

IBMA Honors CBA with 2007 Distinguished Achievement Award



As part of the IBMA's World Of Bluegrass celebration the Bluegrass Breakdown, the CBA's monthly publication, was given a Distinguished Achievement Award. This honor rewards lifelong efforts to promote bluegrass and old-time music. Other recipients this year were Mike Auldridge, Marko Cermak, Warren Hellman, Happy & Jane Traum.

Left: Slide show images, including that of long-time editor Suzanne Denison, appeared during the introduction to our award.

Above: CBA Editor Mark Varner accepts the award.

Photos: Whit Washburn

David Parmley & Continental Divide, November 2, Fair Oaks

By John Hettinger

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 7:30 PM. Continental Divide is an outstanding national touring band. They have played numerous festivals, including Grass Valley, and have several albums to their credit. Their latest album is Church House Hymns. Although primarily a gospel concert, it is not exclusively so and will feature a whole lot of fine bluegrass pickin'. In addition to David Parmley (lead vocals & guitar), the band consists of Ron Spears on mandolin, Dale Perry on banjo,

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CBA in Nashville - IBMA event hosts west coast fans

By Mark Varner

Once again the California Bluegrass Association's leadership and volunteers made the trip to the International Bluegrass Music Association's World of Bluegrass and FanFest events. Our association had two hospitality suites that provided a well organized, lively and friendly environment to meet and greet bluegrass fans, bands, organization leaders and industry types from all over the world. Dozens of pickers, including some of the

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Dan Dyminski Band's world debut in CBA suite

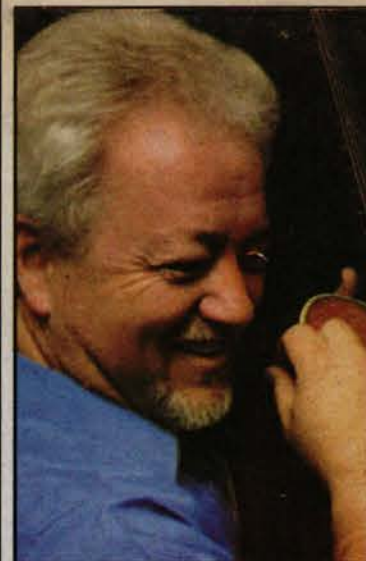
Father's Day '08 Festival full hookup lottery: Deadline extended to Dec. 1

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

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David Parnley

Inside this issue...



Blake Williams

Brenda Hough
interviews
--see A-7



Warren Hellman
photo: Mike Melnyk

Hardly Stictly
Bluegrass review
-- see B-1

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Mark Varner

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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

Please sign me up for the following:

_____ Single - 1 vote for _____ year(s) @\$25
_____ Couple - 2 votes for _____ year(s) @\$30
_____ Add _____ non-voting Children @\$1 each
_____ Add _____ voting Children @\$10 each

Children's names and birthdates: _____

If Senior Citizens (65 and over), please list birth years: _____

Membership includes 12 issues of the Bluegrass Breakdown, and discount prices for all CBA sponsored festivals and concerts. Band memberships available for out-of-state bands. Each member is entitled to one copy of the publication. Please write names and addresses on a separate sheet of paper. **Prices subject to change without notice. Out of United States? Postal rates may be higher, please inquire.**

_____ New _____ Renewal of Member # _____
Membership Total \$ _____
Kids on Bluegrass Fund \$ _____
CBA Heritage Fund \$ _____
Kids Instrument Lending \$ _____
Library Donation \$ _____

TOTAL ENCLOSED \$ _____
Please make checks payable to California Bluegrass Association (CBA). All donations are tax deductible.
Mail to: CBA Membership Vice President Carolyn Faubel
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Marysville, CA 95901-8501
For information, call 530-741-1259
or email CBAMembership@syix.com

FROM THE PRESIDENT'S DESK - Darby Brandli

World of Bluegrass 2007- Not for the Weak Week

The International Bluegrass Music Association (IBMA) knows how to produce a convention and throw a party and Bruno and I registered early in the year to attend. We did not know at the time of registration our daughter would be producing a grandchild in October, the Hardly Strictly Bluegrass Festival would be held on the same weekend as Fan Fest and a Strike would occur at my place of work the following week. We held a family conference about birth plans, instructed our daughter to stay on the couch, checked with the airlines to see if we could book an emergency flight home and made certain everyone had contact numbers and took off for our third annual Nashville vacation.

We serendipitously flew out with Bruce Campbell who was attending his first World of Bluegrass (WOB) and told him to stick

with us until he was oriented and independent. We arrived Saturday evening, rented a car, checked into a motel and headed off to the Station Inn for our bluegrass kickoff and our first high fat, high calorie meal. Sunday we ate a 1500 calorie breakfast at Shoney's and headed out on a road trip to Rosine, Kentucky (birthplace of Bill Monroe). There is a drought this summer in Tennessee and Kentucky but the landscape is still greener than California ever is in the summer and Bruno marveled at how many people it must take to mow all the grass alongside every highway and home.

We drove into Kentucky toward Bowling Green and turned off on a beautiful roadway on a gorgeous Kentucky day with signs every ten miles or so warning us that bridges freeze before highways (or vice versa). An hour or so later we exited to Bill Monroe Boulevard, passed a Dairy Queen where burgers are "dressed" with lettuce and tomato upon request, turned

again onto the Blue Moon of Kentucky Highway (no kidding) and drove another several rural miles into a very small Rosine. We were directed to the cemetery where Bill and Uncle Pen are buried and happened upon a group of people attending a graveside service on that beautiful Kentucky Sunday. None of the three of us expected the wave of emotion we felt in Rosine and knew our next stop must be Jerusalem Ridge. There was a festival on Jerusalem Ridge that weekend and we all paid our day rate (\$20) and drove up the winding road past the home (from the 1950's) of Charlie Monroe and on up to the site of the newly restored Monroe home- stead. We all had to telephone California to report exactly where we were standing, "Jerusalem Ridge", because it felt so unworldly that we needed to have a reality check.

We checked into the host hotel late Sunday afternoon, connected with other CBA members and walked past the Ryman Auditorium to Broadway for another

high fat high calorie delicious carnivorous meal. The weather was gorgeous and Broadway and the hotel were filling up with familiar faces and the sounds of those acoustic instruments that make up bluegrass. We went to bed at midnight (the earliest time of the entire week) to be prepared for the week. Bruno and I did more sightseeing in Nashville on Monday knowing that it might be our last chance before the convention got into full swing Monday afternoon.

The first four days of WOB consists of the Business Conference, four days filled with seminars and opportunities to meet others engaged in the same sort of bluegrass "business" (associations, DJs, artists, festival producers, agents, etc, etc). This is the only opportunity for Californians to personally touch bases with others outside of Northern California committed to what is the CBA mission. The IBMA supports the "business" of bluegrass and differs from a "fan based" membership and nonprofit



Darby Brandli

like the CBA in that it focuses on the worldwide bluegrass community: fans, artists, music business (agents, promoters, record companies, media, etc), luthiers, merchandisers and associations. The IBMA is very important to the CBA as a resource. As an example of the IBMA as a resource our fledgling Bluegrass in the Schools program utilizes personnel and materials developed by the IBMA, there is help

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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
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Visit our Web Site at: www.cbaontheweb.org

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California Bluegrass Association 2007/2008 Board of Directors election results

Four hundred and fifty four eligible ballots votes were cast in this year's CBA board of directors election and here are the results.

Tim Edes - 382
Lisa Burns - 366
Rick Cornish - 363
Darby Brandli - 356
Montie Elston - 355
Bruce Campbell - 342

Rich Evans - 336
Craig Wilson - 321
Debra Livermore - 313
John Duncan - 286
J.D. Rhynes - 285
Also ran: Emily Kling - 282

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 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

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

Father's Day '08 Festival full hookup lottery: Deadline extended to Dec. 1

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some 32 such spaces available, and with a first-come/first-served system 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.

In September the 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 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 Dec. 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 of each year.

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-Transfer-

able: 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 Dec. 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 Dec 10. When completed, the results will be conveyed to the Chair (or his/her designated alternate). S/he then will open the aforesaid 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 Dec. 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.

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Minutes of the September 8, 2007 - California Bluegrass Association Board Meeting

CALL TO ORDER

Rick Cornish, Chairman of the Board, called the meeting to order at 10:00 a.m. at the home of Tim and Sue Edes in Morgan Hill

ROLL CALL

Board Members Present: Rick Cornish, Lisa Burns, Rich Evans, J.D. Rhynes, Darby Brandli, John Duncan, Tim Edes and Craig Wilson

Officers Present: Diana Donnelly, Bob Thomas, Ed Alston

Members Present:

Deb Livermore, Sharon Elliott, Frank Solivan, Esther House, Mark Varner, Steve House and Linda Martin.

SETTING OF THE AGENDA

After one addition was made to the agenda, it was set.

Moved: Rhynes

Second: Burns

Carried: Unanimous

APPROVAL OF THE AUGUST BOARD MEETING MINUTES

Motion: Approve August 11, 2007 board minutes

Moved: Edes

Second: Evans

Carried: Unanimous

PERSONS DESIRING TO ADDRESS THE BOARD ON UNAGENDIZED ITEMS.

Frank Solivan and Sharon Elliott addressed the board regarding the decision in August to move the KOB practice area. The board was looking for ways to provide more tent camping area and getting the kids in an area with more amenities. Frank and Sharon provided more ideas and on the pros and cons of this decision and it was decided that the idea would be tabled until everyone had a chance to look at a map of the area and see if there was a better compromise available.

OLD BUSINESS

Projected Budget for 2008
Bob Thomas addressed the board and distributed a large line item report that "individually" covers each aspect of our operations. He went over each page with the board and accepted questions as we went along.

Setting of Ticket Prices for FDF 2008

There was a lot of discussion regarding the ticket prices and ours were compared to other festivals in California. It was agreed our prices were far below the average but caution that any increases be kept in low increments. The motion to raise the 4 day price by \$15 was carried with a vote of 7 to 1.

Report on FDF '08 Communication with Selected Bands

Rick advised that Carl reported on the status of the contracts with

bands for the 2008 FDF.

Review of Election Process for 2007

It was reported that we are far short of the quorum needed hold a viable election but there would be a push on the website to encourage as many people as possible to vote. We still had some time before it would be necessary to send a direct mailing, which would cost the association approximately \$800.

Full Hook-Up Lottery – the Details

Ed Alston brought a proposal to the board on the particulars to apply for this lottery.

1. The applicant must be member in good standing.
2. The lottery application is for one space only.
3. The use of the space is non transferable
4. The winner must also purchase

at least one 4 day festival ticket.

5. There should be no money tendered until the winners are selected.

6. After the winners have been selected, we will also draw at least 10 more to be put on a waiting list. Any winner failing to meet the deadline dates, will lose their spot and it will go to the next one on the waiting list.

It was decided to go with Ed's proposal but the deadlines and timing will be finalized at a later time.

Handicap

Steve requested more space for the handicap parking spaces at FDF because the rigs are getting larger which makes the available space pretty tight. The board was in agreement with him having the area he requested. Steve will get together with Tim & Montie to finalize the details.

Continued on page A-19

FROM THE PRESIDENT'S DESK

From page A-3

for organizations to learn about sponsorships and grant writing, about how to book acts and write contracts, how to deal with licensing issues and many other areas of interest. There are "constituency"

this year as fans and pickers. Children not large enough to stand and play the full size banjo and guitar sitting in chairs with those very instruments playing all the standard tunes and just ripping them. Our own California younger generation playing on stages: Molly Tuttle,



Frank Solivan II, Angelica Grim and John Miller perform at one of Angelica's showcases

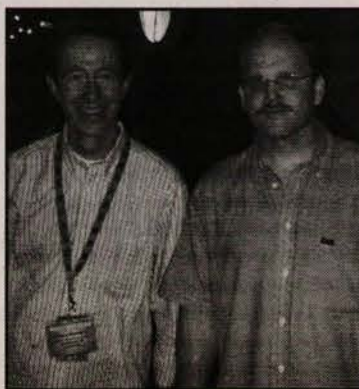
meetings and I attend the Association Constituency as a representative of the California Bluegrass Association.

And of course there IS the music itself, the raison d'être we all belong to the IBMA and attend the conference. There were so many more young people and families

Angelica Grim, Aissa (AJ) Lee, Marty Varner, Austin and Christian Ward, Scott Gates. The slightly older but learned-the-craft-in-California musicians making waves in the music business: Mike Tatar Jr., Tom Kingsley, Megan Lynch, Tristan and Tashina Clarridge, Brittany Haas, Jim Nunally, Rob



2007 IBMA Team. Back row: Mark Varner, Larry Kuhn, Montie Elston, Ed Alston, Rick Cornish, John Duncan, Carl Pagter. Front row: Jack Hyland, Frank Solivan Sr., Bruce Campbell, Marty Varner, Angelica Grim and Darby Brandli.



CBA legal-beagle Whit Washburn and Ron Block

Ickes (won his Ninth Dobro Player of the Year Award). The music is everywhere and lasts about twenty hours a day during the WOB and is heard in the lobbies and streets and suites and stages and clubs in town.

The California Bluegrass Association is a well respected and a well-loved organization thanks to the participation over the years by our member-number-one, Carl Pagter, and the years of attendance by many of our members. Everyone (and I mean everyone) makes at least one visit to the CBA Suite to "check in" with the team from California. Californians are big

players in the bluegrass world: Chris Stuart, Yvonne Tatar and Jon Hartley Fox are big named writers; Bill Evans just wrote the Banjo for Dummies book; Dwight Worden and John Stiernberg are present and past IBMA Board members; Betty Wheeler puts on Dobro events; Peter Thompson has a show on satellite radio; Warren Hellman and our own Bluegrass Breakdown won Distinguished Achievement Awards this year; Carl Pagter is on the Board of Directors of the International Bluegrass Music Museum. We must attend the WOB because

Continued on page A-6



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/Keth Little)

Sacramento

Crockett

Rocklin
(w/Anderson Family)

Santa Cruz
(w/Geoffrey Rutledge)

Santa Clara

Monterey

Placerville

Vacaville

Gilroy

Go to
www.wilmaring.com
for time and place

David Parmley & Continental Divide, November 2, Fair Oaks

Continued from A-1

Jimmy Cameron on bass, & Billy Hurt, Jr. on fiddle, all with exceptional bluegrass resumes. This will be a fun evening.

David 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. And they've gone

on from there!!!

Ron Spears is a fine mandolinist & tenor singer who will be remembered from Special Consensus and was most recently with Doyle Lawson & Quicksilver.

Dale Perry also played with the Bluegrass Cardinals as well as Doyle Lawson & Quicksilver. Now reunited with David, 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 a very reasonable \$15 advance/\$17 at the door for CBA members or \$18 advance/\$20 at the door for non-members.

I will have the opportunity to produce more bluegrass concerts with top-quality nationally touring bands, like IIIrd Tyme Out, but I need a strong showing of support for this concert to justify the effort required and to be able to offer the bands reasonable compensation for their trips to California. See you there.

FROM THE PRESIDENT'S DESK

Continued from A-5

the other 51 weeks of the year we cannot meet face to face with the rest of the bluegrass world.

The biggest disappointment for me this year was our financial inability to produce CBA Showcases where we always present California bands and introduce those bands and the member musicians to the larger bluegrass community. The business of bluegrass is mostly located on the other side of the continent or continents away from California and there are few opportunities for those bands looking for exposure outside of their own regional area except through the CBA at the WOB.

The Awards Show and Fan Fest and the after hour showcases and official IBMA Showcases are what most people think the WOB is about. Those events are, of course, fabulous and well attended and I look forward to the mad dash to hear and see every single band, which is absolutely not possible. There is "official" music offered from 10AM to 3AM every single day and the WOB is total bluegrass immersion. We either presented last year or will present this year every single bluegrass award winner except for three and that would not have been possible without our

attendance at the WOB and our exposure to some of the new talent presented there. Our ability to partner with other West Coast event producers allows us to bring bands to our audience that they would never be able to otherwise see live. Those partnerships are a direct result of our ability to meet each year at the bluegrass summit called World of Bluegrass and our audience and membership are rewarded because of it.

We loved our vacation in Nashville. We loved seeing all our old and new friends and acquaintances. We each ate about 125,000 calories of delicious breaded, sauced, fried and baked goods. We hit a deer but did not see a Dreadful Snake. We understand that Chuck Poling and Deb Livermore did a great job with the CBA booth at the Hardly Strictly Bluegrass Festival. The strike is over tomorrow at 7AM (10/15/07) and I can leave work. Our daughter has not yet delivered our grandson. We are already scheduling a Nashville vacation next year which includes other tourist stops and hope that more of you will join us to experience first hand the Wonderful World of Bluegrass.

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Brenda Hough interviews - Bluegrassin' in the Foothills edition

Larry and Sondra Baker's Plymouth Bluegrass Paradise

Larry Baker is a whirlwind of activity at a bluegrass festival, and he is often seen zooming around on his "Other Harley" golf cart at the Plymouth festival. Larry's festival promotion career started with selling hot dogs from a cart at the old Plymouth festival. Larry and Sondra then had bands playing around the hot dog stand and busi-

ness was doing great! The couple had been saving for a dream vacation to Tahiti, but Larry asked Sondra if they could spend that money to take over the Plymouth festival when the first promoter wanted to stop. Fast forward 5 years, and Larry and Sondra have just finished their fifth Bluegrassin' in the Foothills at Plymouth, and are producing two festivals in Arizona: Yuma on January 26, 2008 and Parker on February 29 - March 2, 2008.



Larry Baker warms up the Plymouth crowd

Photo: Brenda Hough

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Running a successful festival requires detailed planning and preparation, and Larry and Sondra have fine tuned their festival planning so that an attendee can happily enter the fairground gates and be treated to a "party" with fun for the whole family. There's something for everyone, and a county fair atmosphere pervades the festival on Saturday afternoon, with a midway strip full of classic cars

together in one glass, though in England this combination is called a Shandy)

Evenings at Plymouth are filled with jamming, but for those who have sore fingers or other interests, the festival provided two unique experiences on Thursday and Friday. Thursday evening had an "under the stars" presentation of Bluegrass Country Soul, the legendary 1971 filming of Carlton Haney's bluegrass festival at Camp Springs, North Carolina. The film features many of bluegrass music's founders including Earl Scruggs, Ralph Stanley, Osborne Brothers and Jimmy Martin. Another salute to the past was the Friday Late Night Dance with the exciting Push Play band. The Pokerville Hall rocked and reeled with Rock, Pop, Country and Motown as the band entertained and inspired the intrepid dancers.

and trucks - the chrome is dazzling - and a varied selection of vendors selling space shuttle toys, fine leather purses, guitar picks, strings and banjos, and a fine selection of clothing and jewelry. Some folks were overheard making Christmas gift selections!

The food "court" area has shaded tables and selections range from healthy chicken sandwiches and salads to burgers and Philly steaks washed down with lemonade and Sierra Nevada beer. (not

But folks, it's a bluegrass festival and Larry Baker has an eye and ear for talented bands that are musically impressive and entertaining. Many hours are spent at festivals and talent showcases searching for the best in the genre and this year's festival had the Williams and Clark Expedition, making its debut California performance with veteran musicians Bobby Clark and Blake Williams. Lorraine Jordan & Carolina Road is a hard-driving traditional band led by female vocalist of the year finalist Lorraine Jordan. The powerful Virginia band Nothin' Fancy returns this year with its marvelous combination of strong vocals and songs from Mike Andes, happy stage patter and in the groove instrumentals. The US Navy Band with California native Frank Solivan II delivered a fine set of performances that showcased the songs of retiring Chief Musician Wayne C. Taylor. Another feature of the Bluegrassin' in the Foothills festival is the Emerging Artist Contest on Friday. This year's bands featured several female bands with Barefoot Nellies, Julay Brooks & the Nightbirds and Rita Hoskings. Rita Hoskings and the Cousin Jack band is the 2007 Emerging Artist Winner and they will be featured at next year's Bluegrassin' in the Foothills. Another festival highlight is the "Kids on Stage" performance that is lovingly orchestrated by Frank Solivan and Steve and Sharon Elliott. Workshops featuring "Bluegrass 101," Roger Siminoff's Lore of the Loar, and instrumental workshops from the band participants and great raffle prizes adds to the fun.

As Larry proclaims in his flyers, "Bluegrass Rocks" and "Life Is Good," and you are cordially invited to one of L & S Promotions festivals in the future:

Yuma on January 26, 2008 with the Spinney Brothers, Appaloosa, The Bladerunners and Copper River

Parker February 29 - March 2, 2008 with The Gibson Brothers, The Chapmans, Bluegrass Brothers, Honi Deaton and Dream, the US Navy Band Country Current, Williams and Clark Expedition, Frank Ray and Cedar Hill and Monroe Crossing.

www.landspromotions.com

Visits With Nothing Fancy and Williams and Clark Expedition

Every September, the hills of this other Shenandoah Valley are filled with the sounds of the most excellent bluegrass music. Larry and Sondra Baker select some marvelous and entertaining bands, and members of two bands sat and chatted with interviewer Brenda Hough during the September 2007 festival.

Nothin' Fancy

Formed in 1994 to compete in a bluegrass band competition, the group won that contest and continued to build their fan base and touring schedule and now they host their own Nothin' Fancy Bluegrass Festival in Virginia. Their impressive vocals led by songwriter Mike Andes, their stirring instrumentation, and their engaging comedy make this band a crowd pleaser. Banjo player Mitchell Davis to give some insights into the band.

BH: Mitch, I've been a fan of Nothin' Fancy since the Once Upon A Road CD on Pinecastle, but it turns out that this was not the band's first album. Can you fill us in on how the band started?

Mitch: We started in 1994. I lived in Virginia and they had a contest called the East Coast Bluegrass Championship. I wanted to compete in it, and I was in another band called the East Coast Bluegrass Band and they didn't want to play in it, but I wanted to play. Mike Andes, who sings lead with us now wanted to play. I had played with Gary Farris for several years, so we got together and competed and won it, and enjoyed ourselves so we started playing together and it really took off. We're really pleased with the success. Even now, I play for fun but it's also the way I make a living and that's a nice bonus.

BH: A lot of people still have to have day jobs and you've gotten beyond that so that's quite an accomplishment.

Mitch: I think a day job would kill me now. We put out several CDs ourselves. I produced them, and then a friend of ours told Tom Riggs of Pinecastle about us. He came to hear us, he was impressed with us, and "Once Upon A Road" was our first Pinecastle release. That's why it got a lot more airplay

than our self-produced albums.

BH: One of my favorite songs on that album is the haunting "The Light Came Shining Down," a marvelous story of faith and divine intervention.

Mitch: It's a beautiful song and it uses a bowed bass. We haven't played that one in awhile, but it's one of my favorite ones that we don't play. Mike is one of the best songwriters in the country, and we're real fortunate to have him in the band; material is the thing. When you have a good songwriter in the band, it really gives you an advantage.

BH: His songs seem to transcend the standard bluegrass topics. His songs seem to pull out a deeper meaning or revelation.

Mitch: He puts me in mind of Gordon Lightfoot. Randall Hylton was going to do some liner notes for us before he died, and he told me, "do you know who my favorite songwriter is?" and of course he was one of the best songwriters too, and he said 'Mike Andes.' I hung up from that conversation and immediately called Mike. I think I was more excited than he was. It was quite an honor, I thought it was pretty neat.

BH: I was talking to Blake Williams about band sound, and he talked about how each band finds its own voice. How would you describe what Nothin' Fancy has developed over the years?

Mitch: I don't know; what we did is try not to copy anybody. We are influenced by the Country Gentlemen, but we do our own thing. (The rest of the band arrives) We don't try to copy anyone. We do other band's songs to a point but as far as playing our instruments, we just play them like we play them. I

Continued on page A-8



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Brenda Hough interviews - Bluegrassin' in the Foothills edition

From page A-7

don't think any of us has tried to sit down and play note-for-note like anybody else. We have a unique sound. There so many great bands, if you're not different, you'll have a hard time of it, I think.

BH: Mike, we've been talking about your songs. You seem to have about half of them on each album.

Mike: We do a lot of original songs, but I don't think we've ever put a percentage to it. That sounds good, 50%, I think it's a great point of success when an audience accepts your songs over the traditional bluegrass. Some bands don't have that and they have to stick with the old roots bluegrass. We've been successful adding original songs and that's great.

BH: I've always felt that you could almost live some of your songs. They weren't hills and hollows that someone here in California wouldn't be familiar with.

Mike: When I'm writing a song, I like to watch the song in my mind as I write. If I can't picture what's going on, if I'm just putting words together just to make them rhyme, that's not a song. If I can picture a program on a television as I'm writing it that's the thing.

Mitch: That's the Country Gentlemen influence. There's Charlie Waller's great points; when you hear him sing, you could almost live the song.

Mike: It's a great thing for the fans that go on the cruise. It's a one-on-one, we all eat dinner together, hang out at the pool, it's a nice personal touch to bluegrass and their fans. Some genres of music you couldn't do that. It's family, fun oriented.

BH: Anything anybody would like to add that you never get to mention in an interview?

Mike: One thing we always emphasize on interviews is that we really take entertainment first. Some folks say that is a lost art and I like to feel that we've brought it back and it's as important to us as the harmonies and instrumentation. Entertainment is right there, 100%.

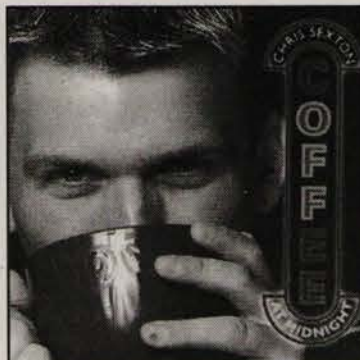
Mitch: We were real fortunate because what we do on stage seems to entertain people and we don't really plan it all out, we just get up there and have fun. I'm a fan, and I could get bored really quick if I'm not entertained. If I just want to hear the music, I could just put in a CD.

Tony: I think it's neat that we've all been together for 13 years now. A lot of bands change personnel. We've been able to stick together. It speaks a lot for us.

Gary: The best thing about bluegrass music is the people. It's a family oriented thing, you can bring kids and everybody, to hear real music that's not electrified to the point that you can't understand

Chris Sexton: Coffee At Midnight

Pinecastle Records
PO Box 753
Columbus, NC 28722
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www.pinecastle.com



Song list: Prelude (Minuet in G), Lover's Concerto, Bluegrass in the Backwoods, Washington County, Sailing to Philadelphia, Coffee at Midnight, Latin Eyes, Love Forevermore, Last Night In Louisville, Brown County Breakdown, Eleanor Rigby, Postlude (Air on the G String)

Chris Sexton is the debonair fiddle player for Nothin' Fancy, and his fiddle flourishes highlight many of the band's songs. His liner notes highlight the stories behind the songs as he crisscrosses original tunes with Bach variations and high-spirited fiddle tunes from Kenny Baker and Bill Monroe. Chris even adds a charming "Sailing to Philadelphia" from the pen of Mark Knopfler and a bluegrass flavored "Eleanor Rigby."

