

## New addition to FDF '08 lineup:

# Dan Tyminski Bluegrass Band

Each year the CBA sends emissaries to the big bluegrass party in Nashville, the International Bluegrass Music Association's World of Bluegrass and FanFest. One benefit of this outreach is keeping our Father's Day Festival fresh and current by bringing an exciting new band to perform there the following June. We call this our Emerging Artist and it has featured performers who have been surprise hits at Grass Valley in past years. In this day and age there is no need for California to be the poor relation to east coast festivals as they present the latest in exciting bluegrass music. The CBA picks Emerging Artist bands not because they are the hot new thing, however, but because they are bands that will make a footprint on bluegrass for years to come.

This year the CBA hospital-



Dan Tyminski brings his new band to Grass Valley 2008

ity suite hosted some good friends who are already finding themselves the must-get bands for promoters all over the country. We had Jamie Dailey and Darren Vincent drop

by to give a duet-version peek at their new band, the Dailey Vincent Band. They were wonderful and the stage show they presented that weekend at FanFest was stunning.

Another new ensemble that swung by for a visit was the Dan Tyminski Bluegrass Band. Superstar Alison Krauss has given her band Union Station a year off. Sideman, Dan Tyminski, he of Man Of Constant Sorrow fame, is taking advantage of this freedom to play some hard driving bluegrass. He's teamed up with a group of old friends: Barry Bales, Ron Stewart and Adam Steffy. Folks lucky enough to be in the CBA suite were treated to the world premiere of some very satisfying and exciting music. There's no doubt that audiences around the country are going to enjoy this hot new band.

The good news is that the CBA has added the Dan Tyminski Bluegrass Band to the 2008 Father's Day Festival lineup. They will perform on Thursday and Friday of the festival.

## Meet Debra Livermore



Debra Livermore - CBA's newest board member

See page A-5 for Debra's message to the CBA membership.

## The CBA's new Teen Ambassador Paige Anderson

Paige Anderson, age 13, was elected to the position of Teen Ambassador at the October annual membership meeting. Paige lives in (blue)Grass Valley with her parents and three younger siblings and is well known to the CBA community as part of the Anderson Family Bluegrass Band.

The Teen Ambassador is charged with representing the teenage population of the CBA and will plan activities to reach out to that age group. Paige would love to hear from anyone with ideas and

Continued on page A-6



Paige Anderson is well known to CBA members

## CBA Giving: Year end tax-deductable gifts

By John Duncan

As we approach the end of another year, it seems appropriate to reflect back on all that has happened to us during the previous months. The California Bluegrass Association has weathered a serious financial crisis, while still managing to put on a very enjoyable and successful Fathers' Day Festival, various concerts and the Sonoma County Bluegrass and Folk Festival. Although the CBA Board of Directors worked diligently to try and restore the association's fi-

Continued on A-2

## East Tennessee Christmas with Jimbo Whaley Dec 15 and 16 Fair Oaks



Jimbo Whaley

See details on A-10

## Inside this issue...



Julay Brooks

Sonoma Bluegrass and Folk Festival announced

--see A-24



Gene Truesdell/  
Carl Pagter

Deb Livermore's photo essay of Plymouth & HSB

-- see B-1

### PLUS...

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

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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

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.**

#### 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: \_\_\_\_\_

\_\_\_\_\_ 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  
 PO Box 5037

Marysville, CA 95901-8501

For information, call 530-741-1259  
 or email CBAMembership@syix.com

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



### 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:

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## CBA Raffle Winners

The names of the winners of the CBA instrument raffle prizes were drawn at the yearly CBA meeting and Fall campout in Colusa.

**Banjo: Tom Bockover**  
**Bass: Bob Reynolds**  
**Fiddle: Melanie Litty**

**Guitar: Steve Wiles**  
**Mandolin: Steve Chaney**

Congratulations to the winners and thanks to all who participated and to those sponsors who donated the excellent instruments.

