available by calling 530-333-4335.

## Review: Chasin' Gus' Ghost Jug Band Extravaganza

By Ted Silverman

A cast of musical legends, familiar to most fans of American Roots Music recently convened in San Francisco to revisit a musical movement they collectively brought to the notice of the nation more than 40 years ago. The musical movement in question is "Jug Band Music," and this older cousin of bluegrass music can rightfully be considered an influential relative in that it shares much of the same instrumentation as well as much of the same African and European roots of the American musical tree.

San Francisco's Great American Music Hall has seen its share of history making musical events. On Sunday evening, August 25th, as an adjunct to the 2007 San Francisco Jug Band Festival, several luminaries of the genre convened to honor the vast history of this American art form and the spirit of some of its most well known practitioners. History was not just revisited, but made anew.

The evening's events were emceed by Todd Kwait who recently created, wrote, directed and produced a new documentary film called, "Chasin' Gus' Ghost." This musical biopic covers the history of Jug Band music tracing its roots from humble beginnings in the hands of folks such as Gus Cannon and Cannon's Jug Stompers, The Memphis Jug Band and the Dixieland Jug Blowers from the 1920's. The film features interviews, live archival footage, and photographs drawing a clear connection between jug band music and the influence it has had on the popular folk and rock movements of the 1960's. The film was shown at San Francisco's Roxie Theater on Friday, August 25 and was also an adjunct event of the Jug Band Festival.

The evening's music kicked off with a fine introductory performance by the house band, "Fritz Richmond's Barbeque Orchestra." Based in Portland, Oregon, the Orchestra was brought together some years ago by the now deceased, but legendary Fritz Richmond, whom devotees of this genre considered the world's foremost Washtub Bass and Jug player. Richmond was also a founding member of the Even Dozen Jug Band whose key players were to perform throughout the night. The BBQ Orchestra featured a number of adept picker's who's skills seemed to surpass most jug band music practitioners, but their skill musicality and groove guaranteed that the night's events would be fun filled.

This musical appetizer featured a number of some obscure jug band favorites. Toward the tail end of the set the legendary Dan Hicks joined the band for a romp through "Chattanooga Shoe Shine Boy."

Following a quick set break to set up microphones John Sebastian and David Grisman took the stage to present a number of choice

songs from their soon to be released duet CD, "Satisfied." Appropriately their first number would be the Mississippi John Hurt classic, "Satisfied N' Tickled Too." John and David's set was warmly delivered and these two long time veterans of the stage showed an easy

Muldaur's guitar picking skills are prodigious and he soon won the room over with a slickly delivered finger style version of the standard "Gee Baby, Ain't I Good to You." Noting Suzy's active musical life Muldaur stated that "Berkeley won the folk wars. Cambridge is a dot



Maria Muldaur rocks "Chasin' Gus"

All photos: Ted Silverman

going and natural affinity for each other. Grisman suggested that they had both been drafted sometime around 1966 to record with the Even Dozen Jug Band and that the two had just completed their second recording, more than 40 years later.

Features of this set included a warmly finger picked rendition of The Dawg's signature tune, "EMD," (or "Eat My Dust," from the 70's era Ron Howard Film of the same name) Next was a brand new composition, "Strings of Your Heart," sung by Sebastian. "Blue as I Can Be," was followed by "Jug Band Waltz," a set closer dedicated to Fritz Richmond and performed on 2 banjos, with the Dawg picking out the melody on an ancient Gibson 4 string mando-banjo and Sebastian plucking a 6 string guitar-banjo with folksy aplomb.

The audience seemed charged with a sense of contented pleasure at the conclusion of this set which was followed quickly with a few numbers by the multi-talented Geoff Muldaur who got things off to a dark sounding start with an eerie sounding blues in a drop-D tuning that took the crowd down a very different path from the music performed thus far. Noting the sullen contrast, Muldaur inquired of the audience, "Did that cheer you up? These people are getting too happy."

Berkeley's own Suzy Thompson was introduced to accompany Geoff Muldaur's set on fiddle.



Suzy Thompson

com yuppy town."

Geoff's last number of the set featured an appearance by long time musical partner Jim Kveskin in a sneak preview of the balance of the night's music. Geoff, Jim and Suzy delivered a rollicking rendition of "Going Back to Texas."

At this point in the proceedings the audience was given notice of a set break while the house engineers set up mics for the full jug band portion of the evening. Jim Kveskin, sporting a well worn Martin Guitar, a beaming smile and backed by the Barbeque Orchestra kicked off the balance of the night's music with a toe tapping rendition of the Grandpa Jones chestnut, "Eight More Miles to Louisville." Kveskin regaled the room with his remembrance of seeing the famous one man band Jessie "Lonecat" Fuller at the Haight Street Grill sometime around 1966. He then delivered the often covered standard, "San Francisco Bay Blues." The tin-pan alley classic, "Lu Lu's Back in Town," shed light on the often sophisticated influences on Jug Band music. Kveskin, clearly a happy man substituted the word's Lu Lu for "Sophie," his partner of many years.

Things started getting even more fun on stage with the addition of John Sebastian and Geoff Muldaur as this trio of Jug Band heroes led the packed house in a boisterous sing-along of the Mississippi Sheiks classic, "Stealin." The evening's repertoire was a real-time history lesson in American, folk, blues, ragtime, and old time music. The Sheiks "Goin' Downtown," was performed, followed by the Clarence Ashley standard, "The Cuckoo," which was given a fine treatment by Geoff Muldaur. Kveskin and Muldaur then delivered an African market song that left Grisman and Sebastian looking musically confused but their melodic contributions were strong regardless of the unfamiliarity of Jim and Geoff's anthropological song



## Review: Chasin' Gus' Ghost Jug Band Extravaganza

mining.

The balance of the night brought all the evenings' players and special guests on stage for an experience as close as it gets to Jug Band heaven. Uncle Dave Macon's "Morning Blues," and Cannon's Jug Stompers, "Minglewood Blues," were given ensemble treatment filled with melodic breaks and wonderful vocal harmonies. The evening's "secret," special guest, the terrifically talented Maria Muldaur, (a Kweskin Jug band alumnus formerly known as Maria D'Amato) joined in on the fun with a hot

Fuller song "Rag Mama" capped the set with Kweskin leading the vocals. The fun was so overwhelming that an encore was highly expected and the combined and talented ensemble didn't fail to deliver with the Gus Cannon sing along favorite, "Jug Band Music."

It may not have been bluegrass, but what was delivered would have pleased any devotee of the music of Bill Monroe, Flatt and Scruggs, Jimmy Martin and the long lineage of our favorite genre. This music is just as rich with history, humor and influence if not as great a pool of active participants. But where these family lines of American Roots music history converge, the seam between these two similar, yet divergent musical worlds is blurry with the best kind of ambiguity.

### Key Links:

Chasin' Gus Ghost (Documentary Film) <http://www.chasingusghost.com/>

Documentary Trailer:

<http://www.youtube.com/watch?v=S3kZK2EBTwE>

California Jug Band Music Association: <http://www.jugfest.org/>

John Sebastian: <http://www.johnbsebastian.com/>

David Grisman: <http://www.acousticdisc.com/>

Jim Kweskin: <http://www.trussel.com/lyman/kweskin.htm>

Geoff Muldaur: <http://www.geoffmuldaur.com/>

Maria Muldaur: <http://www.mariamuldaur.com/>

Photo Gallery of the Event from Ted Silverman: <http://www.worldwidetd.com/SnapJpgs/Jug-band07/index.htm>

Author's Website:

<http://www.worldwidetd.com>

© 2007 All Rights Reserved



Musical heroes on stage: Dawg Grisman and Jim Kweskin

rendition of "Richland Woman Blues," and then a song she made famous back in the day: "I Ain't Gonna Marry."

Reaching back to the turn of the century, the ensemble charged through "Sheik of Araby," and then Geoff Muldaur pulled out a gimmick by having Maria his former spouse pass him a series of helium filled balloons he imbibed during pregnant musical pauses while delivering the swing standard "Sweet Sue." The cartoonish results had the audience falling out with laughter but the music was surprisingly rich and well delivered.

The final number of the show, the Blind Boy

## Recipes sought for the CBA Cookbook

From page B-1

In case you haven't been a CBA member for long, our first Cookbook was published in 1992 and sold through the mercantile. We're excited about this new CBA project and hope to receive lots of submissions and generate member interest.

### CBA Cookbook Vol. 2 Recipe Submission Form

Category: ☐ Appetiser ☐ Main Dish  
☐ Camping ☐ Dessert ☐ Salad  
☐ Soup ☐ Vegetarian ☐ Pasta  
☐ Side Dish ☐ Miscellaneous

Title: \_\_\_\_\_

Ingredients:

_____	_____
_____	_____
_____	_____
_____	_____

Directions: \_\_\_\_\_

_____
_____
_____
_____

Other: i.e. oven temperature, serve with, etc.

_____
_____

Serves: (how many people) \_\_\_\_\_

Submitted by:

☐ CBA Member ☐ non-member

City and state: \_\_\_\_\_

Email: \_\_\_\_\_

Phone: \_\_\_\_\_

History of the recipe (if any) – i.e. family favorite, camping or travel recipe, etc.

_____
_____
_____

Mail this form to: CBA Cookbook c/o Gene Bach  
 439 Rolling Hills Drive  
 Yreka, CA 96097-9483,

**Allen** Tailpieces  
 Simply  
 The Best  
 On The Planet!

[www.allenguitar.com](http://www.allenguitar.com)  
 Allen Guitars & Luthier Supplies  
 530-346-6590

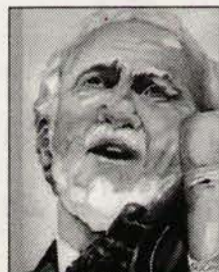
## The 25th annual Columbia Fiddle & Banjo Contest Saturday October 6th 2007

The Columbia Chamber of Commerce presents the 25th Annual Fiddle & Banjo (Yes Banjo) Contest. It is the Silver Anniversary of the event. The competition takes place on Saturday October 6th 2007. The categories are fiddle, banjo, vocal, guitar, mandolin and the ever-popular miscellaneous category (all other instruments). The Grand Prize is 1/4 oz of GOLD worth a (very) small fortune! Prizes per category are First place: \$50, Second place: \$25, Third place: a \$20 gift certificate.

Signups start at 9am. The contest starts at 10:30 pm sharp. Don't forget your lawn chair hat & sunscreen!

Location is at the Gazebo on Main St., at the historic Columbia State Park, Columbia, California.

Bring your instruments, picnic & spend the day!



Visit

[www.lynncornishwatercolors.com](http://www.lynncornishwatercolors.com)

you might see someone you know!



## NCBS's Bluegrass On Broadway Festival Set For February 15-16, 2008

By Michael Hall

The Northern California Bluegrass Society will present the "Bluegrass On Broadway" Festival in downtown Redwood City on Friday-Saturday, February 15-16, 2008. The free festival will include the Northern California Bluegrass Awards.

NCBS is the new owner of the event, which was known as the Lumberjack Bluegrass Festival. The "BOB" is sponsored by the Redwood City Cultural Commission and the Peninsula Christian Center.

The festival will appeal to old and new bluegrass fans throughout the Bay Area, children, seniors, new Americans and all of us.

Multiple concerts and workshops will be held over a two-day period. Details will be announced soon. NCBS members are in the process of voting for the award winners.

Info: hallmw@gmail.com, (650) 218-9845.

## Big 25'er for Santa Cruz Bluegrass Society - Sunday October 28th 2007, Harvey West Park, Santa Cruz

By Mike McKinley

The Northern California Bluegrass Society is celebrating the 25th Anniversary of the founding of our parent organization, the Santa Cruz Bluegrass Society. This event will take place on Sunday October 28th at Harvey West Park in Santa Cruz. All past and present NCBS members are invited, as is the entire bluegrass community.

We will throw a potluck, and a bring your own Bar-B-Que with the coals hot at 3:15. We also have a permit to bring in your own beverages. There will be live bluegrass performances including a couple sets by Sidesaddle, the group that is largely responsible for the creation of the Santa Cruz Bluegrass Society. Of course, bring your axe for the jams too. The music and fun start at noon and will go to 5:00PM. Contact: Mike (831)459-0908

## Music education, bluegrass style, begins its 3rd year at the Bluegrass Museum

OWENSBORO, KY, SEPTEMBER 17, 2007: The International Bluegrass Music Museum is entering Year #3 of its Saturday Lessons Program, providing group music lessons to anyone in this region interested in learning to play bluegrass. Lessons are provided for Beginner and Intermediate levels on fiddle, banjo, mandolin, and guitar.

Register now for the Fall Semester, which begins October 6. Program participants, known as the Kentucky Bluegrass AllStars, will work with professional music instructors for one hour every other Saturday from October 6 through December 15.

The lessons take place within the one-of-a-kind, 22,000 square foot museum located at 117 Daviess Street in the RiverPark Center complex. The AllStars are surrounded by interesting and engaging exhibits, artifacts, and Hall of Honor plaques as they learn to play the music of their heritage.

Instruments are provided to those who do not have their own. That cost is included in the \$30.00 tuition, which covers the entire fall

semester. To encourage the formation of family bands, additional immediate family members can enroll for \$15.00. From age 6 to 106, all ages are welcome!

To register and pick up your instrument, come to the museum's gift shop Tuesday - Friday anytime from 10:00 AM until 5:00 PM.

through the group's much-anticipated annual Main Stage performance at ROMP. Dates for ROMP 2008 are June 26-28.

The Kentucky Bluegrass AllStars Program is an off-shoot of the museum's larger Bluegrass in the Schools (BITS) program, now in its 5th year and responsible for teaching bluegrass to over 10,500 regional elementary students each year. The Museum provides professional bluegrass music instructors who distribute instruments, instruct, and host all-school assemblies.

The Museum is also asking anyone who has a fiddle, banjo, guitar or mandolin that is not in use to donate them to be used in the Saturday Lessons Program. Call Brenda at 270-926-7891.

The International Bluegrass Music Museum is the only museum of its kind in the world and is dedicated to the preservation and promotion of bluegrass music for fans around the world.



You're never too young to pick up the mando.

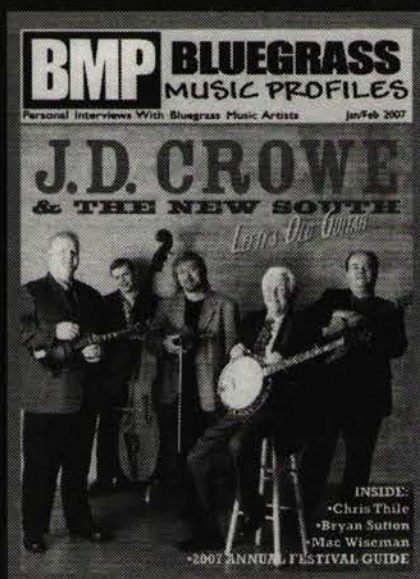
Photo: Jack Lawing

The deadline for registration is Friday, September 28.

Full Scholarships are available, if needed. Call Brenda at the museum for information on how to apply: 926-7891.

The Spring Semester begins February 9, 2008 and continues

# BMP BLUEGRASS Music Profiles



"I always look forward to getting my copy of BMP. I always read it front to back. Such a nice variety of information, as well, as lots of neat stuff. I always enjoy the trivia. BMP always offers the personal sides to the artists that you can't find anywhere else."

**Phil Leadbetter**  
**Grasstowne**

**Subscribe Today**  
**1 year/\$15**

**BMP**  
**PO Box 850**  
**Nicholasville, KY 40340-0850**

[www.bluegrassmusicprofiles.com](http://www.bluegrassmusicprofiles.com)

**859-333-6465**



# CBA's 2007 IBMA Fund-raiser Drawing

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



### Martin HD28 V (Vintage) guitar

- \* Unique Mother of Pearl Inlay on the Neck That Reads "CBA Grass Valley 2007"
- \* Classic Dreadnaught Bluegrass Guitar Shape
- \* Mahogany Blocks/Dovetail Neck Joint
- \* Body Size D-14 Fret (20 Actual Frets)
- \* Standard X Scalloped Bracing, Forward Shifted
- \* Solid Sitka Spruce Top Bracing
- \* Solid East Indian Rosewood Back and Sides
- \* Solid Sitka Spruce Top
- \* Bold Herringbone Top Inlay
- \* Modified V Neck Shape

Suggested retail price (MSRP) - \$4000.00



### Paris Swing MS-120 Mandolin

The Django-inspired Nuages Mandolin features a smaller, oval soundhole which gives the mandolin a brighter tone. The peghead is made from ebony, with product designer Greg Rich's distinctive Paris Swing logo in white pearl and gold leaf, and a stylized abalone/M.O.P. "Tour Eiffel" inlay. The mandolin features select, solid AAA flamed maple back and sides, a flamed maple neck and a solid sitka spruce top. This model is bound with tortoise-shell and has a natural finish.