"Coffee at Midnight" is the caffeine-inspired title track with Chris' fiddle meshing with Buster Sexton's banjo, Emory Lester's mandolin and Mark Schatz's bass to produce a definite percolator high. The same musicians take a side trip through "Lover's Concerto" using Doyle Lawson's arrangement with banjo and mandolin taking a spirited romp through the notes. It's an interesting contrast to Chris' introduction of the original Bach Minuet in G with violins, viola and cello done in the succinct classical style.

Kenny Baker's "Bluegrass in the Backwoods" is an intriguing blend of gypsy rhythms and fast-paced note changes makes it a tour de force for a fiddle player and Chris just flows through it with help from Emory's mandolin and Mark's bowed bass notes. Chris' song, "Latin Eyes," also has some Caribbean rhythms coupled with guitar and banjo contrasting leads. Members of Nothin' Fancy join Chris in Mike Andes' gentle love song, "Love Forevermore." The different flavorings all blend together to make this album a very "tasty musical brew."

Blake Williams: A Thirty-Year Bluegrass Journey from Bill Monroe to the Williams and Clark Expedition

Blake Williams' musical career has certainly covered a lot of territory and has included playing with bluegrass founder Bill Monroe and Lester Flatt. More recently, Blake played bass with Mike Snider and has played on the Grand Ole Opry for over 23 years. Blake shared his musical experiences and insights into the development of a bluegrass "band voice."

BH: Well, since the band is the Williams and Clark Expedition, you must be Williams or Clark!

Blake: I'm Blake Williams, and I've had a long tenure in bluegrass music; it's been very good to me.

BH: Well, we'd better start at the beginning; you must have jumped out of that crib and picked up an instrument!

Blake: Well, I was raised up in Sparta, Tennessee which is the hometown of Lester Flatt and Benny Martin and there was always a lot of good local talent nearby. When I was about 12 years old my Daddy had a little music shop and got a really good Gibson Master-tone banjo in and when I ran my fingers across that banjo it just had a quality that just jumped out at me and I started following some of those pickers around home, picking up what I could. I went and bought some Flatt and Scruggs albums and started trying to learn. Eight weeks later I made my banjo picking debut on a local radio station in Sparta so I guess I come along pretty good.

BH: Eight weeks later? Sounds like a prodigy to me!

Blake: Eight weeks later, I graduated high school when I was 17 and hit the road with a group called Bobby Smith and the Boys from Shiloh and Uncle Josh Graves, the famous dobro player, played with that group for awhile. We did several albums for CMH. In 1978 I got a chance to work with one of my heroes, Lester Flatt; Kenny Ingram had left the group to go back to work for Jimmy Martin and I got the chance to become a bona fide Nashville Grass member. I played with Lester the last year of his life and he was quite a humble man, one of the greatest emcees I was ever around and his writing was classic and Americana and bluegrass music and I wished I could have been around him longer. It was a pure joy to get to play with Lester.

I worked at a little radio station in Sparta on and off between my travels and in 1981 I became a Bluegrass Boy and played banjo for Bill Monroe for 10 years and that

was quite an experience. I guess I was the longest tenured banjo player with Bill Monroe. I got to record 7 records with him, and played on Southern Flavor which won a Grammy award in 1987. We got to play everything from Carnegie Hall to cornfields. It was quite an experience.

BH: So you were on the Breakdown bus; did it ever break down when you were on it?

Blake: He had upgraded to a Silver Eagle at that point and those were good times for Bill. He was getting a lot of work. He was being booked by a Nashville agency and he was getting paid decent money ad conditions were good. I didn't have to work on the farm or play baseball or any of those things. I just got to be the banjo picker and take care of the concessions. It was good times.

BH: Well, you hear about King Wilkie being pulled behind the bus, and the baseball games and all that.

Blake: He started on the Grand Ole Opry in 1939 I think and he played pretty much up to his passing in 1996. He started out in the tent shows with Flatt and Scruggs and he went through all these changes and he changed his style of mandolin playing through the years you know. He had a real choppy, staccato sound in the 40s and 50s and later on he started experimenting with a smoother style of mandolin playing and wrote a lot of minor tunes. I guess if anything strikes me the most about Bill Monroe is he was a great leader and a very creative man. He wrote tunes almost daily on his mandolin.

BH: Do you have a song from that period that you really liked or featured the banjo?

Blake: On the Southern Flavor album I played a tune he wrote called Sugarloaf Mountain. It was the opening track on Southern Flavor. We recorded that with three fiddles and that was one of the favorite albums that I did with Bill. But he was quite the man. He had a strong willpower and a strong work ethic. He was seventy years old when I went to work with him in 1981 and we were working well over 100 days a year all over the world. That's not even counting the Grand Ole Opry dates. If he didn't have a show on Friday or Saturday night we played the Grand Ole Opry. There was never a week off. We played all the time. If you count the show dates, the travel dates, the Opry dates, we

Continued on page A-9



Nothin' Fancy

BH: You're also part of the Bluegrass Cruises. Have you done all of them?

Mike: We were on another one. It's my favorite part of the musical scene for the year. We have a lot of fun, we play some music, we have a good time. I never would have gone to Belize and some of these other places. It's nice to get paid to have fun.

anybody. It's all pure music; what you hear is the same thing. That's what it's all about, having pure music.

BH: That sounds like a great ending to this interview; thank you very much.

(Review of Nothin' Fancy fiddler Chris Sexton's CD follows)

Brenda Hough interviews - Bluegrassin' in the Foothills edition

From page A-8

worked a lot.

I worked with Grand Ole Opry star Mike Snider from 1991 to 2001. I played the upright bass and we worked at Opryland and he was a Grand Ole Opry member and I was attracted to the fact that we had a lot of work and we didn't have to do a lot of travel during that time period.

BH: So you've actually lived in Tennessee your whole life.

Blake: I have. Sparta is only 85 miles from Nashville so it was very accessible to me. Except for four years when I was working with Mike Snider and we got into the summer season at Opryland, I lived in Nashville for a few years. But as you know that theme park closed in '97. We moved back to Sparta and Kimberly and I helped take care of my mother.

With the Internet and a lot of things going on these days you can

BH: I think that's one of the attractions people were reacting to - the humor keeps pouring out.

Blake: You know, in the early days of bluegrass, most of the groups carried, mainly the bass player, a comedian. It was part of the entertaining package and somewhere along the way, the music took over and the comedy and entertaining factor fell by the wayside. I found out that I have a real joy in watching people laugh and forget their troubles. I think it's real healing and I work really hard at making it happen.

BH: I think that something that everybody relates to in a live show and you appreciate and love the music but you love that laughter in between.

Blake: We treat it as a show and that's fun.

BH: You talked about a "band voice." What do you see as your "band voice?" You have the traditional background in your sound, is there a special angle?

Blake: That's not a simple answer. Like you say, we're rooted in traditional music and there are places we play that we have to concentrate on that a little more than others. I think that what makes us unique is that we have a female lead voice with my wife Kimberly, we have a male lead voice with Wayne Southards and really good three part harmony. We can do the traditional, we can do the contemporary, we can do the gospel and of course, Bobby Clark's fabulous mandolin playing so we have some pretty good instrumentals, plus the humor! So for a four piece band we wear a lot of different hats and that's what makes us unique. So the band voice is multi-layered, considering we have a high lead male voice, a high lead female voice and we can structure our harmonies with the lead baritone and tenor or we can do the Osborne Brothers harmony with Kimberly up high and Wayne and Bobby underneath. So it's a multi-layered answer to your question.

BH: Well, that's good to hear. Folks won't be hearing the CD, they'll be reading your words and they will be intrigued with your style. I couldn't describe all of this as well as you've just said it.

Blake: Well, it requires a lot of thought and most musicians will agree with me that it's not only about music, it's about the writing, the song selection, the practice, the act of recording. You own a travel agency and some mode of transportation; the booking agent and you have the PR. It's not just getting together and playing the music. It's a very complicated busi-

ness and more and more bands are using web sites, MP3 players and the publicity aspects that my wife Kimberly is very good at.

(Kimberly Williams joins us, and is asked about the "band voice.")

Kimberly: I believe that when two people meet and they're meant to be together, it clicks. Everything works; that's the way it is in life and marriage. And that's the way it worked with this band. It's like a marriage. All four of us got together; our personalities clicked, our desires for what we wanted to do were right in touch with each other. Therefore, our band voice was created. It's worked ever since; it's an equal partnership. We have the same goals, win or lose, we are all winning or losing the same amount. We have just such a unique relationship.

BH: There's always that special chemistry that works with two people; it's probably harder if there's four.

Kimberly: In most cases that's true, but in this case the three guys are extremely passive, and I get anything I want! (laughs) That's not true, these guys are great. Our main thing is we want to pick great music, sing good songs and have a good time. So far, that's what's been happening.

BH: We've been going through Blake's background and the band. Of course, you and Blake were together, but how about the other band members? Were you all part of picking parties or sessions in Nashville?

Kimberly: Blake and Bobby had known each other for years back when Bobby was with the Bluegrass Cardinals and Blake was with Lester Flatt. They worked together with Mike Snider. Blake was with Mike for 10 years, Bobby was with him for 16. So they already knew each other. I wasn't performing at the time. I was working for Gaylord Entertainment and producing shows. So I wasn't even singing. Bobby and Blake left Mike and they decided to start their own group and they asked me to sing in it. Our next goal was to get a guitar player. They wanted a guitar player; I wanted a guitar player who could sing. I enjoy singing harmonies more and I didn't want this to be perceived as the Kimberly Williams band. Sometimes when you've got one person doing all the lead singing it can be perceived that way and I didn't want this to be the case. I said, "Let's find a guy who can pick and sing because that's important to me." We started asking around and three people told us about Wayne. Nobody knew him. The guys in all their travels had never met him.

Blake: But I looked in my phone book and he was in there from some contact.

Kimberly: So we called him up and we said let's get together if you're interested. We got together at Bobby's house and played, and we just loved it. It just works!

BH: We were talking about web sites, the Internet, and now you have cruises! Why don't you tell us a little about it; some of the readers might be interested.

Kimberly: Rhonda Vincent actually started these cruises and this will be her third one. The first year was a 7 day cruise to Mexico and this year was a 4 day cruise to the Bahamas and next year will be an 8 day cruise to the southern Caribbean. Their goal with these was to get entertaining bands that would help them sell cabins and get people on the cruises. We've never been on any other bluegrass cruise but what we can say about Rhonda's is that she really wants her bands to be the kind that will interact with everybody and not just do shows and workshops. We eat together and jam and when we get to the ports we all go together. (Blake: It's like a floating bluegrass festival!) She tries hard to make sure that the people on these cruises are not just coming to see another show. They are coming to be friends. It's a lot of work for the bands but it's tons of fun. (www.bluegrasscruise.com)

BH: Larry has you booked at Parker too.

Blake: We're really excited. We received an Emerging Artist nomination from the IBMA and the awards will be held October 4th at the Grand Ole Opry House in Nashville so we're excited about going to the awards ceremony. Someone asked me what emerging artist meant, and I said it means we're getting ready to break even.

BH: But you had to buy the dress. (Referring to the band's stage patter about having to buy a special dress for Kimberly to wear to the awards show)

Blake: But it just cost me the dress.

BH: Well I wish you all the luck with that.

Blake: Well, we're willing to come back to California. So to all you promoters, we're someone you can afford. (laughs)

BH: Even after you win the Emerging Artists? (laughs)

Blake: This state's been good. I traveled out here with Bill in the 80s and I always loved coming out.

BH: Well, I hope we get to see you many times in the future and good luck on the IBMA awards, and have fun on the cruise - I wish I was going.

Blake: People can check out our web site www.WilliamsandClark-Expedition.com

CD Review Williams and Clark Expedition

WCE Nashville - Williams and Clark Expedition
300 Hooten Road
Sparta, TN 38583
©2006

Song list: High Lonesome, Right All Along, Forever Ain't That Long Anymore, One Legged Gypsy, Life's Railway To Heaven, Blue Road, What Have You Done For Him, Heartache Train, Cherry Creek, You Can Run, Waitin' On The Preacher, I Played the Mandolin, Midnight Flyer Comedy Track.

With direct connections to the pioneering bluegrass bands of Lester Flatt and Bill Monroe, it's no surprise that the Williams and Clark Expedition has some solid traditional sounds, but the band is also contemporary with 9 of the 13 songs on this album written by members of the band.

Banjo player Blake Williams was part of Lester Flatt's final band and was also Bill Monroe's banjo player for ten years. His hard-driving banjo pushes the pulse for the band and his 7 songs have that restless energy and longing for love that are a bluegrass touchstone. Guest Rhonda Vincent sings harmony vocals with the band on "Right All Along" and it is sure to be a hit song. "You Can Run" features the lead singing of Kimberly Williams, Blake's wife, and her voice wraps around a lyric with sweet conviction. Her tender rendition of "Forever Ain't That Long Anymore" written by Blake and Wayne Southards, is highlighted by Bobby Clark's sparkling mandolin. Bobby's mandolin playing graced many recordings with Mike Snider and the Bluegrass Cardinals and his "One Legged Gypsy" has some exciting melodic passages that even a two-legged gypsy couldn't high-step! Wayne is the other lead singer in the band and his tenor leads in "High Lonesome" and "Heartache Train" combine with Bobby Clark and Kimberly's vocals to make a magical vocal trio that defines "heartfelt".

Kimberly's late father, Philip East, wrote the "I Played The Mandolin," a nostalgic look at the early days of bluegrass bands in Kentucky. With great instrumentation, fine harmonies and original songs, it's no surprise that the band received a NOMINATION for IBMA's Emerging Artist Award.



Blake Williams at Plymouth

do a lot of business without actually being in Nashville. We record in Nashville and we get a lot of things there as far as pictures and publicity.

We started this group in 2001. It was almost like starting over. We had to prove to the promoters that we were going to stick together and we weren't just another club band. We had to develop our "Band Voice" and our show. All this creativity started pouring out because we had all worked for other people and when we had the chance to be creative, we started writing songs and instrumentals. I started doing humor on the show and it gets better for us each year.

IBMA Leadership Bluegrass

- taking applications

By Garian Vigil
reprinted from the
Colorado Bluegrass Music
Society

The International Bluegrass Music Association is taking applications for its 2008 Leadership Bluegrass program. Leadership Bluegrass is a three-day intensive in the advanced study of the business of bluegrass.

Participants include journalists, festival presenters, radio personalities, agents and, of course, musicians. Colorado alumni include Craig Ferguson, BJ Suter, George Gertz and Mark Epstein. The list of artists who have completed the program is long, including Missy Raines, Tim Stafford, Mike Bub and Adrienne Young.

The program is designed to teach participants how to advance their businesses, as well as bluegrass music in general, regardless of market location or size. Leadership Bluegrass provides vital "insider" information on demographics, marketing, recording and publishing, technology, artist management and event production.

One of the most important

aspects of Leadership Bluegrass, according to participants is the sense of camaraderie and community spirit that lead to greater networking and mentoring opportunities.

"I was just amazed at the collaborative spirit and the exchange of ideas," say Aaron Harris, a freelance writer from Ohio. "Everyone else's enthusiasm rubbed off on me and inspired me to try new and better things."

"I had the opportunity to meet people that I wouldn't have known otherwise," agrees Trisha Tubbs, a consultant and concert presenter in Washington state.

"If someone is serious about succeeding in the music industry, particularly in bluegrass, they need to go through the program. Likewise, this includes the 'masters' of bluegrass because this is the best opportunity for them to truly share the wealth of expertise and experience that they have," says Tubbs.

The program isn't just intended for big-time industry folks in Nashville though. Participants come from all walks of life and all

areas of the country.

"I'm not even in the US," says Arthur Berman, a DJ based in Vancouver. "The principles and ideas work in many contexts and settings. It helped to have the Nashville resources at hand for the class, but the idea you have to be based in Nashville to be successful in music is a myth."

Many participants also report that the Leadership Bluegrass program inspires a greater sense of responsibility toward the genre as a whole. Graduates of the program are reinforced with the tools they need to become leaders in bluegrass at all levels.

"It provides insight into the whole industry while maintaining the integrity of the art form and promoting the idea that you don't have to be huge to garner respect, attention or a share of the profits," says Bob Wright, a high school teacher and 2005 LBG alumnus.

Leadership Bluegrass 2008 will be held in Nashville, March 25-27. Applications are due at the IBMA offices by November 15, 2007. Go to <http://www.ibma.org/events/programs/leadership.bluegrass/> to apply or nominate someone.

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**

Alaska Bluegrass CRUISE

Doyle Lawson
& Quicksilver
AND
Cherryholmes

AUG. 10 - 17 2008
Join us for a week filled with great
Bluegrass, delightful people &
majestic Alaska landscapes.

alaskabluegrasscruise.com
1-888-509-8163



*You must book the cruise through
Cottagemusic to attend bluegrass events.

STUDIO INSIDER -- IBMA's World of Bluegrass

Back from IBMA, the dust settles for me, the industry gets dusted up...

I've just returned from IBMA's "World of Bluegrass" business conference in Nashville. While many members go to this event to gather with friends and play and listen to bluegrass, my focus in going to the business conference (earlier in the same week as the fan fest) was to learn about touring internationally, to meet entertainment buyers for my Stephen Foster show, and to attend some of the seminars that dealt with new challenges that bluegrass musicians and record companies are facing. I'll tell you about some of the things I learned at "World of Bluegrass," and about some emerging trends in the world of record companies, recorded music, and those of us who try to make a living in these arenas.

Taking your bluegrass band on the road (and over the ocean)

There was a great panel discussion about opportunities for bluegrass bands abroad, moderated by Richard Hawkins of Bluegrass Ireland and the European Bluegrass Music Association. Participating panelists included Rienk Janssen (from The Netherlands, and European World of Bluegrass Coordinator, who knows about many festivals and gigs for bluegrass musicians in Europe); Saburo Watanabe Inoue (from Japan, with BOM Service Ltd; we've worked with him several years, selling our Stephen Foster "Swanee" and the "Vultures" CDs); Greg Cahill (of the Special Consensus band, who has much experience with international touring, in addition to working as Chairman / President of IBMA); and Jan Dale (of PBS FM, Australia), who has experience working with bluegrass groups who have gone to play in Australia.

Rienk Janssen, Greg Cahill and Richard Hawkins spoke about American and eastern European bluegrass bands who have gone to the British Isles and Europe to play, and they covered many relevant issues, including getting saleable disks into the host country legally and/or safely. Some countries will charge a value-added tax (VAT) to disks that you import to sell. This tax is calculated based on the cost of manufacturing your disks, not the retail cost, and it's not too bad. They recommended taking receipts from your duplicator that illustrate the cost of production so that you can make a case with customs people to pay a low tax. And of course, units that are for promotional use and won't be sold don't pay the tax.

The panelists discussed the importance of working with host-country people who can get the necessary work permits for visiting aliens. Americans aren't the only people worried about visitors taking their jobs! Other important issues

that they covered include making sure your passport is current (don't wait until you're traveling to get or renew a passport...), and the likelihood that you'll be playing lots of low-paying and free gigs as you build up your fame and fan base. They mentioned how important it is in Europe, as well as in the US, to supply promoters and radio stations ahead of time with your CDs and other promo materials.

The gig fair at World of Bluegrass

Somewhat like a "speed dating" round table for musicians and bands, the gig fair is held the third day of the business conference, with sign-ups held on Tuesday morning. Make sure you don't stay up until 4:00 AM playing on Monday night if you want a good place in line for the sign-ups, which open at 8:30 on Tuesday morning. Those near the front of the long and snaking line get the best pick of up to seven of the thirty or so festival and show presenters who will interview acts on Wednesday morning. During Wednesday's gig fair, there are about 30 tables set up in a conference room, with each table staffed by reps from festivals and shows. At carefully watched intervals, a monitor from IBMA rings a bell to announce the end of one 5-minute session and the beginning of the next. You get five minutes to find the table of the presenter you signed up for, and then make your case, offer promotional materials, ask important questions, and make yourself and your band well-known. It's a wonderful opportunity for groups who want to expand their playing circles.

...Oh, and what about that purple elephant over there in the living room?

It's no secret that the changing worlds of music distribution and sales (read "purple elephant," or "internet" and "file sharing") are impacting record companies, songwriters, performing artists, and others in the music business. This theme and the consequent questions (so what are we going to do now?) popped up continually throughout the conference, and were the main topic at an interactive session on Wednesday afternoon, moderated by independent writer/producer Craig Havighurst, with a panel of eight luminaries from the legal, production, consulting, marketing, and other fields that are being impacted by contemporary industry seismic events. The audience was a very active participant in the discussion, asking questions and presenting ideas and experiences.

It's good that this important session was held at IBMA this year. As the recording industry continues to fragment and change, and

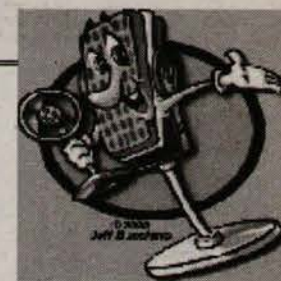
a vastly different future begins to unfold, any industry organization that hopes to remain vital and significant will have to study, analyze, and explain new realities and help guide its members as they forge business plans and explore ways of staying profitable in the brave new world of "here, I'll burn you a copy..." Remember, even bluegrass artists deserve to eat!

You have rights as a performer; sign up for \$ at SoundExchange

One panelist of note at the above session was John L. Simson, Executive Director of SoundExchange (www.soundexchange.com), an organization that collects and administers royalties for the newly recognized performance rights for musicians on recordings. This means that if your performance on record is being played on satellite, digital cable or inter-

net radio, then you'll get paid for it! Here's how SoundExchange describes itself on its web site: "SoundExchange is an independent, nonprofit performance rights organization that is designated by the U.S. Copyright Office to collect and distribute digital performance royalties for featured recording artists and sound recording copyright owners (usually a record label) when their sound recordings are performed on digital cable and satellite television music, internet and satellite radio (such as XM and Sirius). SoundExchange currently represents over 3,000 record labels and over 20,000 artists and whose members include both signed and unsigned recording artists; small, medium and large independent record companies; and major label groups and artist-owned labels."

This is good stuff, and if you want to make money from your talent, go to www.soundexchange.com and sign on! Thanks, Betty



Wheeler, for the tip!

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, or at www.joeweet.com.

CBA photographer Tom Tworek and friends celebrate at VA hospital

By Mark Varner

My family and I went down to Palo Alto for Tom Tworek's 59th birthday party at the Veteran's Hospital where Tom's being treated for cancer. When we got there the party was rocking. There were about 100 people there, including Sidesaddle and Company who were



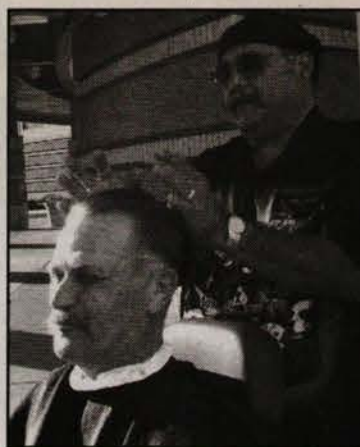
Tom sits in on a Sidesaddle and Co. tune.

Photo: Brenda Hough

just uncasing their instruments to perform for Tom and his guests. They were dressed in full paid-gig regalia and looked as purdy as ever. It was really a treat for everyone and we were all impressed by their generosity and kindness. Quite a number of the guests were folks who are pals of Tom through his

photography, students and such, so it was cool to see their response to the other half of Tom's life.

Tom is in a wheel chair now, but that didn't stop him from playing bass on one of Sidesaddle's tunes. He sure looked happy to have so many friends and good music around him.



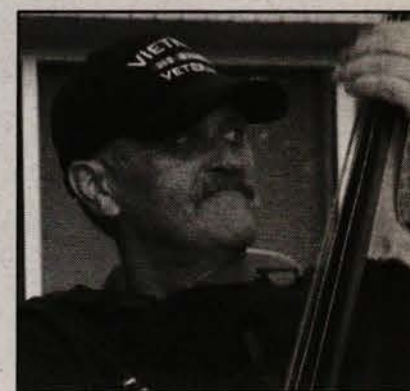
Hair by Henry Zuniga.

Photo: Nancy Zuniga



Tom and guests celebrate his 59 birthday.

Photo: Brenda Hough



Tom.

Photo: Brenda Hough



33rd Annual Father's Day BLUEGRASS FESTIVAL

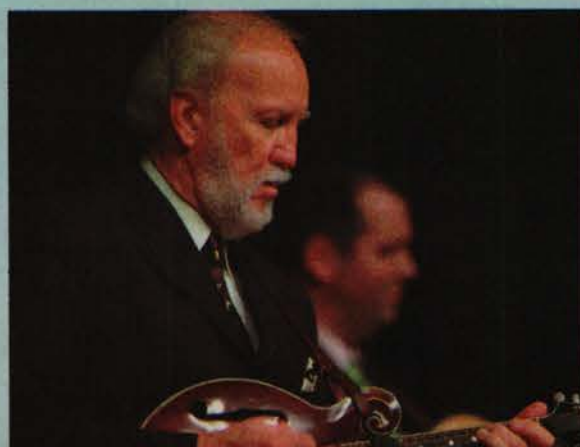
June 12 - 13 - 14 & 15, 2008

at the Nevada County Fairgrounds in Grass Valley, California

Partial Line-up includes:



Blue Highway



Doyle Lawson and Quicksilver



Crooked Still



Bradley Walker -
IBMA's Male Vocalist of 2007



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

**Come and join us in our 33rd Annual Fathers' Day Weekend Bluegrass Festival
at the Nevada County Fairgrounds in Grass Valley, California!
Four days of family fun, jamming, workshops, Children's Programs, Luthier's
Pavilion, Kids on Bluegrass, camping on site and the best in Bluegrass and Old
Time Music on stage under the beautiful pine trees.**

Things You Should Know

- Absolutely NO PETS allowed on the festival grounds before or during the festival.
- Camping is in the rough on the festival site beginning Sunday, June 8 through Wednesday, June 11 for a fee of \$20 per unit per night (lots of grass and big pine trees), on a first-come, first-served basis. Designated tent only camping area available. Guaranteed electric only sites available - see below for fee information.
- Limited number of campsites for handicapped persons. Advance reservations required by May 1, 2008.
- Camping during the festival is included in 3 and 4 day tickets.
- Food and soft drink concessions on site, (picnic baskets and coolers permitted).
- Bring lawn chairs or blankets for seating. Audience area is a grassy lawn with trees.
- Festival is held rain or shine -- ABSOLUTELY NO REFUNDS.

Where is the Festival Site?

The Nevada County Fairgrounds is located on McCourtney Road in the town of Grass Valley, California. From Sacramento, take Hwy. 80 east to the town of Auburn. Take the Hwy. 49 - Grass Valley exit and go north about 28 miles. There are signs on the highway directing you to the fairgrounds -- about 2 miles.