### Bluegrass Breakdown Advertising Rates

Display Advertising	Black & White ads	Four color ads
Full Page- 10" wide X 12.75" high.....	\$255.00	\$320.00
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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:

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P.O. Box 1245, Boulder Creek, CA 95006

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

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



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



Luke Davisson  
Photo by Bob Calkins

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

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

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

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

**Sharon or Steve Elliott at 510-728-7613 or email [kidslendinglibrary@yahoo.com](mailto:kidslendinglibrary@yahoo.com)**

## FROM THE PRESIDENT'S DESK - Darby Brandli

Time to get the house ready for the holidays! Time to get the CBA ready for the New Year as well. The election is over, the Fall Membership meeting has been held, most of the new Officers and Coordinators have been selected, the membership survey will be completed soon, Duane Campbell is organizing an indoor Super Jam in Bakersfield, Tim Edes is printing the tickets for the Morgan Hill Concert, Mark Hogan is putting the finishing touches on the Sonoma County Festival, the Spring Campout is booked for Turlock, Father's Day 2008 is shaping up.

The website has a new look with all the new links to the friends of the CBA, Lynn Cornish put her foot down and made Rick more available for house and garden work and now Larry Carlin does the Almost Daily Column and there are great columnists doing the Daily Message (I miss all the animal stories though and the adventures with piranhas and parrots).

Our first Teen Ambassador, Angelica Grim, did a fantastic job with the new CBA role and has grown up, put away her tiara and is flying from our nest. Angelica has graduated from High School, has a new CD project in the pipeline and is testing her wings in the big adult world. Angelica has spent at least half her time on the East

Coast since graduation and her whole life is now in front of her. We all love her, thank her for her past participation in the CBA and wish her well. Angelica will continue to be active in the CBA as her schedule allows. Keep an eye on her, she is moving forward at lightening pace.

Our new Teen Ambassador is a thirteen year old dynamo from Grass Valley named Paige Anderson. Paige and her royal court (her siblings) will help us develop activities to reach out to the much younger generation and keep them excited about attending our events and over time develop an "ear" for the music and a love for the organization. Paige is excited about her new role.

My New Year's Resolution is to attend as many local concerts as I can this year. If we want quality bluegrass to continue to be available it is up to us (the true believers and fans) to support it and bring a friend each time. The website has an up to date calendar of events and you can look to see who is appearing in your area. We took friends to the Infamous Stringduster concert at the Freight and Salvage in November. I live in the Bay Area and will definitely attend the wonderful Redwood Bluegrass Associates Claire Lynch concert December 8. An hour drive is



Darby Brandli

worth the trip to ensure that this concert series continues. Throw a holiday bluegrass party and invite your friends (price of admission for all the gaiety can be a check for a CBA membership). Celebrate the music for the holidays.

Holiday Gift List for your friends: purchase tickets to a concert and festival, support our supporters and advertisers and buy a tuner or strings; buy a CBA membership; donate money to our Challenge Fund (tax deductible) in a friend's name; buy a CD or three; buy a painting; buy a bottle of wine, subscribe to a mailing list. Click on the "tiles" on our website and check out the advertisers in the Bluegrass Breakdown and support those who support the CBA. Enjoy yourself and add more music to your life. Happy Holidays.

## Minutes of the October 21, 2007 - California Bluegrass Association Board Meeting

### CALL TO ORDER

Rick Cornish, Chairman of the Board, called the meeting to order at 10:10 a.m. at the annual membership meeting at the fairgrounds in Colusa.

### ROLL CALL

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

### Officers Present:

Diana Donnelly, Mark Varner and Bob Thomas.

### Members Present:

There were many members out in the audience area. I was not able to get all the names.

### ACCEPTANCE OF DIRECTORS ELECTION RESULTS

The board went through the list of the job positions and made all the appointments with the exception of: Education Coordinator, Gate Crew Coordinator, Handicapped Parking Coordinator and Youth Committee Chairman. These appointments were tabled until such time as the volunteers can be found or appointments are accepted.

### ACCEPTANCE OF DIRECTOR'S ELECTION RESULTS

Josh Micheals advised that there were 454 valid votes cast and read

the results of the vote count.