Suggested retail price (MSRP) - \$800.00



### 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 contracting 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) - \$3,838.00



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) - \$1800.00



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 HD-28V 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.*



# RiverCity Bluegrass Festival Brings the Best in Bluegrass to the Pacific Northwest

## Portland, Oregon January 4, 5 & 6, 2008

For the past three years, one of the most significant bluegrass festivals in any state has been happening out in Portland, Oregon. Since its first year in 2005, RiverCity got off to a rollicking start by bringing some of the most significant talent to an area that seldom gets to see these performers live and in person. With so many summer activities available in one of the most beautiful areas in the country, the

erCity Dream Band. Their set was not just good, the chemistry and freshness of people who know each other well made it one of the best moments in bluegrass. Jerry and the boys cracked jokes, made mistakes that turned into quick hilarity and absolutely rocked the house.

Fast forward to 2008. This year's lineup includes Marty Stuart & The Fabulous Superlatives, Dan Tyminski, Porter Wagoner, Doyle Lawson & Quicksilver, The Del McCoury Band, Darol Anger & The Republic of Strings, The David Grisman Quintet, Dry Branch Fire Squad, The Seldom Scene, Tim O'Brien, Rhonda Vincent & The Rage, David Grier, John

Reischman & The Jaybirds, Portland's own Misty River and for added dimension, The Flatlanders with Joe Ely, Jimmie Dale Gilmore.

The festival has two stages, from traditional to progressive bluegrass, acoustic Americana, Texas swing, plus a little country. Oregon & Washington are the homes to many great bands, so a sampling of local music with contribute to a weekend stuffed full of music. If you don't like what's happening on one stage, you can shift to another and chances are, you'll be satisfied for every minute that you're there.

RiverCity was designed to be an interactive, move-around-and-make-friends music event and that goal has definitely been reached. Walking around and hearing music from the stages or in the nooks and crannies, it's all about the music. And as the largest winter bluegrass/acoustic music festival ever held in Portland with more than 100,000 square feet of activity, it's easy to get your fill, whether you're a picker or a fan. Workshops this year include a masters workshop for mandolin offered by David Grisman, among others. Workshop topics include banjo, mandolin, guitar, vocal harmony and stage presence and will begin at 10am on Saturday and Sunday.

And, as at any good bluegrass festival worthy of its name, there will be plenty of jamming, both at the convention center and at the headquarters hotel across the street. Because the Festival is in a convention center, it has the luxury of having plenty of carpeted meeting room space for jamming. No,

it's not the great outdoors, but it's a lot warmer at that time of the year.

The Festival's non-profit partner is Ethos Music Center. In light of the numerous studies that demonstrate the tremendous benefits of music education, Ethos believes that every child should have the opportunity to make music. Ethos' award winning programs level the educational playing field by making the benefits of music education available to every student regardless of income. Ethos' programs are available on a sliding scale so that every child can participate. Free instrument rental is available for students on free or reduced lunch at school. Ethos' name is derived from the ancient Greek "Doctrine of Ethos" that held that music can change your thoughts, moods, and actions. Ethos was established in 1998 in direct response to budget cuts that limited music education in public schools. Visit [www.ethos-inc.org](http://www.ethos-inc.org) for more information about their programs. The RiverCity Bluegrass Festival will be conducting in-school assemblies during early January to showcase the sound of bluegrass and other 'roots' music. Ethos also receives cash through the Festival's partners, which helps them continue to offer music lessons and instruments to students who couldn't otherwise afford them.

The Red Lion Convention Center hosts an all night jam on Saturday from 10pm to 6am in the Grand Ballroom. Food & Beverage will be available. Booths offering instruments including Nechville Banjo, Martin Guitar and others as well as hand-crafted items are part of the festival. Portland's local record company, Music Millennium, will have an outstanding selection of bluegrass music to take home. One of the staples of a bluegrass festival is the chance to meet the artists. Since bluegrass is one of the last bastions of friendliness, the artists all come out to meet their fans after their sets.

The fine folks at Lagunitas Brewing Company, who are donating all proceeds after costs to Ethos Music Center, will be back to provide the Beer part of the Beer & Wine Garden. Lagunitas will be offering their usual fine selection of fine brews. Nehalem Bay Winery will be selling wine beverages. Weekend passes are \$125.00, or admission for each day is available. Hotel information is available on the festival's website: [www.rivercitybluegrass.com](http://www.rivercitybluegrass.com) or by calling Palmer/Wirfs at (503)282-0877 anytime between 9am and 4:30pm, pacific time.

## Thank you to CBA Music Camp scholarship donors

By Larry Kuhn

The California Bluegrass Association wishes to express its most sincere thanks to those who contributed to the association's Music Camp, held at Grass Valley over the period June 10 through 13, of this year.

Your contributions directly impacted the ability of an attendee who otherwise could not afford the expense, to attend the Music Camp, to participate in its varied activities, to increase his or her musical skills, and to be a part of our extraordinary music community. Your donations are a reflection of the quality and spirit that is the CBA. We are all volunteers working and contributing to the furtherance of our special music and the people who perform it and enjoy it.

### List of donors

Karin Rachel Anderson, Hayfork  
Carol Baier, Martinez  
Nancie Barker, Morgan Hill  
Tina Bradley, Dublin  
Michael Bremer Grass Valley  
Jack Brose, Chico  
Bill Buehring, Kensington  
Gino Cecchetto, Woodside  
Paul Chadband, Captain Cook, HI  
Ray Coapman, Montague  
Ray Coppock, Davis  
Ruth Ann Crawford, Oakland  
Janet Crott, Marysville  
David Cummings, Mendocino  
Gregory de Santis, Santa Rosa  
Bart Dickson, Walnut Creek  
Bonneau Dickson, Berkeley  
Robert Dunn, Martinez  
Mike Elliott, Martinez  
Patsy Elliott, Martinez  
Paula Jo Elson, Folsom  
Stewart Evans, Santa Cruz  
Jessica Rose Evans, Santa Cruz  
Judith Fisher, Concord  
Joyce Furlong, Reno, NV  
Cynthia Gair, San Francisco  
Harry Gilbert, Los Angeles  
Carolyn Gilmore, El Dorado  
Wayne Ginsburg, Woodland  
Richard Giuffrida, Morgan Hill  
Jeffrey Gottesman, Berkeley  
Janice & Barbara Gray, Clovis  
Jim Greenwald, Lakewood  
Bob Griswold, Bridgeport  
Peter Hallesy, Menlo Park  
Dave Hanks, Novato  
John Hettinger, Folsom  
James Holder, Gardnerville, NV  
Keith Irwin, Cedar Hills, UT  
Mary Kennedy, Santa Clara  
Roger Kunkel, Davis  
Orvin Lambert, Cameron Park  
Andy Larson, Sebastopol  
Jude Levinson, San Francisco  
Jeffrey Magill, Palo Alto  
David Moore, Temecula  
William Morebeck, Lincoln  
Andreas Muno, Fairfield  
Tom Naiman, Fresno  
Emil Nishi, Oakland  
Oliver Chip Northup, Davis  
Paul O'Connor, Healdsburg  
Jean Olds, Dublin  
Mike Omodt, San Jose  
Pacific Ocean Bluegrass Band, Apple Valley  
Laural & Barry Reid, Petaluma  
Mark Searles, Santa Clara  
Carol Spiker, Citrus Heights  
Cap Thomson, Davis  
Jack Brose, Chico  
Tom Gould, Olympia, WA  
Robyn Nabat, Los Angeles  
Gretchen Snyder, Richmond  
Dave Williams, Mountain View  
Linda Williams, Mountain View



Dan Tyminski

rainy season seemed like the time to bring the event to Portland. A moderate climate makes a January festival feasible. In the past three years, the lineup has included Ricky Skaggs, Emmylou Harris & Carolina Star with John Starling, Larry Sparks, Del McCoury Band, Peter Rowan and Tony Rice, David Grisman Bluegrass Experience, Rhonda Vincent (2008 will be her third year in a row due to popular demand), Riders In The Sky, David Bromberg, The Nashville Bluegrass Band.

Started in 2005 by Chris & Chuck Palmer, who have produced Antique Shows for 27 years, RiverCity is a dream event, especially for Chris, who has played guitar for 40 years. Having undergone the risks of event promotion and management for all those years, a music festival posed even greater risks, but one that the Palmers were ready to take on with open eyes. 'Learning an entire industry on the fly was interesting to say the least, says Chris. But after three years of festivals, the music industry, with its similarities to promoting any other event, became more about creating relationships. Slowly that is happening as the artists and agents discover that working with the Palmers means that the details are handled.

For the 2006 festival, Earl Scruggs was the headliner. Ten days before the festival, Earl fell off a stage sustaining minor injuries, but had to cancel. Jerry Douglas came to the rescue, rounding up Dan Tyminski, Stuart Duncan, J.D. Crowe and Barry Bales, who all came out and played as the Riv-



# 10th European Bluegrass Music Festival and Band Contest in France - La Roche-sur-Foron August 2-5, 2007

By Lilly Pavlak

Last week I returned from this unique European event, held for the second time in La Roche-sur-Foron, a pretty little medieval town in the French Alps, near Mont Blanc. A festival of superlatives! Organized by Christopher Howard-Williams, the chairman of FBMA and supported by the town's mayor, the Tourist Bureau and many others (120 volunteers!).

After the rain last year, this time the weather was beautiful. Thirty bands came to play from eleven different countries: France, Czech Republic, Spain, Estonia, Switzerland, The Netherlands, Germany, Spain, Russia, Slovakia and U.S. Over twenty hours of free concerts.

The whole city beat to the rhythm of Bluegrass music with bars hosting bands for a "fringe" festival on Thursday evening and the local movie theater playing "Deliverance". Friday was a gala concert with French bluegrass comedy act Zip Code 2025, Bluegrass Stuff from Italy - last year's contest winner - and headliners from the U.S. Hickory Project.

Saturday and Sunday was the European band competition and, on Saturday, this year's winners of the European Bluegrass Pioneer Awards were proclaimed. The beautiful hand-made wooden awards went to Jaanus Vainu from Estonia, Loek Lamers from Holland and Petr Kus from Czech Republic.

The winners of the band contest are: 1st place Kralik & his Rowdy Rascals from Czech Republic, 2nd place Country Saloon from Russia (for the second year running), 3rd place G-Runs & Roses, a young hot band from Czech Republic.

As well as the music several other attractions were organized to suit all tastes and ages, such as the festival market, music market, pony rides, climbing wall, master-class workshops, Bluegrass gospel singing at Sunday mass and so on. An estimated 10,000 spectators came to the festival this year and enjoyed this great event over three days!!! If you are planning to be in Europe for the first weekend of next August, don't forget to stop by [www.larocheurforon.com](http://www.larocheurforon.com). For me it was the event of the year 2007!

## Shelby Ash presents bluegrass in San Francisco

Oct 6, 9pm / \$10  
Huckleberry Flint -- old-time bluegrass at its finest  
Five Dollar Suit -- hot new comers ...and many more  
Plough & Stars  
116 Clement St @2nd, SF  
415-751-1122

Oct 7, 9pm / \$10  
Huckleberry Flint  
Bluegrass Revolution -- fine & refreshing  
Backyard Party Boys -- good time party music...plus more  
The Knockout  
3223 Mission St, SF  
415-550-6994

Oct 13, 9pm  
Independent Spirits Festival after party!  
The Nadas  
Plough & Stars  
116 Clement St @2nd, SF  
415-751-1122  
\$8 adv/ \$10 doors

Info and tix for all events:  
[www.shelbyashpresents.net](http://www.shelbyashpresents.net)



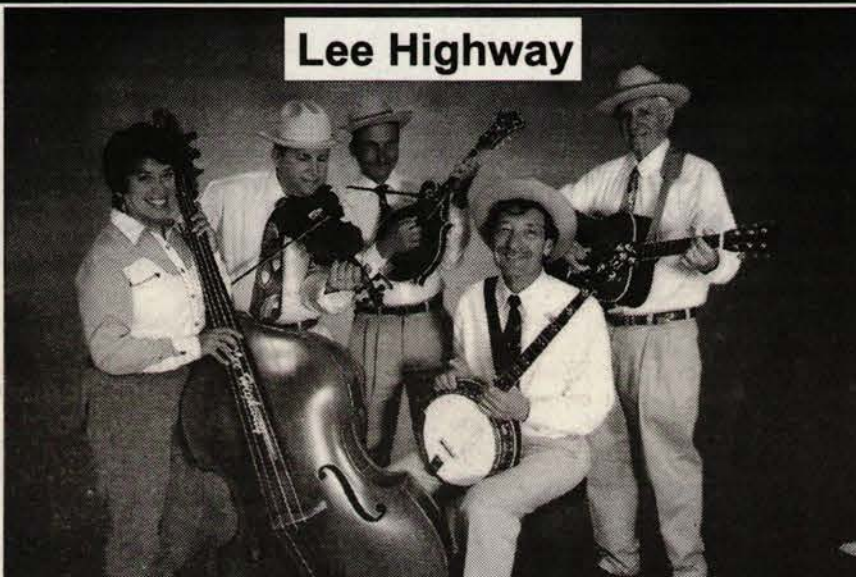
### Redwood Bluegrass Associates Presents

## Lee Highway

October 20th, 2007

Plus: The MacRae Brothers!

Co-sponsored by the Northern California Bluegrass Society



Lee Highway

### Oct. 20: Lee Highway

Oregon is not necessarily known as a bluegrass hotbed, but it has produced two exceptional traditional bluegrass bands: The Sawtooth Mountain Boys and Kentucky Rose. Key musicians in those bands have now come together to form Lee Highway, an exciting new group that takes you back to the "Golden Era" of bluegrass.

Lee Highway makes that old sound brand-spanking new, providing fresh interpretations of classic Flatt & Scruggs/Bill Monroe/Stanley Brothers music --- and some great original songs in those styles. In addition to bringing decades of experience playing and performing (including several shows at Grass Valley), Lee Highway has two recent releases and an engaging presentation. They are: John Averill (mandolin), Mike Eisler (fiddle), Rich Hoglen (guitar), Sue Averill (bass), and Mike Stahlman (banjo).

**Opening** are the Bay Area's own MacRae Brothers, led by Matt Dudman (mandolin/guitar) with a tribute to his late co-leader (and CBA founder), Jake Quesenberry. Matt gathers some of Jake's other pickin' partners to play a few of his songs and others in the early bluegrass/"brother duet" style.

### Nov. 3: David Parmley & Continental Divide featuring Randy Graham

Continuing the tradition of The Bluegrass Cardinals with Dale Perry and Jimmy Cameron.

### Dec. 8: The Claire Lynch Band \*Premium Band Price: \$18 advance/\$20 day of show

With Jim Hurst & Missy Raines.

### Jan. 26/08: Rustler's Moon with Kathy Kallick & Bill Evans

Also with Tom Bekeney and Cindy Browne

### Bluegrass in Mountain View

First Presbyterian Church  
1667 Miramonte Ave at Cuesta Dr

New this season!

JAM from 5:30 - 7:30 PM

FEAST on TASTY CORNISH PASTIES  
and DELICIOUS PIES!

8:00 PM - SHOW STARTS

### The MacRae Brothers



Jake

### Regular Concert Ticket Prices

\$15 in Advance  
\$18 Day of show

### \*Premium Band Prices as noted

Half Price  
Ages 13 - 18

### Free

- 12 and under
- Music students

Tickets are available online from TicketWeb ([www.ticketweb.com](http://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 are also available at Gryphon Stringed Instruments, 211 Lambert St., Palo Alto. Additional information: 650-691-9982, [www.rba.org](http://www.rba.org) Thank you for your support!