~ EARLY BIRD TICKET ORDER FORM ~

CBA Member Early Bird Ticket Prices and Senior Citizen (Age 65 and over) Discounts are offered to CBA Members only. Members are entitled to purchase 1 discount ticket for a single membership or 2 discount tickets for a Couple Membership. **Deadline for Early Bird Discount tickets is February 28, 2008.** No member Discounts available at the gate.

Early Bird Discount Tickets (11/1/07 - 2/28/08)

CBA Member Tickets	
4-Day Adult.....	\$95
4-Day Senior (65 & over).....	\$90
4-Day Teen (13-18).....	\$45
3-Day Adult.....	\$85
3-Day Teen.....	\$40

Non-Member Ticket Prices

4-Day Adult.....	\$110
4-Day Senior (65 & over).....	\$100
4-Day Teen (13-18).....	\$50
3-Day Adult.....	\$90
3-Day Teen (13-18).....	\$40

Advance Discount Tickets (3/1/08 - 5/31/08)

CBA Member Tickets	
4-Day Adult.....	\$105
4-Day Senior (65 & over).....	\$100
4-Day Teen (13-18).....	\$48
3-Day Adult.....	\$95
3-Day Teen.....	\$40

Non-Member Ticket Prices

4-Day Adult.....	\$120
4-Day Senior (65 & over).....	\$110
4-Day Teen (13-18).....	\$53
3-Day Adult.....	\$100
3-Day Teen (13-18).....	\$43

Single Day Tickets

No discounts available	
Thursday.....	Adult \$30/Teen \$13
Friday.....	Adult \$35/Teen \$15
Saturday.....	Adult \$40/Teen \$18
Sunday.....	Adult \$30/Teen \$13

Camping is included in all 3 and 4 day tickets. Early camping opens Sunday, June 8. Camping fees are \$20 per night per unit (RVs), \$15 per night per unit (tents) on a first come, first-served basis from Sunday, June 8 through Wednesday, June 11.

Designated tent camping area available.

Special campsites with guaranteed electricity spaces @ \$90 each with advance reservations (Monday thru Sunday).

Handicapped campers who need special accommodations must make advance reservations by May 1, 2008. Please call JohnSkaar at 509-427-8928 or e-mail: johnskaar@saw.net for information and reservations.

GATE TICKET PRICES

4-Day Adult	\$130
4-Day Teen (13-18)	\$60
3-Day Adult	\$100
3-Day Teen (13-18)	\$45

Children 12 & Under FREE with a paid adult admission.

NO MEMBER DISCOUNTS
ON GATE TICKETS.

Please send me the following Early Bird Discount tickets to the CBA's 33rd Annual Father's Day Weekend Bluegrass Festival:

CBA Member Tickets

4-Day Adult @ \$95	_____
4-Day Senior @ \$90	_____
4-Day Teen (13-18) @ \$45	_____
3-Day Adult (Th/Fri/Sat) @ \$85*	_____
3-Day Teen (13-18) (Th/Fri/Sat) @ \$38*	_____
3-Day Adult (Fri/Sat/Sun) @ \$85*	_____
3-Day Teen (13-18) (Fri/Sat/Sun) @ \$38*	_____

Non-Member Tickets

4-Day Adult @ \$110	_____
4-Day Senior @ \$100	_____
4-Day Teen @ \$50	_____
3-Day Adult (Th/Fri/Sat) @ \$90*	_____
3-Day Teen (13-18) (Th/Fri/Sat) @ \$40*	_____
3-Day Adult (Fri/Sat/Sun) @ \$90*	_____
3-Day Teen (13-18) (Fri/Sat/Sun) @ \$40*	_____

*Please specify which 3 days

Single Day Tickets

Thursday Only @ \$30	_____	Teen @ \$13	_____
Friday Only @ \$35	_____	Teen @ \$15	_____
Saturday Only @ \$40	_____	Teen @ \$20	_____
Sunday Only @ \$30	_____	Teen @ \$13	_____

Camping Reservations:

_____ nights Pre-festival tent camping @ \$15 per night (first-come, first-served) for a total of \$ _____
_____ nights Pre-festival RV camping @ \$20 per night (first-come, first-served) for a total of \$ _____
_____ Reserved space with guaranteed electricity @ \$90 per space. (6/8/08 - 6/15/08)

CBA Member No. _____

Date of Order _____

Total for Tickets _____

Total for Camping _____

Total Enclosed _____

Mail ticket order form, a SELF AD-DRESSED, STAMPED BUSINESS-SIZED ENVELOPE, and check or money order payable to the California Bluegrass Association (CBA) to:

**CBA Festival Tickets
John Erwin
2172 Vineyard Hills Ct
Vacaville, CA 95688-8732**

Name _____

Address _____

City _____

State _____ Zip _____

Phone _____ Email _____

Early Bird Discount Ticket Order Form -- Deadline 2/28/08

IBMA Awards honor legends and newcomers

The eighteenth annual International Bluegrass Music Awards paid tribute to both legends and new talent within the genre as the diversity within bluegrass was celebrated in ceremonies at the Grand Ole Opry House in Nashville.

The Grascals further solidified their credentials with their second consecutive Entertainer of the Year award. Their honors are all the more remarkable since they leaped onto the national stage with the Emerging Artist trophy in 2005.

In an rare twist for any awards show, a tie in voting by the professional members of IBMA in the Album of the Year category made sure that a Hall of Fame member J.D. Crowe and his band The New South were recognized for their latest release (Lefty's Old Guitar, Rounder Records) and was fered alongside wunderkinds The Infamous Stringdusters (Fork In The Road, Sugar Hill Records). The Infamous Stringdusters also took home the Song of the Year ("Fork In The Road"; Chris Jones & John Pennell, songwriters) and the much sought Emerging Artist of the Year honors.

Tying the Stringdusters for the largest set of new crystal (3 trophies) was legendary banjo

master Tony Trischka. His album Double Banjo Bluegrass Spectacular (Rounder Records) features Earl Scruggs, Kenny Ingram, Tom Adams, Bela Fleck, Noam Pikelnny, Alison Brown, Scott Vestal, Steve Martin and Bill Emerson and was lauded for both Instrumental Album and Recorded Event of the Year. Tony also took home his first Banjo Player of the Year award.

The name "Bradley" proved good luck for first time recipients as longtime favorite Dale Ann Bradley was named Female Vocalist of the Year and new favorite Bradley Walker was handed his first Male Vocalist of the Year trophy.

Michael Cleveland and Flamekeeper featuring Audie Blaylock added to the list of firsts as this year's Instrumental Group of the Year and Cleveland also took home his fifth Fiddle Player of the Year award.

Doyle Lawson & Quicksilver took home their seventh Vocal Group award and sixth for Gospel Recorded Performance of the Year ("He Lives In Me," Horizon Music).

Sam Bush hosted the evening and was also honored as Mandolin Player of the Year (his fourth, but first since 1993) and the members

of IBMA continued to show their much deserved respect for Tony Rice (Guitar Player of the Year, his sixth) and Missy Raines (Bass Player of the Year, her seventh). Rob Ickes became the all-time most awarded musician among all IBMA Instrumental Performer categories with his ninth Dobro Player of the Year award.

Among the many highpoints of the evening which was punctuated with musical performances from nominees and recipients was the induction into the International Bluegrass Music Hall of Fame of Carl Story and Howard Watts ("Cedric Rainwater"). Watts' career as a bass player was highlighted with his role in what many refer to as the "original bluegrass band," the mid-1940's version of Bill Monroe & his Blue Grass Boys, while Story was honored for his contributions as the "Father of Bluegrass Gospel Music."

The awards are voted on by the professional membership of the International Bluegrass Music Association (IBMA), which serves as the trade association for the bluegrass music industry. The IBMA Award Show is the centerpiece of the World of Bluegrass week, which also includes the industry's

Business Conference and Bluegrass Fan Fest, slated for October 1 - 7, in Nashville, Tenn.

The 2007 IBMA Awards BLUEGRASS HALL OF FAME INDUCTEES

Carl Story
Howard Watts (Cedric Rainwater)

ENTERTAINER OF THE YEAR

The Grascals

VOCAL GROUP OF THE YEAR

Doyle Lawson & Quicksilver

INSTRUMENTAL GROUP OF THE YEAR

Michael Cleveland & Flamekeeper featuring Audie Blaylock

MALE VOCALIST OF THE YEAR

Bradley Walker

FEMALE VOCALIST OF THE YEAR

Dale Ann Bradley

SONG OF THE YEAR

"Fork In The Road," The Infamous Stringdusters (artists), Chris Jones & John Pennell (songwriters)

ALBUM OF THE YEAR (tie)

Lefty's Old Guitar, J.D. Crowe & The New South (artists), Rounder Records, J.D. Crowe & The New South (producers)

Fork In The Road, The Infamous Stringdusters (artists), Sugar Hill Records, Tim Stafford & The Infamous Stringdusters (producers)

RECORDED EVENT OF THE YEAR

Double Banjo Bluegrass Spectacular; Tony Trischka with Earl Scruggs, Kenny Ingram, Tom Adams, Bela Fleck, Noam Pikelnny, Alison Brown, Scott Vestal, Steve Martin & Bill Emerson (artists); Rounder Records; Tony Trischka, Bela Fleck & Ronnie Freeland (producers)

INSTRUMENTAL ALBUM OF THE YEAR

Double Banjo Bluegrass Spectacular; Tony Trischka (artist); Rounder Records; Tony Trischka, Bela Fleck & Ronnie Freeland (producers)

GOSPEL RECORDED PERFORMANCE OF THE YEAR

"He Lives In Me," Doyle Lawson & Quicksilver (artists), Horizon, Doyle Lawson (producer)

EMERGING ARTIST OF THE YEAR

The Infamous Stringdusters

INSTRUMENTAL PERFORMERS OF THE YEAR

BANJO
Tony Trischka

BASS
Missy Raines

FIDDLE
Michael Cleveland

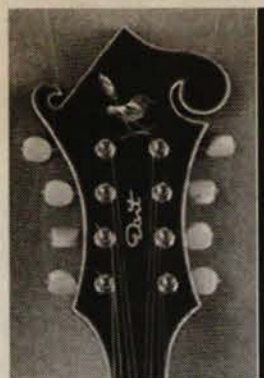
DOBRO
Rob Ickes

GUITAR
Tony Rice

MANDOLIN
Sam Bush

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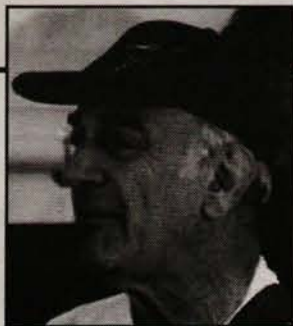


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The Luthier's Corner - Roger Siminoff

Q: I decided to try my hands at refretting an inexpensive mandolin. I got the frets out okay, but it looks like I have to cut away some of the ends of the frets to get them to fit over the white plastic. How do I do that?

A: There are several ways to notch the fretwire to get it to fit over the binding (the "white plastic" you were referring to). Stewart Macdonald sells a fret nipping tool that will cut away the end of the "tang" of the

fretwire and not cut the top or "crown" of the fretwire.

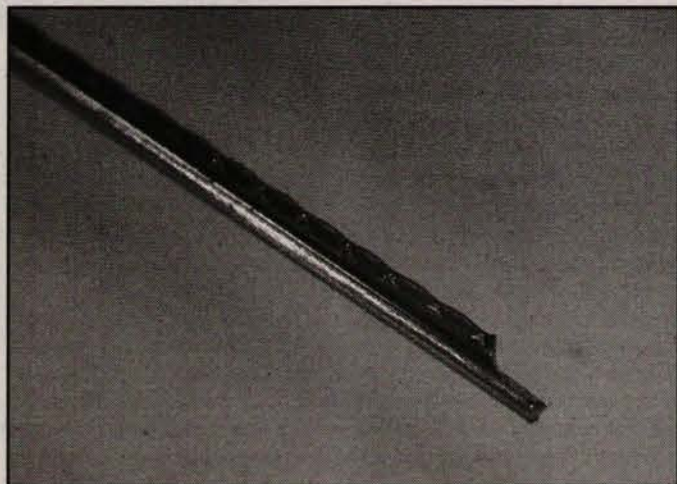


Fig 1: This close-up photo shows how the tang of the fretwire has been ground away so that the bead (top of the fretwire) can overlap the binding.

I use a small grinder set up on my workbench that has an aluminum block with a thin channel cut into it the size of the fretwire's tang (the bottom lip of the fretwire). The surface of the aluminum block is aligned to the side face of the grinder's wheel. So, I simply lay the fretwire in the channel and slide the fretwire into the grinding wheel to cut away the tang and not touch the bead (See Fig. 1). It's quick and easy.

A third method some folks use is filing, but I would suggest that you do not try to file it away. Most fretwire materials are too soft, and the fretwire will bend under the force of the file. So, I recommend that you use either the nipping tool or find some way to easily grind it away.

Q: My guitar is getting an upward bulge between the bridge and the end of the guitar. How can I fix this?

A: This is a great question and a rather common one, too. While the answer is simple ("don't touch it"), the response does deserve a deeper answer.

Basically, a fixed bridge instrument, like an acoustic guitar, works by the bridge rocking back and forth due to the strings' tension. When a string is played, its movement is both sideways (lateral) and lengthwise (longitudinal). However, since the tension is so great when the strings are brought up to pitch, the response to the longitudinal energy is far greater than the response to the lateral energy. In essence, the change in tension on the strings pulls and releases the bridge and causes it to rock back and forth on its center (cross-wise) axis.

A standard medium gauge set of acoustic guitar strings generates a load of about 145 pounds of pull at the guitar's bridge when all the strings are brought up to pitch. So, when you play that guitar, you are actually effecting a change of pull at the bridge from approximately 140 pounds (yes, less than the string's tension at rest) to approximately 155 or 160 pounds. (This added energy comes from you picking the strings.)

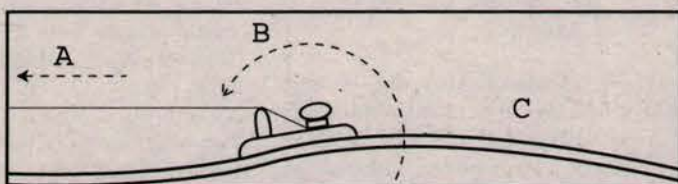


Fig 2. The soundboard of a flattop acoustic guitar is torqued by the bridge. A twisting force ("B") causes the bridge to rotate forward towards the nut ("A") which causes a bulge behind the bridge ("C") and a hollow in front of the bridge.

If we take a look at a cross section of an acoustic guitar soundboard with the strings up to pitch you will see that a properly made acoustic guitar will generate a hollow in front of the bridge, and a bulge behind the bridge because of the severe load placed on bridge's saddle that wants to rotate the bridge. This is a good thing! As the longitudinal loads, which are created with the strings at pitch, and altered during playing, are transmitted to the bridge, they rock the bridge back and forth (not up and down as one might think), and it is this rocking motion that creates the pumping action on the soundboard and makes an acoustic guitar work.

This is very different from how a banjo, mandolin, dobro, or fiddle work. These instruments have a tailpiece that anchors the strings' longitudinal energy, and a movable bridge that transfers the strings' lateral energy to the soundboard. These instruments produce their sound primarily from the strings' lateral motions.

So, to answer your question, the bulge behind your bridge is a good thing. It is an indication that the soundboard is "loaded" (torqued into a ready state) and ready for the strings to effect a change. Basically, the strings and soundboard have reached a stasis: the strings are pulling on the soundboard with an equal force to the soundboard twisting slightly to resist that force. An acoustic guitar that does not have a bulge is one that is probably too heavily braced. In the 1960s, Gibson began to use a double-X bracing pattern to keep soundboards from developing this bulge in an effort to reduce warranty claims. These instruments also suffered greatly from being over-braced, and they needed heavier gauge strings to make them work properly.

So, unless your guitar begins to develop a seam crack in the center of the soundboard where the bulge is, don't touch it! The bulge is a sign that the soundboard is ready to do what it does best.

Q: I've wanted to try my hand at cutting pearl and have purchased a pearl-cutting saw and some pieces of pearl. But the pieces keep breaking, especially when I get close to the end of a cut. How to I keep them from breaking?

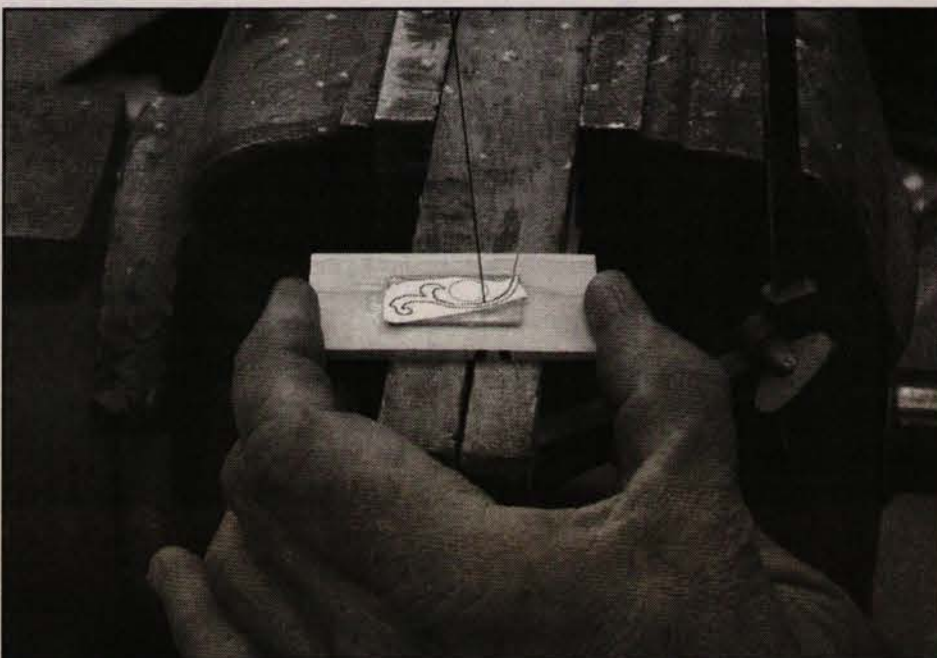


Fig 3. Pearl cutting is aided by using a wooden support clamped in a vise. The support has a hole drilled in one end and a slot cut from the end of the support into the hole to allow entry of the saw blade. Glue the pearl to model makers plywood and keep the saw blade vertical, and continuously in motion.

A: Pearl cutting is a slow and tedious task, but you can do it without breaking pieces if you do a few things:

- 1) Keep the saw moving, keep it vertical, and be careful not to let the blade tilt off at an angle or it will tend to pry open the cut and crack the pearl.
- 2) Glue the pearl to a piece of thin wood or model maker's plywood (you can buy it at any hobby shop). Glue the pearl to the wood with Elmer's® white glue or Titebond® Cement, and if you are cutting through a paper pattern or drawing, you can use the same glue to secure it in place on top of the pearl.
- 3) When you are done cutting the piece, soak it in warm water for 20 or 30 minutes. The water will soak into the wood and paper, the glue will soften, and you can easily slide the pearl apart from the wood.

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

Roger Siminoff was the founder of *Pickin'* and *Frets* magazines and has written several books on instrument set-up and construction. His latest 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.



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Howdy, Howdy, Howdy!

Yep, it's almost time for my favorite Holiday of 'em all, that bein' Thanksgiving! I got to wonderin' yesterday, jes how many of us really do give thanks every day for being an American? We are a very blessed people, and we seem to take for granted, what a large portion of the world's population would love to have, namely the freedom to do as we please! I got to wonderin' that thought, as I was lying in my shop, in my favorite "napping" spot. Years ago, I needed a chair or small couch of some kind for my shop, so's I could take an occasional break, or have a cup of coffee in comfort. It was jes about that time that I had to get a new seat fer my old Dodge truck, and what to do with the old seat? You guessed it! I mounted it on two pieces of 4X6's, and there my friends is the finest shop couch an 'ol country boy could ask fer! I had a couple of sheep skins fer seat covers, and they sure are a pleasure to lay down and take a nap on. I've got a stool next to the wood stove, and when I lay down and swing my feet onto that, next to that hot stove on a cold, rainy day, it dont take but about one minute to drift off to dream land! Now THERE is one of those freedoms that I dearly cherish! As my 'ol pickin' buddy Vern Williams used to say; I never met a nap I didn't like! I got to exercise that freedom jes the last week of September, because the first rain of the fall hit the mountains, and all I did for two days, was keep that stove going and get several good naps. I do my best thinking when I'm laying there nice and warm, listening to the rain hitting the roof, which usually lull's me off to sleep again. (And some people have the nerve to ask me if I ever get bored bein' retired) I give thanks every day fer all of the freedoms that GOD has bestowed on ALL OF US, and our wonderful country. With that said, let's get to the issue at hand, and that's some good 'ol Thangsgiving recipes. So tie yer pony in the shed out back, throw some oats in the feed bin and come on in here where I've got the ol kitchen stove good and hot, and we'll "make medicine" over some good vittles!

Since this is a Holiday issue, I've decided this month to feature more recipes than I usually do, 'cause they need to be on yer table, and I know you'll like 'em.

Now a lot of folks, believe it or not, don't like Turkey. I know, I know, but it's true. One of 'em being my Cowboy pard, Pat Russell, BUT, he'll eat the heck out of Chicken! So, with that thought in mind I figgered that some of you folks wouldn't mind if I featured a Chicken recipe that you could fix fer Thanksgiving. Well, here's a good Cajun recipe that'll really light up yer Holiday table, and with NO leftovers fer a week! This is a BBQ'd recipe and boy is it good, although a little on the "hot and spicy" side, as is all Cajun food.

Cajun Chicken

8 chicken breasts, boned, with skin on
1 bunch fresh Chives
Cajun dry rub;
2 tbsp chili powder
1 tbsp dried Oregano
1 tbsp dried Thyme
1 tbsp black pepper
1 tbsp brown sugar
Cajun Herb Sauce;
1 tbsp unsalted Butter, room temp
3 cloves Garlic, minced
3 tomatoes
1/2 cup whipping cream
1/4 cup dry Vermouth
2 tbsp Oyster Sauce
2 tbsp Louisiana Hot Sauce
1 tsp sugar
2 tbsp fresh Oregano, chopped
1 tbsp fresh Thyme, chopped

Rinse the Chicken, pat dry, cover and refrigerate. Chop the chives and set aside. Combine all dry rub ingredients, and rub on the chicken. Cover and refrigerate at least 30 minutes, or better yet, 8 hours. Combine the butter and Garlic. Refrigerate. Cut tomatoes in 3 equal pieces, and grill brown, chop and combine with rest of sauce ingredients. Refrigerate. When ready to cook, get the grill to a medium heat. Cook the chicken, and jes before it's done place the butter in a saucepan over med high heat and cook until the garlic starts to sizzle, add the rest of the sauce ingredients, and cook until it thickens a bit. Pour over the chicken, sprinkle with the Chives and serve.

Now there's how our Cajun brothers and sisters celebrate a Cajun Thanksgiving, and you can too, if you don't care fer turkey. This is absolutely marvelous with steamed Rice! Viva Le Cajuns!

Now, fer you folks that favor the traditional Thanksgiving Turkey fer dinner, here's a real good way to cook up a Turkey that yer family and friends will rave over fer years to come! You'll slap yer Granny fer a bait of this, it's that good!

Orange Glazed Turkey

1 Turkey, 18 to 20 lbs
2 tsp salt
2 tsp pepper
2 tsp dried Savory
2 tsp rubbed Sage
2 medium Pears, cored and thinly sliced
1 large Onion, quartered
1 Celery rib, quartered
1/2 cup melted Butter
3/4 cup Orange Marmalade
1 tbsp Honey
3/4 cup Orange juice

Combine salt, pepper, sage and savory. Rub 1 tbsp in Turkey cavity; add pears, onion, and celery to cavity. Tie drumsticks together, place breast side up on

rack in roasting pan. Combine butter and remaining seasonings, and brush on Turkey. Bake uncovered at 325 for 3 1/4 to 3 1/2 hours. Combine Marmalade, juice, and honey in a saucepan. Bring to a boil, reduce heat, and simmer uncovered for 15 minutes until thickened. Set aside and keep warm. When Turkey starts to brown, cover lightly with a tent of foil, bake one hour longer, brushing occasionally with the Orange glaze. Cook until internal temp is 180. Cover and let stand for 15 minutes before carving.

Now there is a bird that is fit for the table of a King! I'll bet that 'ol King Solomon never had a Turkey this good, and he was richer than even Bill Gates! (ya suppose Bill Gates likes Biscuits and Gravy?) I think about stuff like that when I'm resting on my shop "napping seat". I know that my ol pard John Murphy loves his Biscuits and Gravy, and you can tell that with jes one look at him! He not only loves 'em, he can COOK 'EM too! Some of the best Biscuits and Gravy that I've ever wrapped a lip around was fixed by by John. I think that those you fixed fer us at the Woodland Festival a few years ago John, was one of yer better efforts. But I digress, and back to the Thanksgiving menu fer this month. Aw, what the Heck! Biscuits and Gravy are worth digressing fer any time!

Now a Thanksgiving meal jes ain't complete without some smashed 'Tater's! When I was a little Redneck, I used to think that my momma made the best smashed 'tater's in the land, and I was right. BUT, there's plain 'ol smashed 'tater's and then there's smashed 'tater's with Mascarpone! AHA, you say! Mascarpone? Yes, mon Frere, Mascarpone, an Italian style cream cheese. It really dresses up a pot of other wise, plain smashed 'tater's that would please the most discriminating of Palates! It ain't that hard to fix, but let me warn you, once you've fixed yer 'tater's like this, there ain't no goin' back to the plain 'ol 'tater's you had in the past! So sally forth at yer own risk, and here's how to spoil yer family and friends forever!

Smashed Taters with Mascarpone

4 lbs of Yukon Gold potatoes, peeled & cubed
1 1/2 Lbs of Celery root, peeled and cubed
3 tbsp butter
1/3 cup sour cream, Crème Fraiche or unsweetened yogurt, at room temp
4 ounces of Mascarpone
1 tsp salt
Fresh ground black pepper

Cook the potatoes and celery root together until good and tender. Reserve some of the cooking water. Mash the taters and root together real good. Add the

butter, mascarpone, sour cream, and jes enough of the water to make a nice creamy texture in the 'taters. Salt and pepper to taste.

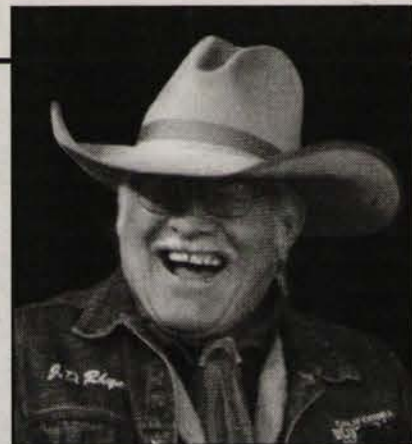
It's jes that easy! The best smashed 'tater's that you'll ever wrap a lip around! Jes thinking of a big mound of these a' swimmin' in some Giblet Gravy, throws a case of "The Slobbers" on me! Wow, I can't hardly wait fer to cook up a big pot of these on Thanksgiving Day! When I was a little redneck, my mom would fix me smashed 'tater's and gravy fer supper almost every night. I can eat 'em three times a day and never get tired of 'em.