The motion to accept the election results as presented by Josh, the Elections Coordinator was carried.

### APPROVAL OF THE SEPTEMBER BOARD MEETING MINUTES

The motion to approve the September 8, 2007 board minutes was carried.

### PERSONS DESIRING TO ADDRESS THE BOARD ON UNAGENDIZED ITEMS

John Hettinger spoke to the board regarding the Continental Divide concert.

Frank Solivan thanked the board for all their hard work and congratulated the new board on their election.

Marty Varner spoke to the board and requested the board consider having an organized softball games for down times at the FDF. The board requested he bring a formal proposal to the next board meeting for consideration.

Henry Zuniga requested some information about the idea of having other stages in use at the FDF.

### OLD BUSINESS Approval of Budget for 2008 Tabled to November

### Timeline for 2008 California Showcase Band Selection

Larry Kuhn's request to move the selection committee meeting to the first week in December was approved. The deadline for band submissions was moved to November 25.

### Membership Renewal Process - Board Involvement

Carolyn Faubel advised the board of the process she uses to contact members after their membership has expired. She suggested that, for those who have not reinstated their membership after 2 1/2 months and a couple of reminder from her, that the board members divide up the list and make an attempt at personal contact.

The motion to adopt Carolyn's suggestion was approved.

### Membership Telephone Survey

Bruce Campbell suggested a phone survey be conducted by the board, each taking a list of randomly chosen members. It was agreed that this was a good idea and all the board members said they would do their share of calls.

### Review of FDF Full Hook Up Lottery

The motion to extend the deadline date for submissions to the lottery for the full hookup sites to November 30 was approved.

### Volunteer Dinner - FDF 2008

The motion to accept Chef Mike's

bid to provide the food for the volunteer dinner on Wednesday night at the FDF was approved.

### Comp ticket report

Bill Meiners distributed a written report with numbers of comp tickets issued and used and compared the figures to 2006. We have a strategy to keep the log and assigned wrist bands together so when each is issued, it's logged right then.

### NEW BUSINESS

#### Date for Fall Campouts in the Future

Bob Thomas reported that he has already reserved the Colusa Fairgrounds for the second weekend in October. (Oct 10, 11 and 12, 2008)

### Board Minutes and Financial Reports to Members

At the request of a member, a synopsis of the approved minutes and financials will be published on the website and in the breakdown every month. Diana Donnelly volunteered to provide the synopsis each month to Mark Varner and Rick Cornish, until Rick is able to show her how to upload them to the system herself.

We will discuss the financial part of this at the next meeting so we have time to hear from Ed Alston.

### Business Cards

The motion to reimburse Mark for

a run of business cards for himself and Carl Pagter was approved.

### Golf Cart Support of Elders at FDF 2008

We had a suggestion from a member about having a golf cart specifically designated to moving the elderly. The people mover was designed for just that purpose. All people in carts always offer rides to people who seem to need them. Even if we had a cart designated for just that purpose, how would we know when someone needed a ride? There was a lot of discussion and it was decided that the people mover was sufficient and Rick will contact the member who made the suggestion.

### REPORTS

#### Vendor Coordinator Report

Larry Baker gave a verbal report of the vendor costs and income. The number of Luthiers dropped by 5 (27%). Larry can let the Luthiers know that, along with a booth, they could be featured in the Souvenir program.

#### Membership Report

Carolyn presented her report to the board.

#### Treasurer's Report

Ed Alston was unable to attend the meeting but sent a message that, at this time, we are solvent and able to pay our bills.

*Continued on A-14*



# Meet Deb Livermore, CBA's newest director

At the October 2007 yearly CBA meeting the board of directors election votes were tallied. All the incumbents were given another term by the organization's voting members. Hal Johnson stepped

down from the board leaving a vacant seat. Two young women, Emily Kling and Debra "Deb" Livermore offered their time and talents to the CBA's leadership, vying with each other and the incumbents

for the single open seat. Voters chose Ms. Livermore and we now welcome her. Ms. Kling has been given a role as Youth Coordinator, a new position in the CBA.