# Bluegrassin' in the Foothills 2007 - officially too much fun



The Bladerunners



Julay and the Nightbirds



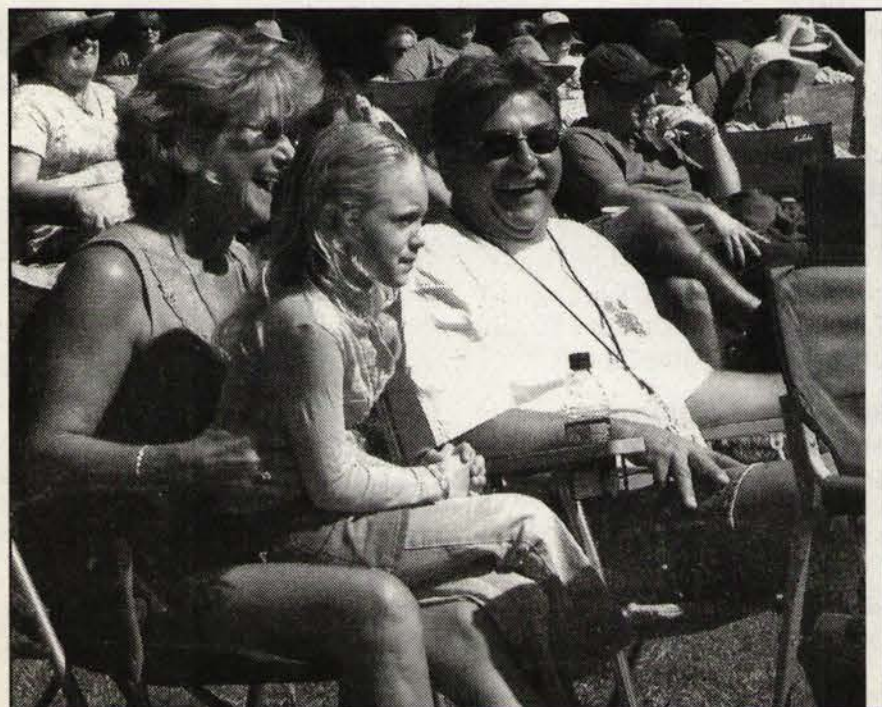
Henry and Nancy Zuniga  
steppin' out to the dance  
*photo courtesy Nancy Zuniga*



CBA Membership Chair Carolyn Faubel



The Sunday morning gospel sing led by Ed Baker and Pat Calhoun



Young Mikayla gets some lap from Plymouth hosts Sondra and Larry Baker  
*photo: Nancy Zuniga*



CBA Secretary Diana Donnelly



Daniel Foulks and Mark Phillips of 3rd Generation



2005 IBMA  
Bluegrass Event of the Year

# WINTERGRASS

Acoustic Sound presents the 15th Annual



**February 21-24, 2008**  
**Tacoma, Washington**

Hotel Murano & Bicentennial Pavilion & Urban Grace Church & Marriott Hotel  
*Festival of Bluegrass and Acoustic Music*

**SELDOM SCENE (sat/sun)**

**CHRIS THILE w/THE TENSIONS MOUNTAIN BOYS (fri)**

**BOBBY OSBORNE & THE ROCKY TOP X-PRESS (fri)**

**DALE ANN BRADLEY (sat/sun)**

**THE GRASCALS (sat)**

**MIKE MARSHALL & DAROL ANGER (fri)**

**THE INFAMOUS STRINGDUSTERS (fri/sat)**

**MICHAEL CLEVELAND & FLAMEKEEPER**

*featuring Audie Blaylock (fri)*

**THE WILDERS (sat/sun)**

**THE DUHKS (sat)**

**CADILLAC SKY (sat)**

**CROOKED STILL (fri/sat)**

**TRAMPLED BY TURTLES (fri/sat)**

**VÄSEN (sat)**

**PACKWAY HANDLE BAND (fri)**

Friday and Saturday night dances!

*Great jamming spaces!*

*and of course, more to come!*

Look for BIG changes at  
the newly redone Hotel Murano (formerly the Sheraton)



[www.wintergrass.com](http://www.wintergrass.com)

253-428-8056

Wintergrass POB 2356 Tacoma WA 98401



# 2007 Fall Strawberry memories— all photos Mike Melnyk



Rick Jameson radiates his mighty talent.



Pam Brandon, Faux Renwas and others provide music for the contra dance.



Smile! It's Yvonne Walbroehl and Lisa Burns.



No greater bond than that of a boy and his donkey.



Pam Brandon, aka Belle Monroe



Joe Craven making music with anything within reach



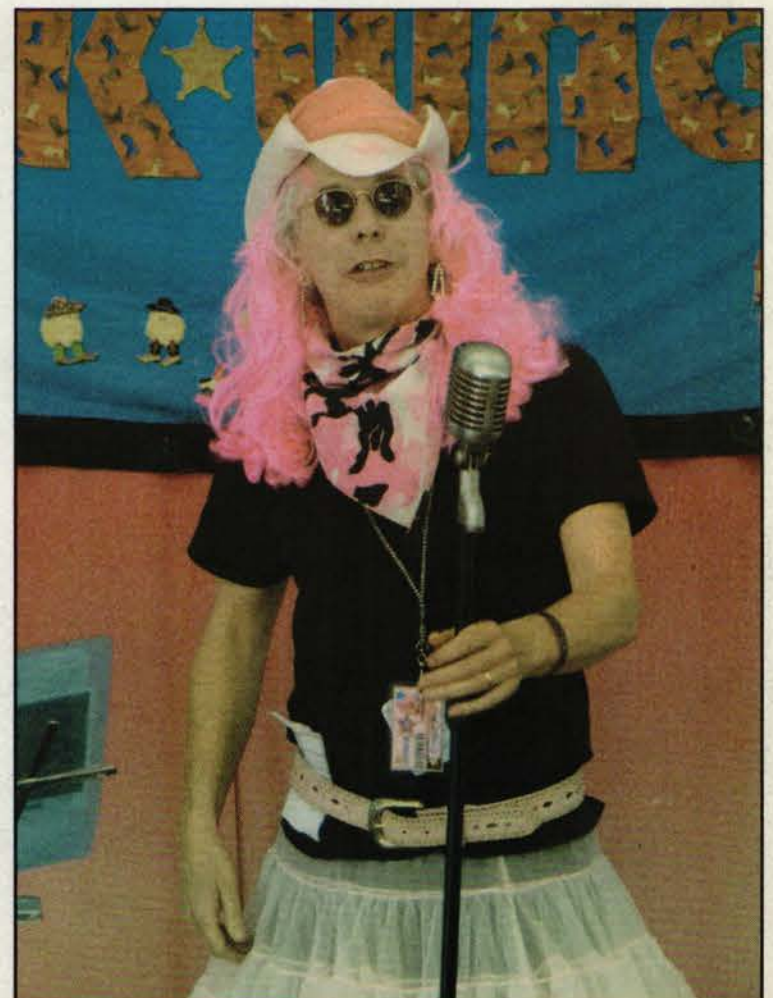
Larry Carlin and Allen Light at Fall Strawberry 2007.



Outgoing CBA poo bah Hal Johnson, First Husband Bruno Brandli and Lou Feldhouse get some jamming in.



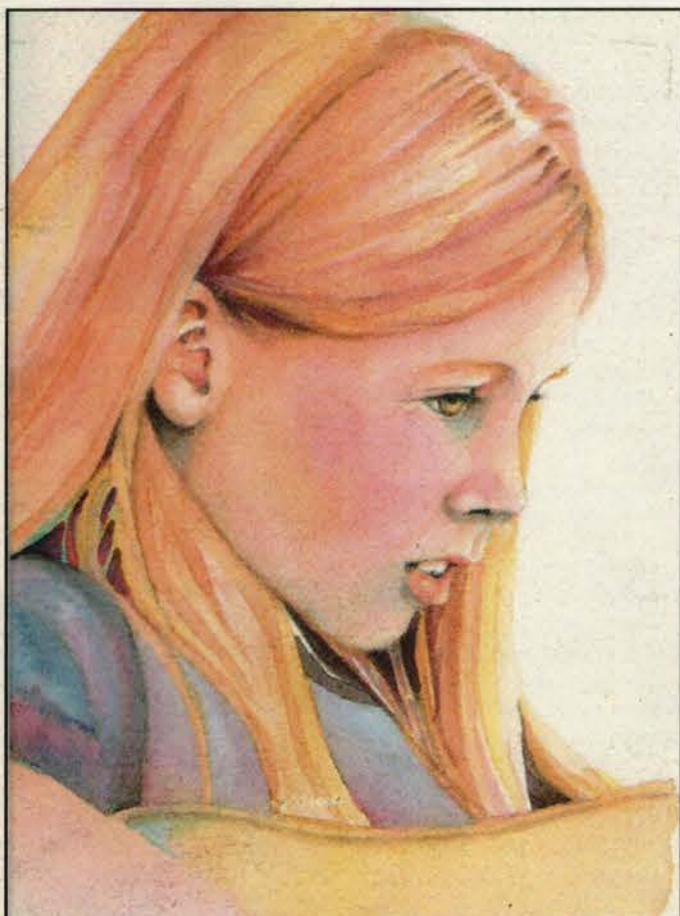
Ron Thomason emotes. Dan Russel on bass for Dry Branch Fire Squad.



CBA San Francisco Area Vice President Chuck Poling: Fabulous! All photos this page: Mike Melnyk



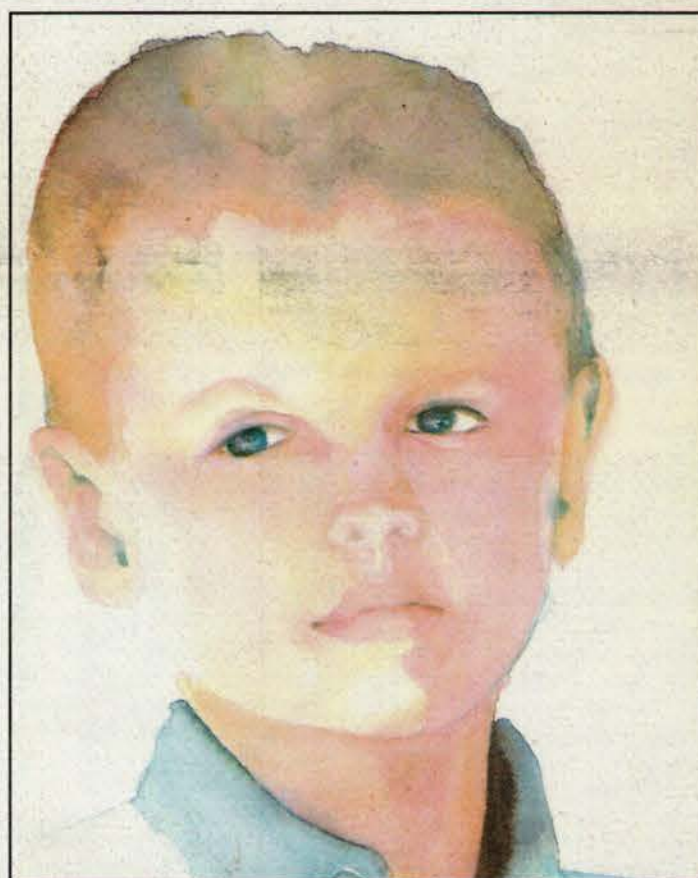
# CBA's bluegrass art gallery - paintings by Lynn Cornish



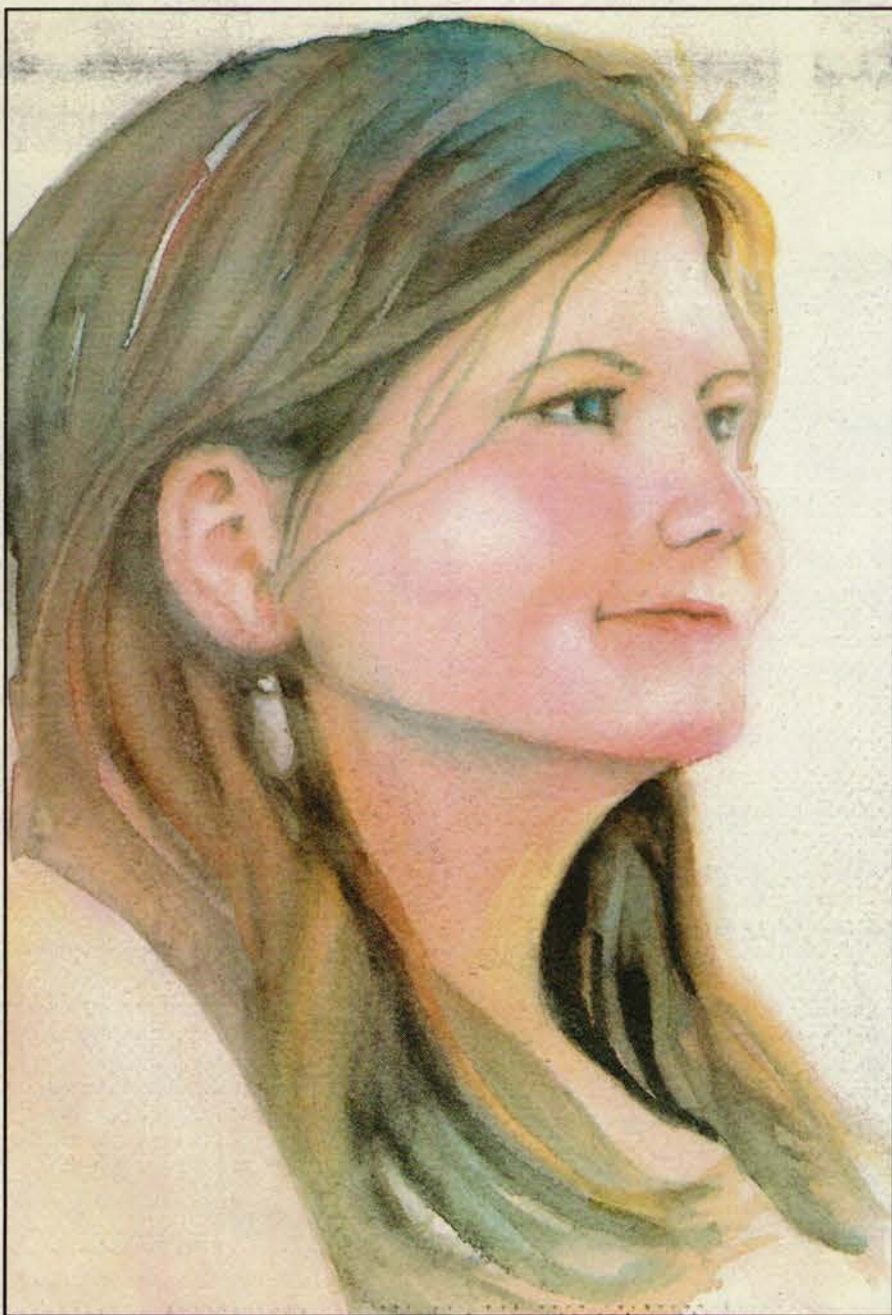
Paige Anderson



Dana Frankel



Ethan Anderson



Angelica Grim

See Lynn's  
website at  
[lynncornishwatercolors.  
com](http://lynncornishwatercolors.com)



Veronica Varner



# RECORDING REVIEWS

## John Reischman & The Jaybirds: Stellar Jays

Corvus Records

1-800-253-2662

www.thejaybirds.com

www.johnreischman.com

©2007

**Song list:** The Jaybird Song, Her Bright Smile Haunts Me Still, A Dime in My Pocket, The Drunkard's Lantern, Cleo Belle, What Are They Doing in Heaven Today, The House Carpenter, Deception Falls, I Am the Man Thomas, Bash Bish Falls, On My Way To You, Something I Don't Want to Know, Fire on the Mountain, Mississippi Hoedown.

The Jaybirds have named several of their albums with bird themes – Field Guide comes to mind – and this album has a carefully photographed blue jay on the headstock of John's famous Loar mandolin. John Reischman is probably the stellar "jaybird," and his mandolin playing just flows like a fine river with bubbling bursts of energy followed by slow swirling melodic riffs. "Mississippi Hoedown" and "Deception Falls" are two of John's tunes where the mandolin notes gently waft with a undercurrent supplied by Nick Hornbuckle's banjo, Jim Nunally's guitar and Greg Spatz's fiddle. Nick's "Cleo Belle" has some sparkling banjo harmonies followed by John's mandolin, Greg's fiddle and Jim's guitar. The depth of the band's talents is shown by the fact that each one has written songs for the album. Instrumental prowess? Definitely – the band knows the difference between playing all the notes and all the RIGHT notes. The melodies are perfectly supported and when the band switches to vocals, the harmonies are tight and carefully blended.