Now before we get to the most favoritest part of any meal, which is Dessert, I figgered that it wouldn't be right not to include one of my favoritest Holiday beverages. That being some good home made Egg Nog. Here one winter, about 14 years ago, I indulged into some serious research to find the recipe fer the perfect Egg Nog. I'm proud to tell you, that the research lasted for most of the Holiday season that year, and was one of my more enjoyable endeavors, BUT, it was at the expense of my waistline! So with that knowledge that I CHEERFULLY sought, and gained, I am able to tell you that I believe I finally found the perfect recipe that for weeks on end eluded me, but due to dogged persistence, I at last found it! EUREKA! He has found it, I can hear the masses yell aloud! Yes friends and neighbors, at last here is the perfect recipe for Egg Nog! ENJOY!

Perfect Classic Egg Nog

1 1/2 cups sugar
12 large eggs, lightly beaten
4 cups Half and Half
4 cups Milk
1/4 tsp salt
1/2 cup Bourbon
1/2 cup Brandy
2 tsp Vanilla
2 cups whipping cream
1/2 tsp fresh ground Nutmeg

Gradually add sugar to eggs, whisking it in. Set aside. Blend milk and half and half, and salt. Cook over medium low heat for 12 to 15 minutes stirring occasionally, until bubbles appear around edges. DO NOT BOIL. Gradually stir half of the hot milk into the eggs. Stir the egg mix gradually into the rest of the hot milk. Cook over low heat, stirring constantly until it thickens and gets to 160 on a thermometer. Remove from heat and stir one minute. Pour through a fine wire mesh strainer into a serving bowl, or container. Stir in the Bourbon, Brandy, and Vanilla; let cool one hour. Cover and let it



J.D. Rhynes

chill at least 4 hours. When ready to serve, whip the Cream till it forms soft peaks, FOLD into the mix, and sprinkle with Nutmeg. VOILA! The PERFECT EGG NOG!

When you serve yer dinner guest's a cup or two of this before dinner, I'll guarantee you that you'll be the King Boss of Thanksgiving! My buddy Chuck Poling would probably get up onto the side board and dive into a big bowl of this, wouldn't you Chuck! The man is a common sewer of fine Gourmet alcohol beverages, and I know that he waits with baited breath, until he can mix up a batch of this!

NOW, fer my most favoritest part of any meal, and that's DESSERT! One Sunday evening, when the IBMA doin's were still in Louisville, Kentucky, Larry Kuhn, Rick What's his name, and I went out to have dinner, and wind down after a long hectic week of music and fun. We found a great place to eat, and had a good steak, with all the trimmings, a good meal all around. Of course Rick, being Rick, was ready to leave the moment he swallowed his last bite of steak. Larry, bless his heart, admonished Rick with these words; Rick, that was a GOOD meal, but let's make it a GREAT meal and have some dessert! And that's what Larry and I proceeded to do, but our dour companion declined to indulge, insisting that he didn't "have room" for any. Well, when it comes to dessert I ALWAYS have room! Larry had a Chocolate dessert of some kind, and I had a wonderful bread pudding with a Brandy sauce. Well, as Ron Thomason would say, I told you that so's I can tell you this. A good meal is turned into a GREAT meal when you serve up a good dessert! So with that intro, let me share with you a recipe that is probably well over 150 years old. It was one of my great grandmother's recipes on my mother's side of the family. My mom got it from her mom, who got it from her mother. There's no telling where in the South this one originated. I know that my great grand mother was born in Arkansas, so I'll call this an Arkansas recipe. All I know is, it sure makes a great pie!

Continued on A-22

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Al's Music Tidbits... By Al Shank

"The-Major-and-the-Minor" Edition

Last month, we derived what we call a "chromatic" scale of 12 notes that divide an octave into 12 equal intervals (sonic distances). If we count the octave of the starting note, we get 13, of course. These notes and any number of octave repetitions thereof, have become the tonal material for virtually all of our "Western" music, including country and bluegrass. However, for historical reasons, going back to the ancient Greek tetrachords (four-note segments) and the so-called "church modes", the scales used in our music are comprised of only seven notes (eight if you count the octave of the starting note). If you split an octave up into seven intervals instead of twelve, then obviously some of them have to be larger. To construct a seven-note scale, choosing from among the twelve notes of the chromatic scale, we just have to skip over five of the twelve; we end up with five "large" intervals and two "small" ones, the large ones being twice as big. This can be done, of course, in quite a few different ways, creating different-sounding scales, which is what the modes were.

The easiest way to understand this is to picture a piano keyboard

(a Bluegrass piano, of course >:-). A piano has broad, white keys that extend to the edge of the keyboard and narrower, black keys that do not. Most pairs of white keys are separated by a black key, but not all of them. The black keys are in "sets" of three, then two, three, then two, the sets separated by two white keys next to each other. Starting from any white key and counting 13 total keys in either direction will take you to an octave doubling of that first key. In any such octave, there will be eight white keys and five black ones. The notes on adjacent white keys (with no black in between) are separated by the "small" intervals, which we call "semitones", the others by the "large" intervals, "tones" or "whole tones". Depending on which white key you choose to start on, the whole-tone and semitone intervals fall at different points in the scale. Since there are seven distinct white keys per octave, there are seven different-sounding scales, called "modes". Pick a white key at random and play it and then the next seven to the right. You've just played a scale, one of the seven "modes". Move one key to the right of your starting white key and repeat. You can do this seven times before you will duplicate your first scale. They sound pretty different, don't they,

especially the ones with the semitone at the beginning. Now find the white key just before a set of two black keys and play that scale. Sound familiar? That's do-re-mi-fa-sol-la-ti-do, what we now call the major scale, and the scale upon which most country and bluegrass songs are based. Also for historical reasons, those particular notes are also called c d e f g a b and c.

The major scale, then, is an arrangement of seven tones out of the twelve in the chromatic scale, such that the "distances" (intervals) between the notes are arranged thus:

whole tone (black key between whites)
 whole tone " "
 " "
 semitone (two whites in a row)
 whole tone
 whole tone
 whole tone
 semitone

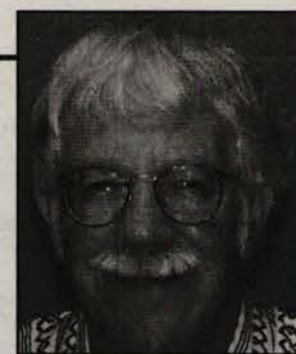
If you just play white keys, then the only major scale is the one beginning on a "c" note, a white key just before a set of two black keys. However, you can play a major scale starting from any note, white or black, but you have to make sure the semitone intervals are in the right places, which means play-

ing some black keys. The piano is a great instrument to learn about music because the notes are all laid out in front of you, and you can see the intervals while you hear them.

On a guitar or mandolin, the frets are all a semitone apart, so playing a scale involves skipping some frets. For example, if you start on an open (unfretted) string, you would then play the notes at the 2nd, 4th, 5th, 7th, 9th, 11th and 12th frets to play a major scale.

The letters for notes, c d e, etc., are "tied" to specific actual notes, certain keys on the piano, certain strings/frets on stringed instruments, etc. However, the "solfegeio" (do re mi, etc.) or numbers (1 through 7 or I through VII) refer to positions relative to the scale, so they can be used regardless of what note is the starting point, which we call the "tonic" or "key note". This is an extremely important and powerful point, because you can apply it to any starting note, or "key". By learning one scale, you really learn all twelve possible major scales, in terms of hearing and singing, but not, unfortunately, in terms of playing them on an instrument.

Those letter notes are going to be used a lot, though, and we need to name the black keys, as well. Keep in mind that the semitone intervals are between e and f, b and



Al Shank

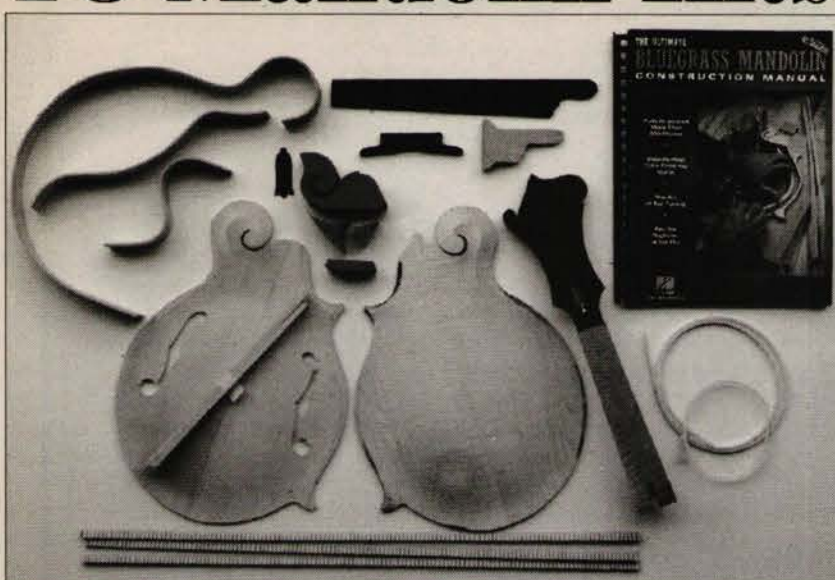
c. Since there are chromatic-scale notes between the other major-scale notes, we need to name them. If a note is raised by a semitone, we call the resulting note "sharp" (symbol #); if it is lowered, we call it "flat" (symbol b). So, the chromatic scale is made up of:

c c# d d# e f f# g g# a a# b b c
 db eb gb ab bb

Note that "d-flat" is the same as "c-sharp", "d-sharp" is the same as "e-flat", etc. They are just different names for the same black keys.

Next month we'll discuss intervals in greater detail and introduce the concept of chords. Any questions or suggestions for subject matter may be sent to: squidnet@notoriousshankbrothers.com.

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Bluegrass 'n Stuff... By Kyle Abbott

To quote the Greek philosopher PlayDoh: "Books are for losers! Give me some baking soda and vinegar and I'll show you a good time!" What I mean is that you, good people, are the baking soda to my vinegar. Together, we shall create a volcano! This is Bluegrass 'n Stuff!

In this day and age, it's all about the fads. Fad diets, fad clothing and fad potting soils. One category of fadness that I would like to talk about is the "Get Rich Quick" fad. Now, one version of this fad that is rarely talked about is getting rich through music. Sure people go on and on about making it rich in the stock market. But you don't want to invest your time and money there, it's too volatile! What about investing in porcelain figurines? Oops! *crash* Too fragile. No no, you want to invest your life in music! That's where it's happening. In just a few short decades of intense...immersion...you can make hundreds of dollars!

To start your adventure of success, you must first quit your job. You'll probably use up most of your vacation time just window shopping for the RV anyway. (But more on that later.) Don't worry about your boss, he'll be too busy laughing at your musical ambitions to notice you've left.

Also, you might as well dump your girlfriend now, she'll just get in the way. Your band mates are your new girlfriends. In fact, they're like your musical harem. By saying your band mates is your new girlfriends, I am assuming that you have a band. If not, or if your band decides to call in sick for the duration of the tour, we're gonna need to get some

morons willing to spend months in an RV living on salami and Tang (my favorite breakfast by the way). Where to look? Well, the best place is at festivals, where you can scope out the most presentable pickers. As the jam is dying down, just make an announcement that you are planning a tour and would love good players to join you. Probably by the end of the festival, you've have acquired a good amount of potential players. It makes it a lot simpler than posting something in a bulletin board or restroom. Because at a festival, you can already see how they play, and they see how you play in a group environment. No need for "auditions."

Now that you've got your band, you need some way to get on the highway and from gig to gig. Traditionally, trimarans have been the main rig for gigs. However, the salt water is hard on the strings. (And besides, who plays sea shanties anymore, not counting those who've seen seen Pirate's of the Caribbean?) So, let's move to the second-most traditional method of transportation: RVs. There's nothing worse than being trapped in a chair for more than eight hours at a time. Fortunately, RVs are big enough to give you some wiggle room and allow you to stand up. The downside is that they're a little pricey and the cost of gas doesn't help. If the RV was the down payment, than the gas is the interest. However, there is an alternative to paying for gas (which we shall talk about later) so that should free up some of your budget a bit. When you are shopping for an RV, there are a few things to keep your eye open for. One, bench seats in the

front. That's one less bed you will have to worry about. Two, room for hanging your instruments in display cases (you know, with the glass doors, foam interior and halogen lights). That's great for morale. If times on the road get tough, your group can look fondly at there instruments lit up in lights. Plus, if the van flips over, the last things you'll want broken (besides the seat belts) are your instruments.

They say that on tour, the band lives on the leather from their straps and liquid from the RV's window-cleaning fluid (either that, or urine). In any case, that's not entirely true; you are gonna need something a bit more substantial than that. Though you will want cheap nourishment, Burger King is out of the question because the drive-through won't allow vehicles taller than 8' high (and wide, for that matter). You are gonna need to do some shoppin'. You will already have food for a few days because your mother will probably have made you a few sandwiches, but those may not last all that long so you will need something to stretch 'em out. You won't be finding much fresh produce on your shopping list because it's expensive. You're main diet should probably consist of spam, processed cheese food, bread and, for some fruity nutrition, Tang. If it's in your budget, bring a chicken if you want the luxury of having the occasional egg.

Now, sooner or later, you will run out of gas, which isn't exactly coming out of the ground these days (at least, in the figure-of-speech kind of way). But, there are cheaper ways to get gas. When I went to the local 7-11, I saw

somebody get gas a lot cheaper. Here's what you do. First, park next to another car. Then, looking as un-suspicious as you can, get a hose (which is always lodged somewhere in the glove compartment), unscrew the gas caps on both vehicles, and stick the hose in the car with the gas. Now, you will want to suck on the free end like you were extracting venom out of a banjo player's stinging glare. However, that gas can't taste that good, so get your bass player to do it. After you've filled the hose with gas, put it in your tank and let it flow. That should give you enough gas to pull out of the parking lot (and might make up for your bail if you're caught).

Not that daring? Well, you can always make your own! You've heard of Ethanol, right? Well, it's just corn. If you are near a farm or a market, buy a bushel of sweet yellow corn. Now, it might be hard to stuff the ears of corn into the gas tank's receptacle, so you may need to put it in one kernel at a time. By the time you think it's full, hop in and start the engine to your environmentally "green" RV and be ready to speed off to your next gig!

So, you've got your financially feasible gig-wagon all set up. Now, it's just a matter of playing gigs. We know of course, that you only really get a pittance at gigs that will barely pay for your gas money, so the real big bucks will be made from the bake sales outside your RV.

Congratulations! You're rich! It's time to invest in a 24/7 party boat with non-stop *your-band-name-here*'s music piping non-stop for all your groupies! Now



Kyle Abbott

that the tour is over, it's also time to get back with your old girlfriend and plead to your boss for your job back! Hooray! Now for the joke of the month: A man is in bed with his wife when there is a knock on the door. He rolls over and looks at his clock -- it's half-past three in the morning. But he drags himself out of bed and goes downstairs. He opens the door and there is man standing at the door. It didn't take the homeowner long to realize the man was drunk. "Hi there," slurs the stranger, "Can you give me a push?" "No. Get lost, it's half-past three. I was in bed," says the man and slams the door. He goes back up to bed and tells his wife what happened and she says "Dave, that wasn't very nice of you." "But the guy was drunk," says the husband. "It doesn't matter," says the wife. "He needs our help and it would be the Christian thing to help him." So, the husband gets out of bed again, gets dressed and goes downstairs. He opens the door and, not being able to see the stranger anywhere he shouts: "Hey, do you still want a push?" He then hears a voice cry out "Yeah please." So, still being unable to see the stranger, he shouts: "Where are you?" And the stranger replies: "I'm over here, on your swing set."

Minutes of the September 8, 2007 - CBA Board Meeting

From page A-4

NEW BUSINESS

Timeline for 2008 California Showcase Band Selection

John Duncan said he could head this up and the applications will need to be postmarked by Oct 25 in order to be considered. John will bring a list of recommended committee participants to the board.

Job Description for Teen Ambassador

Rick reminded us that last month we voted to ask Paige Anderson to be our new Teen Ambassador. Darby talked to Paige and her mother and they would like to accept the title but can't say yes until they know what the specific requirements are. Darby sent the job description to them yesterday. Their main concern was about how many meetings are required. It would be a long trek down from Grass Valley and Paige does not drive yet. This will probably be finalized at the Plymouth festival.

Permission to Do Ticket Swap with L & S Promotions

There was a motion to swap a pair of FDF tickets for a pair of tickets to one of the L&S festivals. The motion Carried: Unanimous

Appointments at October Meeting

Rick distributed a copy of the leadership team appointments and we discussed the ones that are open or may soon be open so we're all aware we need to think about who may be willing to take over the open positions.

Membership Renewal Process - Board Involvement

Rick advised that there are a number of lapsed memberships. He would like to divide up the list of members who have let their memberships lapse in the last six months and make a personal contact. All board members agreed to each take a portion of the list of names.

Debrief- Music Camp

Ingrid distributed a report and made a presentation. Ingrid

advised the "kids camp" was successful. She might need a new director since Elena is moving.

Opinion Polling

Bruce Campbell emailed Rick re an idea for scientific polling of the membership for opinions. The proposal is have the board members and, perhaps other volunteers contact about 15 people each with a pre-written questionnaire to get a "Stratified random sample" of membership opinions on various subjects.

REPORTS

Treasurer's Report

Ed distributed a current asset sheet. A motion to renew the CBA's organization membership was approved.

He advised that the bank has increased their internet service fees to 3.64% and we will raise our rate accordingly.

Activities VP Reports

Craig reported on activities in Bakersfield.

Tim reported that the Bluegrass Etc. concert at the winery was very successful.

Darby talked about the benefit concerts and advised it needs to be on the agenda for the next board meeting.

Chairman's Report

There was more discussion about the volunteer dinner for the next FDF and how too many participants are not bringing a dish to share and we run out of food. Chef Mike will submit a bid for doing this dinner for us and will bring a bid to the October meeting.

SET TIME AND PLACE FOR THE OCTOBER BOARD MEETING

Next meeting set for the Colusa campout on Oct. 21 with the newly elected board.

ADJOURNMENT

The meeting was adjourned at 2:30

Brookdale Bluegrass Festival 2007 cancelled

Due to a change of ownership of the Brookdale Lodge, the Brookdale Bluegrass Festival has been cancelled by the promoter, Eric Burman. Watch for updates on the future of the event at <http://brookdalebluegrassfestival.com/>

Bill Wilhelm's BLUEGRASS FOLKS



Paul Trenwith and Marilyn

"Twas back in June at our annual CBA Bluegrass Festival at Grass Valley, California. One afternoon as I came from some friends' nearby RV to mine a few feet away, Carl Pagter and another fellow whom I didn't recognize had just arrived and were waiting for me. Carl said, 'Bill, I've brought a fellow here I want you to interview for 'The Breakdown.' Meet Paul Trenwith." I whirled around to him and asked,

"Are you THE Paul Trenwith from New Zealand who used to be with 'Slim Dusty's band in Australia?"

"Yes," he answered, in his genuine New Zealand accent. I could hardly believe it and told him he was one person I'd rather meet than anyone I could think of. Well, he was quite surprised too, at my reaction. He told me I was the second person in this country who had recognized him on this tour.

I live locally here in Nevada City, adjoining Grass Valley. Few in the CBA remember this, but I did a weekly one hour old country and bluegrass show on local radio station, KVMR



Paul Trenwith

Photo: Bob Calkins

for three and a half years a few years back. A record review at that time in "Bluegrass Unlimited" magazine told of a Paul Trenwith in New Zealand having recorded an LP of some great five string banjo with his wife playing unusually good fiddle back up. I then wrote the Trenwiths at the time and ordered that record for my collection. As I played only from my own collection, I gave it quite a lot of air play. I learned also that they had toured with my favorite entertainer, Slim Dusty's very popular country and bluegrass band in Australia. Their native home was New Zealand.

Paul told me his marital situation had changed, but Colleen was still a good friend and they still play music together. His touring companion on this trip was Marilyn. Paul, Carl and I talked until we ran out of time. Paul said he'd bring Marilyn to my trailer the following day.

The following morning they came for the interview. They were no strangers to interviews and that was easy for me. It was, for the most part a matter of just turning on my recorder

and sitting back hearing their stories.

Paul was the first to be interviewed. He said he was born in Auckland, but grew up in Hamilton, a city of sixty to eighty thousand in a what he described as a "pretty peaceful sort of life."

"My sister's boy friend gave me a banjo uke when I was quite young. After that I learned to play it a little and thought I was a banjo player. That got the banjo sound into my head. The 'Kingston trio, the Brothers Four and Lime-lighters' were on TV then. I was really inspired by that and decided I wanted to be a professional banjo player.

"I had a friend in high school who was learning guitar. We began practicing together. The 'Beverly Hillbillies' came on TV then with a bluegrass introduction to the show. Hearing all this, I knew I had to be a real banjo player. Alan Rhodes, a real good guitar player who lived in Hamilton County was helpful to me. We found out there was 'a whole generation of music attached to that.' I found out about 'County sales records' in Virginia and ordered several bluegrass records.

"When I got out of high school, I bought a five string banjo and did some serious practicing with friends for quite some time. I also found there were bluegrass bands in New Zealand. I was still quite young and my parents supported me in every way.

"Some friends and I were totally captivated by this music, now to the point where we began playing in some folk music clubs. We heard of a girl who could play the violin. We rang her up and asked her if she'd like to play something that was different. She said yes and she, Colleen became our fiddle player. Then a friend who played Dobro joined us and we had a six piece band. This was the original 'Hamilton County Bluegrass Band' and we were getting a lot of jobs. One of the guys in the band had a VW van. That van became the first "Hamilton County Bluegrass Band Bus.

"We all still had full time jobs. Then we got to be the resident band on a national TV show which was well produced. All of a sudden, everyone in New Zealand knew all of us. That's when we became professional and had to quit our other jobs."

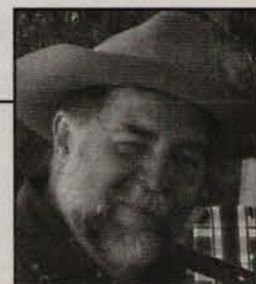
Though Paul never actually said this, it became obvious to me he was the head of the band. "In 1971" said Paul, "We appeared as Bill Monroe's guest at his big bluegrass festival at Bean Blossom, Indiana. We then also appeared as his guests on the Grand Ol' Opry at Nashville. We then played the big bluegrass festival at Berryville, Virginia. We toured quite a lot in the USA, got to meet Reno & Smiley, The Dillards, John Duffy and many others.

"Prior to this, Slim Dusty had come to tour New Zealand and the whole country. He hired our whole band to tour with them. We remained with them for quite some time and had gotten to know Slim real well. He told me that if we ever came to Australia, to look him up. Later, we went to Australia. I did look him up and we began working with him on his TV shows. He then organized extensive traveling shows all over Australia, in 'The Outback.' We even did shows for the aborigines. After this we then returned to our homes in New Zealand. Very soon after that, Slim Dusty called us and wanted us back. We thought seriously about this for about thirty seconds and back to Australia we went. We worked on his shows with him for another three years. We also got

Continued on A-21

The Bluegrass Bard

- Cliff Compton



The Price of Love

I played a guitar
That cost more than my car
And I thought, "I'd sell my car
To buy this guitar"
Because the front was rose
The wood of love
And the sound was angels
>From up above
And my caress
My love embrace
Stroked her frets
And strummed her face
And the more I played
The more she smiled
And when I played hard
She went wild
And if I owned her
I'd be a star
But I won't
Because I need my car

The Fiddle

And my daughter had a fiddle
And I had a small dream
And I put it to my chin
And tried to play
And the moon went dark
And the cat began to howl
And the neighbors began to fight
And my daughter left the room
And now
I only pursue my small dream
When no one is home
And the lights are out

In the guitar shop

I picked up a Gibson
And played a chord
And stopped and looked
Across the store
Like a guilty man
Who cheats his wife
I've loved the Martin
All my life
I quickly put
That Gibson down
Snuck out the back,
And left that town

The Gretsch

I once owned a Gretsch country gentlemen
guitar
Sunburst orange
With a golden heart
And a sound like melted butter
I bought it from an ex-con
An old member of the purple gang in Chi-
cago
A guitar bred on blues and sorrow
But I was young and hadn't yet learned to cry
And not understanding her soul
I sold it
For nothing
To a merchant
Without a soul

The Washburn

That Washburn was built like a truck
Heavy and ugly
But she barked like a dog
When I scratched her strings
And I left her in the trunk of my car
With the trunk opened
With the case opened
In the hot sun
In Weiser Idaho
And when I came back
From the old time fiddlers
Her face was bowed
And a strut had fallen off the back
And she sounded like a wash tub
Played with a two by four
And I almost cried
And I played her like that four years
Because I had broken her heart
And couldn't bare to leave her

All poems September, 2007

New jam in Clovis

Jerry Johnston

Kings River Bluegrass Assoc.

Our jams will be held at the Clovis Senior Center beginning on October 20th. They will be from seven to 11 PM on the first and third Saturday of each month.

The Senior center is at 850 4th street. To get there take Clovis Avenue to fifth and west to the first street (Hughes) and north to 4th and you are at the center.

You must sign in and pay \$1 to cover the rent.

Bluegrass Confidential - By Chuck Poling

October marked the 6th anniversary of the monthly Bluegrass Country Jam at the Plough and Stars Pub in San Francisco. My wife Jeanie and I started hosting this event in 2001 and since then we've spent every first Wednesday of the month (with only one exception) leading San Francisco's friendliest jam.

The jam came about in a way that demonstrates how seemingly separate communities can overlap to the benefit of all. The Richmond District of San Francisco is in many ways a small town. It's not uncommon to meet people who live in the homes in which they grew up and send their children to the same schools they attended. As it turned out, our kids went to the same public school as Sean and Lisa's, the owners of the Plough. Lisa is also a teacher at that school.

We'd always appreciated living close to the Plough because it's a comfortable, friendly place to enjoy a pint, and since it opened in the early '80s it's been a center

for Celtic music. It wasn't long after "O Brother, Where Art Thou" had come out, and all of a sudden there was a large, new audience interested in bluegrass and old-time music. Sean and Lisa knew that we played country music and asked us if we'd like to start up a monthly bluegrass jam.

We'd been going to bluegrass jams for four or five years at that point and did not consider that we had any special expertise that qualified us for the post, but we figured it was just once a month and was only about six blocks away from home so we'd give it a try. Our original format split the evening between a jam and an open mic performance. We'd start jamming at 8 o'clock, and while the jamming was going we'd circulate a clipboard for performers to sign up for the open mic. Then at about 9:30 we'd start the performances.

The open mic was a mixed bag of solo performers and impromptu combos formed during the jam, as well as established bands. And,

like all open mics, it was a pain in the butt to run. While Jeanie and I are known to have an expansive definition of bluegrass, it does not include Bob Marley, Stevie Ray Vaughn or Led Zeppelin, and we would have to remind people that we were trying to keep things at least somewhere in the bluegrass/folk/country vein. There was also the eternal problem of managing the list and massaging the egos of the more sensitive troubadours.