Debra has a wonderful track

record of volunteering for CBA duties, including being our T-shirt Coordinator, and boss of Vern's at Grass Valley. Welcome, Deb!

## Message from Deb Livermore

Well folks, I can hardly believe it, but I received enough votes from you all out there to be elected to the Board of Directors for the California Bluegrass Association. I am thrilled and honored to have been so elected and hope to please those of you that have confidence in my abilities to make the right decisions. And for those of you who don't know me and didn't vote for me, I hope to convince you to vote next year! We all need you all to vote!

One thing that I would like to work on is this: getting more of our members to vote is very important. It has been made so easy for everyone that I'm looking for information as to why people don't vote. I will be talking to everyone I meet this coming year about that issue, so be prepared!

So what else do we have on the list of things to do this year? Well, I personally am working on a couple of things to present to the board for our Father's Day Festival. I don't want to let the cat (dog) out of the bag on one of them and would give you the shirt off my back on the other one.....and so I will just have to make you wait to hear those ideas.

I do have another idea that I would like to share with you, though. In doing the phone polling I have noticed that there are several people I have talked to and more people that I have heard about that are very disappointed that there are not more CBA activities in the southern part of our great state. I would like to be involved in finding a way to bring more events to those that are interested down there. I am not sure how to go about that, but will certainly entertain any ideas that come my way. I have heard some talk about a Super Jam in Bakersfield. That might be something I can help work on.

I would really like to be involved in getting Super Grass back on its feet. I know I had such a great time at that event and hated to see it take a hiatus. There are lots of things that need to be done to make it viable, and I would like to be a part of that.

I have had such a wonderful opportunity this year through the CBA, at all of the events that I attended as a member. I can't wait to see what the next year brings to me as a board member. Please feel free to call me, email me, or just find me somehow to give me your ideas and opinions. My ears are open for you!

And THANK YOU from the bottom of my HEART for your confidence and votes!

Big Ole Bluegrass Hugs to you ALL!

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December 8, 2007

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### The Claire Lynch Band!



By any measure, The Claire Lynch Band is high on the bluegrass world's A-List, with musicians whose accolades include International Bluegrass Music Association (IBMA) Female Vocalist of the Year and two Grammy nominations for Best Bluegrass Album (Claire); seven IBMA Bass Player of the Year awards (Missy Raines); and two IBMA Guitar Player of the Year awards (Jim Hurst).

Claire's collaboration with Missy Raines and Jim Hurst dates back to the days of the Front Porch String Band, resulting in a seasoned sound that is relaxed yet richly textured. It's a rare front porch, indeed, that has ever hosted musicians of this caliber. Jim Hurst throws out impossible leads effortlessly, and the band is grounded by Missy Raines' unerring instinct for the right groove and her boundary-stretching bass lines. Jason Thomas brings monster chops on fiddle and mandolin, as well as a remarkable musical imagination that have made him instantly at home in one of the greatest bluegrass bands currently on the scene.

The Claire Lynch Band's album, "New Day," and one of its songs, "Train Long Gone," have ridden high on the bluegrass charts for months. And they've just released a new CD, "Crowd Favorites - A Claire Lynch Collection" with many faves from Claire's five Rounder projects, along with some Front Porch String Band classics newly recorded by the current Claire Lynch Band. Visit [www.clairelynch.com](http://www.clairelynch.com) for more info and sound samples.

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#### Feb. 23/08: The Peter Rowan Bluegrass Band

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#### Mar. 15/08: The Infamous Stringdusters

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## Teen Ambassador Paige Anderson

*Continued from A-1*

requests for teen activities at Father's Day. The CBA has activities that reach out to pickers (present and future) and needs to also reach out to teenage fans of the music and organization. There are no models for a teen program in the bluegrass community and this is a work in progress.