Trisha Gagnon provides the steady bass foundation for the band's instrumentals and her warm voice sings most of the leads on the songs. Her version of "House Carpenter" mixes the right amount of pathos to the tale of the wife who forsakes her husband and child to sail away with the daemon lover. She also wrote "The Jaybirds Song" and "On My Way To You," both gentle love songs of home and hearth. Jim Nunally, whose classic flatpicking guitar passages embrace each song, has also written some of the songs. His "A Dime in My Pocket" was inspired by the Carter Family story and the bouncy melody and chorus are supported by Trisha and John on vocals and Greg and Nick on fiddle and banjo. Greg's "Bash Bish Falls" pulls out all the stops – the fiddle hairs just shred as he pushes the pulse and the band just follows his high-energy path. Here's another album cleared for flight – great instrumentals, tender vocals and a strong band sound.

## Belle Monroe and the Brewglass Boys

www.brewglassboys.com

©2007

**Song list:** Fire on the Mountain, Feel It In Your Bones, Tear My Stillhouse Down, Baby Let Me Follow You Down Johnson County, The Blues My Naughty Sweetie Give To Me, Love Please Come Home, Sitting Alone in the Moonlight, Leaving Wins My Heart, I Ain't Got No Home, Walls of Time, Life Without Parole, Greenville Trestle High, It Takes A Lot To Laugh (It Takes A Train To Cry), Doreen, Trainwreck of Emotion.

When you consider the band name, Belle Monroe and the Brewglass Boys, you have to think this isn't bluegrass through rose-colored glasses. In fact, it might be closer to think of those fun-house mirrors where you get a slightly different version of reality. With this band, the viewpoint may not be true blue billgrass, but it's highly entertaining and with 16 songs on the CD, there's plenty to satisfy any listener.

With Pam (Belle Monroe) Brandon on guitar, Ted Silverman on mandolin, Jordan Klein on banjo, Diana Greenberg on fiddle, Rick Hendricks on resonophonic guitar, and Tom Drohan on bass, it's quite a crowd on stage, but there's room for lots of innovative instrumental work and a good trade-off on lead vocals. "Fire on the Mountain" pushes the bluegrass envelope with punchy banjo and fiddle accompanied by full throttle vocals from Pam, Ted and Jordan. Rick's "Johnson County" is everybody's favorite home complete with chicken and ribs, gumbo and jambalaya, lots of banjo and dobro. The songs start out as Bob Dylan or Rev. Gary Davis songs, but the brewgrass versions have great drive and soul. Belle's bluesy version of the Greenbriar Boys' "Blues My Naughty Sweetie Gives To Me" is delivered with a knowing wink and a middle Eastern dance rhythm, and Jordan's banjo and vocal propel the band's version of Gary Davis' "Baby Let Me Follow You Down." "Walls of Time" and "Sitting Alone in the Moonlight" are Bill Monroe originals and the band delivers them with loneliness that Diana's fiddle underscores. Grab a brew and settle down with the Brewglass boys and their very special version of bluegrass!

## Peter Rowan: Best of the Sugar Hill Years

Sugar Hill Records

PO Box 120897

Nashville, TN 37212

www.sugarhillrecords.com

©2007

**Song list:** That High Lonesome Sound, A Jealous Heart and a Worried Mind, Walls of Time, Dust Bowl Children, Girl in the Blue Velvet Band, All On a Rising Day, Rainmaker, The First

**Whippoorwill, You Taught Me How To Lose, Memories of You, Last Train, Howlin' at the Moon, Wild Geese Cry Again, Meadow Green.**

Peter Rowan's musical journey began with a stint as a bluegrass boy with Bill Monroe, continued with the Jerry Garcia/David Grisman supergroup Old and in the Way, pairings with Tony Rice, Seatrain, recordings with the Nashville Bluegrass Band and his own Free Mexican Air Force. Peter cannot be classified, his distinctive and soaring vocals, mandolin and guitar playing adapt to whatever musical setting he is in and then rise to the surface and burst to the forefront in a stunning display of virtuosity.

This collection of 15 songs was culled from Peter's Sugar Hill records. His song "Walls of Time" was written while he was a bluegrass boy with Bill Monroe, but the song's spiritual quest reverberates beyond the bluegrass context. The version presented here includes Ricky Skaggs, Sam Bush and Jerry Douglas. "High Lonesome Sound" was recorded with the Nashville Bluegrass Band and is Peter's tribute to the bluegrass sound. "Meadow Green" and "Memories of You" also include the NBB, and the beautiful harmony vocals in both songs are textbook perfect. Peter also has one of the most exciting voices in music with an ability to draw out a long yodel or break a note in half with a sliding trill. "All on a Rising Day" is a song of rising hope as the singer exhorts the listeners to help one another and rise up from the shadows of doubt and fear. Some of Peter's most powerful songs are his solo vocals with just a guitar accompaniment. His "Dust Bowl Children" is a stark tale of the hard times faced by the farmers when their fields are gone. The sheer power of Peter's singing and songwriting are showcased in this fine anthology and fans will be delighted to discover these treasures from Peter Rowan.

## Doyle Lawson: Best of the Sugar Hill Years

Sugar Hill Records

PO Box 120897

Nashville, TN 37212

www.sugarhillrecords.com

©2007

**Song list:** He Put A Rainbow in the Clouds For Me, On The Sea of Life, Calm the Storm, Gone Away, When the Sun of My Life Goes Down, When Life Is Over, A Vision of Jesus, Climbing Up the Mountain, Paradise Is Waiting, Let Us Travel On, The Little Mountain Church House, Move to the Top of the Mountain, There's A Light Guiding Me, I Have Found The Way, Peace Like A River, Up Above The World So High, I'll Keep On Sailing, My Heavenly Home.

By Brenda Hough

There are very few super groups in bluegrass, and even less are the bands those that can celebrate ten, twenty or even an astounding thirty years in the business. Doyle Lawson has been part of Jimmy Martin's band, J.D. Crowe's band, the Country Gentlemen and he has led Quicksilver for over 25 years. In its years with Sugar Hill Records, Quicksilver has released 20 albums, and this CD selection has one song from each of the gospel albums.

Quicksilver has had many different members over the years. In fact, many of its former members are now part of other bands such as Illrd Tyme Out and Mountain Heart. Regardless of the configuration, Doyle Lawson has molded the Quicksilver sound – superb vocal harmonies, crisp instrumental arrangements and heartfelt emotional delivery that makes the song's messages immediate and real. Doyle's crisp mandolin playing is also another constant in the band sound. "On The Sea of Life" features one of the early band groupings: Terry Baucom, Jimmy Haley and Lou Reid. "When Life Is Over," "Climbing Up The Mountain" and "The Little Mountain Church House" have the magical combination of Doyle, Russell Moore and Ray Deaton. The current band includes the tenor Jamie Dailey who is also a talented songwriter who wrote "I'll Keep On Sailing" and "My Heavenly Home." There's plenty to enjoy in this 18-song collection.

## Nashville Bluegrass Band: Best of the Sugar Hill Years

Sugar Hill Records

PO Box 120897

Nashville, TN 37212

www.sugarhillrecords.com

©2007

**Song list:** Rock Bottom Blues, The Boys Are Back in Town, Don't Let Our Love Die, Biggest Liars in Town, The Fool, Blue Train, Waitin' For The Hard Times To Go, When I Get Where I'm Goin', Backtrackin', Tear My Stillhouse Down, Red Clay Halo, Blue Cadillac, Fiddlin' Bill, Travelin' Railroad Man Blues, There's A Better Way, Rockin' Chair Money.

The Nashville Bluegrass Band formed in 1984 and they are still going strong with most of the original members: Mike Compton on mandolin (Roland White manned the mandolin for several years in between), Pat Enright on guitar, Alan O'Bryant on banjo, Gene Libbea or Dennis Crouch on bass, and Stuart Duncan on fiddle.

Their sound has always had a touch of blues to it, with Pat and Alan giving the band a strong vocal sound full of pristine harmonies or edgy true-to-life love songs with the fellow with one foot out the door. Cozy stay-at-homes



Brenda Hough

they're not, but the "biggest liars in town" always have always want to "get where I'm going" on the "Blue Train" or the "Blue Cadillac." "Don't Let Our Love Die" is a classic Alan/Pat harmony vocal with Stuart's fiddle embellishing the vocal lines. Their music has a singular bounce and rhythm, powered as much by the bass and guitar with the banjo, fiddle and mandolin adding embellishments. This collection of songs showcases the band's ability to pick winning songs from contemporary sources. They were one of the first bluegrass bands to discover the songs of Gillian Welch and her "Tear My Stillhouse Down" and "Red Clay Halo" are included here. The album has 16 top reasons why the band has won several Grammys and Entertainer of the Year awards.

## Lonesome River Band: Best of the Sugar Hill Years

Sugar Hill Records

PO Box 120897

Nashville, TN 37212

www.sugarhillrecords.com

©2007

**Song list:** Highway Paved With Pain, Old Country Town, Solid Rock, Who Needs You, When You Go Out Walking, Flat Broke and Lonesome, Carolyn the Teenage Queen, Katy Daley, Sweet Sally Brown, Perfume Powder and Lead, Baby Come Home, Am I A Food, Are You Ashamed to Call Me Darling, Mary Ann, Harvest Time, Swing That Hammer.

There are many folks who think that the Lonesome River Band was the band that put a rock beat into bluegrass. There is definitely a punch and vibe to their music and one reason has been Sammy Shelor's banjo playing. Sammy has been part of the band since the beginning and even though there have been changes in band personnel, his watchful attention has kept the LRB sound constant.

Their sound is mixed with top-notch instrumentation and smooth vocals. Dan Tyminski was part of the original band and his "Who Needs You" is typical LRB – contemporary, punchy mandolin, fiddle and a vocal that draws a line in the sand. The next grouping of the band included Kenny Smith on guitar and Don Rigsby on mando-

More reviews on B-13



# RECORDING REVIEWS

lin. Rickie Simpkins joined later and his fiddle playing added an extra dimension to the sound. Don has more of the high lonesome vocal but he blended well with Ronnie Bowman who did an equal share of lead vocals. Ronnie does the lead vocals on "Flat Broke and Lonesome" and "Perfume, Powder and Lead" and both have his signature heartfelt vocals and draw the listener into the story behind the song. "Are You Ashamed To Call Me Darling" is a typical Don Rigsby lead song – fast paced with mandolin, fiddle, and banjo trading licks above Ronnie Bowman's rock steady bass. For many years, this was one of the top bands in bluegrass and the songs on this collection capture them at their best.

## Ron Block: Doorway

Rounder Records  
One Rounder Way  
Burlington, MA 01803  
www.rounder.com  
www.ronblock.com  
©2007

**Song list:** The Kind of Love, Along the Way, Love's Living Through Me When I Do, Things Aren't Always As They Seem, Be Assured, Doorway, Above the Line, The Blackness of The Need, Flame, Secret of the Woods, I See Thee Nevermore, Someone.

Ron Block has been an integral part of the Alison Kraus' Union Station Band for the last 15 years. His banjo playing and vocal harmonies have been hallmarks of the band's sound, but this solo album lets Ron showcase his spiritual songwriting and arrangement skills. He is joined by an all-star lineup including Dan Tyminski, Alison Kraus, Barry Bales, Stuart Duncan and Adam Steffey and the vocal talents of Suzanne and Sidney Cox and Homer, Lisa and Lori Forbes. It's an intriguing collection and the listener is invited to go beyond Ron's doorway to discovery.

Ron discusses the Chronicles of Narnia as an influence, and the title cut, "Doorway" and the album cover delve into choices made during one's life quest. The narrator steps through a doorway, out into the desert air, trusting only in the whisper to go onward. Other songs continue this quest/choice theme. In "Love's Living Through Me When I Do" and "The Kind of Love," the singer melds spiritual love with an inner contentment and purpose. Since this isn't standard bluegrass fare, the use of electric guitars, Wurlitzer and percussion isn't surprising and the extra instrumentation adds to the tension and relief implied in the lyrics. The two guitar instrumentals, "Secret of The Woods" and "I See Thee Nevermore" are instrumental stories based on George MacDonald's Phantastes books and have a melodic, upbeat feel. This is an album that invites serious con-

templation and jubilant discovery; definitely a heavyweight album that stretches the listener and the bluegrass genre.

## Red Henry: Helton Creek

Arrandem Records  
www.murphymethod.com  
800-227-2357  
©2007

**Song list:** Helton Creek, Toy Heart, The Flood of '57, Yellow Barber, Shawnee Land, Stay Out of Your Way, Lucky Charms Waltz, Squirrel Hunters, Hundred and Six Star Rag, Bitter Creek, High on a Mountain, Chisholm Canal, Alone and Forgotten, Remember You Love In My Dreams, Birdie, Lockwood, Clermont's Visit to Georgia, Rawhide, Divers and Lazurus.

Red Henry is perhaps better known as Mr. Murphy Method as he guides the instructional music video company he started with his wife Murphy Henry. There are now many instructional videos for playing banjo, dobro, mandolin and guitar and son Christopher and daughter Casey are now featured on many of the teaching videos.

Red, of course, was always involved with bluegrass music, and his mandolin playing should be appreciated. In these days of multi-note crescendo jamgrass playing, it's nice to find a mandolin player who pushes melody and space between notes. Red is joined on the songs by his uncle John Hedgecoth, who played banjo for Bill Monroe in the 1970s, Murphy, Casey and Chris. The opening cut, "Helton Creek," is a Red Henry original and features a series of melodic riffs on the lower strings that have a Monroe style and flavor embellished with John's banjo. "Shawnee Land" is another Monroe-style instrumental and Red sings another Monroe classic, "Toy Heart." Christopher's steady guitar rhythm and tasteful leads are found throughout the album and he also wrote "Lucky Charms Waltz" when he was only 13 years old. The waltz has a haunting quality and Red added twin fiddles and viola to give it extra texture. Another fascinating instrumental is John Hartford's song "Squirrel Hunting" which the band plays with the banjo trading leads with fiddle. Red, Chris and Casey sing a powerful version of Ola Belle Reed's "High on a Mountain" with Red adding mandocello to the song. Great album Red, just don't wait another seven years for your next one!

## Sweet Sunny South: Showtime

Two Dolla Recca  
www.sweetsunnysouth.com  
©2007

**Song list:** Showtime/Cowdog Stomp, Two Dolla Pistols, I'm

Satisfied, Brees Waltz, Pardon Me Darling, Little Widder, Pretty When She's Sleeping, Two Shot Glasses, Lodis, Empty Blues, Prison Bars, Farm & Home Jingle.

Sweet Sunny South is based in Colorado and was the official 2006 IBMA Showcase Band. There must be something in those high altitude Rocky Mountains, because this album is sheer fun and makes you want to jump up and laugh, dance and shout and it doesn't matter if you can't fit the music into a bluegrass or old-time box. Their original sound is the product of some very talented songwriters and musicians in the band. Bill Powers is the mandolin and banjo player (a 4 string plectrum one at that) and he writes many of the songs. His "Showtime" opens the album, and it opens with a flurry of fiddle notes from Cory Obert who is joined by Shelley Gray on bass and Rob Miller on guitar. From "Showtime" the band morphs into a fast-paced mandolin and banjo punchy dance tune "Cowboy Stomp." Bill's "Two Dolla Pistols" has the guitar and fiddle getting "down, down dirty" and then there's that mandolin doing its best to be rock and roll. "Pardon Me Darlin'" is a hoot of a song done in that tongue-in-cheek "put another log in the fire" style with the man reciting a list of "honey-dos" to his wife. Rob Miller wrote a great ode to the whiskey glass/philosophy song - "Two Shot Glasses." Shelley Gray's heartfelt vocals shine in the ironic "Pretty When She's Sleeping" and the bluesy "Empty Blues." Like so many of the other Colorado based bands, Sweet Sunny South has taken traditional bluegrass and old time influences and melded them with humor and insight into some new and exciting songs that SSS can call their very own.

## Bartow Riley, Vernon Solomon, Benny Thomasson: Texas Hoedown Revisited

County Records  
PO Box 7405  
Charlottesville, VA 22906  
©2006

**Song list:** Ace of Spades, Sally Johnson, Grey Eagle, Ragtime Annie Beaumont Rag, Straw Bonnet, Sally Goodin, Black Mountain Rag, Red Apple Rag, Lady's Fancy, Wake Up The Neighbors, Irish Medley Reel, Hot Foot, Killie McCrankie, Scolding Wife, Star Waltz, Briliancy, Gatesville, Waynesboro Reel, Cape Girardeau, Sunnyside, Forty Years Ago Waltz, Sopping the Gravy, Golden Eagle Hornpipe.