Ultimately, the open mic went by the wayside just out of a general consensus that we were having too much fun jamming to stop. It evolved into a quasi-performance - we set up a large condenser mic on the floor in front of the stage (the stage at the Plough was apparently built to leprechaun scale) and the musicians form a semicircle around it. Whoever is leading the song stands closest to the mic and then as musicians take breaks they step up. This set-up required Jeanie and I to function as traffic cops to get people up to the mic in time

for their break. It only took us four years to figure out that if we added a second mic, it would make our job simpler and cut down on collisions.

The semicircle arrangement allows the jammers to interact with both the audience and one another. Less skilled musicians who don't want to take breaks can hang out on the periphery. Since it is not a circle jam, we don't go in any particular order. Jeanie and me will call on people for songs or tunes, or someone may pipe up "I've got one in G." Sometimes it is necessary for us to manage the jam a little bit. For instance, if we've just played two fiddle tunes in a row and someone calls a third, we might say, "Let's sing a song now and save that tune for later." Similarly, if we've played three uptempo barnburners consecutively, it might be time for "White Dove" or "Ocean of Diamonds," just to keep from wearing out the bass player.

Through the years, we've made a lot of new friends at the jam and have helped newcomers get hip to the local bluegrass scene. We've also recruited musicians for our band and have seen other players hook up to form bands or at least pick up a substitute fiddler or bass player for a gig. A friend commented that our jam is a "meat market" for bands looking to fill out their ranks.

But I guess what we find most rewarding is watching beginners gradually move in from the outer reaches of the group and grow in skill and confidence. I know one fiddler who now plays with a popular local band, who, after much cajoling and begging at the first jam she attended, consented to slog her way through "Old Joe Clark." After receiving considerable applause and encouragement from both the crowd and her fellow jammers, she just kept coming back. A year later, she was burning up "New Camp-town Races" in B-flat!

We certainly can't take the credit for her talent and drive, but we're glad we can provide an environment where someone like her can take her first steps and feel some support from the bluegrass community. Just hope she remembers us when she gets her first IBMA award.

Running a jam does present some challenges. Some experienced guitarists who are new to bluegrass may not have figured out the boom-chuck strum or a G-run, but other jammers just seem to help out and show them the ropes. Newbies may not be hip to the I-IV-V chord system, so we'll give them a little rundown on how it works. And at least once a night I have to remind someone not to get too close to the big condenser mic. Fortunately most folks are eager to learn and happy to accommodate us.

We're pretty open-minded and like to bill our event as "San Francisco's Friendliest Jam," but



Chuck Poling

every once in a while you run into someone who doesn't get it, doesn't want to get it, and doesn't care that they are busting up a good jam for self-indulgent reasons. "It's an original, but it's real basic. It goes C, F, G, Bbm, C#7, Em, F, G and back to C. Then there's the chorus. It goes..." Or, my personal favorite, a woman who asked everyone to play "Whiskey Before Breakfast" in G because that's the key in which she sang those lame lyrics. When I tried to explain that every fiddler, picker and drinker, for that matter, knows that song in D, she replied, "I sing it in G, they can figure it out."

At that point I just had to say, "No, we're not doing that one," which really cheesed her off. But I felt that it was unfair to the 12 to 15 other jammers there to let her do her thing at their expense. Certainly there were some skilled musicians there who could have pulled it off, but our credo for the jam is "the greatest good for the greatest number."

Happily, such conflicts have been few and far between, and a general spirit of cooperation prevails. Jam sessions have a basic structure, but there's room for lots of spontaneity. It's always fun to hear something different, whether familiar friends try out new material or a fresh face who shows there's more than one way to pick "Clinch Mountain Backstep."

As we begin our seventh year as hosts of the Bluegrass Country Jam, we're looking forward to learning new songs, improving our chops and making more friends. The informal atmosphere allows us to drop out occasionally and schmooze with the patrons. The jam has always attracted a good crowd who come to listen, and it's gratifying to see that kind of enthusiasm in the community. There are a number of locals whose attendance is darn near as good as ours, and for about the last four years, the lovely Laura has presided behind the bar, providing pints and smiles for all.

It all adds up to a whole lot of fun. And no two jams are the same - you never know who's going to show up or what you'll hear. No matter what else is going on during any given month of the year, we know we'll start it off with an evening of making music with our friends.

The Plough and Stars is located at 116 Clement Street in San Francisco. The jam is every first Wednesday of the month starting at 8:30.

www.theploughandstars.com/

Bill Wilhelm's BLUEGRASS FOLKS



From page A-20

to play on all the recordings he did at that time. Incidentally, slim dusty recorded over a hundred record albums in all. I think we've played almost every place in Australia.

"Colleen and I separated in the early 2,000's, but we get along great and still play music together. We have four sons. They are all good musicians. We all get together when we can and play music together. I have a new partner, Marilyn, now and she sings wonderful harmony. I just love singing harmony with her. It's great fun."

Enter, Marilyn!

"I've always loved the old country music, but never began singing it until in my late thirties, or early forties. I joined a local country music club. Paul then joined that club too and we became friends. There was a time when the song, 'It Might as Well be Me' kept going through my head. I wanted to record it, but wanted Paul to sing harmony with me. I wrote

him an e mail asking him if he would add his professional touch to record it with me. It took me ages, sitting at my computer to get the courage to press the 'send' button. So I finally sent it and he responded, saying he'd be delighted. Rather than an interview, this is a short story, really, but I just love this music"

Paul adds a parting shot here: "Now Marilyn and I are fulfilling a long time dream of seeing this CBA Festival. We are so impressed and it's giving us some ideas. For instance, the CBA teaches kids to play music and even gets instruments for them. When I get back to New Zealand, I'm going to start a program like that there."

They sang some of the best harmony I have ever heard in my life for me and stayed a while for a nice visit. I am proud after all those years of being a fan to finally get to know them and that they are my new friends. I'm likewise glad to share this story with you, my reading audience.

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.



cbaontheweb.org

Bluegrass Gold Series lives on at new venue in Marin County

For eight and half years the monthly Bluegrass Gold series, which is produced by Larry Carlin and Carlone Music and co-sponsored by the Northern California Bluegrass Society, ran at Sweetwater in Mill Valley. By now most everyone knows that Sweetwater closed for good on September 23rd in its longtime location on Throckmorton Avenue. Over 12,000 people came through the doors to attend 139 shows, seeing acts such as Peter Rowan, David Grisman, Maria Muldaur, The Reeltime Travelers, The Kathy Kallick Band, Hot Buttered Rum, The Laurel Canyon Ramblers, Laurie Lewis, and King

Wilkie. It was sad to see the joint close, as a musical era certainly came to an end.

But there is good news on the horizon! Sweetwater will live on in a new location in the winter of 2008. The owners of the club signed a lease with a venue just around the corner that is a little bit bigger and in a lot better shape than the old building. It will take a few months for things to happen, but at least Sweetwater will be reborn and, with any luck, last at least another 35 years or so.

In the meantime, the Sweetwater owners took over another venue this past July in the town of

Larkspur, which is just ten minutes from Mill Valley. The place is called The Larkspur Café Theater, and it is an intimate theater that holds about 100 people. There is a small bar in the lobby, but unlike at Sweetwater, the audience is absolutely quiet and they actually listen to the performers. What a concept! And, they serve food, so there are no age restrictions on who can attend.

So, for the time being, the Bluegrass Gold series has moved to the LCT, and the first show took place there last month with Poor Man's Whiskey as the featured act. On Thursday, November 29th,

the second show at the new location will feature the Bay Area band called The Wranglers (Warren Hellman, Chris Hellman, Nate Levine, Bill Martin, Krista Martin, and Colleen Browne). They made their stage debut in October of 2006 at Warren's Hardly Strictly Bluegrass Festival in San Francisco, and they played there again last month. The band combines bluegrass, folk, and old-time techniques, producing an intelligent, intimate sound with an abundance of twang. Warren's love of bluegrass and old-time music permeates every aspect of his life, and his excitement at playing on stage for an audience brings him a

huge sense of involvement and satisfaction. He describes the band's repertoire as "simple songs played by complicated people."

The Larkspur Café Theater is now Marin County's premier nightclub as well as the home for bluegrass music in the North Bay. For more information call the club at (415) 927-6107, or go to www.larkspurcafe theater.info.

As an added bonus, sittin' in with the band for this show will be old-time fiddler extraordinaire Heidi Clare (Reeltime Travelers).

Warren Hellman and
the Wranglers



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J.D.'s Bluegrass Kitchen

From page A-16

Dried Apple Pie with Cider

4 cups dried apples (2 5 oz. pkgs)
3 1/2 cups apple cider or apple juice
1/4 cup sugar
1/2 tsp cinnamon
1/4 tsp fresh grated nutmeg
1 pie pastry
1 tbsp butter

In a large saucepan combine apples and cider. Bring to a boil; reduce heat, and simmer, covered for 15 minutes. Stir in sugar, cinnamon, and nutmeg. Simmer uncovered for 15 minutes until thickened. Place the pastry in a 9 inch pie pan, and trim. Pour in the apple mixture, and dot with butter. Cover edge of pie with foil, and bake for 20 minutes. Remove foil, and bake for 20 to 25 minutes more until pastry is golden brown. Cool on a rack. Serve with whipped cream, sprinkled with raw sugar crystals.

A real old fashioned Arkansas treat, that my momma used to fix when the Holidays would roll around. When you had dried apples, back in those day's, you had the fixin's of many a treat, and was considered a delicacy by all who had the good fortune to get them. As far as I'm concerned, it's still a delicacy at my house, and I hope that it becomes one at your house as well! My Grand Mother would be proud!

Well folks, it's time to bank the fire in the 'ol cook stove fer another month and call it a day. Meet me right here next month, and we'll palaver some more over some good Holiday vittles! Until then, remember all of our service men and women in your prayers that they may return to their families safe and sound. GOD Bless America, and may HE grant us all peace and health. Yer friend, J.D.Rhynes



WRITE THE CBA

send us your letters

Dear CBA,

I would like to thank Larry and all the representatives of CBA who were in charge of the IBMA suite.

When we checked in we found that we were directly across the hall from CBA. While we have many friends in CBA, we also know that some of the bigger and more popular suites can be a bit loud and unregulated. We were a little concerned, but gave it a chance.

Well to our surprise the suite was very well controlled and shut down at a very reasonable hour. People weren't allowed to sleep in the hall, it was cleaned regularly and overall it was a class act. This is a great tribute to CBA being respectful members of the bluegrass community and the annual celebration we call "IBMA". All groups/individuals who have suites at IBMA should hold themselves to the standard set by CBA.

Next year I plan on asking for a room next to the CBA suite!

- Colorado Case Company

Dear CBA,

Once again CBA proved why they are the PREMIER bluegrass association in the country. Thank you, thank you, thank you, another great IBMA! Hospitality plus, a darn good place to jam and the place where everybody goes.

IBMA without CBA would be no part of nothin'!

I only wish there was an adjunct CBA in New Jersey, you folks know how to do bluegrass right with your festivals, newsletters, support for kid pickers...wow...

Carl, Larry, Jack, Darby, thank you, again and again...

Ok maybe we'll come out to your festival...maybe...a year might be a bit too long to wait to see you guys again...

- George Koserowski

Dear CBA,

I would once again like to send a very heartfelt thanks to Larry, Rick, Frank and all the wonderful people from CBA who open their Hospitality Suite to people like myself and my friend Bob from New York. We love visiting with you all. Your gatherings are always a joy; filled with good friends and surprises. I wish I had my granddaughter with me so she could have picked with your KOB kids.

My CBA highlights this year were sitting in a small session, playing guitar with John Rieschman, Jim Nunally and couple other people from the Jay Birds. What a nice guy John is! The music was great and it was a very special moment for me. Thank you for that. The other moment that will stick

with me from this year's event was being there when the group from Hawaii played some tunes for those of us present. The harmony and songs were something very special. When they sang "Somewhere Over the Rainbow" followed by "It's a Wonderful World," there wasn't a dry eye in the room. How terrific of you all to share those memories with us.

I know there were questions floating around this year about CBA's involvement with IBMA's World of Bluegrass. Not being a member, I'll approach this with care; but I'd like to share my thoughts with you. I am not sure what CBA gets "out" of going to IBMA, but I know what you "give." You serve as a model for all bluegrass associations and fans across the world in the way you foster its development by supporting your young, talented performers. You keep alive the traditions of bluegrass being a family-oriented music genre, where experienced pickers and singers like myself can sit side by side with the stars of tomorrow like Mark Vander, AJ, Molly, Angelica and the dozens of other youngsters you let shine every year at the World of Bluegrass. You set a standard for us all by letting us see how you organize your association, website, festivals and now award winning newsletter (Congratulations on winning the Distinguished Service Award!). We are indebted to CBA for your kindness and leadership, much in the way we owe Kentucky, Tennessee, North Carolina and Virginia, as well as Ireland and Scotland for giving the world this beautiful music.

So, why does CBA come to Nashville? I guess because the rest of the world needs you and the talent you have grown out there and the role model you provide. We all thank you for what you have done and continue to do to keep bluegrass music alive and thriving.

- Tom Thorpe

Dear CBA,

I would like to make a statement about the involvement of the CBA in this event. To some it may seem an unnecessary expense. To them I say, "What is the purpose of this organization?" The CBA should do whatever it can to provide a means for people to be involved with not only the music but with each other. How else can we hook up with other members? How else can we show others what we can offer? Have you forgotten that the CBA just won an award for their newspaper? Think long and hard about it and there really is no other purpose for people to organize. There is no greater purpose for our organization. Not

only does the CBA need to be in Nashville at the World of Bluegrass but the CBA should be doing everything in its power to guarantee that they have the biggest impact of any organization in attendance! The hospitality room provided a great place for people to meet and jam. And jam we did!

Keep up the good work CBA and we are going to do our best to make it again next year! That was too much fun!!!

- Jonathan Bluemel

Dear CBA,

I would just like to thank the CBA for there hospitality at the IBMA's. Thank you Darby and Bruno Brandli, Jack Highland, Rick Cornish, Larry Kuhn, Carl Pagner, Bruce Campbell, Mark Varner, Frank Sullivan Sr, Montie and whoever else I am forgetting thank you too! Had a great time and look forward to seeing each one of you at the FDF.

- Tom Kingsley

Dear CBA,

I would like to say how great it was to have a little bit of 'home away from home' with the CBA being at IBMA. Thanks to all the CBA volunteers at IBMA. Also, I think the CBA got the jump on booking some great acts for Father's Day.

- Gail Reese

CBA in Nashville

- IBMA event hosts west coast fans

From page A-1

most famous names in the business stopped by to jam with us. CBA suite hosts heard again and again from our guests how much our association means to the world of bluegrass and old time music. The CBA suites also offered a home-away-from-home to Californians who made the trip to Tennessee.

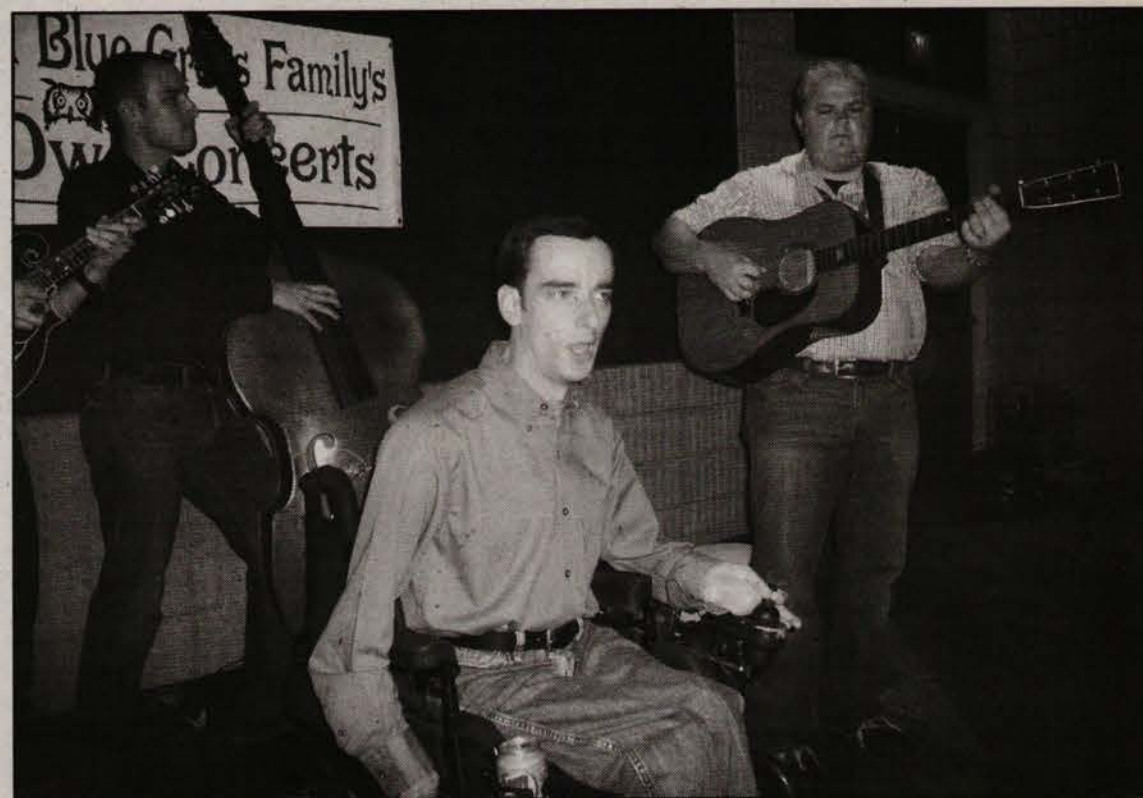
The music was practically non-stop. There were many showcases and some awesome main-stage acts. Fans were impressed with the energy of the Steeldrivers, the big, country voice of Carrie Hassler, the sweet double banjo of Tony Trischka's new band, the power of the new band, Cadillac Sky, the intensely fun family band, the Doerfel Family (booked for FHF 2008), and a whole lot more. One couldn't help but catch some old favorites like Dan Paisley and Southern Grass and Dave Evans.

The CBA did not have showcases this time, in the ongoing effort to save money. We did have some performers up in the CBA suite to do a little picking and show us what they're doing. There's been some excitement about news that Dan Tyminski is going to have a new band of his own. Promoters have been booking them just on the strength of Dan's talent and knowing he'll get to stretch out and do some solid bluegrass after all the years in Union Station. Well, the new Dan Tyminski band made its world debut in the CBA suite and it is indeed some real-deal bluegrass with some names you might be familiar with: Ron Stewart, Adam Steffy and Barry Bales. They'll be out on the West Coast in 2008 and

will be popular with fans who like their bluegrass with an edge and a twang.

The CBA suite was also the site of another debut. Darrin Vincent, formerly of Ricky Skaggs and Kentucky Thunder and Jamie Dailey, formerly of Doyle Lawson and Quicksilver came up to play for us. This was another world debut! They brought their new band mates, but performed as a duo, singing some killer brother duet songs. Their new ensemble, the Dailey & Vincent band features Jamie Dailey: guitar, lead, tenor and baritone vocals, Darrin Vincent: upright bass, mandolin, lead and baritone vocals, Jeff Parker: mandolin, lead, tenor and baritone vocals, Joe Dean: banjo, second guitar and bass vocals, and Adam Haynes on fiddle. We saw them in full band mode on the main stage and they got a tremendous reaction. Not only did they get a standing ovation, but the crowd gave up a deafening roar of approval for this new top-shelf act. They'll be releasing their first CD in January.

The IBMA Kids on Bluegrass performance was simply amazing. Some seriously talented young people contributed music that promised a bright future for this music. Scott Gates, Molly Turtle and AJ Lee absolutely rocked the house. Marty Varner did great in his first IBMA performance. They give the kids a nice long set: one and a half hours! Organizer Kim Fox even mentioned Frank Solivan and the CBA as an example of an organization that has provided leadership in Kids on Bluegrass.



Bradley Walker Band performed an acoustic set at one of many late night showcases.

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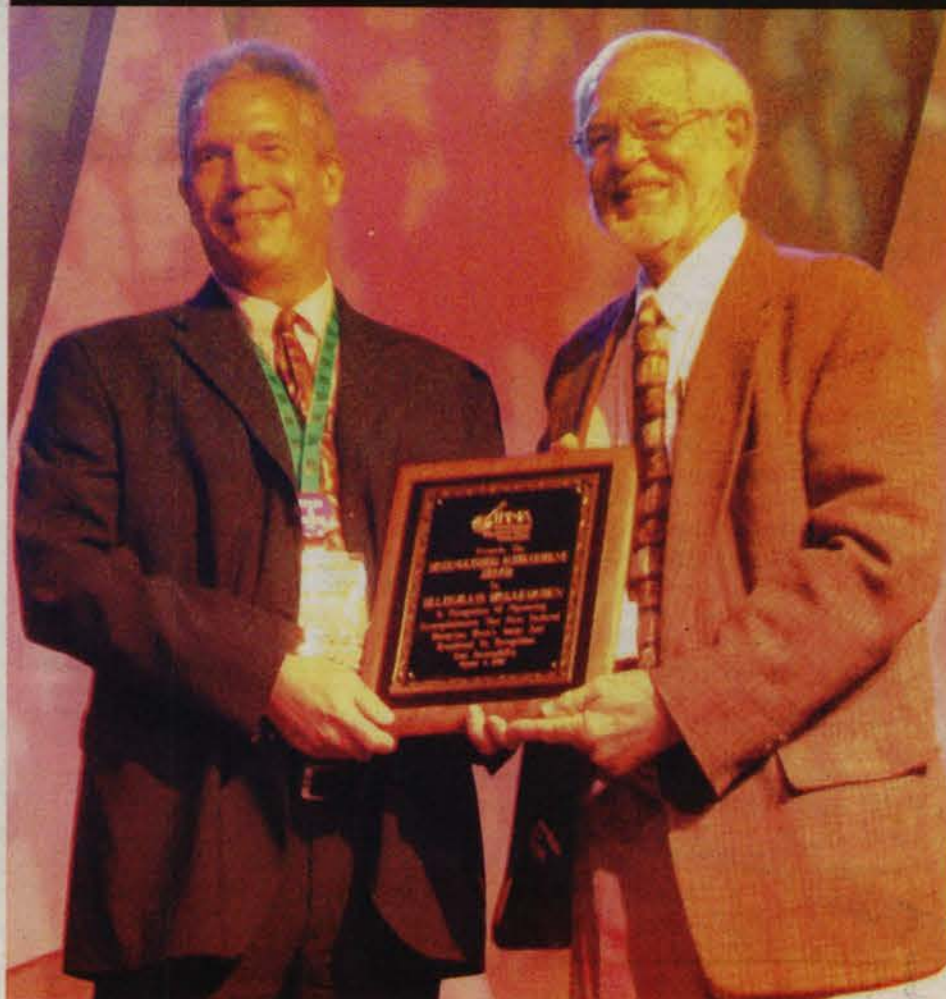
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THE CBA THANKS THE IBMA



CBA Editor Mark Varner accepts the IBMA award from Bluegrass Now's Wayne Bledsoe.

Photo: Whit Washburn

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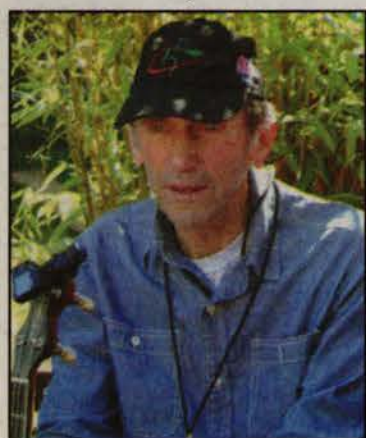
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Hardly Strictly Bluegrass 2007 - a review

By **Ted Silverman**

This year's Hardly Strictly Bluegrass Festival was yet another incredible weekend in a string of incredible HSB weekends brought to the San Francisco, and citizens



Warren Hellman

photo: Brenda Hough

of the Bay Area by Warren Hellman. As if we needed another reason to live in San Francisco, having HSB in our Golden Gate Park backyard is like being presented a free Christmas, the 4th of July and Thanksgiving rolled up in one amazing weekend. I guess we've all been good boys and girls?

As usual with my annual rundown of this vast and expansive event, one can only provide a linear account of any day's given musical experience as there is just way too much to experience at HSB to cover it all. I did make sure to get there as early as my mortgage supporting day job would allow and was lucky to see the bulk of the kick-off event on Friday afternoon on the Banjo Stage. Buddy

Miller got things going with a lot of up tempo country guitar work outs playing both acoustic and a range of reverb-laden electric guitars. Any Buddy Miller show is calculated to entertain anyone who likes well written songs, hot guitar breaks and a heavy dose of twang. Fans, both new and experienced were not disappointed.

Fort Worth Texas' Master Producer and soundtrack legend T-Bone Burnett appeared 2nd on the bill and brought a powerhouse band to the festival which included guitarist Doyle Bramhall II (a veteran of Eric Clapton's band along with legendary drummer Jim Keltner (who has worked with 3 of the 4 Beatles as well as having a resume to lengthy to summarize here) and bluegrass bassist Dennis Crouch among several other musicians. T-Bone's set seemed like a primer in the essential milestones of Americana music touching on songs from Buddy Holly, Hank Williams, Robert Johnson



Laurie Lewis bursts into a backstage song accompanied by Joe Craven.

photo: Mike Melnyk

and other notables. Doyle Bramhall was given featured prominence and played a number of Robert Johnson Blues classics on an over-driven telecaster played with a slide. The show was billed as a forum for a few notable special guests. Rising like a satellite on the Americana music scene: singer, songwriter and guitarist Neko Case delivered solos and a

few stirring duet vocals with T-Bone and then rock staple John Mellencamp appeared and put the band through its paces with a hand full of up tempo tunes that included his now controversial song about Jena, Louisiana; a site of recent racial tensions. The set concluded with a fired up version of "Pink Houses."

The final act of the day

Continued on B-6

The Hardly Bluegrass Blues - another view

By **George Martin**

Last Saturday found me walking into Golden Gate Park bright and early for a day at the Hardly Strictly Bluegrass Festival. As we arrived it was still two hours until show time and joggers were weaving their way through the scatter of music fans arriving early in search of good viewing spots.

We pitched our blanket just to the right of the sound booth and settled in. The plan was to mostly stay at the Banjo Stage, which seemed to have the highest proportion of bluegrass acts for the day. "Hardly Strictly Bluegrass" is an accurate description of the festival. I counted 68 bands/acts on the two-day schedule, of which 23 seemed to have

some connection to bluegrass, for a 34 percent bluegrass ratio.

At day's end we walked away with a sense of disappointment, having listened to some eight hours of top quality music, not enough of which was bluegrass.