Paige is a very talented young musician. She was featured in Flat-picking Guitar last year, has her own My Space, performed in the Kids on Bluegrass at the IBMA a couple of years ago and has a busy schedule performing in her family's band. Paige has the energy and enthusiasm to get to work to continue the work done by her predecessor, Angelica Grim, and we know she will put her own stamp on the role of Teen Ambassador. The Board of Directors was unanimous in their vote of confidence in Paige.

What follows in an interview the Bluegrass Breakdown conducted with Paige and, upon reading Paige's responses, you will all see the background she brings to her new role.

### Where were you born?

I was born May 20, 1994 in a small town in northern California called Jackson.

### What School do you go to?

My brother and sisters (Aimee 11, Ethan 9, & Daisy 6) and I are home schooled. It is a lot of fun. We get to stay at home, and when school is done, we get more time to play music.

### How many siblings do you have?

I have two sisters: Aimee, 11 and Daisy, 6 and one brother, Ethan, 9. My brother and sisters are the greatest friends that I've ever had because we all help each other, play games together and a lot of other stuff. We are a really close family.

### What are some of your interests/hobbies?

Some of my interests and hobbies are, spending time with my family, making jewelry, hiking, riding bikes, reading, listening to bluegrass music, and learning new songs to play and write.

### What was your most memorable bluegrass moment?

One of my most memorable

moments in bluegrass was going back to Nashville TN in 2005.

My sister Aimee and I got asked to perform with 30 other kids, such as Sierra Hull, Skip and Molly Cherryholmes, Molly Tuttle, and others. It was a lot of fun because we got to see new places, and meet new people. What a great trip!

### How old were you when you started playing music?

I started playing guitar when I was 9 years old. My Dad got out his old nylon string guitar and said that I could play it. Dad was anxious to have someone to pick with, as he had started playing banjo just a couple of years earlier and hadn't had the opportunity to pick with others yet. After I learned a few chords and songs, the whole family got motivated to play music. So Aimee got the fiddle, Ethan mandolin, and Mom bass. Daisy later got a fiddle too.

Who are some of

### your favorite singers/influences?

Some of my influences and favorite bands/singers are The Stanley Brothers, Vern Williams, Kathy Barwick, Cherryholmes, Robert Bowlin, Gillian Welch, The Del McCoury Band, Hazel Dickens, Bill Monroe, Barry Angel, Rita Hosking, Bull Harman, Jim Hurst, Josh Williams, Bryan Sutton, and lots of others too.

### Who is your teacher?

My first teacher was Barry Angel in Nevada City; he is a really good guitar player and an awesome

teacher.

Lately I have been learning a lot on my own, and it is a lot of fun. I also have been taking some lessons from Kathy Barwick from Sacramento (and member of Mountain Laurel Bluegrass Band). She is a great teacher also. I really think that both of my teachers have helped me be good at playing music.

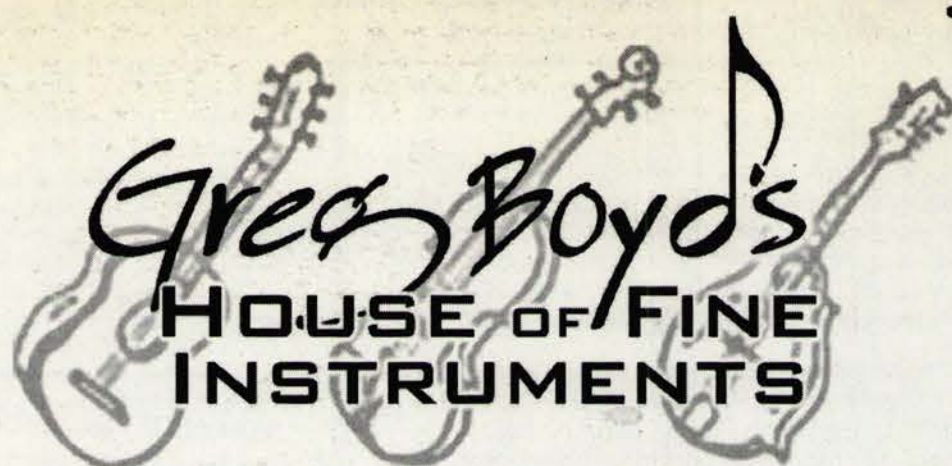
Bluegrass Music has been a really great thing for our family. Life to me would not be the same without it.