Texas fiddle music is one of the roots of country music and Bob Wills, Howdy Forester and Arthur

Smith are some of the early pioneer players. The players on this album were not traveling professional musicians, but their long bow styling and careful fingering give each of the songs a distinctive drive and punch that makes the melody stand out. Bartow Riley, Vernon Solomon and Benny Thomasson were all Texas-born players and they absorbed the style through playing constantly and entering the many contests for fiddle that occur every week.

The guitar players on the record follow the fashion of the time by not taking lead breaks, but the careful use of complex closed chords or carefully played counterpoint notes to the fiddle melody are worth studying by any guitar player who would like to accompany fiddle players. The recordings were made in the late sixties and early seventies by Charlie Faurot. The 24 tunes are often played as contest fiddle pieces and any fiddler who wants to expand his or her repertoire would do well to learn the songs in this collection.

## True Bluegrass Gospel – 20 Sacred Favorites

Rebel Records  
PO Box 7405  
Charlottesville, VA 22906  
www.rebelrecords.com  
©2007

**Song list:** Over in the Gloryland, I'll Fly Away, I Pressed Through the Crowd, God Moves in a Windstorm, I Feel Closer To Heaven Everyday, Angel Band, Where No Cabins Fall, Drivin' Nails, Working on a Building, Family Bible, I Don't Have a Prayer, When He Reached Down His Hand For Me, I've Just Seen the Rock of Ages, When I Lay My Burdens Down, Softly and Tenderly, Swing Low Sweet Chariot, Amazing Grace, In His Arms I'm Not Afraid, When They Ring Those Golden Bells, When the Saints Go Marching In.

Rebel Records was founded in 1960 and through the years they've had some of the best bluegrass groups on their label. This collection of some of the most popular and well-known gospel songs also features some of the label's top singers.

Paul Williams' beautiful vocals are featured on the traditional "When They Ring Those Golden Bells" and Joe Issacs' recent "I Pressed Through The Crowd." Ralph Stanley and the Clinch Mountain Boys sing a stirring "I've Just Seen the Rock of Ages," the classic "Angel Band" and "Over in Gloryland." The Seldom Scene gives new energy to the classic "Working On A Building," and Blue Highway sings "God Moves in a Windstorm" with a classic four-part harmony. Rhonda Vincent sings the recent composition "I Feel Closer To Heaven Every-

day" and Larry Sparks does a heart-felt version of "Family Bible." All in all, it's a well assembled collection of gospel songs that will please everyone.

## Sunday Morning Singing – 30 Bluegrass Gospel Favorites

Rural Rhythm  
Box 660040  
Arcadia, CA 910066-0040  
www.ruralrhythm.com  
©2007

**Song list:** Living the Right Life Now, No Hiding Place Down Here, Gloryland Way, Mother's Mansion Is Higher Than Mine, City on the Hill, Walking In Jerusalem, I Like To Hear Them Preach It, Take Your Shoes Off Moses, The Pale Horse and His Rider, Whispering Hope, Paul and Silas, An Old Account Settled, A Beautiful Life, When God Dips His Love, Pass Me Not I Live On, Crying Holy Unto the Lord, I Have Someone With Me, If I Could Hear My Mother Pray Again Each Ring of The Hammer, Let The Church Roll On, Take Me in the Lifeboat, I Found The Way, Thirty Pieces of Silver, Diamond in the Rough, When The Angels Carry Me Home, Heavenly Cannonball, Way Down Deep in My Soul, The Old Rugged Cross, Keep on the Sunnyside.

Rural Rhythm Records' Uncle Jim O'Neal recorded many of the bluegrass groups in the early days, and this compilation features many of the groups who were recording for Rural in the fifties and sixties. Mac Wiseman is featured on four songs including the popular "Keep on the Sunnyside." Hylo Brown and the Timberliners, Red Smiley and the Bluegrass Cutups, Mac Martin and the Dixie Travelers are all on the CD along with the Marksmen and Rusty York. Enjoy this collection for the wide range of songs and an introduction to some of the early bluegrass groups.

## Bluegrass in the Smokies – 30 Traditional Classics

Rural Rhythm  
Box 660040  
Arcadia, CA 910066-0040  
www.ruralrhythm.com  
©2007

**Song list:** Little Maggie, Sunny Tennessee, Molly and Tenbrooks, We Can't Be Darlings, Whistlin' Rufus, Wondering Boy, Handsome Molly, Come Back Darling, 900 Miles, Darling Nelly Across The Sea, Lonesome Road Blues, Blue Railroad Train, Uncle Pen, I Am A Pilgrim, Snowflake Breakdown, Footprints in the Snow It's Raining Here This Morning, East Virginia Blues, Little Henry Lee, Greenfields, Weeping Willow,

Continued on B-14



# RECORDING REVIEWS

**My Home's Across The Blue Ridge Mountains, Cindy, Wreck of the Old No. 9, Under the Double Eagle, Two Dollar Bill, Ain't Gonna Work Here Tomorrow, Mule-skinners Blues, Lost to a Stranger, John Hardy.**

Jim O'Neal recorded many of the early bluegrass groups and while other people often wrote the songs, singers were delighted to produce records with their favorite songs to sell at concerts. Jim had a fondness for the old songs, and his recording work has preserved many of the songs and musicians that would otherwise be lost to history. The liner notes compare some of the songs on the recording to the early English songs that Cecil Sharp collected in the Smokies during World War One. This 30 song collection has most of the Rural Rhythm artists and while some had national or regional recognition, some of the artists are found on no other recordings.

Hylo Brown and the Timberliners, Red Smiley and the Bluegrass Cut ups, Reno and Harrell with the Tennessee Cut ups, Mac Martin and the Dixie Travelers, the Log Cabin Boys, Earl Taylor and Jim McCall and the Stoney Mountain Boys are all included and fans new to bluegrass will be interested in hearing some of these classic songs in different interpretations. Most intriguing is the version of Bill Monroe's "Uncle Pen" done by the Log Cabin Boys. Vassar Clements' "Snowflake Breakdown" should be of interest to fiddlers, and Reno and Smiley play a quick paced "Under the Double Eagle." If you are hoping to find some new versions of classic songs, this will be a worthwhile addition to your collection.

## Bobby Osborne: Bluegrass Melodies

Rounder Records  
One Rounder Way  
Burlington, MA 01803  
www.rounder.com  
©2007

**Song list:** What Kind of Fool, Bluegrass Melodies, Music Making Man, Color Me Lonely, I Would Like To See You Again, Under A Lonesome Moon, I'll Take A Chance, Lonesome River, Thank God I'm A Country Boy, Lucky Lane Shuffle, Are You Afraid To Speak Our Savior's Name, Go Rest High On That Mountain.

After a 50-year career with brother Sonny Osborne, no one would be surprised if Bobby Osborne sat back and basked in the glory of the Osborne Brothers' successful career in bluegrass. But Bobby Osborne is now starting a new phase of his career as the front man in Bobby Osborne and the Rocky Top X-Press. He may be in his 76th year, but his voice and

mandolin playing are as strong as ever. His soaring tenor still has the edgy power that made the Osborne Brothers' vocals so distinctive and his mandolin playing still has snap, crackle and pop. With band members Glen Duncan on fiddle, Dana Cupp on banjo Daryl Mosley on bass, Matt Despain on dobro and Bobby Osborne Jr. on guitar, this is a band that has the vocals and instrumentation that make bluegrass edgy, full of soul and exciting.

The opening cut, "What Kind of Fool," has Bobby's strong tenor joined by Glen Duncan's harmonies. The perfect phrasing and emphasis on the lonely fool who has lost his angel is embellished with banjo, mandolin and a haunting dobro. "Bluegrass Melodies" has that soaring tenor flowing into the high lonesome range as the song weaves its way through references to some of the sweet mountain songs that make up the bluegrass canon. The Osborne Brothers used to find songs from other musical genres and change it into a bluegrass song, and Bobby takes John Denver's "Thank God I'm A Country Boy" and adds some rollicking banjo and fiddle. He also adds some fancy yodels to Felice and Boudleaux Bryant's "Music Making Man." Bobby also includes some of his own compositions including "Color Me Lonely" with its vocal hook, "color me lonely, color me blue, blue without you" and Glen Duncan's fiddle doing some marvelous train sounds. Bobby shows that his mandolin playing hasn't diminished in his original instrumental, "Lucky Lane Shuffle." Bobby is joined by Rhonda Vincent in Vince Gill's stirring "Go Rest High on That Mountain." This is bluegrass, pure and classic!

## Steep Canyon Rangers: Lovin' Pretty Women

Rebel Records  
PO Box 7405  
Charlottesville, VA 22906  
www.rebelrecords.com  
www.steepcanyon.com  
©2007

**Song list:** A Ramblin' Man Is A Ramblin' Man, Lovin' Pretty Woman, Ain't No Way of Knowin', Call The Captain, Pick Up The Blues, Be Still Moses, Cumberland Moon, Don't Ease Me In, Desperate and Blue, Kuykendall, New Sleepy-Eyed John, Pickin' On Josh.

The Steep Canyon Rangers won the IBMA Emerging Artist award last year, and this latest album is proof positive that they deserved to win. The band has a sound rich in tradition, but with a contemporary songwriting that takes bluegrass into present times. Their super tight harmonies and well-blended instrumentation flow through each song.

The Steep Canyon Rangers are Graham Sharp on banjo and vo-

cals, Woody Platt guitar and lead vocals, Charles R. Humphrey III on bass and vocals, Mike Guggino on mandolin and harmony vocals and Nicky Sanders on fiddle and harmony vocals.

Graham Sharp writes most of the songs for the group and he has a gift for clever word phrasing and memorable melodies. "Lovin' Pretty Women" is a happy rounder song with the singer wishing to "make a living loving pretty women" but Graham's banjo and Nicky's fiddle give the song a old timey dance rhythm and Woody's lead vocal has enough sincerity to make the premise believable. "A Ramblin' Man Is A Ramblin' Man" has a hard-driving banjo joined by mandolin and fiddle. "Call The Captain" and "Cumberland Moon" are tales of coal mines and hard life but the singer offers hope for change. "Be Still Moses" highlights the band's harmonies and counter rhythms. "Don't Ease Me In" is an old Grateful Dead song that the band gives a bluesy bluegrass setting and "Kuykendall" is mandolinist Mike Guggino's engaging romp through the strings with Graham's banjo and Nicky's fiddle giving strong support. This band salutes the traditional bluegrass songs and stories with its own original material and sound.

## Sam Bush: On The Road (DVD) Recorded Live in the Big Room At Sierra Nevada Brewery August 30, 2006

Sugar Hill Records  
PO Box 120897  
Nashville, TN 37212  
©2007  
www.sugarhillrecords.com  
www.sambush.com

**Songs:** The Mahavishnu Mountain Boys, Howlin' At The Moon, Puppies 'N Knapsacks, Eight More Miles To Louisville, Ridin' That Bluegrass Train, Whisper My Name, On The Road, I Wanna Do Right, The River's Gonna Run, Spirit Is The Journey, Ballad For A Soldier, Bringing In The Georgia Mail, Back in the Goodle Days, New Country, Laps in Seven, Girl of the North Country.

Sam Bush is one of those musical icons that overlap genres, tempos and classifications. He can play mandolin and fiddle in the bluegrass tradition but his work with New Grass Revival and Emmylou Harris' Ramblers band demonstrate that his music has many paths. The band includes Sam on mandolin, fiddle, slide mandolin, guitar and vocals, Byron House on bass and vocals, Chris Brown on drums, Scott Vestal on banjo, banjo synthesizer and vocals, and Stephen Mougin on guitar and vocals.

Certainly this 2 hour concert meanders all over the musical land-

scape. The opening song is "The Mahavishnu Mountain Boys," a far eastern romp with Sam's fiddle, Stephen's guitar and Scott's banjo. Later Sam switches to mandolin for Grandpa Jones' classic "Eight More Miles To Louisville" followed by another bluegrass based tune that he wrote with John Pennell, "Ridin' That Bluegrass Train."

The video production is clear and sharp and has an even mix of performer close-ups, audience shots and multiple angles. Particularly interesting are the close-up shots of hands and instruments as Sam, Stephen and Scott play solos. John Hartford's "On The Road" written in the rare 5/4 rhythm pattern, gives everyone a chance to do some high-flying improvisation. "I Wanna do Right" has Sam playing a resonator mandolin and trading licks with Scott Vestal on electric banjo synthesizer. Sam switches to guitar in a stirring rendition of Leon Russell's "Ballad For A Soldier" with its message about soldiering and wars. Sam's dog lapping up water in a unique 7/4 timing rhythm inspired "Laps In Seven." The DVD also includes an extended interview with Sam and he discusses each of the songs and instruments used in the show.

## The Charlie Sizemore Band: Good News

Rounder Records  
One Rounder Way  
Burlington, MA 01803  
©2007  
www.rounder.com  
www.charliesizemoreband.com

**Song list:** I've Fallen and I Can't Get Up, I Won't Be Far From Here, Hard Rock Bottom of Your Heart, Devil on a Plow, Alison's Band, Whiskey Willie, Blame It On Vern, No Blues Is Good News, The Less That I Drink, Mama Turn Aloosa My Soul, The Silver Bugle, Hey Moon, My Dying Day, Good News When I Die.

Charlie Sizemore is a successful Nashville lawyer with a storied past: he was one of Ralph Stanley's Clinch Mountain Boys performing as the lead singer and guitar player for nine years in the late 70s. His warm baritone is as soulful as the late Charlie Waller, and this latest album, his first in six years, proves that Charlie has not lost his skill in turning a song into an experience.

Charlie's band includes Danny Barnes on mandolin and vocals, Matt DeSpain on dobro and vocals, John Pennell on bass and Wayne Fields on banjo. While the focus of the band is Charlie's marvelous vocals, Danny and Matt have some fine harmony vocals and Matt takes a lead on the fanciful "Hey Moon." The opening cut, "I've Fallen and I Can't Get Up" begins with a pulsing banjo, followed by Charlie's exuberant celebration of a new love embellished with dobro and mandolin flourishes. These

guys can really push the musical envelope! Charlie's songwriting talent is showcased on four songs. His delightful "Alison's Band" is a clever tale of trying to play in Alison Kraus' band and makes references to current band members Flux, Ron, Dan, Barry and Ali. The singer laments he will have to keep playing in his own band instead of Alison's as his band pours out hot licks on banjo, dobro and mandolin. The "Silver Bugle" is Charlie's story of a mystical bugle that leads the Rebel troops to victory. Danny's clawhammer banjo and Matt's dobro add an eerie touch to this ghostly tale. "The Less That I Drink" is an outlandish drunk's distorted viewpoint and is an interesting pairing with "Blame It On Vern" or "Whiskey Willie," two more fans of the bottle. If you like your bluegrass with heart, soul and emotion then Charlie Sizemore's Band is sure to satisfy.

## Seldom Scene: Scenechronized

Sugar Hill Records  
PO Box 120897  
Nashville, TN 37212  
www.sugarhillrecords.com  
www.seldomscene.com  
©2007

**Song list:** Hometown Blues, Heart and Soul, This Morning At Nine, A Hundred and Ten in the Shade, You Remind Me of the Blues, Please Be With Me, Sad Old Train, Tomorrow Is A Long Time, Too Bad You're No Good.

Since its start in 1971, the Seldom Scene has always played bluegrass with its own special flavor and flair. If a band had a fiddler, this band would use the dobro as a main instrumental voice. If a band played traditional songs, this band would find songs from rock, country or other sources and put its own bluegrass stamp on it. This long awaited album from the band features some of its most influential musicians to date: Ben Eldridge on banjo and guitar, Dudley Connell on guitar and vocals, Lou Reid on mandolin and vocals, Ronnie Simpkins on bass and vocals, Fred Travers on dobro and vocals, and Chris Eldridge on guitar.

"Heart and Soul" has that classic SS blend of harmonies underscored with the dobro adding its own harmony to Fred's lovely solo. Fred also sings the lead on the Scene's tribute to founding member John Duffey: John's "Don't Bother With White Satin." Dudley sings the lead on Bob Dylan's "Tomorrow Is A Long Time" and he gives it a world-weary interpretation. They also pull out two Country Gentlemen classics, "This Morning At Nine" and "Katie Dear" which is given a full bore bluegrass harmony. Lou Reid does the lead vocal on Donna Hughes' "Sad Old Train" with its nostalgic

Continued on B-15



# RECORDING REVIEWS

look at the past. Lou's mandolin solo is followed by Chris Eldridge's guitar break and a dobro solo from Fred that echoes Mike Auldridge's work on the Scene's own "Old Train." This is classic Seldom Scene – something old, something borrowed, something blue, but it's always a wedding of fine vocals and superb instrumentation.