Dale Ann Bradley opened the show with a nice set that showcased her warm, lyrical voice. She had flown in from Nashville where on Thursday night at the IBMA Awards she had won female vocalist of the year, breaking Rhonda Vincent's seven-year arm lock on that particular award.

Dale's band this year is mandolinist Tim Laughlin, fiddler Jeremy Adshire, ex-

Continued on B-7



Del McCoury Band

photo: Brenda Hough



Emmylou Harris

photo: Mike Melnyk



Belle Monroe's Ted Silverman, Pam Brandon,

Jordan Klein photo: Stuart Silverman

Also in the B section...

CBA at the IBMA photo review
More Hardly Strictly photos
Brenda Hough's CD reviews
The CBA calendar
and many more features, photos and articles



New band Blue and Lonesome - more than e'neff

A traditional Bluegrass band consisting of Ed Neff, Mike Wilhoyte, Larry Cohea, Paul Shelasky and Jeff King. Blue & Lonesome has captured the traditional sound of bluegrass music, as it was intended to be played, incorporating the experience and talents of five of the top traditional players in the business today.

Ed Neff is known to California bluegrass fans as the premier fiddler and mandolin stylist in the traditional vein. He has been a fixture in the Bay Area Bluegrass scene for over 40 years playing with such stalwarts as High Country, Done Gone, Roanoke, True Blue, Adobe Creek and the Vern Williams Band with whom he spent 15 years. Although Ed has long been acknowledged as one of the west's greatest fiddlers, Blue & Lonesome Bluegrass band takes advantage of his stellar mandolin work and benefits from his authoritative lead and tenor vocals. Ed has been awarded an honorary lifetime membership in the California Bluegrass Association.

Mike Wilhoyte also has deep roots and a long-term

investment in the traditional Bluegrass style. Mike first heard Bill Monroe, Doc Watson, and other first generation players, when he was 13 years old, in his hometown of Toledo, Ohio. He soon decided that Bluegrass music was the music he would play, and he has been playing it ever since.

Before moving to California in 1989, Mike defined his energetic and melodic guitar style in numerous bands in northwest Ohio and most notably, in The Raisin River band with longtime friend Jim Hurst. Since moving to the Bay Area Mike entered the local scene with a confident G-run and began playing with the nationally known band Roanoke and more recently with Adobe Creek Bluegrass.

Blue & Lonesome is pleased to feature Mike's guitar playing and dynamic lead singing.

Larry Cohea has loved bluegrass since he first saw Flatt & Scruggs perform in 1959. He has been playing bluegrass, and the banjo, since 1963, and has never strayed from this tradition style of bluegrass. Larry is originally from Springfield, Tennessee,

but spent sometime growing-up in Bakersfield, CA. Larry came to the Bay Area in 1973, and joined Butch Waller's band, High Country, as a bass player. Soon thereafter he replaced Bruce Nemerov on the banjo and the rest is a well documented history, as he is still a member of that band, and a veteran of many other fine bluegrass bands from Northern California. Larry is one of the best, most hard-driving banjo players on the West Coast. His forthright, cutting vocal style is traditional bluegrass through and through. Larry sings lead, tenor, and baritone with Blue & Lonesome.

Paul Shelasky is a native of Northern California and a long time resident of Novato California. Paul started on guitar at the age of fourteen, and began fiddle and mandolin at age eighteen. Although his parents were classically trained musicians, Paul taught himself to be fluent in bluegrass, jazz, Celtic and a smattering of other styles. Paul has earned two California State Fiddle Championships, has twice been named California State Flat-picking

Guitar Champion and is an honorary lifetime member of the California Bluegrass Association. Paul played with several highly acclaimed bluegrass bands including twelve years with the Good Ol' Persons, five years as the resident fiddle player at Disneyland with the Rhythm Brothers and nine years touring with Lost Highway. He has been in concert and recorded with David Grisman, Tony Rice, Frank Wakefield and other bluegrass legends. Paul has toured the U.S., Canada, the British Isles, Europe and Taiwan. Blue & Lonesome will be counting on Paul's extensive knowledge of traditional bluegrass fiddlers and taking advantage of

his budding comedy career.

Jeff King has been playing Bluegrass music for over 30 years. Born and raised in rural Missouri to a musical family, Jeff entered music contests on banjo and guitar before playing on live radio. Jeff performed around Missouri, Maine, New England and the Midwest before moving to Sonoma County, where he met up with other bluegrass players and joined them on the bass. Jeff's musical talents were featured in Round Oak, a local band called the Rhythm Rasslers and Adobe Creek Bluegrass. Blue & Lonesome is also pleased to feature Jeff on traditional bass and vocals.



Blue and Lonesome

Tina Louise Barr at Winfield



Tina Louise Barr of Modesto, California, is the second place winner of the 2007 International Autoharp Championship, held in Winfield, Kansas.

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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. Recipes can also be mailed to Gene using the form below.

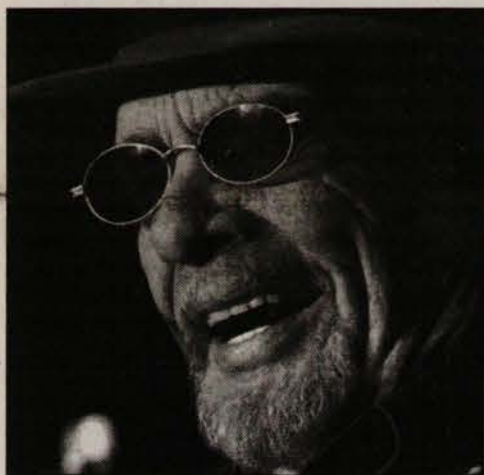
You will soon also be able to submit your recipes on line at www.cbaontheweb.org -- then click on the "Recipe" link. A form will come up on your screen with directions for entering your information.

When you have completed the form, you just click the "submit" button and the recipe will be sent via email to Gene.

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.

Joe Ross CD Review: Merle Haggard - The Bluegrass Sessions

So what do you think of The Hag doing bluegrass? Or is it bluegrass? For more info about this new CD released on Oct. 2nd, please email weinstein@bighassle.com or Tmumba@aol.com Enjoy! Joe Ross



Merle Haggard

Merle Haggard The Bluegrass Sessions

McCoury Music
MCM-0008

Email:
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Playing Time: 43:45

Traditional country music stalwart Merle Haggard considers bluegrass people as "the salt of the earth kind of a no-baloney audience." Of the many albums he's made, none has ever been bluegrass. However, I do know that he performs a kick-up-your-heels rendition of the old-time and bluegrass "Get Along Home Cindy," and maybe that would've been a good choice for this session too. Merle's also said that "If you're going to play something and you're going to hook it, you'd better hook it good. It either has to be real funny or it has to be real serious." After this assembled

band attempted and failed to capture Merle magic in an old bluegrass standard, "I Wonder Where You Are Tonight," Marty Stuart, producer Ronnie Reno and recording engineer Lee Groitzch took a different approach to capture Hag's musical soul. They strategically gathered in a circle around a couple of mics and began recording in a more cozy, friendly style. Merle sang and strummed his Martin Blue Yodel guitar. The all-stars who wrapped their playing around his vocalizing were Marty Stuart (mandolin, guitar), Rob Ickes (Dobro, slide guitar), Charlie Cushman (banjo, guitar), Carl Jackson (guitar), Ben Isaacs (bass), Aubrey Haynie (fiddle), Scott Joss (fiddle) and J.D. Wilkes (harmonica).

After two days of working, a cherished record was born with classic country ala Jimmie Rodgers and Delmore Brothers, along with a heaping helping of Merle's own classics like Mama's Hungry Eyes, Big City, Holding Things Together, and Mama's Prayers. To also capture the influential septuagenarian's acoustic muse, five new songs written by Merle include Pray, America What Happened?, Learning to Live With Myself, Motorcycle Mama and Wouldn't That Be Something. Tenor harmonies are sung by Carl Jackson, and Alison Krauss must have stopped by to track in one high vocal harmony for "Mama's Hungry Eyes." Acoustic versions of Hag's classics are a treat to hear, even though there are times (e.g. Big City) when the instrumentalists seem to step on each other's toes a bit, perhaps due to the lack of rehearsal or unclear roles. Some songs have Merle directing traffic by calling out the musician's name or instrument whose break is forthcoming. While the time was limited, the album's thrills are plentiful.

Marty Stuart's mandolin makes a particularly dazzling impression in "Jimmie Rodgers Blues Medley."

Of course, there isn't an abundance of driving banjo-centric material, but we are given acoustic expressive Haggard who is anything but wasted and worn. A ten-time winner of CMA's Top Male Vocalist Award (1965-82), he still shakes the foundation in a house of lyrics. He still draws inspiration from the likes of Lefty Frizzell, Hank Williams and Bob Wills. His life has given him a well of experiences from which to draw material. The new songs have some of that same ol' characteristic, archetypal, well-loved Haggard insight. He admits that a hard lesson in life is "Learning to Live with Myself." He's been very grateful that his "Mama's Prayers" continue to work. In classic Haggard style, some of his most profound advice might just come in his most straightforward and simple offering at less than three minutes in length called "Pray." That song declares "Get your mind off yourself / think of somebody else / and pray, and pray."

Back in the old days, Muskegoe was humorously labelled "a place where even squares can have a ball." Today some of his perspectives seem deeper and more profound as he sings that the "truth that stood for years is down the drain." In the song, "America What Happened?" his social commentary about change in America illustrates a nostalgic longing for a bygone era. "How did we ever go so wrong? / Did we get too high? / Did we sleep too long?" With the magnitude of his stellar songwriting and singing, Hag's got the potential to create a magnificent bluegrass masterpiece with simple, timeless messages. He already won the Recording Academy's Lifetime Achievement Award in 2006, and while "The Bluegrass Sessions" may not achieve landmark status, it certainly comes close and captures Merle's soulful acoustic sound.

CBA Cookbook Vol. 2 Recipe Submission Form

Category: ☐ Appetiser ☐ Main Dish
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☐ Soup ☐ Vegetarian ☐ Pasta
☐ Side Dish ☐ Miscellaneous

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Ingredients: _____

Directions: _____

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Serves: (how many people) _____

Submitted by: _____
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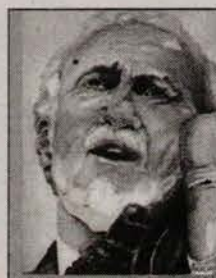
City and state: _____

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Phone: _____

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

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LESSONS

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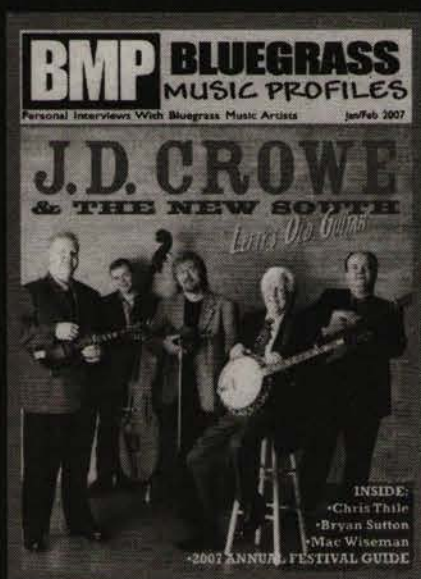
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Grammy nominated queen of bluegrass Rhonda Vincent to release seventh Rounder album Good Thing Going, January 8

Rounder Records is pleased to announce the January 8, 2008 release of *Good Thing Going*, the new album from Rhonda Vincent – the fiery vocalist, multi-instrumentalist and songwriter dubbed “the new queen of bluegrass” by the *Wall Street Journal*. Since her first Rounder release, 2000’s *Back Home Again*, Vincent has met with increasing acclaim for her dynamic, infectious



take on bluegrass. Her gift for balancing classic bluegrass sounds with subtle contemporary touches is featured throughout *Good Thing Going*. Gleaming with hope, resilience, and gratitude, Vincent presents a set of songs that range from timelessly straight-ahead bluegrass to effervescent swing and heartfelt ballads. Joining her on the album are the members of her stellar road band the RAGE on several cuts, and some very special guests including Jesse McReynolds (Jim & Jesse), Russell Moore (III Tyme Out), Bryan Sutton, Becky Issacs, Kathy Chiavola and country music impresario James Stroud. The album was co-produced by Rhonda and her brother Darrin Vincent (of Dailey & Vincent), at Rhonda’s own studio, Adventure Studios in Nashville.

The 12 tracks that make up *Good Thing Going* include five originals or co-writes, alongside a range of contemporary and classic cover tracks. *Good Thing Going* is her most personal, autobiographical project yet. “I have never written five songs to include on an album,” she remarks. “I have to be inspired to write a song...but there’s been no shortage of inspiration lately.” From the hard-driving bluegrass “Hit Parade of Love” (an old Jimmy Martin tune and longtime concert favorite) to tender balladry “I Give My Love to You” (a touching original ballad, performed as a duet with Russell Moore) to the rollicking, playful autobiographical title track and the concert favorite, “Bluegrass Saturday Night”

Rhonda proves once again she is the queen of bluegrass.

In addition to receiving an unprecedented seven consecutive “Female Vocalist of the Year” awards from the International Bluegrass Music

Association (IBMA), being named IBMA’s 2001 “Entertainer of the Year,” and being the co-author of the 2004 IBMA “Song of the Year,” Vincent was nominated for a 2005 Grammy® award for

“Best Bluegrass Album” for *Ragin’ Live*. *Good Thing Going* follows up her two 2006 Rounder releases, *All American Bluegrass Girl* and her first holiday album, *Beautiful Star: A Christmas Collection*.

Rhonda will continue her ongoing U.S. tour in 2008 in support of *Good Thing Going* starting on January 18. For a complete schedule go to www.rhondavincet.com or www.rounder.com.

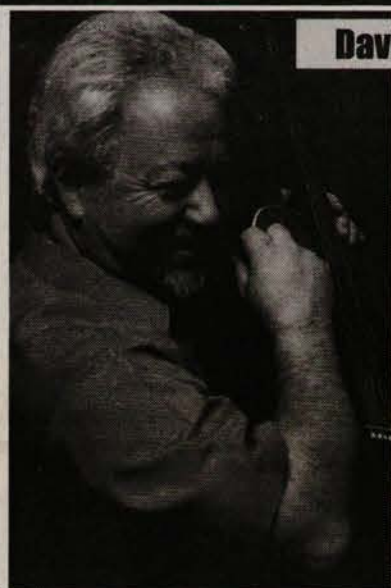


Redwood Bluegrass Associates Presents

David Parmley & Continental Divide

November 3, 2007

Co-sponsored by the Northern California Bluegrass Society



David Parmley & Continental Divide

A native of southern California, **David Parmley** (guitar, lead vocals) co-founded the internationally-acclaimed band, The Bluegrass Cardinals, in 1976 and played with them until 1994. David then co-founded Continental Divide; the new band won IBMA’s “Emerging Artist of the Year” award in 1995, and David has been part of IBMA’s “Recorded Event of the Year” in 1991 and 1995, and “Album Of the Year” in 2006.

Other members of the band include **Dale Perry** (banjo, vocals), from West Virginia,

who played and sang bass in The Bluegrass Cardinals (1985-94), was a member of Doyle Lawson & Quicksilver before reuniting with David, and produced the IBMA’s 2006 “Recorded Event Of the Year;” **Ron Spears** (mandolin, vocals) who led his own Northern California-based band for several years, was an original member of Rhonda Vincent & the RAGE and part of Special Consensus for the past three years, and is an accomplished songwriter, whose songs have been recorded by many top bands; Galax award-winning fiddler **Billy Hurt, Jr.**, who’s from Virginia and has played with Jim Eanes and The Bluegrass Brothers; and North Carolinian **Jimmy Cameron**, who began his musical career as a Monroe-style mandolin player, but learned to play bass at David’s request. He also adds another dimension to Continental Divide’s seemingly endless vocal combinations, and keeps the band loose onstage.

With The Bluegrass Cardinals, Continental Divide, supergroups, and on his own, David Parmley has released more than 30 albums, and is regarded as one of the finest, most soulful singers in bluegrass.

“They can present contemporary material that immediately evokes the same feelings and emotions that much older traditional material does. They have captured the essence of traditional bluegrass: soulful and hard drivin’.” - www.livevictoria.com

Dec. 8: The Claire Lynch Band *Premium Band Price: \$18 advance/\$20 day of show With Jim Hurst & Missy Raines.

Claire’s captivating voice, Jim’s guitar, Missy’s bass playing, along with Jason Thomas on fiddle and mandolin, are not to be missed. This great band of fine, fine musicians, will thrill you and satisfy your hunger for great hillbilly and country music!

Jan. 26/08: Rustler’s Moon with Kathy Kallick & Bill Evans Also with Tom Bekeny and Cindy Browne

This band is a select set of the San Francisco Bay Area’s finest bluegrass musicians!

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

December 8th - Claire Lynch Band!



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) 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 Thank you for your support!

Hardly Strictly Bluegrass 2007 - a review

From page B-1

was 2 time Grammy Winner, Jeff Tweedy of the alt-country band, Wilco. In a striking impression of an early 60's Bob Dylan Tweedy offered up more than a dozen fantastically rendered solo acoustic originals with clarity, tone, tenderness and wit. His musicianship, stage craft and ability to play to those a thousand yards from the stage convinced me he is an artist well worth investigating further.

This first 4 hours of music on Friday, kicking off Hardly Strictly was a delightful appetizer to what would follow in the days to follow. San Francisco being what it is provided an overwhelming variety of entertainment options for the evenings musical pleasure. Sticking close to my love of country roots music I opted for a fine double bill with Eric Embry's Burning Embers' opening for the Legendary "Red Meat" band who provided the double dose of twang and laughter I was looking for. Seek both these bands out if you like music with a southern accent and a lot of country spirit. Saturday:



Hazel Dickens
photo: Brenda Hough

Choices, choices, choices? This is our sad collective dilemma at HSB: how to be in 5 places at once?

Being a fan of comedic music of all stripes I opted for old favorites, The Austin Lounge Lizards whose twisted take on the American social landscape rarely fails to hit home and their musicianship, stage antics and overt cheekiness are rare commodities in this fairly serious world of traditional music. As good as they always are, after 5 or 6 songs I opted for something else to quench my musical thirst. These boys pick it right, but I am not sure they have written any new material in a while and I'd seen this show before.

The Porch stage provided just the ticket in the guise of "The Whoreshoes," the kind of band that's just right for San Francisco: a quintet of extremely talented, good looking ladies who can really pick and deliver bawdy balladry, licentious lyrics and a risqué repertoire replete with humor and irony. These gals kick serious country music booty and got the dancers going and the dust flying in front of the Porch stage.

Once the dust settled as many folks as could possibly fit on the slightly angled hillside by the Porch Stage plunked down for a fantastic set of well crafted song and finger style guitar from masterful musician, Chris Smith. Sort of a Mississippi John Hurt of the 21st century, Smith's songs are peopled with 20th century characters the likes of which are most often found in places like New Orleans, the city where he came into his own. The set featured many songs from his most recent work, "Leave the Light On."

Straggling back to the Banjo Stage I managed to consume a couple of songs from the father's of so much of our musical world: The New Lost City Ramblers. With John Cohen, Mike Seeger and Tracy Schwarz, the trio played a car load of fiddles, banjos, mandolins, jaw harps and other musical ephemera delivering the kind of music that is closest to the roots of this vast American cultural tree. With their first recorded output dating from the early 50's they are perhaps the most notable early folk revivalists. With a meticulous ear for rendering the music of their idols but without directly imitating them they have withstood the test of time and were warmly received.

I made the long jaunt westward to the Star stage for one of the most anticipated sets of the day with John Prine. Having reached cult status with some of the most memorable songs written in the folk idiom the crowd was SRO by the time Prine and his cohorts took the stage. He delivered "Souvenirs," for his long lost buddy Steve Goodman, performed "Speed of the Sound of Loneliness," for Nancy Griffith and the much beloved "Angel from Montgomery," for Bonnie Raitt. These were just a few of the choicest nuggets from this hour long sing along and love fest.

More progressive songs followed on the Star Stage with singer, songwriter, mu-

sical ring master Keller Williams who can pick anything with strings while sampling, looping and triggering his instruments and vocals in a mashed up digital electronic blender. Keller probably represents the furthest reaches of modernity still affected by folk music. Traditionalists might shun this approach but the X factor of Keller's ability to entertain, provoke thought, joy and even bliss in his listener's is undeniable. As an extra treat he brought out Banjo phenomenon, Bela Fleck and Victor Wooten out for improvisational guest shots. Bela and the Flecktones were due up next on the star stage but as it was, I had my own music making to do with Belle Monroe and Her Brewglass Boys during the last slot of the day on the Porch Stage.

En route to the Porch I happened by Ricky Skaggs and Bruce Hornsby putting a large ensemble of pickers through their paces on the Banjo stage while delivering what Hornsby described as an old song, "That's Just the Way It Is," from way back in 1986. The sound of piano floating over a bluegrass backbeat was sublime and made for a different if not fresh musical mix to these ears.

My last act of the day was to be Teddy Thompson, son of British Musical legends, Richard and Linda Thompson. His reputation and lineage brought forth a very large and appreciative audience and he did not disappoint, delivering a solid 45 minutes of well crafted balladry, finger picking and skilled song craft.

While Dan Reeder performed for what would be the penultimate event on the Porch Stage, I warmed up with Brewglass Boys in a backstage tent and prepared to deliver our music in the most positive frame of mind possible. Our task was formidable with Los Lobos on the Star Stage, Robert Earle Keen on the Rooster Stage, T-Bone Burnett on the Arrow Stage and Steve Earle on the Banjo stage during our set. Without saying too much, I can honestly state that Belle Monroe and Her Brewglass Boys performed a hot, well delivered set and garnered a lot of new fans and fan appreciation. We did have one advantage in that the Porch Stage is located adjacent to a main exit so we were able to take advantage of the attention of hordes of unfamiliar faces.

Saturday evening Belle

Monroe and the Brewglass Boys were privileged to receive an invitation to the annual entertainer's private party hosted by the Warren Hellman, Dawn Holiday and her staff at Slim's Nightclub in the Soma district of SF. Slim's presented a fine buffet and a great evening's impromptu entertainment with a house band led by fiddler extraordinaire Laurie Lewis, alongside her long time pickin' partner, Tom Rozum on mandolin, Todd Philips on bass with Allison Brown on banjo, Darol Anger playing his 5 string fiddle and the terrific Dudley Connell picking guitar and doing some fine singing.

Traditional, well known songs were passed around with guests such as Hazel Dickens, Bill Kirchen, David Rawlings, Michelle Shocked, Jimmie Dale Gilmore, Allison Moorer and Julay and Richard Brandenburg. The Roan Mt. Hill Toppers, The Whoreshoes, and Belle Monroe and Her Brewglass Boys all had opportunities to entertain and then the house band played a few more. The evening's final entertainment was a powerful mini-set on borrowed instruments by the always amazing Del McCoury Band.

Sunday morning brought San Francisco another unbelievably glorious day to celebrate Warren Hellman and the love of great American music. As my family and I biked in from 19th Avenue we encountered Warren Hellman's band, the Wrongler's, joined by several guests from the Roan Mt. Hill Toppers and Ron Thomason sawing away at a number of old time fiddle tunes. We locked our bikes and headed to the Banjo stage to enjoy some of Pete Wernick's cool new jazz grass band, "Flexigrass." This fine assortment of jazzers plied a unique sonic space sharing the commonalities of uptempo fiddle tunes swing jazz and Dixieland. The addition of clarinet, vibraphone and fretless electric bass created a very refreshing listening experience. Pete's Wife Joan Wernick joined the band for a number of vocals which added bit more personality to the mostly instrumental presentation.

Being a fan of a many genre's of music I snuck away down to the Arrow stage to catch a few moments with one of California's best, but least recognized rock bands, "Mother Hips." When I got there the quartet was rocking hard and sounded fantastic to these ears. In some

way I felt having very little previous experience checking these guys out came as an advantage and I was fairly blown away by how strong the band sounded and with how much conviction they delivered their stuff.

I stuck around after their set to witness the debut of a band called "Moonalice," made up of a number of veterans of the San Francisco psychedelic Music community led by Ann and Roger McNamee of the now defunct "Flying Other Brothers." The band included the legendary Jack Casady of the Jefferson Airplane on bass alongside Pete Sears on keys, with Barry Sless on pedal steel and lead guitar, Jimmy Sanchez on drums and Saturday Night Live's well known front man, G.E. Smith handling many of the vocals and lot of searing lead guitar. I left them as they performed the classic Airplane Anthem, "Somebody to Love," in favor music with a more traditional bent, but I enjoyed the spirit of what I saw and heard of Moonalice.

Hazel Dickens is one of the most important figures in traditional music and is considered by Warren Hellman to be the reason he puts on this festival. Hailing from West Virginia and recently the recipient of an honor in the West Virginia Music Hall of Fame, Hazel and her cohorts played a terrific set of old time bluegrass peppered with surprisingly off color commentary from this very experienced singer and band leader. Joined by ringers such as Dudley Connell on guitar and Barry Mitterhoff on mandolin, this hour long set was highly entertaining and terrific prelude to the amazing bands to follow on the banjo stage.

There are rumors of a disagreement between the camp of David Grisman and some of the Management of this festival but to our delight the David Grisman Bluegrass Experience finally made it to this big show in Golden Gate Park. The Dawg never fails to delight an audience and with Jim Nunally, Keith Little, Chad Manning and Sam Grisman backing him up, there just isn't much bad to comment on. The band simply kicks bluegrass butt. Midway through the set Grisman brought out what he described as "one of the true architects of bluegrass music", Curly Seckler. Curly's blue humor surpassed even Hazel Dickens in its ribald asides and he had a lot of folks chuckling as well as

Hardly Strictly Bluegrass 2007 - a review

tapping their feet. Needless to say, the backstage scene was a veritable who's who of bluegrass legends with Curly, Earl, Doc, the Lost City Ramblers, Hazel Dickens and many others.

Having scene Earl Scruggs the last few years at HSB (and more recently at Rockygrass in Colorado) I headed to the Rooster stage for a taste of the songwriters circle with Ray Wylie Hubbard, Steve Young, David Olney and Chris Smither. This stage is probably the most intimate of the 5 performance venues and this quartet of smart, skilled songwriters displayed a lot of wit and whimsy in this hour plus round table affair. Each picker seemed to outdo the last and the variety of approaches, influences and styles made for a delicious digestible musical experience.

Jorma Kaukonen, a long time fixture and former resident of San Francisco played a tremendous set of finger style blues and originals with his Hot Tuna cohort, Barry Mitterhoff providing rococo, filigreed melodic accompaniment on mandolin, octave mandolin and tenor guitar. Jorma Kaukonen draws ever closer to the bluegrass world; having traversed the psychedelic rock and primordial blues genres with astounding skill and taste. His appearance with Hot Tuna at HSB#6 and his continued presence at Merlefest in North Carolina give him a vast amount of folk credibility in this context, not that he needs or seeks any of it. Jorma appears to be having the time of his life and can entertain any size audience with confidence and the beauty of his music.