## Lorraine Jordan and Carolina Road:

**Carolina Road**  
Blue Circle Records  
www.bluecirclerecords.com  
www.carolinaroadband.com  
©2007

**Song list:** Run Little Fox, Carolina Road, Maybe You Will Change Your Mind, Can't You Hear The Mountains Calling, Frances Lee, That Was Before I Met You, Jesus Said Go, Which Way To Go, Come and See Me, Carolina Rain, When You're Looking Up, Carolina Hurricane.

With a band name of Carolina Road and three songs with Carolina in the title, it's no surprise that two of the band members are from North Carolina. The band has that special combination of musicianship and vocals that are a special part of bluegrass music. Bandleader Lorraine Jordan has been with the band since its beginning in 1978. Lorraine's mandolin playing has a strong, punctuating sound and her chop is a distinctive part of the rhythmic drive sound of the band. Bassist Todd Meade is another anchor for the band's driving sound and he is also featured on the band's twin fiddle numbers. Benny Greene has been playing bluegrass banjo since 1973 and he has been with the Bluegrass Cardinals on bass, Lost and Found, Continental Divide and James King. His precise banjo and strong rhythmic sense define "hard driving." Josh Goforth has won many awards for his fiddle playing, and his vocal solos have a strong heartfelt quality.

The band's instrumentals are the foundation for its sound, but its three powerful vocalists give their sound a unique and satisfying texture and tone. Lorraine sings the lead on "Run Little Fox" and the lyrics have fascinating references to Uncle Pen and Jerusalem Ridge. She also gives a distinctly female viewpoint in "Which Way To Go" when "my ship was coming in but then it sank" and "he took my car because his wouldn't crank." Jerry sings the lead vocal on "Carolina Road," the Tom T. and Dixie Hall song of a homecoming to the family farm. His warm baritone is also featured on the Don Reno classic, "Maybe You Will Change Your Mind" and "That Was Before I Met You." Josh gives a traditional rendering of "Frances Lee" and his vocals on Becky Bueller's "Carolina Rain" have a wistfulness that match the song perfectly. All three vocal-

ists blend in that ultimate bluegrass blend: three-part gospel on "When You're Looking Up." Perhaps they will add another song to their "Carolina" repertoire – with this new release, many folks will have "Carolina (Road) on My Mind."

## Russ Barenberg: When At Last Compass Records Group

916 19th Avenue South  
Nashville, TN 37212  
www.compassrecords.com  
©2007

**Song list:** Little Monk, Fat Mountain, When At Last, The Pleasant Beggar, The Man in the Hat, On Milo's Back, A Dream for Sophie, Redbird in the Window/The Lakes, Jump Back Barley, The Drummers of England, Aux Marches du Palais.

Russ Barenberg hasn't had a solo album for 20 years and this collection of original tunes showcases his creative guitar and mandolin playing. Russ has several instructional videos and books on Homespun Tapes, and he is certainly a master of flatpick guitar styling. His melodic style is best shown in "When At Last," a slow-paced tune with Jerry Douglas on dobro, Stuart Duncan on fiddle, and Viktor Krauss on bass. "On Milo's Back" has an old timey mandolin lead, followed by fiddle and guitar breaks with a distinctive punch. "A Dream For Sophie" is described in the liner notes as a "short atmospheric piece, with love for my daughter." The tempo picks up in the "Redbird in the Willow/The Lakes" duo with fiddle and guitar imitating the quick flutterings of birds in the trees. "Jump Back Barley," named after one of Russ' dogs, has a Celtic sprightliness to its tempo and indeed, Barley does jump back whenever he's surprised. "Aux Marches du Palais" is an old French folk song that Russ plays with a resonator mandolin, Ruthie Dornfeld's fiddle and Jeremiah McLane's accordion. "Fat Mountain" is a great melodic romp with images of dancers easily brought to mind. While there are some bluegrass undercurrents to the melodies, it's probably best called "Irishy bluegrass" and it's a wonderful album to play on a road trip with the fresh air and sunshine flowing through the car.

## Hunter Berry: Wow Baby!

Upper Management Music  
www.hunterberrymusic.com  
©2007

**Song list:** Wow Baby, In The Pines, Billy in the Low Ground, Blue Kentucky Girl, Leather Britches, Hard Living, Waltz For Mom and Dad, Ragtime Annie, Kansas City Kitty, I'm Waitin' To Hear You Call Me Darlin', Fiddler's Dream, Softly and Tenderly.

Hunter Berry is the awesome fiddler in the Rhonda Vincent Band, and his fiddle virtuosity is one of the mainstays of the band's sound. "Wow Baby!" is an appropriate title for the album; Hunter just soars through a great collection of traditional and original songs. Hunter's featured guests include some of the top names in bluegrass music today: Tony Rice and Bryan Sutton on guitar, Doyle Lawson and Adam Steffey on mandolin, Ronnie Stewart on banjo, and vocals featuring Rhonda Vincent, Sonya Issacs, Marty Stuart and Bobby Osborne.

Hunter wrote two of the songs including the title cut, "Wow Baby!" This one is one of those hair-splitting fiddle pieces with some spirited banjo from Ronnie, popping mandolin notes from Doyle, and Tony Rice's always-tasteful guitar playing. The same group gives an exciting presentation of Arthur Smith's "Fiddler's Dream" and then Tony and Doyle join Hunter in his gentle "Waltz For Mom and Dad." Other impeccable instrumentals include "Billy in the Lowground," "Ragtime Annie" and "Leather Britches." The band jumps out of the bluegrass loop with a jazzy swing version of "Kansas City Kitty."

Rhonda Vincent and Sonya Issacs join together on Rhonda's "Hard Living" with its lament about this "old cloud that is always hanging over me." Marty Stuart and Bobby Osborne revive the Lester Flatt song "I'm Waiting To Hear You Call Me Darling" and their harmonies show that neither one has lost the touch for singing bluegrass. Wow, Hunter, this is mighty fine!

## Jim Nunally: Gloria's Waltz

FGM Records  
PO Box 2160  
Pulaski, VA 24301  
800-413-8296  
©2007  
www.fgmrecords.com

**Song list:** Hold Whatcha Got, Then I'll Stop Going For You, Revenuer's Gun, Tennessee Mountain Home, Pancho and Lefty, If Teardrops Were Pennies, Big Train From Memphis, Your Tone of the Blues, Old Paint, Vincent, Across the Great Divide, Arms Full of Empty, Bluegrass Medley: Clinch Mountain Backstep, Pike County Breakdown, Turkey in the Straw, What About You, Dark as the Night, Gloria's Waltz.

Jim Nunally is one of the Bay Area's top bluegrass guitar players and he has been part of many popular bands including John Reischman and the Jaybirds, Due West, and The David Grisman Bluegrass Experience. Many of the musicians from these bands make guest

appearances on the songs, but Jim is in the spotlight with his impeccable guitar playing and heartfelt vocals.

Jim dedicates the CD to his Mom Gloria Nunally and "Gloria's Waltz," played by Jim with Dix Bruce, shimmers with a fine elegance. Jim's version of Don McLean's "Vincent" has a pure melodic pacing that lets Jim pull the best tone out of his Martin guitar. The Bluegrass Medley songs have Jim playing with Joe Craven on mandolin and Rob Ickes on resonator guitar and the three musicians put some extra verve and spice into the songs. "Pancho and Lefty" and "Across the Great Divide" are classic songs that Jim and Judy Forrest give a cut-to-the-bone rendition with just guitar accompaniment. Jim's song "Revenuer's Gun" has Due West bandmates Erik Thomas' harmony vocals and mandolin embellishments, Bill Evans' banjo pushing the rhythm and some inspired fiddle playing from Tashina Clarridge. "Big Train From Memphis" has Jim trading solos with David Grisman on mandolin. It's a true family affair, with Jim's bluegrass band families and Jim's brother Rob, niece Leah, and stepdad Buddy Williford all adding some musical magic. Gloria Nunally, you must be a very special lady to inspire such a tribute!

## Smiley Mountain Band: We Lived With The Land

www.SmileyMountain.com  
©2007

**Song list:** Stop This Train, Day Break In Dixie, Body and Soul, Cowboy Ridin' High, Unwanted Love, Mediterranean Blues, The Memory of Your Smile, Wheel Hoss, Little Annie, We Lived With The Land, Santa Cruz, Thanks A Lot.

Smiley Mountain is a real place near Yosemite National Park, and the band chose its name well. It's a name that suggests happy, country living and forests, fresh air and sunshine. The band's music is lively, and has positive energy that flows out to the listener. The band is Dave Cicoletti on mandolin and vocals, Ed Heiss on guitar and vocals, Samantha Olson on fiddle and vocals, Jeff Gurule on banjo and vocals, and Gary Smalz on bass and vocals.

Ed has written several of the songs on the album. His "Santa Cruz" is a celebration of playing music and the renowned Santa Cruz Guitar company. He also wrote "Cowboy Riding High" and his gravelly delivery on the song invokes all the hard days on the range. Dave Cicoletti's mandolin playing is featured on the Bill Monroe "Wheel Hoss," and Samantha's fiddle is featured on "Day Break in Dixie." The whole band swings

on "Mediterranean Blues" with an extra dollop of drums and a strong bass from Gary. "Thanks A Lot" is a fitting ending song to the album – it's good fun music. It's easy to have a smile after listening to the Smiley Mountain band!

## Kathy Boyd & Phoenix Rising: Burning Down The House

PO Box 3747  
Tualatin, OR 97062  
www.phoenixrisingband.org  
1-503-691-1177  
©2007

**Song list:** Broken Hearted Lover, Twelve More Miles to Clatskanie, Rhubarb Pie, Stolen Kisses, Mourning Dove, Flying Bear Breakdown, Western Girl, Angel Band, Burning Down The House, She's A Stranger In His Mind, Deschutes Valley Home, Baby I'm Good For You, Black Diamond Jingle.

Bluegrass bands seem to grow well in the Pacific Northwest. Perhaps it's the weather or the rain, but Kathy Boyd & Phoenix Rising have the perfect combination of good musicianship and noteworthy songs. The band includes some talented songwriters and 9 of the songs are originals from band members. All of the band members are singers and Kathy Boyd plays bass, Tim Crosby plays mandolin and fiddle, Tom Tower doubles on banjo and dobro and Dennis Nelson is the guitar player.

Tom's songs include the Northwest identifiers "Twelve More Miles to Clatskanie" and "Deschutes Valley Home" and both songs have that bluegrass old home place vibe and Tom's banjo adds that extra sparkle. Tom also wrote the instrumental "Flying Bear Breakdown" that features his lead banjo playing joined by Tim's fiddle. The fun John Fogerty song, "Rhubarb Pie" features Kathy's lead vocal, and some winsome and bluesy dobro from Tom. Tim Crosby wrote "Western Girl," in honor of his grandmother who journeyed west to marry a true cowboy. Tim's warm baritone also embraces the strutting "Baby I'm Good For You" and "Burning Down the House," a catchy song full of cleverly combined images– "burning up my body, incinerate my mind, leaving nothing but a smoking pair of boots behind" and "wear an asbestos suit, I'm an incendiary device." "She's A Stranger in His Mind" is a touching song about loved ones dealing with Alzheimer's disease and is one of the album highlights. This is an up-and-coming band that is headed for a bright future.

## The Muellers: Branching Out

Master Shield Records  
6683 Vista Heights Road

Continued on B-16



# RECORDING REVIEWS

Continued from B-15

Bridgewater, VA 22812  
www.mastershielddrecords.com  
www.muellerfamilymusic.com  
©2007

**Song list:** Joshua, MOM, Don't Leave Your Little Girl All Alone, Lichen Covered Stone, Washington County, Bringing In the Georgia Mail, I Am Weary, Weapon of Prayer, Burying Ground, Vision of a Golden Crown, Little Maggie Black-Eyed Susie, I've

## Just Seen The Rock of Ages, Before It's Too Late.

The Muellers are one of those talented families who have found togetherness playing bluegrass music. They live in Maine, but their family roots are in Missouri. Karen (bass) and Curt Mueller (banjo) are joined by children Annah (19) on guitar, Bob (16) on guitar, Laurah (14) on fiddle and mandolin, Sarah (11) on fiddle, John (8) on fiddle, and George (5) on fiddle. Their

other son Tom has just completed his college studies and will be playing with the band. The 14 songs on the album are drawn from many sources including Ralph Stanley's "Little Maggie" and the Louvins' "Weapon of Prayer."

The girls perform most of the lead vocals and their voices are developing a depth and power that will increase in the years to come. The family has talented musicians with triple fiddles playing on Kenny Baker's "Washington

County." This debut album shows strong harmonies and well blended instrumentation and is a harbinger of greater things to come.

## To be reviewed

Send your materials to:  
**Brenda Hough**  
PO Box 20370  
San Jose CA 95160



# CBA Calendar of Upcoming Music Events

## BAND GIGS & CONCERTS

### OCTOBER

**10/2/2007** -- Bean Creek will perform from 6 - 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call

408-297-9151 or visit <http://www.samsbbq.com>

**10/3/2007** -- Sidesaddle & Company will perform from 6 - 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

**10/3/2007** -- The Websters w/ Scot Nygaard in concert beginning at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Part of the Berkeley Old time Music Convention. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-548-1761, email [info@freightandsalvage.org](mailto:info@freightandsalvage.org) or visit [www.freightandsalvage.org](http://www.freightandsalvage.org)

**10/3/2007** -- The David Thom Band will perform at the Iron Springs Pub & Brewery, 765a Center Blvd., Fairfax, CA. For information, call 415-485-1005 or visit [www.ironspringspub.com](http://www.ironspringspub.com)

**10/4/2007** -- The Websters w/ Scot Nygaard will perform at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road in Felton, CA. For information or tickets, call 831-335-5308 or visit <http://www.donquixotesmusic.com/>

**10/4/2007** -- The Austin Lounge Lizards 9 pm concert in the Willow Lounge at the Black Oak Casino, 19400 Tuolumne Road North, Tuolumne, CA. For information, contact Brent Pierce at 877-747-8777, email [bpierce@blackoakcasino.com](mailto:bpierce@blackoakcasino.com), or visit [www.blackoakcasino.com](http://www.blackoakcasino.com)

**10/4/2007** -- Grizzly Peak will perform from 8-11 pm at The Swingin' Door, 102 E. 25th Ave., San Mateo, CA. For information, call 520-376-7282 or visit [www.theswingindoor.com](http://www.theswingindoor.com)

**10/4/2007** -- Salt Martians perform from 5:30 - 7:30 pm at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information, call 805-899-3100 or visit <http://www.tupelojunction.com/>

**10/4/2007** -- Ed Neff & Friends perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232

**10/5/2007** -- The Websters w/ Scot Nygaard in concert at 8:30 pm at The Palms, at the Winters Opera House, 13 Main Street in Winters, CA. Tickets are \$20 advance and \$22 at the door. For information or tickets, call 530-795-1825, email [palms@yolo.com](mailto:palms@yolo.com), or visit [www.palms.com](http://www.palms.com)

**10/5/2007** -- Sonoma Mountain Band will play at Murphy's Irish Pub, 464 First Street, Sonoma, CA.

For information, call 707-935-0660, email [murphy@sonomapub.com](mailto:murphy@sonomapub.com), or visit [www.sonomapub.com](http://www.sonomapub.com)

**10/6/2007** -- An exciting musical evening of folk tunes and mountain music featuring Doc Watson and David Holt at the Mondavi Center for the Performing Arts, 1 Shields Ave., Davis, CA. Lecture at 7 pm followed by an 8 pm Hills of Home concert. Tickets are \$32 to \$42 for adults and half price for students and children. For information or tickets, call 530-754-2787 or visit [www.mondaviarts.org](http://www.mondaviarts.org)

**10/6/2007** -- The Pine Needles in concert at the Larkspur Cafe Theatre, 500 Magnolia Larkspur, CA. For information or tickets, call 415-924-6107, email [daniel@larkspurcafe theatre.com](mailto:daniel@larkspurcafe theatre.com), or visit [www.larkspurcafe theatre.com](http://www.larkspurcafe theatre.com)

**10/6/2007** -- Super Bluegrass Weekend featuring Five Dollar Suit and Huckleberry Flint at the Plough and Stars, 3223 Mission at Valencia, San Francisco, CA. For information, contact Shelby Ash at 415-665-0408 or visit [www.shelbyashpresents.net](http://www.shelbyashpresents.net)

**10/7/2007** -- Super Bluegrass Weekend featuring the Backyard Party Boys, Bluegrass Revolution and Huckleberry Flint at The Knockout, 3223 Mission Street, San Francisco, CA. For information, contact Shelby Ash at 415-665-0408 or visit [www.shelbyashpresents.net](http://www.shelbyashpresents.net)

**10/9/2007** -- Carolina Special will perform from 6 - 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

**10/10/2007** -- Diana Donnelly & the Yes Ma'ams will perform from 6 - 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

**10/10/2007** -- The Mountain Boys will perform at the Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, call 415-648-1047, email [shout@jimbotrout.com](mailto:shout@jimbotrout.com), or visit <http://www.atlascfe.net>

**10/10/2007** -- Belle Monroe & Her Brewglass Boys will perform at the Iron Springs Pub & Brewery, 765a Center Blvd., Fairfax, CA.