The only negative aspect to having hundreds of thousands of folks marching around GG Park on a nice sunny day is that it tends to kick up a lot of dust and so with sinuses filled we marched back to banjo stage for the festival's finale performances by Doc Watson and Emmy Lou Harris.

Doc Watson is simply one of the greatest flatpicking guitar players who's ever lived and we are darned lucky to have him in fine form at more than 80 years of age. He presented a terrific variety of classic country music, fiddle tunes and blues perched between his grandson Richard, who played leads with more or less a rock n roll approach and the wonderful slide, dobro and old time banjo of Richard Holt who can mesmerize an audience with his stories and his playing. This

is real country music with the kind of deep varied roots that span a wide range of influences from folks like Clarence Ashley, The Carter Family, Mississippi John Hurt, the Delmore Brothers, John Loudermilk and many others and it is not to be missed music from one of America's greatest musical treasures.

If Hazel Dickens is the reason for HSB, than as Warren Hellman tells it, Emmy Lou Harris is the festival's heart. The reigning doyenne of real, not neo country music, Emmy Lou performs with consummate skill, tenderness and both physical and vocal beauty while backed by some of the traditional music world's heaviest hitters. With master fiddler Ricky Simpkins and mandolin picker Jimmy Gaudreau (both having played extensively with Tony Rice) the band delivered everything from folk to gospel to old time to the most traditional of songs. Emmy Lou has no parallel when it comes to heartfelt delivery and close vocal harmony singing. She gives HSB a spiritual center that gathers the attention of everyone who listens intently leaving all touched by the grace and beauty of her muse.

Hardly Strictly #7 was an astounding success if measured on the altruistic scale of presenting the most positive experience to the greatest number of people. Hundreds of thousands of fans were treated to more than 70 acts on 5 stages free of charge in an elevated state of communal harmony, devoid of incident or angst. Some years ago Tim O'Brien stated, while performing on the Banjo Stage with Hot Rize something to the effect of "you San Franciscans are among the luckiest people on earth. You get all this music courtesy of Warren Hellman and we aren't up on stage doing this for free." This kind of philanthropy, if embraced by other men of this financial stature could make the world a lot better place to be. Clearly if powerful men are measured by the degree of their greed, Warren Hellman stands alone as a regular guy whose priorities are in the best possible place. It seems the only thing greedy about him is his compulsion to be remembered as the guy who gave everyone in Northern California (and a lot of cool musicians from all over the place) a good time on an annual basis. This is the kind of investment that seems to provide the best returns.

The Hardly Bluegrass Blues - another view

From page B-1

Del McCoury band member Mike Bubba on bass, and Ramona Church on banjo. Church scored in Nashville, too: a new Recording King banjo which she has endorsed. The banjo has wide, white binding all up the neck and peghead which looks very striking on stage. Sounds good, too.

"The company is sponsoring Ramona with that banjo," Dale Ann said proudly, "because she sure can make it talk."

Dale Ann's set, if memory serves, was very similar to one she did at Grass Valley this past June. "Run, Rufus Run," her song about her young cousin's adventures running carloads of moonshine over the mountains, and "Memories, Miles and Tears," her song about an old Chevrolet car her grandfather owned were highlights.

The good music continued when Laurie Lewis and the Right Hands took the stage. Laurie is not exactly chopped liver in the vocal department, having won the IBMA's top female vocalist award twice herself in 1993 and 1994. Some of her right hands were different this week: singer-guitarist Scott Huffman and banjo man Craig Smith, both East Coast residents, didn't make it out and were replaced by Patrick Sauber on banjo and Scott Nygard on guitar. Laurie also augmented the group by bringing along ace fiddler Darol Anger.

Bill Monroe's tune, "The Golden West," kicked off the set -- an apt title for playing in Golden Gate Park (and it's the title song from Laurie's most recent CD). "Before the Sun Goes Down," from the singing of Jimmy Martin (and the new CD) was next. Then the song that's been getting a lot of air play lately: "Your Eyes."

"I almost didn't record it," Laurie said. "I wrote it, but then I thought it was too silly. Then we got into the studio and it seemed fun. It went to No. 4 on the big bluegrass radio play charts. I bet you didn't know there [begin italics] was [end italics] a bluegrass chart!"

"It's coming down now but we're real proud of this little song for doing so well."

After several more songs, Laurie ended with "Texas Bluebonnets," from her 1989 "Love Chooses You" CD, which gave her a chance to play twin fiddles with Anger. I had been particularly

looking forward to seeing the New Lost City Ramblers. They were a favorite group of mine years ago and Mike Seeger was one of the first three-finger banjo players I ever got to watch up close, at the U.C. Folk Festival in the mid-1960s.

Regrettably the festival only scheduled Seeger, John Cohen and Tracy Schwartz for a 30-minute set. And I thought the group rather wasted a bunch of their time with a long, unaccompanied ballad sung by Schwartz, a solo with jews harp by Seeger, and a duet of Cajun button accordion and banjo.

It seemed to be as much ethnomusicology as entertainment. Songs they did together, "All About That Battleship of Maine" and "Railroading on the Great Divide" were great. As the trio prepared to wind up their set, black smoke started pouring out of a diesel trailer behind the stage and the sound system died. The Ramblers played their final song without microphones and were cheered by the first row or two of the crowd that could hear them.

But back where we were they looked like three little musical bobbleheads on a far-away dashboard.

The Roan Mountain band was, as the S.F. Chronicle said in their preview story, "the real deal." I suspect if you were driving the back roads of Kentucky and heard music coming off someone's front porch it would sound just like the Hilltoppers.

One of their members, Bill Birchfield, is left-handed and plays guitar upside down and backward. He is really fun to watch as he picks the low strings (which in this case are geographically low as well) and strums upward. Wild.

After the Hilltoppers things got less fun for me. Alison Brown is one spectacular banjo player but even though I can appreciate the complexity and difficulty of playing jazz, it really doesn't flip my switches much.

Ricky Skaggs brought along Bruce Hornsby, a piano player who is mostly famous for his playing with the Grateful Dead. Skaggs and Hornsby have an album out which apparently is doing quite well on some record chart with which I am unfamiliar. Hornsby also won a Grammy some years ago for a "bluegrass" album he did with the Nitty Gritty Dirt Band.

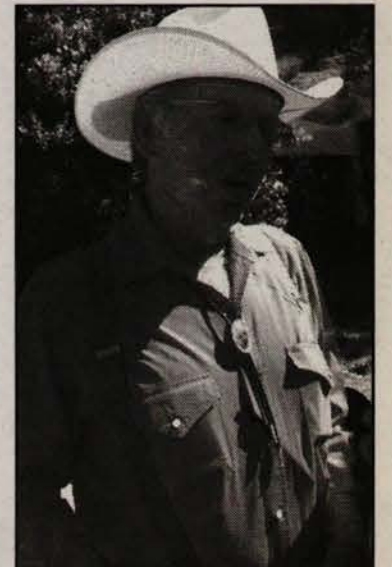
I hate to be an old fuddy-duddy but I don't think piano works very well in a bluegrass band. But because Hornsby is a "star" more than a sideman, the hot pickers of Kentucky Thunder got relegated to the second row, so to speak.

Fiddler Andy Leftwich did play some, and Jim Mills got a little shot, but poor Cody Kilby, one of the best flatpickers anywhere, was hardly heard from. Hornsby sang a lot and played a lot and people danced around (and the crowd got thicker and thicker until it was standing room only), but I didn't think it was very enjoyable.

They closed with "Superfreak" by Rick James. I reveal my own cluelessness by admitting I had to ask other audience members what the song was. I thought back to other Kentucky Thunder gigs I had seen and enjoyed and felt a bit cheated, even though admission was free.

Things perked up when Gillian Welch and David Rawlings arrived. You'd think a duo would have trouble following an eight-piece band, but you'd be wrong. Rawlings gets more music out of his small body arch-top Epiphone than you can imagine, and Welch is so intense and her songs so beautiful and moving, they quickly got the (still growing) crowd in the palms of their hands.

Warren Hellman's annual party is an amazing thing. It almost seems TOO amazing -- it's so hard to move around in the crowd to go from stage to stage, and you always miss things you want to see. Still, I guess that's a better problem than living somewhere where live music is rare and costly.

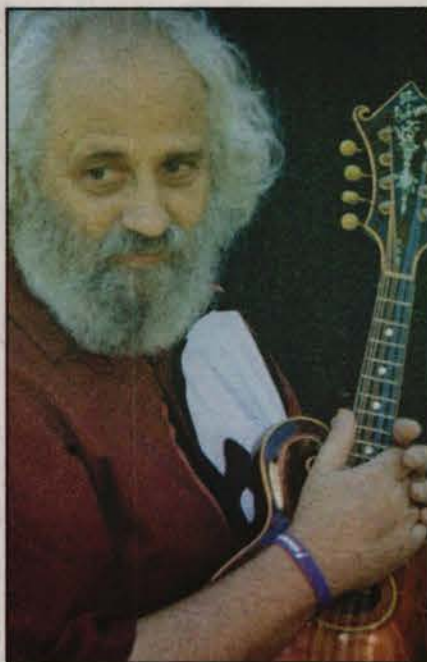


Charlie Louvin
photo: Mike Melnyk

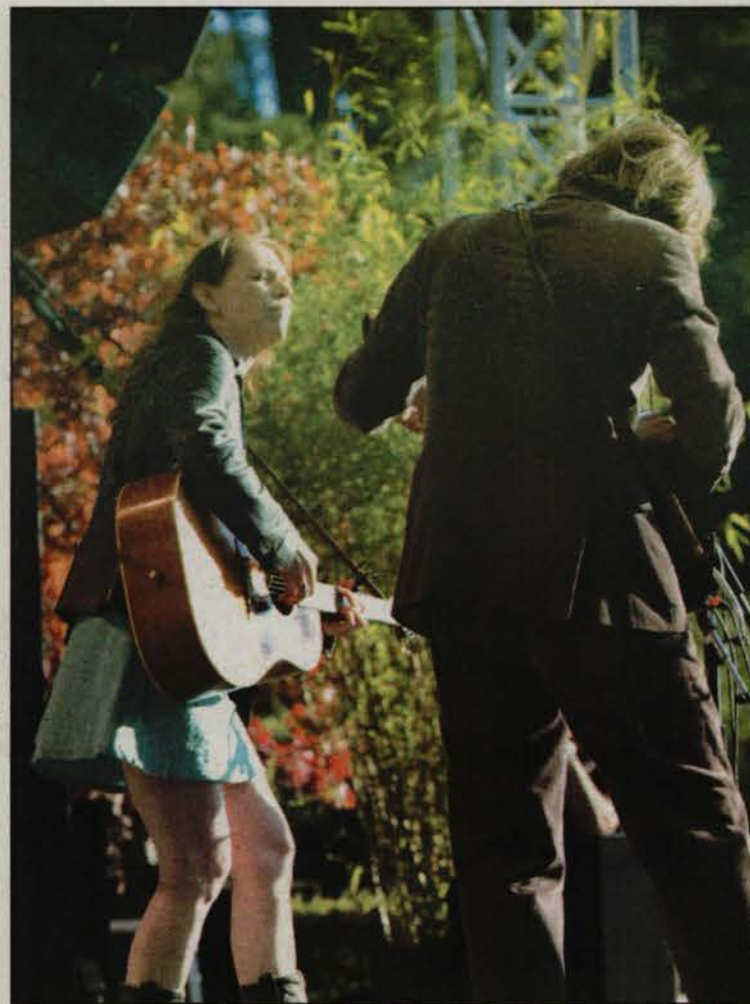
2007 Hardy Strictly Festival - all photos Mike Melnyk



The father of bluegrass banjo, Earl Scruggs.



David Grisman and his sweet F-4.



Gillian Welch grooves with David Rawlings' hot licks.



Old time champions, the New Lost City Ramblers.



Bill Evans and Jody Stecher - all about the banjo.



Curly Seckler, bluegrass hero.



Ricky Skaggs - lovin' San Francisco!



Doc Watson. The man.

CBA at IBMA. Nashville - a photo review



The Steep Canyon Rangers were impressive at their showcase.



KOB: Charlie and Kim Doerfel



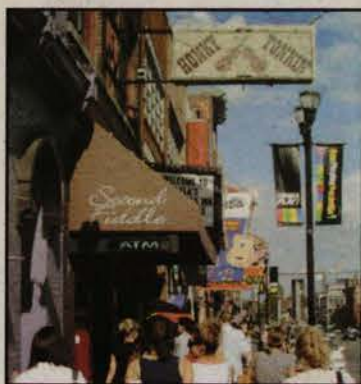
A.J. Lee and Molly Tuttle wowed the Nashville audience as part of the 25 member 2007 Kids on Bluegrass program.



Darrin Vincent and Jamie Dailey have formed an excellent new band. They gave their first performance in the CBA suite.



Brian Simpson of the hot new band Cadillac Sky.



Honky tonks on Broadway



The Old Time Opry Show.



Lilly Pavlak receives an IBMA award for Marko Cermak.
photo: Lilly Pavlak



Marty Varner takes a break during the KOB finale.



Angelica Grim, Austin Ward and Ron Spears jam in the CBA suite.



CBA's Distinguished Achievement Award
photo: Lilly Pavlak



A few freinds dropped by the CBA suite.

photo: Lilly Pavlak

RECORDING REVIEWS

Grasstowne: The Road Headin' Home

Pinecastle Records
PO Box 753
Columbus, NC 28722
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www.pinecastle.com
www.grasstowne.com



Sometimes "new" bluegrass groups aren't new at all; the cross-pollination of talents from one group to another often gives a new group "super" status with their first CD. Grasstowne has some well-known

talents that prove that a whole is more than a sum of its parts: Steve Gulley has spent time in the spotlight as the lead singer for Doyle Lawson and Quicksilver and Mountain Heart, Alan Bibey is a top echelon mandolin player and lead singer with stints with IIIrd Tyme Out and Blueridge and Phil Leadbetter has been a top dobro player with J.D. Crowe and Wildfire. Joining this trio is Jason Davis who brings the strong North Carolina banjo tradition to the group and Lee Sawyer is a talented bassist with a strong groove.

The group has all the sounds that are the hallmark of contemporary bluegrass: contemporary song themes, superb instrumentation and strong heartfelt vocal harmonies. Leading the parade is the "train" song, "Dixie Flyer" with a strong banjo pulse and Alan and Steve trading vocal leads. Steve Gulley is the master of the heartfelt vocal and "Here Comes That Feeling Again" has lonesome love song perfected and harmonies from Alan and Dale Ann Bradley add wist-

fulness echoed by the dobro and mandolin solos. Alan Bibey's instrumental "Grasstowne City Limits" has plenty of punchy mandolin riffs joined with some fine banjo and dobro from the band, and fiddle support from Stuart Duncan. Just to prove that they can push that bluegrass groove with the best of them, the band lets loose with a heart-pounding "Lizzie Lou" with Steve stretching the high tenor notes and Alan, Jason and Phil pumping up the mandolin, banjo and dobro. Get out of the way, the big boys are in grass town!

Bill Emerson and the Sweet Dixie Band

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



Song list: Ridin' My Thumb to Mexico, Hills of Roane County, A Little Rain, Fiddler's Green, Yard Sale, Beautiful, Linda Lou, Maybe Someday, Cold Sheets of Rain, Keep on the Sunny Side of Life, All My Ramblin' Days Are Through, There's No Room Inside Your Heart, Sweet Dixie Girl, All The Best, Three Day Beard and a Rusty Jeep.

Bill Emerson is one of the bluegrass banjo masters and his playing in the Country Gentlemen, the Jimmy Martin band and the starting of the US Navy Bluegrass Band would be enough for a lifetime achievement award.

Bill's new album shows that his banjo prowess has not diminished and his gathering of some very talented friends and some glorious songs makes this collection a "must buy" for fans of the "red fox" and contemporary bluegrass songs.

Navy band members Frank Sullivan II on mandolin, Joe Weatley on bass, and Wayne Taylor on guitar join Bill on several songs. This group performs the Carter Family's "Keep on the Sunny Side of Life" and Frank's "All My Ramblin' Days Are Through." Bill has picked several lead singers including Randy Waller, Pete Goble and Mark Newton and each vocalist makes each song heartfelt and believable. Con Burch wrote "Maybe Someday" and "Sweet Dixie Girl" and her gentle, lilting voice gives these songs a special touch. Another

special addition on several songs is Tony Rice on lead guitar and Jimmy Gaudreau on mandolin. The album fittingly ends with an original Bill Emerson instrumental, intriguingly titled "Three Day Beard and A Rusty Jeep."

Libby and Joan and the Black River Bluegrass Band: Black River Days

KentuckyGirl47@msn.com
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Song list: My Sweet Love Ain't Around, Black River Days, The Water Is Wide, Just Tell A Lie, Workin' On A Building, Songbird, Ookpik Waltz, I Might Take You Back Again, Send the Angels Down, I'll Never Go Down In The Mines Again, Lovelight, Beautiful Lies, Lonesome Town, You'll Never Be The Sun.

Libby Bigler Joan Smith, Jim Bolden, Marv Sobolesky and Ron Stanley make up one of the newest Northwest bluegrass bands. All of the band members have been involved with music since their childhoods, and while Jim Bolden grew up learning banjo from his father, the others discovered bluegrass later but bring to the band experiences gained in playing folk, country and rock and roll.

Joan and Libby sing most of the lead vocals and their voices blend marvelously together especially in the folk style "The Water Is Wide" or the Jerry Salley "Send the Angels Down." Marv Sobolesky's melodic guitar accompaniment to the "Water Is Wide" may make you push the repeat button on your CD player. Joan wrote the band's signature tune, "Black River Days," with its joyous celebration of a special old home place. Ron Stanley's tasteful dobro flows gently through the songs and Jim's sparkling banjo punctuates the rhythm. Ron also wrote "I'll Never Go In The Mines Again," and his lead vocal is a powerful reminder of the hard lives of miners where "young men are quickly turned to old men." Libby calls this CD a tribute to her childhood and the joys of sharing music with good friends and companions certainly shines out from this album.

Jack Cooke: Sittin' On Top of the World

Pinecastle Records
PO Box 753
Columbus, NC 28722
©2007
www.pinecastle.com

Song list: Gotta Travel On, I'm Walking The Dog, That's How The Cookie Crumbles, Let's All Go Down to the River, North to Alaska, Dark Hollow, Long Black Veil, My Little Georgia Rose, On



Brenda Hough

and On, Sittin' On Top of the World, Seven Year Blues, There's A Higher Power, Sugar Coated Love, Let Me Rest At The End of My Journey, I've Always Been A Rambler.

Jack Cooke has been a member of the Clinch Mountain Boys for 37 years and he's also been part of Bill Monroe's Bluegrass Boys and the Virginia Mountain Boys. With such a wealth of experience in bluegrass music, it's a real treat to listen to him sing 15 classic bluegrass and country songs.

Joining Jack are members of the Clinch Mountain Boys (James Shelton, Ralph Stanley II, Steve Sparkmen, Ralph Stanley) and the Del McCoury Band (Del, Ronnie and Rob McCoury, Jason Carter and Mike Bub) along with Jim Lauderdale who produced the album and family members Hubert and Jeannette Cooke. It's a carefully crafted project with the instruments blending to support Jack's vocals. Bluegrass fans will recognize some of the classic songs - "Long Black Veil," "Dark Hollow," "Little Georgia Rose" and "Sitting On Top of the World" and they all sound as if they were part of a Bluegrass 101 class. Jim Lauderdale's "That's How The Cookie Crumbles" is a welcome addition with its "I'm a lover, not a fighter" lyric. "Let's All Go Down to the River" is a stirring gospel number with harmonies from Hubert and Jeannette Cooke. Here's fine music from one of bluegrass music's most enduring artists!

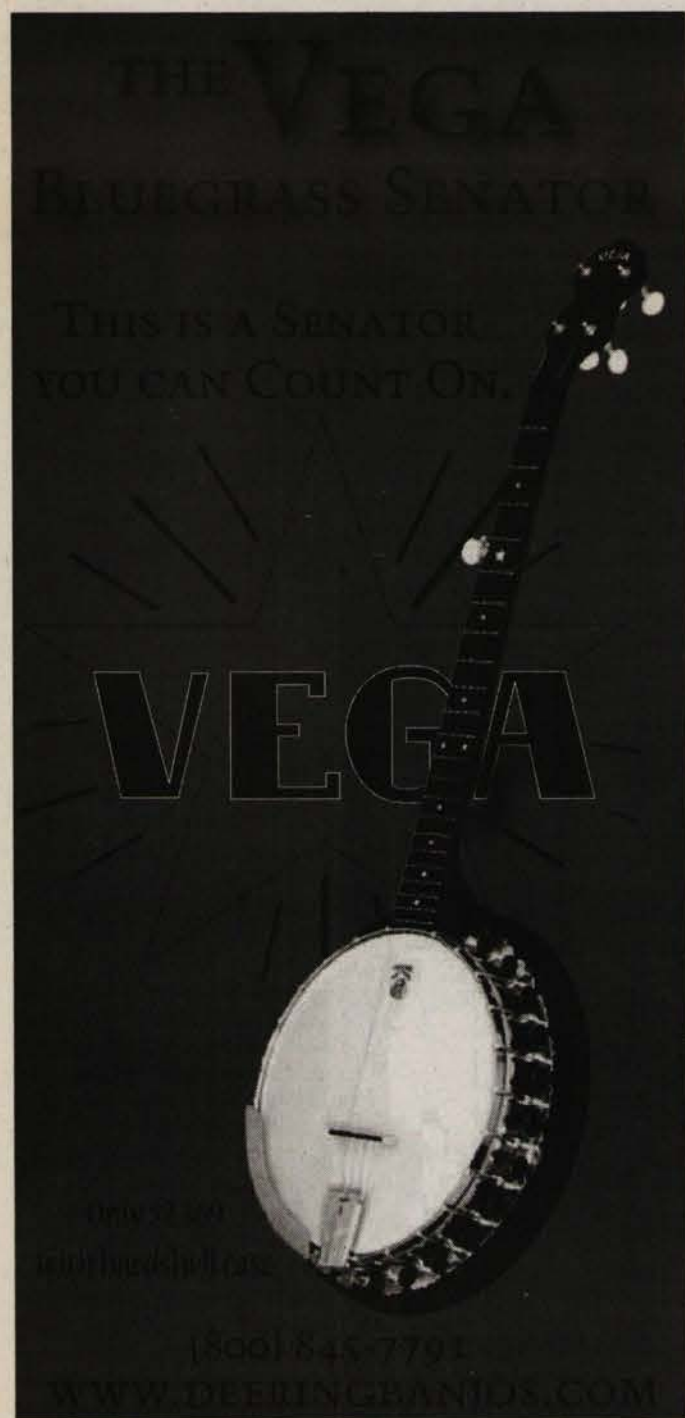
The Billy Pilgrims: Country Music

Pickin Productions
oldtime@tds.net
www.billypilgrims.com
©2007

Song list: 'Till The Day I Die, The Blues Come Around, She Left Me Again, Big Iron Skillet, I Can't Stop Loving You, I'll Drink No More Wine, Wine Do Your Stuff, Windy City, You're Still On My Mind, Satisfied Mind.

Kurt Vonnegut's character Billy Pilgrim is a traveler between worlds and different periods of time in his life. Despite the fact that there are other bands with Billy Pilgrim in their name, our stalwart Billy Pilgrims do their traveling in differ-

More reviews on B-11



RECORDING REVIEWS

ent time periods and places within the country and bluegrass music genres.

The band includes Caleb Roberts from the Open Road band and Erin and Aaron Youngberg, former members of the band Hit & Run. Dave Talmage on fiddle and David Richey on guitar fill out the band sound. Caleb switches between mandolin and Telecaster and Aaron alternates between banjo and pedal steel guitar and the resulting sound moves from bluegrass to classic country as these two master musicians shift the mood with a switch of instruments.

Hank Williams' "The Blues Come Around" has Caleb giving the Telecaster a workout and the honky tonk rhythm sounds like it is coming out of a smoky old bar. More "bar" songs are Jimmy Martin's repentant drunkard's "I'll Drink No More Wine" and the beckoning "Wine, Do Your Stuff." The "lord I'm so lonesome" theme continues with "She Left Me Again" and "I Can't Stop Loving You" – more classics from Jimmy Martin and Buck Owens. Erin Youngberg's bass and vocals offer a complementary reply. She gets some true heartfelt feeling out of Bobby Osborne's "Windy City" and a woman's answer to a wandering man – a "Big Iron Skillet" in her hand. Travel through time and space with some fine music from the Billy Pilgrims!

Jim Lauderdale: The Bluegrass Diaries

Yep Roc Records
PO Box 4821
Chapel Hill, NC 27515
©2007
www.yeproc.com

Song list: This Is The Last Time I'm Ever Gonna Hurt, All Roads Lead Back To You, I Wanted to Believe, Looking For A Good Place To Land, Can We Find Forgiveness, Chances, One Blue Mule, Are You Having Second Thoughts, My Somewhere Just Got Here, It's Such A Long Journey Home, Ain't No Way To Run.

Often called a "songwriter's songwriter," Jim Lauderdale has written many country hits and now is embarking on a triple threat collection of albums to be released in one year: Bluegrass Diaries, his latest bluegrass collection, a second album with guitar player James Burton and a third album collaboration with Grateful Dead writer Robert Hunter.

Jim has assembled a fine bluegrass band: Jesse Cobb on mandolin, Richard Bailey on banjo, Cody Kilby and Clay Hess on guitar, Aaron Till on fiddle, Jay Weaver on bass and Randy Kohrs on dobro. The banjo and mandolin combine with the dobro to provide most of the instrumental leads and fills and the band provides a polished

backdrop for Jim's craggy solo voice. All the nuances of love and relationships get a turn and the songs range from the hopeful "This Is The Last Time I'm Ever Gonna Hurt" to "Are You Having Second Thoughts." But two tunes later, Jim's "I Wanted To Believe" is ever hopeful with Cia Cherryholmes adding harmony vocals. Shawn Camp co-wrote "Looking For A Good Place To Land" and it has some fine solo guitar work from Shawn and an interesting lyrical image: "I'll fly a million miles just to place a lily in your hand." Dave Evans joins Jim for a powerful gospel "Can't We Find Forgiveness" and the two take turns rumbling out the bass notes. Jim Lauderdale certainly proves that he can follow the bluegrass trail with this collection of tunes.

Corrine West: Second Sight

www.corrinewest.com
©2007

Song list: Second Sight, Hell Yes, Hand Full of Gold, Cabin Door, Gandy Dancer, Roses to Rust, Lost & Found, Eye of the Storm, Diamonds to the Wind, All Good Things, Writing on the Wall.

Some artists seem to make music that can't be button-holed into one category, and Corrine West's muse wanders over boundaries into bluegrass, country and folk with a shimmering and ethereal glimpse into lives filled with love, encounters with nature's forces and of course, angst.

Corrine is joined by a masterful cast of musicians: Mike Marshall (who also produced the album) on mandolin, Todd Phillips on bass, Jerry Douglas on dobro, Darol Anger on fiddle, Tony Furtado on banjo and Scott Amerdola on drums. It's a complicated blend and the weaving of harmony vocals by Corrine, Chris Webster and Anne Bacon adds up to an intense interplay of voice and instrumental harmonies that ebb and flow like ocean waves. Corrine is a master of poetic images. Her "Second Sight" views the "land of sorrow (where-in) lies the key to bliss and despair," while "Hand Full of Gold" rejoices in sunlight, roses and being in love with love. "Gandy Dancer" derives its name from the railway workers who would pound and maneuver ties into place with their "gandy" hammers. The song has some great fiddle and mandolin interchanges that mimic train rhythms. "Cabin Door" is a special play place for the author and all are invited in and watch the river take away all cares and shame. "Hell Yes" is a salute to 18 wheelers, the call of the road and wanderers. Corrine's music has joyful energy combined with thoughtful lyrics that make her an up-and-coming songwriter to be seen and heard.

Tangleweed: Where Have You Been So Long?

Squatney Records
2649 N. Albany Avenue
Chicago, IL 60647
©2007
www.tangleweed.org

Song list: Draggin' the Bow, Hard Times, Black-Eyed Susie, Ginseng Blues, High On A Mountain, I've Found a New Baby, Where You Been?, Sir Lucas de Somerville/The Musical Priest/Whiskey Before Breakfast, Wrap Yourself Around Me, With A Bottle In My Hand/Farewell Blues, Drunkard's Blues, Angeline the Baker/Soldier's Joy, Leaving of Liverpool, Last Call Waltz.

Gather a group of 5 Chicago-area musicians calling themselves "forward-looking musical reactionaries" and the result is a collection of songs that yearn for a category and time but end up being similar to the new "distressed" mandolins that are brand new but are deliberately marked and scuffed to look old and used and sell for a premium. The music has the feel of the old, the new, the borrowed and blue – something to please everyone.

Ryan Fisher (banjo), Paul Wargaski (bass and accordion), Billy Oh (fiddle) met at the theatre production of The Cotton Patch Gospels and they were joined by Kenneth Rainey (mandolin) and Scott Judd (guitar). Their acoustic blend has bluegrass, old-timey, Celtic, jazz and country influences with a light frosting of rock and roll. While several of the songs are traditional fiddle tunes, it's not just the ingredients that make this cake!

"Hard Times" is a band original that interweaves a Frank Blevins song riff with some modern day protests about sending your soldiers off to war. "Draggin' The Bow" is a "rag" in the key of A with some flavors of Joplin combined with a bit of Doug Dillard in the banjo solo. "Where You Been" has upbeat, high energy harmonies and is sure to be a tune that will stick in your mind and pop out at inopportune times. Celtic stylings blend in the "Sir Lucas" trilogy leading off with a slip jig in 9/8 time sliding into "The Musical Priest" in the traditional Irish style. More musical morphing is in "Wrap Yourself Around Me" which is a concoction with the traditional tune "Polly Vaughn" and the dance rhythms from "Fiddler on the Roof." While this band is definitely not on your traditional bluegrass music song page, the happy, campy fun and robust music is sure a winner!

Carolina Chocolate Drops:

Dona Got A Ramblin' Mind

Music Maker www.musicmaker.org
www.carolinachocolatedrops.com
©2006

Song list: Starry Crown, Dona Got A Ramblin' Mind, Rickett's Hornpipe, Ol' Corn Likker, Little Sadie, Little Margaret, Dixie, Black Annie, Tom Dula, Georgie Buck, Old Cat Died, Another Man Done Gone, Black-Eyed Daisy, Short Life of Trouble, Sally Ann, Sourwood Mountain.

Joe Thompson is a 90-year-old national musical treasure residing in Mebane, North Carolina. As one of the last traditional African American string band players, his style of music has been all but forgotten in these days of mass media. But his path crossed those of Rhianon Giddens, Dom Flemons and Justin Robinson at the Black Banjo Gathering in Boone, North Carolina in 2005. The three younger musicians now spend many evenings with Joe, learning the traditional songs of the days before the blues and jazz. The trio see themselves as the conduit of the past to the present, and they appear at schools throughout the country to expose kids to the idea of an African American music past that contains the powerful combination of banjo and fiddle that powered the dances of the early days.

Folk and bluegrass fans will recognize songs such as "Little Sadie," "Tom Dula" (the original song before the Kingston Trio's "Tom Dooley"), and "Sourwood Mountain," but they are given an extra edge by the Drops. Rhianon and Justin both play the fiddle and several tunes feature twin fiddles while others are the traditional dance combination of fiddle and banjo played in the clawham-

Mountain" follows the call and response vocal style that is in many children's songs. Like their mentor Joe Thompson, the Carolina Chocolate Drops are a treasure.

Hackensaw Boys

Nettwerk Productions
1545 Wilcox Ave. Suite 200
Hollywood, CA 90028
www.hackensawboys.com
©2007

Song list: Look Out Dog Slow Down Train, OH Girl, F.D.R., Baltimore, Radio, Hobo, Gospel Plow, Sweet Petunia, Sally Ann, Too Much Time, Blue-Eyed Girl, Just One Chance.

The Hackensaw Boys are an exciting group of musicians who have taken the energy of fiddles, banjos, guitars and mandolins to write their own vision of old-time music. The band started out in 2000 from a Charlottesville diner in a GMC motorcoach and toured the country. The original band of 12 is now a tight-knit ensemble with Jesse Fiske on bass and accordion, Jimmy Stelling on banjo and fiddle, Robert Bullington on mandolin and guitar, Ferd Lionel Moyse IV on fiddle and bass, Ward Harrison on guitar and Justin Neuhardt on charismo, spoons and saw.

"Look Out Dog, Slow Down Train" opens the album with a tempo faster than most bands can muster. Fiddle strings must fray as the train whistle and chugging engine sounds pour forth and one can imagine the band high-stepping all over the stage. "Oh Girl" has the singer proudly proclaiming he will purchase a black diamond ring and a black SUV for his love, but has to ask, "girl, are you avoiding me?" The one traditional song on the album, "Gospel Plow," is an accordion and banjo busting romp. "Sweet Petunia" has flailing



Carolina Chocolate Drops

mer rhythm style. The title song, "Dona Got A Ramblin' Mind" has lead fiddle, banjo rhythm and the admonition to "don't go and jump the fence and go on down the line." "Ol Corn Likker" has rollicking dance rhythms and lyrics stand square, promenade your partner, and take her home. Rhianon sings "Little Margaret" and "Another Man Done Gone" in a pure, unaccompanied style. "Sourwood

fiddles and banjos that sound like someone turned up the rpms on an old record. "Sally Ann" has a recurring "I believe there are better times ahead," that becomes a mantra with underscoring from the fiddles and banjo. As the liner notes states: "look out for barking dogs and braking trains (and) for the joy of living expressed in the extreme tempo at which most of this album will careen from your speakers."

Deering Goodtime Banjo Now Available in 19-fret Tenor

Deering announces the latest Goodtime banjo...4 strings with 19-frets of musical opportunity waiting to be explored! In response to the resurgence of interest by Irish players to the 19-fret tenor banjo, the ever-popular Goodtime banjo in a 19-fret scale length is joining the ranks of its 17-fret cousin, already well received across the ocean and around the world! Fast-paced Irish jigs and reels played on the banjo traditionally found players preferring a closer fret scale and thus the 17-fret tenor banjo was popularly used for this purpose. Today's new tenor players, including the noted Jerry O'Connor, are finding the increased versatility of a 19-fret scale to their liking. The Deering neck is noted for its slender, fast feel, qualities especially suited to lively Celtic tunes. Creating the Goodtime in this increasingly popular scale length makes it more easily accessible to new and experienced players alike. Increased musical versatility at the same price as the 17-fret, they are retailing



Deering Goodtime 19-fret tenor

from \$479 to \$929 in the natural blond finish or \$629 through \$1129 in the stained Goodtime Classic style. Call your local authorized Deering dealer today, or call Deering banjos at their toll free number, 800-845-7791.

"The magic is in the music," Greg Deering is very fond of saying. Deering banjos believe in keeping the doors wide open to all forms of musical expression. The current versatility in the Goodtime line has been made in response to customer requests. This latest 19-fret Goodtime was created because of an increased interest from banjo enthusiasts world-wide. With the same ease of playability and quality used in Deering's upper line banjos, the Goodtime banjo is perfect for both new and experienced banjoist.

For more information, log on to www.Deeringbanjos.com or call their toll free number, 800-845-7791.



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 Sondra 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

Jimbo Whaley & Greenbrier, December 15 & 16, Fair Oaks

By John Hettinger

Fair Oaks Presbyterian Church, 11427 Fair Oaks Blvd, Fair Oaks, invites you to join us for two free performances of Jimbo Whaley & Greenbrier, Saturday, December 15, at 430 PM, and Sunday, December 16, at 700 PM. Straight from Sevierville, TN, Jimbo & friends will be featured in a great evening of great music we're calling "An East Tennessee Christmas". For more information, visit www.fopc.org. Y'all come!

Singer and songwriter, Jimbo Whaley grew up in Pigeon Forge, Tennessee, at the foothills of the Great Smoky Mountains with music always being a part of his life. Whaley has pulled so many memories reflecting that upbringing and written numerous songs including: The Foundation, M.R.s Rolling Store, The Legend of Jack Huff, and the fan favorite, The Kings of Orebank.

Jimbo currently performs with the bluegrass band Greenbrier although some remember him for his time with the band Pine Mountain Railroad which he co-founded in 1998. Whaley helped lead this band to become an International Bluegrass Music Association (IBMA) Emerging Artist of the Year nominee for two years in a row. He wrote and performed numerous songs on their chart-topping album including the title cut, The Old Radio, co-written by Roscoe Morgan. The CD, produced by multi-Grammy winner Bil VornDick, stayed



Jimbo Whaley

on the Bluegrass Unlimited Magazine's Top 15 Album Chart for eight months and the single on the Top 30 Single Chart for twelve consecutive months.

Jimbo Whaley's songwriting has garnered him well-deserved recognition including being chosen to perform at the prestigious International Bluegrass Music Association's Songwriter Showcase at the 2002 and 2003 IBMA convention. Add film to his credit as well, with four original tunes appearing on the soundtrack of "Bell Witch: the Movie" where he also made his film debut. The film's premier was a red-carpet event held at the famous Ryman Auditorium in Nashville, Tennessee in September 2005. Whaley was the featured performer at this sold out concert movie premier which also included performances by the other artists on the movie soundtrack. Stay tuned for news on this DVD release.

Bluegrass world mourns the passing of Tater Tate

First generation bluegrass great Tater Tate has passed away at the age of 76.

The Nashville Tennessean said Saturday that after enjoying a career in which he contributed his musical talents to artists such as Patty Loveless and Mac Wiseman, Tater Tate died at his Jonesborough home where he had been suffering from lung cancer.

Tennessee radio personality Eddie Stubbs remembered the bluegrass musician as an individual who truly understood what was behind his music.

"He could play any stringed instrument, and he was a tremendous musician," the WSM-AM air personality said. "Tater understood

what bluegrass music was all about, and he'd been playing the music almost since it began. He had a nearly 60-year career."

Along with his apparent mastery of the fiddle, Tate was recognized for his ability to play the acoustic guitar, bass, banjo and even the mandolin.

Many fans who attended Bill Monroe and the Bluegrass Boys performances later in his career saw Tater Tate as Monroe's bassist.

The Tennessean said that prior to his death last Wednesday, Tate had been spending his time teaching his unique fiddle skills to students at East Tennessee State University.

CBA Calendar of Upcoming Music Events

BAND GIGS & CONCERTS

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

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

11/1/2007 -- Dark Hollow will play from 8 to 10 pm at the Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, contact JimBo Trout at 415-648-1047, email shout@jimbotrout.com, or visit <http://www.atlascafe.net>

11/1/2007 -- Jeanie and Chuck's Country Roundup at The Swingin' Door, 102 E. 25th Ave., San Mateo, CA. For information, call 520-376-7282 or visit www.theswingindoor.com

11/1/2007 -- Deke Dickerson & the Ecco-Fonics 8 pm concert at Old Town Temecula Community Theatre, 42051 Main Street, Temecula, CA. Tickets are \$20 per person. Band plays rockabilly, country and rock and roll. For information or tickets, call 866-653-8696 or visit www.temeculatheater.com

11/2/2007 -- David Parmley & Continental Divide 7:30 CBA Gospel concert at the 1st Baptist Church of Fair Oaks, 4401 San Juan Ave., Fair Oaks, CA. Tickets are \$15 advance and \$17 at the door. For information or tickets, contact John Hettinger at 916-990-0719, email bluegrass@shaunv.com, or visit www.cbaon-theweb.org

11/2/2007 -- Mountain Drive will perform from 7 until 10:30 pm at the Trout Farm Inn, 7701 E. Zyanite Road, Felton, CA. For information, email Jered at geoj40@msn.com

11/3/2007 -- 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>

11/3/2007 -- 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, or visit www.westsidetheatre.org

11/3/2007 -- The Four Finger

String Band will perform at 9:30 pm at the Poet and the Patriot Irish Pub, 320 Cedar St. Suite E, Santa Cruz, CA. For information, call 831-426-8620.

11/4/2007 -- The Four Finger String Ban will perform at the Live Oak Farmers Market on East Cliff Drive and 14th Street, Santa Cruz, CA. Free. For information, visit www.santacruzfarmersmarket.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, or visit 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

11/6/2007 -- David Parmley and Continental Divide in concert at 7:30 PM, Yreka Community Theater, 810 N Oregon St, Yreka, CA. Tickets are \$8 advance/\$10 at the door; contact Gene Bach at 530-842-1611.

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

11/7/2007 -- Sidesaddle & Company will perform from 6:30 to 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>

11/8/2007 -- String Break will play from 8 - 10 pm at Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, call JimBo Trout at 415-648-1047, email shout@jimbotrout.com, or visit <http://www.atlascafe.net>

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

11/9/2007 -- Cherryholmes in Concert at the San Bernardino Valley College Theater, 701 S. Mount Vernon Avenue, San Bernardino, CA. This is a KVCR-TV/FM exclusive event. 600 seat theater. All tickets \$40. Order tickets online at kvcr.org or by phone 888-755-6844. For more information, visit <http://kvcr.org>

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, or visit 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

11/13/2007 -- Houston Jones and The Infamous Stringdusters concert at the Sierra Nevada Brewing Company, 1075 E. 20th Street, Chico, CA. For information or tickets, visit www.sierranevada.com

11/13/2007 -- Carolina Special will perform from 6:30 to 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>

11/14/2007 -- The Infamous Stringdusters concert at the Palms Playhouse, 13 Main St, Winters, CA. For information or tickets, call 530-795-1825 or visit www.palmsplayhouse.com

11/14/2007 -- Diana Donnelly & the Yes Ma'ams will perform from 6:30 to 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>

11/15/2007 -- The Deciders will perform from 8 to 10 pm at Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, call JimBo Trout at 415-648-1047, email shout@jimbotrout.com, or visit <http://www.atlascafe.net>

11/15/2007 -- Ed Neff & Friends perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

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, or visit www.freightandsalvage.org

11/15/2007 -- 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/>

11/15/2007 -- David Parmley and Continental Divide 8:30 PM: Butte Folk Music Society concert at Grilla Bites, 196 Cohasset St, #150, Chico, CA. Advance tickets are \$15 & available at Lyon Books and Music Connection; higher at the door.

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, or visit 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 or visit 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

11/18/2007 -- David Parmley and Continental Divide 7:00 PM: San Diego Bluegrass Society gospel concert at St Mark's United Methodist Church, 3502 Clairemont Dr, San Diego, CA. Suggested donation, \$15. For information or tickets, contact Mike Tatar, Sr. at 858-386-8459, email staghorn2@cox.net, or visit www.socalbluegrass.org

11/18/2007 -- Cherryholmes concert 2 pm at the Orange County Performing Arts Center, 600 Town Center Drive, Costa Mesa, CA. This concert takes place in the Center's intimate Samuelli Theater. Tickets are \$44 per person. For information or tickets, call 714-556-2787, email info@ocpac.org, or visit <http://www.ocpac.org/home/Events/>

11/18/2007 -- The Four Finger String Band will perform at the Live Oak Farmers Market on East Cliff Drive and 14th Street, Santa Cruz, CA. Free. For information, visit www.santacruzfarmersmarket.org

11/19/2007 -- Homespun Rowdy will play from 7:30 to 10:30 pm at Amnesia, 853 Valencia St. (between 19th & 20th), San Francisco, CA. For information, call 415-970-8336, email info@homespunrowdy.com, or visit www.homespunrowdy.com

11/20/2007 -- Cabin Fever will perform from 6:30 to 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>

11/21/2007 -- Sidesaddle & Company will perform from 6:30 to 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>

11/21/2007 -- 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

11/22/2007 -- Ed Neff & Friends perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232

11/22/2007 -- 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/>

11/24/2007 -- 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, or visit www.freightandsalvage.org

11/27/2007 -- Larry Lynch & Sunshine Mountain will perform from 6:30 to 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>

11/28/2007 -- Diana Donnelly & the Yes Ma'ams will perform from 6:30 to 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>

11/30/2007 -- Boys in the Woods will perform from 8-11 pm at the Sequoia Brewing Co., 1188 E. Champlain Dr., Fresno, CA. For information, call Bob Garcia at 559-287-5596 or email bocostephil@sbcbglobal.net

DECEMBER

12/1/2007 -- Ramblin' Jack Elliot will perform at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$24.50 advance and \$25.50 at the door. For information or tickets, call 510-548-1761, email info@freightandsalvage.org or visit www.freightandsalvage.org

12/3/2007 -- Homespun Rowdy will play from 7:30 to 10:30 pm at Amnesia, 853 Valencia St. (between 19th & 20th), San Francisco, CA. For information, call 415-970-8336, email info@homespunrowdy.com, or visit www.homespunrowdy.com

12/4/2007 -- Bean Creek will perform from 6:30 to 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>

12/5/2007 -- 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

12/5/2007 -- Sidesaddle & Company will perform from 6:30 to 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>

12/6/2007 -- Ed Neff & Friends perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232

12/6/2007 -- Dark Hollow will play from 8 to 10 pm at the Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, contact JimBo Trout at 415-648-1047, email shout@jimbotrout.com, or visit <http://www.atlascafe.net>

12/6/2007 -- The Claire Lynch

Continued on B-14

CBA Calendar of Upcoming Music Events

Continued from B-13

Band will perform at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance & \$19.50 at the door. For information or tickets, call 510-548-1761, email info@freightandsalvage.org or visit www.freightandsalvage.org.

12/6/2007 -- The Hoss Project will play at The Swingin' Door, 102 E. 25th Ave., San Mateo, CA. For information, call 520-376-7282 or visit www.theswingindoor.com.

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>.

12/11/2007 -- Carolina Special Company will perform from 6:30 to 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>.

12/12/2007 -- Diana Donnelly & the Yes Ma'ams Company will perform from 6:30 to 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>.

12/13/2007 -- Mike Marshall & Darol Anger will perform at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street,

Berkeley, CA. Tickets are \$22.50 advance & \$23.50 at the door. For information or tickets, call 510-548-1761, email info@freightandsalvage.org or visit www.freightandsalvage.org.

12/15/2007 -- An East Tennessee Christmas with Jimbo Whaley and Greenbriar, 4:30 pm concert at the Fair Oaks Presbyterian Church, 11427 Fair Oaks Blvd., Fair Oaks, CA. Free concert featuring a great Bluegrass and Gospel band as well as the Chancel Choir and instrumentalists. For information or directions, call 916-967-4784 or visit www.fopc.org.

12/16/2007 -- An East Tennessee Christmas with Jimbo Whaley and Greenbriar, 7 pm concert at the Fair Oaks Presbyterian Church, 11427 Fair Oaks Blvd., Fair Oaks, CA. Free concert featuring a great Bluegrass and Gospel band as well as the Chancel Choir and instrumentalists. For information or directions, call 916-967-4784 or visit www.fopc.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>.

FESTIVALS

NOVEMBER

11/9/2007 -- 11/10/2007 -- Western Kentucky Fiddle Festival in Lovett Auditorium, Murray, KY. Fiddle contest with categories for Peewee, 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 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.

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 Well Sisters, Billy Bright & Jojo Jacques, Harmony Grits, John Creek, Faux Renwah, Co. in Cents, Stoney Mt. Rambler, Modeling Lady Lolita, Sr. Mountain Band, Hightone Sisters, Still Searching, Rogue River and more. For information or tickets, visit www.brookdale-bluegrass.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, Special 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. There will be a special Sunday show by the Sons of the San Joaquin. Camping available on site. Other events include the 9th Annual Quilt Show and the National Bluegrass Playoffs Band Showcase. Advance tickets are now on sale through December 31, 2007. Prices: 3-Day \$40 per adult/\$35 -- camping passes are \$55 for 4-day adult and \$50 for seniors.

For information or ticket orders, call the chamber office at 760-922-8166, email blythebluegrass.com or visit 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.

•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.

•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.

•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.

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

•Nevada City -- Mountain Fiddlers Jam session, 1 pm on 1st Sunday of every month at Madelyn Helling Library Community Room, Nevada City, CA. For information, call 530-292-4203.

•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.

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

•San Luis Obispo -- 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.

•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: constarty@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.

•Sebastopol -- Bluegrass Gospel Jam from 2-5 pm on the 4th Sunday of every month at the Sebastopol Christian Church, 7433 Bodega Avenue Corner of Bodega & Jewell Ave., Sebastopol, CA. Bring your acoustic instruments & favorite old hymns/gospel songs to lead. For information, contact Jack & Laura Benge at 707-824-1960 or email bengeatlarge@sbcglobal.net.

•Sutter Creek -- Old-time and Irish Jam session from 1 to 5 pm on the 1st and 3rd Sunday of every month at the American Exchange Hotel, 53 Main St, Sutter Creek, CA. For information, call 209-296-7706. New location.

Belotti's Bar on Main St (Hwy 49) in Sutter Creek, CA. For information, contact Masha Goodman at 209-296-7706; email masha@banjodancer.com; or visit www.banjodancer.com.

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

•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 or visit <http://www.pickinpotlucks.com/>

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CBA Calendar of Upcoming Music Events

Continued from B-14

MONDAY

- Alameda – Bluegrass Jam every Monday at McGrath's Irish Pub on the corner of Lincoln and Stanton in Alameda, CA. For information, contact Darby Brandli at 510-533-2792 or email darbyandbruno@comcast.net.
- Mountain View – Bluegrass Jam, 7:30 pm every Monday at the Red Rock Café, 201 Castro Street, Mountain View, CA. For information, call (650) 967-4473.
- Oakland – Bluegrass Jam at 8 pm every Monday beginning at 6 pm at the Baja Taqueria, 4070 Piedmont Ave. (near 41st Street), Oakland, CA. For information, call Joe Howton at 510-547-2252 or email TRman2323@aol.com.
- 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.
- San Diego – Open Mic and Jam from 6 to 9 pm on the 4th Monday of every month at Godfather's Pizza, 5583 Claremont Mesa Blvd, San Diego, CA. For information, email Mike Tatar at staghorn2@cox.net.
- Signal Hill – Bluegrass Jam Session every Monday from 7 to 10 pm at Curley's, 1999 E. Willow St., Signal Hill, CA. For information, call 562-424-0018.

TUESDAY

- Berkeley – Bluegrass jam session every Tuesday from 7:30 to 9:30 at the 5th String Music Store, 3051 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.
- 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.

•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.

•Loomis – Bluegrass Jam from 6 to 9 pm every Tuesday evening at the Wild Chicken Coffee House, Horseshoe Bar & Taylor Rd, Loomis, CA. For information, call 916-276-1899.

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

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

•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 Tues-

day – 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.

•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 or visit 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 or visit 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 of Monterey and Main Streets in Morgan Hill, CA. For information, call the pub at 408-782-2739 or email Dick Simunic at jrsmunnic@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.

•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 from 6 to 10 pm on the 2nd Thursday of every month at Augie's Café, 230 Salem Street, Chico, CA. For more information, call 530-828-4676.

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

•Morgan Hill – South County 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.

•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.

•Sacramento – Bluegrass Slow Jam from 7 - 10 pm most Thursdays at various Sacramento area homes. Call John at 916-990-0719 for dates and location. New pickers welcome.

•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 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 Solto Heights Dr, Felton, CA. For information, call Barbara & Eric Burman at 335-3662.

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

SATURDAY

•Clovis – Bluegrass Jam session 7 to 11 pm on the 1st and 3rd Saturday of every month at the Clovis Senior Center, 850 4th street, Clovis, CA. There is a \$1 fee to cover the cost of the rental of the hall. Sponsored by the Kings River Bluegrass Association. For information, contact Gerald L. (Jerry) Johnston at 559-225-6016; email tophawker@yahoo.com or visit http://www.KRBLUE.NET.

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

•Fresno – 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.

•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.

•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.



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

Photo by Bob Calkins

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.

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

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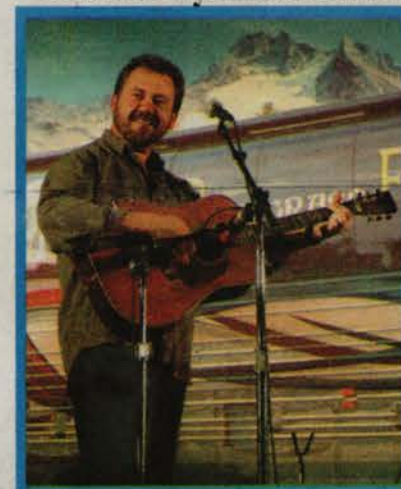
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The Dan Tyminski Band

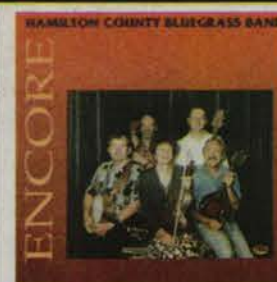


HAMILTON COUNTY BLUEGRASS BAND

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THE TAVERN REVISITED - HAMILTON COUNTY BLUEGRASS BAND

Recorded at a live concert in 1970, this features the young Hamilton County Bluegrass Band at their best, playing a wide selection of material in front of an enthusiastic audience. Some sixteen tracks were originally released on vinyl, this digitally-remastered CD contains the whole concert, and even has a bonus track from another concert which has never appeared anywhere else.

ENCORE - HAMILTON COUNTY BLUEGRASS BAND

The only album recorded to date of the re-united Hamilton County Bluegrass Band, this album features many original songs and tunes written by band members.

THE VERY BEST OF THE HAMILTON COUNTY BLUEGRASS BAND

This album features tracks from the best of the EMI studio recordings - 'Fifth Season', recorded in Wellington, New Zealand, and 'Kersbrook Cottage', recorded in Sydney, Australia.

THE HAMILTON COUNTY BLUEGRASS BAND 1968 TO 1973

This album, originally released to coincide with the Hamilton County Bluegrass Band reunion of 1993, included a selection of tracks from all Kiwi-Pacific and EMI albums, and displays the band's progression from enthusiastic imitators of bluegrass to seasoned performers of a musical genre they claimed for themselves.