For information, Call 415-485-1005 or visit [www.ironspringspub.com](http://www.ironspringspub.com)

**10/11/2007** -- Ed Neff & Friends perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232

**10/11/2007** -- Salt Martians perform from 5:30 - 7:30 pm at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information, call 805-899-3100 or visit <http://www.tupelojunction.com/>

**10/13/2007** -- High Country will perform at McGrath's Irish Pub, Corner of Lincoln and Stanton, Alameda, CA. For information, call 510-522-6263, email [peter@mcgrathspub.com](mailto:peter@mcgrathspub.com), or visit [www.mcgrathspub.com](http://www.mcgrathspub.com)

**10/13/2007** -- Alhambra Valley Band will play from 8:30 - 11:20 pm at Finbar Devine's Irish Pub, 145 Kentucky St., Petaluma, CA. For information, call 707-762-9800 or visit [www.finbarspetaluma.com](http://www.finbarspetaluma.com)

**10/15/2007** -- Homespun Rowdy will play 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](mailto:info@homespunrowdy.com), or visit [www.homespunrowdy.com](http://www.homespunrowdy.com)

**10/16/2007** -- Cabin Fever will perform from 6 - 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

**10/17/2007** -- Banana and Friends will perform at the Iron Springs Pub & Brewery, 765a Center Blvd., Fairfax, CA. For information, Call 415-485-1005 or visit [www.ironspringspub.com](http://www.ironspringspub.com)

**10/17/2007** -- Sidesaddle & Co. will perform from 6 - 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

**10/17/2007** -- Uncle Earl will perform at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$21.50 advance and \$22.50 at the door. For information or tickets, call 510-548-1761, email [info@freightandsalvage.org](mailto:info@freightandsalvage.org), or visit [www.freightandsalvage.org](http://www.freightandsalvage.org)

**DEERING**  
THE GREAT AMERICAN BANJO COMPANY

The **CALICO**

IT'S THE SOUND!

JUST PICK IT!

[WWW.DEERINGBANJOS.COM](http://WWW.DEERINGBANJOS.COM)



# CBA Calendar of Upcoming Music Events

**10/17/2007** -- Whiskey Brothers will perform at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit [www.albatrosspub.com](http://www.albatrosspub.com)

**10/17/2007** -- Lighthouse will play at the Golden Goose Coffee House, 10001 Maine Ave., Lakeside, CA. For information, call 619-390-1990 or visit [www.waynerice.com/lhgigs.htm](http://www.waynerice.com/lhgigs.htm)

**10/18/2007** -- Ed Neff & Friends perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232

**10/18/2007** -- Salt Martians perform from 5:30 - 7:30 pm at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information, call 805-899-3100 or visit <http://www.tupelojunction.com/>

**10/18/2007** -- The Temescallionaires will perform at the Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, call 415-648-1047, email [shout@jimbotrout.com](mailto:shout@jimbotrout.com), or visit <http://www.atlascafe.net>

**10/19/2007** -- Bluegrass Bonanza featuring Five Dollar Suit and The Four Finger String Band at the Plough and Stars, 116 Clement St. (between 2nd & 3rd Ave.) San Francisco, CA. For information, call 415-665-0408 or visit [www.shelbyashpresents.net](http://www.shelbyashpresents.net)

**10/19/2007** -- Blame Sally in concert at 8:30 pm at The Palms, at the Winters Opera House, 13 Main Street in Winters, CA. For information or tickets, call 530-795-1825, email [palms@yolo.com](mailto:palms@yolo.com), or visit [www.palms.com](http://www.palms.com)

**10/19/2007** -- Earthquake Country will play from 8 to 10 pm at Blue Rock Shoot in Saratoga, CA. For information, call 408-867-3437

**10/20/2007** -- High Country will play from 8:30 - 11:20 pm at Finbar Devine's Irish Pub, 145 Kentucky St., Petaluma, CA. For information, call 707-762-9800 or visit [www.finbarspetaluma.com](http://www.finbarspetaluma.com)

**10/20/2007** -- Lee Highway in concert with The MacRae Brothers Tribute to Jake Quisenberry opening the show, 8 pm at the First Presbyterian Church of Mountain View, 1667 Miramonte Ave., Mt. View, CA. Doors open at 5:30 pm for pre-concert jamming, socializing, and the area's best pies (savory as well as sweet). Presented by Redwood Bluegrass Associates. Tickets: \$15/advance, \$18/day of show. Information or tickets at <http://www.rba.org>

**10/20/2007** -- Chris Stuart & Backcountry and Cliff Wagner & The Old #7 in concert at 8 pm in the Grand Vision Performance Space, 434 West 6th Street, San Pedro, CA. Tickets are \$25 per person. A portion of the proceeds will be dedicated to the restoration of the historic Warner Grant Theater. For information or tickets, call 310-833-4813, email [robin@oldnumber7.net](mailto:robin@oldnumber7.net), or visit [www.oldnumber7.net](http://www.oldnumber7.net)

**10/22/2007** -- The Greencards will perform at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road in Felton, CA. For information or tickets, call 831-335-5308 or visit <http://www.donquixotesmusic.com/>

**10/23/2007** -- MacRae Brothers will perform from 6 - 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

**10/24/2007** -- Chris Hillman and Herb Pedersen concert 8 pm in the Willow Lounge at Black Oak Casino, 19400 Tuolumne Road North, Tuolumne, CA. For information, contact Brent Pierce at 877-747-8777, email [bpierce@blackoakcasino.com](mailto:bpierce@blackoakcasino.com), or visit [www.blackoakcasino.com](http://www.blackoakcasino.com)

**10/24/2007** -- Diana Donnelly & the Yes Ma'ams will perform from 6 - 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

**10/25/2007** -- Ed Neff & Friends perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232

**10/25/2007** -- Salt Martians perform from 5:30 - 7:30 pm at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information, call 805-899-3100 or visit <http://www.tupelojunction.com/>

**10/26/2007** -- Flatt Lonesome will play from 8:30 - 11:20 pm at Finbar Devine's Irish Pub, 145 Kentucky St., Petaluma, CA. For information, call 707-762-9800 or visit [www.finbarspetaluma.com](http://www.finbarspetaluma.com)

**10/27/2007** -- The Stairwell Sisters will perform at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-548-1761, email [info@freightandsalvage.org](mailto:info@freightandsalvage.org), or visit [www.freightandsalvage.org](http://www.freightandsalvage.org)

**10/27/2007** -- Belle Monroe & Her Brewglass Boys will play from 8:30 - 11:20 pm at Finbar Devine's Irish Pub, 145 Kentucky St., Petaluma, CA. For information, call 707-762-9800 or visit [www.finbarspetaluma.com](http://www.finbarspetaluma.com)

**10/27/2007** -- High Country will play at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email [murphy@sonomapub.com](mailto:murphy@sonomapub.com), or visit [www.sonomapub.com](http://www.sonomapub.com)

**10/27/2007** -- Sonia Shell and the Factor of Five will perform at the Big Basin Bistro, 14480 Big Basin Way, Saratoga, CA. For information, call 408-867-1764

**10/28/2007** -- Jody Stecher and Bill Evans present "The Secret Live of Banjos" at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-548-1761, email [info@freightandsalvage.org](mailto:info@freightandsalvage.org), or visit [www.freightandsalvage.org](http://www.freightandsalvage.org)

**10/30/2007** -- Extreme Country will perform from 6 - 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

**10/31/2007** -- Sidesaddle & Co. will perform from 6 - 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

## NOVEMBER

**11/1/2007** -- Jeanie and Chuck's Country Roundup will play from 8-11 pm at The Swingin' Door, 102 E. 25th Ave., San Mateo, CA. For information, call 520-376-7282 or visit [www.theswingindoor.com](http://www.theswingindoor.com)

**11/1/2007** -- Salt Martians perform from 5:30 - 7:30 pm at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information, call 805-899-3100 or visit <http://www.tupelojunction.com/>

**11/1/2007** -- Ed Neff & Friends perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232

**11/3/2007** -- The Washboard Wizardz concert at 8 pm at the Westside Theater, 1331 Main Street, Newman, CA. For information or tickets, call 209-862-4490 email [info@westsidetheatre.org](mailto:info@westsidetheatre.org), or visit [www.westsidetheatre.org](http://www.westsidetheatre.org)

**11/5/2007** -- Homespun Rowdy will play 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](mailto:info@homespunrowdy.com), or visit [www.homespunrowdy.com](http://www.homespunrowdy.com)

**11/5/2007** -- David Parmley and Continental Divide 7 pm Bluegrass Gospel Concert at Verboom Ranch, 6058 County Rd. 11, Orland, CA. There will be a freewill offering for the band. For information, call Grant Garland at 530-301-6140 or email [ggarland@baraleinc.com](mailto:ggarland@baraleinc.com)

**11/7/2007** -- Whiskey Brothers will perform at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit [www.albatrosspub.com](http://www.albatrosspub.com)

**11/8/2007** -- Salt Martians perform from 5:30 - 7:30 pm at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information, call 805-899-3100 or visit <http://www.tupelojunction.com/>

**11/8/2007** -- Ed Neff & Friends perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232

**11/10/2007** -- Chuck Alvarez and Cliff Wagner & The Old #7 in concert at 8 pm in the Grand Vision Performance Space, 434 West 6th Street, San Pedro, CA. Tickets are \$25 per person. A portion of the proceeds will be dedicated to the restoration of the historic Warner Grant Theater. For information or tickets, call 310-833-4813, email

[robin@oldnumber7.net](mailto:robin@oldnumber7.net), or visit [www.oldnumber7.net](http://www.oldnumber7.net)

**11/11/2007** -- Cherryholmes in concert at the California Center for the Arts, 340 N. Escondido Blvd. Escondido, CA. For information or tickets, call 800-988-4253 or visit [www.artcenter.org](http://www.artcenter.org)

**11/15/2007** -- The Infamous Stringdusters will perform at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-548-1761, email [info@freightandsalvage.org](mailto:info@freightandsalvage.org), or visit [www.freightandsalvage.org](http://www.freightandsalvage.org)

**11/16/2007** -- Blame Sally 9 pm concert in the Willow Lounge at Black Oak Casino, 19400 Tuolumne Road North, Tuolumne, CA. For information, contact Brent Pierce at 877-747-8777, email [bpierce@blackoakcasino.com](mailto:bpierce@blackoakcasino.com), or visit [www.blackoakcasino.com](http://www.blackoakcasino.com)

**11/16/2007** -- David Parmley & Continental Divide will perform from 8 to 11 pm at the Braemar Country Club, 4001 Reseda Blvd., Tarzana, CA. Sponsored by the Bluegrass Association of Southern California. For information or tickets contact Harley Tarlitz via email at [bascinfo@socalbluegrass.org](mailto:bascinfo@socalbluegrass.org) or visit [www.socalbluegrass.org](http://www.socalbluegrass.org)

**11/16/2007** -- Bluegrass Bonanza featuring Belle Monroe & Her Brewglass Boys and Montana Slim at the Plough and Stars, 116 Clement St. (between 2nd & 3rd Ave.), San Francisco, CA. For information, call 415-665-0408 or visit [www.shelbyashpresents.net](http://www.shelbyashpresents.net)

**11/20/2007** -- David Parmley & Continental Divide featuring Randy Graham in concert, 8 pm at the First Presbyterian Church of Mountain View, 1667 Miramonte Ave., Mt. View, CA. Doors open at 5:30 pm for pre-concert jamming, socializing, and the area's best pies (savory as well as sweet). Presented by Redwood Bluegrass Associates. Tickets: \$15/advance, \$18/day of show. Information or tickets at <http://www.rba.org>

**11/24/2007** -- Laurie Lewis will perform at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-548-1761, email [info@freightandsalvage.org](mailto:info@freightandsalvage.org), or visit [www.freightandsalvage.org](http://www.freightandsalvage.org)

## DECEMBER

**12/8/2007** -- The Claire Lynch Band in concert, 8 pm at the First Presbyterian Church of Mountain View, 1667 Miramonte Ave., Mt. View, CA. Doors open at 5:30 pm for pre-concert jamming, socializing, and the area's best pies (savory as well as sweet). Presented by Redwood Bluegrass Associates. Tickets: \$18/advance, \$20/day of show. Information or tickets at <http://www.rba.org>

## JANUARY 2008

**1/26/2008** -- Rustler's Moon with

Kathy Kallick & Bill Evans in concert, 8 pm at the First Presbyterian Church of Mountain View, 1667 Miramonte Ave., Mt. View, CA. Doors open at 5:30 pm for pre-concert jamming, socializing, and the area's best pies (savory as well as sweet). Presented by Redwood Bluegrass Associates. Tickets: \$15/advance, \$18/day of show. Information or tickets at <http://www.rba.org>

## CONTESTS

### OCTOBER

**10/6/2007** -- Columbia Fiddle and Bango Contest in the Gazebo on Main Street in Columbia State Historical Park, Columbia, CA. Categories for fiddle, banjo, vocal, guitar, mandolin and miscellaneous instruments. \$7 entry fee per category and a variety of prizes for the winners. Sign-ups at 9 am and contest begins at 10:30 am. For information, visit [www.columbiaca.com](http://www.columbiaca.com)

## FESTIVALS

### OCTOBER

**10/6/2007 - 10/8/2007** -- Hardly Strictly Bluegrass Festival in Speedway Meadows, Golden Gate Park, San Francisco, CA. Free event with several stages and a huge roster of bands including the Del McCoury Band, Doc Watson with David Holt and Richard Watson, the David Grisman Bluegrass Experience, Dale Ann Bradley Band, Earl Scruggs, Hazel Dickens and many more. Public transportation is requested. For information, visit [www.strictlybluegrass.com](http://www.strictlybluegrass.com)

**10/6/2007** -- Auburn Bluegrass Festival at the Placer County Fairgrounds, Auburn, CA. Bands include Sidesaddle & Co, Thunderfoot Cloggers, Tree Full of Owls, Mountain Laurel, and the Keith Little Trio. For information or tickets, visit [www.livefromauburn.com](http://www.livefromauburn.com)

**10/12/2007 - 10/14/2007** -- Wolf Mountain Bluegrass Festival: **CANCELLED**

**10/12/2007 - 10/14/2007** -- 18th Annual Bluegrass Festival at the Clark County Fairgrounds in Logandale, NV. Bands include: Sons and Brothers Band, James King Band, Marty Warburton Band, Copper River Band, Cliff Wagner & The Old #7, Just For Fun, Red Desert Ramblers, Stuck in Reverse and more TBA. Festival offers RV and tent camping, food and craft vendors and lots of jamming. Presented by the Southern Nevada Bluegrass Music Society and co-sponsored by the Moapa Valley Chamber of Commerce. All festival pass including camping is \$45 for adults; \$42 for Seniors and \$18 for Juniors (12-16). Single day admissions are available. For information, call 702-566-9372 or visit [www.snvbluegrass.com](http://www.snvbluegrass.com)

**10/19/2007 - 10/21/2007** -- CBA

*Continued on B-14*



# CBA Calendar of Upcoming Music Events

*Continued from B-13*

Fall Campout, election and jammer's weekend at the Fairgrounds in Colusa, CA. For information and camping fees, contact Bob Thomas at 916-989-0993 or email: [sacbluegrass@comcast.net](mailto:sacbluegrass@comcast.net).

**10/27/2007 - 10/28/2007** - 8th Annual Tucson Bluegrass Festival at the Desert Diamond Casino, I-19 Exit Pima Mine Road, Tucson, AZ. Bands include Blue Moon Rising, James King Band, Valerie Smith and Liberty Pike, the Bluegrass Patriots, Copper River, and Jm Pak Blue "n" Grass Neighborhood Band. For tickets or information, call 520-296-1231 or visit [www.desertbluegrass.org](http://www.desertbluegrass.org).

## NOVEMBER

**11/9/2007 - 11/10/2007** - Western Kentucky Fiddle Festival in Lovett Auditorium, Murray, KY. Fiddle contest with categories for Pee-wee, Beginner, Junior and Senior Fiddler. Other contest include Clog Dancing, Bluegrass Band, Bluegrass Banjo, Dobro, Guitar, Harmonica, Mandolin, Old Time Banjo, Sold Time Singer, and Old Time String Band. There is a \$10 entry fee per person per category. There are hotels and campgrounds in Murray, but no camping on site. For information, visit [www.tourmurray.com](http://www.tourmurray.com) or call the Murray Tourism Agency at 270-759-2199.

**11/9/2007 - 11/11/2007** - Four Corner States Bluegrass Festival and Fiddle Championship at the Everett Bowman Rodeo Grounds, 5 miles East of downtown Wickenburg, AZ. Bands include Cedar Hill, High Hills Bluegrass Band, Digger Davis and the Tombstones, Cherryholmes and more. There will be thirteen competitive events and contestants will compete for over \$6,500 in cash prizes. Tickets are now on sale. Three-day festival passes are \$25 for adults; \$22 for seniors and \$10 for children. Individual day tickets are available. Camping is available on the grounds for \$25 for the weekend with an all festival ticket and additional nights are \$8 per unit per night. For information, call Julie Brooks at 928-684-5479 or visit [www.outwickenburgway.com](http://www.outwickenburgway.com).

**11/30/2007** - Brookdale Bluegrass Festival at the historic Brookdale Lodge located 10 miles north of Santa Cruz, CA on Highway 9. Bands include the Stairwell Sisters, Billy Bright & Chojo Jacques, Harmony Grits, Bean Creek, Faux Renwah, Common Cents, Stoney Mt. Ramblers, Yodeling Lady Lolita, Smiley Mountain Band, Hightone Sinners, Still Searching, Rogue River and more. For information or tickets, visit [www.brookdalebluegrass.com](http://www.brookdalebluegrass.com).

## JANUARY

**1/18/2008 - 1/20/2008** - 21st Annual Blythe Bluegrass Festival at the Colorado River Fairgrounds, 11995 Olive Lake Blvd., Blythe, CA. Sponsored by the Blythe Area Chamber of Commerce. Bands include: Lonesome River Band, Spe-

cial Consensus, John Reischman & the Jaybirds, Karl Shiflett and the Big Country Show, The Dale Ann Bradley Band, Lost Highway, Sons & Brothers, the Martins, Eric Uglum and Sons and the Colorado River Boys. Camping available on site. Other events include the 9th Annual Quilt Show and the National Bluegrass Playoffs Band Showcase. Tickets are now on sale. For information or ticket orders, call the chamber office at 760-922-8166, email [blythebluegrass.com](mailto:blythebluegrass.com) or visit [www.blytheareachamberofcommerce.com](http://www.blytheareachamberofcommerce.com).

## 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](mailto: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](mailto:weelitzo@pacbell.net)

•Berkeley - Spud's Pizza, 3290 Adeline (at the corner of Alcatraz), Berkeley, CA. Old-time Singing jam on the 2nd and 4th Tuesday of every month from 7:30 - 9:30 pm. Occasional performances by local musicians. For information, email [laurence.white@gmail.com](mailto:laurence.white@gmail.com).

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

•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 [sidlewis420@yahoo.com](mailto:sidlewis420@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](mailto:donmilam@yahoo.com) or visit [www.hoteljeffreysgold.com](http://www.hoteljeffreysgold.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](mailto:ke6tkn@juno.com).

•Marysville - Bluegrass Jam Session every Sunday from 2 to 9 pm at The Eagle's Nest on the corner

of Highway 20 and B Street in Marysville, Ca. This jam is hosted by Bob Crowder and Carolyn Faubel and it's a good one. The folks at the Eagle's Nest are very welcoming and the patrons seem to love the music. For more information, call 530-741-1259 or email [CBAmembership@syix.com](mailto:CBAmembership@syix.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.

•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](mailto: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](http://www.scvfa.org).

•San Luis Obispo - Tacos and Jam Session from 5:30 pm, the 3rd Sunday of every month at Taco Roco, 3230 Broad Street, San Luis Obispo, CA. For information, contact Roger Siminoff at 805-474-4876 or email [siminoff@siminoff.com](mailto:siminoff@siminoff.com)

•Santa Barbara - Bluegrass jam session beginning at noon on the second Sunday of every month Tucker's Grove County Park [near intersection of Turnpike Rd. and Cathedral Oaks Rd.; follow road into park about 1/3 mile, keeping to the right, until you reach Kiwanis Meadow]. For more information, email Alan: [constatty@aol.com](mailto:constatty@aol.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](mailto: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](mailto: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](mailto:masha@banjodancer.com); or visit [www.banjodancer.com](http://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.

•Various locations - Pickin' Potlucks and Jams on the 2nd Sunday of each month in Alameda and Contra Costa Counties. Potluck from noon to 5 pm along with jam session. The jams will be held in various private homes in Oakland, Berkeley and El Cerrito. For information and exact location, email [Metronome7@aol.com](mailto:Metronome7@aol.com) or visit <http://www.pickinpotlucks.com/>

## 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](mailto: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](mailto:TRman2323@aol.com).

•Palo Alto - Old Time Jam session, 7 to 10 pm on the first and third Monday of every month at Fandango Pizza, 3163 Middlefield Road, Palo Alto, CA. For information, call 650-328-0853 or email [akatiff@sbsglobal.net](mailto:akatiff@sbsglobal.net).

•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](mailto: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 Adeline 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](mailto:jgroopman@gmail.com).

•Berkeley - Old-Time Sing Along jam from 7:30 - 9:30 pm with occasional performances by local bands, at Spud's Pizza, 3290 Adeline (at the corner of Alcatraz), Berkeley, CA. For information, email Larry White at [laurence.white@gmail.com](mailto:laurence.white@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](mailto: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.

•Palo Alto - Celtic Slow Jam session from 7 to 9:45 pm every Tuesday at Fandango Pizza, 3163 Middlefield Road, Palo Alto, CA. Hosted by Pete Showman. For information, call 408-255-0297.

•San Diego - Bluegrass Jams, bands and open mic happening on the 1st, 2nd, 3rd, and 4th Tuesday evenings of each month. 2nd Tuesday - Fuddruckers at Grossmont Shopping Center, in La Mesa; 3rd Tuesday at Fuddruckers on Third Street in Chula Vista; and 4th Tuesday at Boll Weevils on Mira Mesa Blvd in San Diego. 2nd and 3rd Tuesdays are open mic and jams, and 4th Tuesday includes a featured band. Come hungry as we get a donation from each item sold there. Just tell them you are with the bluegrass club. For more information, contact Mike Tatar at [staghorn@cox.net](mailto:staghorn@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

•Ben Lomond - Intermediate Pickers Jam, 8 pm until closing at Henflings Tavern, 9450 Highway 9, Ben Lomond, CA. For information, call Jered at 831-335-1642 or 831-336-8811, email [jered@weber-hayes.com](mailto:jered@weber-hayes.com) or visit [www.henflings.com](http://www.henflings.com)

•Chico - Bluegrass Jam from 7-9 pm at A Bean Scene Coffeehouse & Gallery, 1387 E. 8th Street, Chico, Ca. Jam is open to all intermediate to advanced players. For information, call 530-898-9474 or 530-342-7998, email [novakd42@aol.com](mailto:novakd42@aol.com) or visit [www.bfms.freesevers.com](http://www.bfms.freesevers.com)

•Lompoc - Bluegrass Jam from 7 to 9 pm on the second and fourth Wednesday of every month at Southside Coffee Co., 105 South "H" St., Lompoc, CA. For more information, call Bill at (805) 736-8241

•Morgan Hill - Bluegrass Jam from 6 to 10 pm on the 1st, 3rd and 5th Wednesday of every month at El Toro Brew Pub on the NW corner



# CBA Calendar of Upcoming Music Events

of Monterey and Main Streets in Morgan Hill, CA. For information, call the pub at 408-782-2739 or email Dick Simunic at [jrsimunic@hotmail.com](mailto:jrsimunic@hotmail.com).

•Palo Alto – Bluegrass Jam from 7-10 pm every Wednesday at Fandango Pizza, 3163 Middlefield Road (corner of Loma Verde), Palo Alto, CA. Sign on building also says Pommard's Café. For information, call 650-494-2928 or visit [www.TheBluegrass.com](http://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.

## THURSDAY

•Berkeley – Bluegrass Jam session at the 5th String Music Store, 3051 Adeline Street, Berkeley, CA. For information, call Tim Hicks at 510-548-8282 or visit <http://www.5thStringBerkeley.com>

•Chico – CBA Bluegrass Jam on the 2nd Thursday of every month at Augie's Café, 230 Salem Street, Chico, CA. In the summer the jam will move to the Chico City Park. For information, time and exact location, contact John Senior at 530-877-1764, email [info@john-seniorsound.com](mailto:info@john-seniorsound.com) or visit [www.johnseniorsound.com](http://www.johnseniorsound.com)

[johnseniorsound.com](http://johnseniorsound.com).

•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.carltonmusic.com](http://www.carltonmusic.com)

•Morgan Hill – South County Bluegrass Jam on the 2nd & 4th Thursday of each month at The Buzz Stop, 17400-1B Monterey Road, Morgan Hill, CA. Open jam from 6-10 pm. For information, call 408-892-9157 or email Duane Campbell at [dicampbell339@yahoo.com](mailto:dicampbell339@yahoo.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 Alameda, 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](mailto:gene@generubinaudio.com) or visit <http://home.earthlink.net/~generubinaudio/index.html>.

## FRIDAY

•Copperopolis – Bluegrass Jam session 7 pm on the first and third Friday of every month at the Old Corner Saloon, 574 Main Street, Copperopolis, Ca. Open to acoustic instruments only no drums.

For more information, call Mike at (209) 785-3047.

•Felton – Bluegrass Slow Jam on the 2nd and 4th Friday of every month from 7-9 pm at 1145 El Solyo 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](mailto: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](http://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](mailto:tophawker@yahoo.com) or visit <http://www.KRBLUE.NET>.

•Fresno – Old time fiddle jam and dance from 7 – 10 pm on the 2nd Saturday of every month at the Senior Citizens Village, 1917 Chestnut Ave., Fresno, CA. Sponsored by CSOTFA District 2. For information, contact Lynda Emanuels at 559-924-1766 or email [semanuels@comcast.net](mailto:semanuels@comcast.net).

•Kingsburg – Bluegrass and Country jam session and potluck from 6-10 pm on the 2nd and 4th Saturday of every month at 1450 Ellis St., Kingsburg, CA. For information, contact Bud Cartwright at 559-582-9155 or 559-582-7680, or email [BudCartwright@comcast.net](mailto:BudCartwright@comcast.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 3-6 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 Catz 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](mailto:bgsbreakdown@volcano.net).



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](mailto:kidslendinglibrary@yahoo.com)

## 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.

## Crooked Jades tune in soundtrack of new Sean Penn film

We are proud and excited to announce that Erik Pearson's original tune "Fork and File" from the latest Crooked Jades CD "World's on Fire" is part of the soundtrack for the amazing new Sean Penn film "Into the Wild" which opens this week to wide critical acclaim.

Penn's fourth filmmaking effort, "Into the Wild," is his most accomplished yet, a sign that for all

the accolades labeling him the finest actor of his generation, directing could be his real calling.

Adapted by Penn from Jon Krakauer's best-seller, "Into the Wild" combines grand American vistas with the heartbreaking real-life story of a fierce young idealist whose two-year trek of abstinent adventure ended in tragedy in Alaska.

Christopher McCandless was a rebellious spirit who came from a fairly privileged background yet was drawn to the ascetic tenets set forth by such writers as Leo Tolstoy, Jack London and Henry David Thoreau. He set off on his quest with an aim to repudiate material society and live on his own terms.

## Acclaimed vocalist and songwriter Claire Lynch to release Crowd Favorites October 9

Claire Lynch, one of bluegrass's most beloved vocalists, songwriters, and bandleaders, will release Crowd Favorites October 9 on Rounder Records. Crowd Favorites is a collection of some of the most-requested songs from Claire Lynch's impressively rich repertoire. New recordings of favorites from her Front Porch String Band days highlight the signature groove of the Claire Lynch Band, while ten classics from her Rounder catalog form an ideal introduction to one

of acoustic music's most innovative artists. Luminous and elegant, Lynch's music is a mesmerizing blend of bluegrass, country, folk, and swing, exquisitely showcasing her gifts as a vocalist, songwriter, and bandleader.

Over the past two decades, Lynch has crafted one of the most instantly-identifiable sounds in modern bluegrass. Delicate and lilting, yet uplifting and rhythmically spry, Lynch's personal take on acoustic music encompasses classic

bluegrass and thoughtful infusions of contemporary folk, country, rock, and swing. She has twice been nominated for the Best Bluegrass Album Grammy® Award, and was named 1997 Female Vocalist of the Year by the International Bluegrass Music Association (I.B.M.A.).

Lynch is currently on the road fronting the Claire Lynch Band, featuring Jim Hurst (guitar, banjo), Missy Raines (bass), and new member Jason Thomas (mandolin, fiddle).

## Make it real at SoundWave RECORDING

Real time live recording = real sound. Your sound.



Sam Bush with four-time Grammy-winning engineer & producer Rich Adler.

• Custom-designed project plan to fit your budget

• Enjoy working in this professional, relaxed, spacious Nashville studio

• Gold & Platinum album winner

"Rich has the best ears east of the Mississippi."  
—Claire Lynch

JOIN THE RANKS OF ALISON KRAUSS • MARTY STUART • JOHNNY CASH • DOLLY PARTON • JOHN PRINE • RICKY SKAGGS • NEW GRASS REVIVAL • SAM BUSH • DOC WATSON • JOHN HARTFORD • BELA FLECK • THE OSBORNE BROTHERS • IIIRD TYME OUT • CLAIRE LYNCH • SKAGGS & RICE • NASHVILLE BLUEGRASS BAND • VALERIE SMITH & LIBERTY PIKE • BENNY MARTIN • BLUE HIGHWAY • MIKE SNIDER AND BENEFIT FROM THE DEPTH OF EXPERIENCE THAT YIELDS EXCEPTIONAL RESULTS EVERY TIME.



Contact Rich for your free consultation to assess and plan your project

615 297 6650 • [soundwavestudio@aol.com](mailto:soundwavestudio@aol.com)

1813 8th Avenue South • Nashville, TN 37203 • [www.soundwaverecording.com](http://www.soundwaverecording.com)





# 33<sup>rd</sup> Annual Father's Day BLUEGRASS FESTIVAL

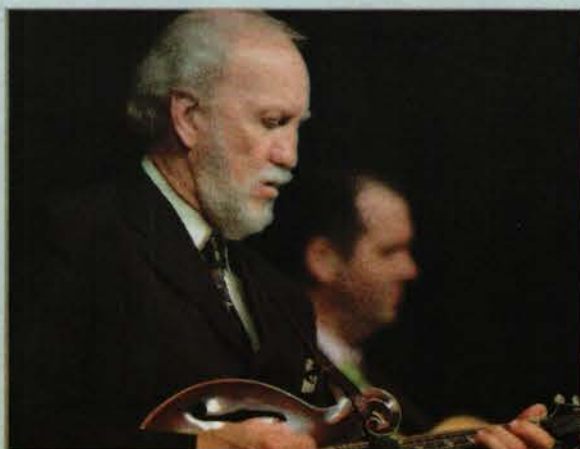
June 12 - 13 - 14 & 15, 2007

at the Nevada County Fairgrounds in Grass Valley, California

Partial Line-up includes:



Blue Highway



Doyle Lawson and Quicksilver



Crooked Still



Bradley Walker



Grasstowne



The Wilders



Goldwing Express



The Doerfel Family



CBA's Kids on Bluegrass

*Plus more bands to be added!*

*Camping, Jamming, Workshops, Children's Program and much more!*

*4-Full days of Family Fun and Great Music!*

**Early Bird Tickets will be on sale November 1, 2007**

**For more information, visit [www.cbaontheweb.org](http://www.cbaontheweb.org)**