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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 informa-

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

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

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

click the "submit" button and the recipe will be sent via email to Gene.

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.



## Bill Wilhelm's BLUEGRASS FOLKS

### Dale Ann Bradley

Kentucky, a state that figured prominently in the history of our country was admitted into The Union in 1792. Each state not only became named, but each adopted a nickname that seemed to be appropriate as well. So, early on Kentucky became the "Bluegrass State" because of the abundance of its unique rich, ground cover. As Bill Monroe was born and grew up there, he must not have had to ponder long to select a name for the string band he formed of local musicians. It seems only natural that they became "The Bluegrass Boys."

Bill was not happy with musical instruments becoming amplified by electricity and taking on unnatural tones, but had deep appreciation for the deep natural wood tones. He saw that as a lot of beauty in sound becoming lost in all this electric amplification that was coming on at that time. When he and this band became a part of "The Grand Ol' Opry" in 1939, it was without any electric instruments and Bill kept his music that way ever after.

He was also the first and only one who ever defined a type of music as to exactly what the instruments would be and how many. There are five - the bass, the fiddle, the (five string) banjo, the guitar and the mandolin. The Dobro and the harmonica are acceptable additions. (Yes, you purists, I know there was a time Bill had an accordion in the band, but that's another story!)

Though the Bluegrass State is on the edge of the "bible belt" of the USA, it is alive and well as a part of it. In Pineville in the "Cumberland Gap" area of that bluegrass state a few years ago to a Baptist family there came a little girl who was born to be an entertainer. They were the Bradley family. They named her Dale Ann.

Dale Ann recalls singing in public at the age of three. Though she remembers a lot of happiness and singing in the family, she says there was a void of musical instruments. Her mother sold Avon prod-

ucts to groups at private homes. Little Dale Ann would go with her and sing for the ladies in those groups, from when she was three. Her song was "Sweet Hour of Prayer."

"Our school had annual scholastic contests for various types of talents. Each year I'd enter those contests with my singing, but always without accompanying instruments. I was so shy then that I would get sick before I was to go on stage in front of the auditorium full of people. I would get laryngitis so bad I couldn't sing - a lot of stress, you know."

"For a long time in those early years, I wanted to learn to play a guitar so I could accompany myself with my singing. It took a lot of doing, but I finally convinced my daddy to get me one. I was fourteen then. At first there was nobody to

teach me and for a long time of frustration, I just drove everybody crazy with it. So, I got some of those little books with chords and I was determined I was gonna play. I knew a neighbor who was a good guitar player. Sometimes he'd come over and teach me some things. After I got some calluses wore in pretty good on my fingers and began playing with other people, a lot of them began showing me more. Then for years, I continued to practice."

"In 1983, I went to my first bluegrass festival. It was a place called Cedar Grove at Norris, Tennessee. Bill Monroe and Jimmy Martin were there. I met the park and recreations director. He heard me sing and arranged for me to sing with them. So, we formed a trio and the audience liked me. What a boost that was for me!"

"With that encouragement, I really began to perform a lot. I soon joined a band called 'Back Porch Grass.' We played a string of restaurants from Knoxville, Tennessee to Lexington, Kentucky. I recorded three or four records with them."

"When I was 21, I got married. My husband

Continued on page A-8



Dale Ann Bradley

Photo: Tom Tworek

### CBA Cookbook Vol. 2 Recipe Submission Form

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

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

Ingredients: \_\_\_\_\_

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

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

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

Submitted by: \_\_\_\_\_  
☐ CBA Member ☐ non-member

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

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

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

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

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# Porter Wagoner - country music legend inspires city boy

By Chuck Poling

Country music legend Porter Wagoner passed away on Oct. 28. He was 80 years old. Wagoner is perhaps best known for his straight country songs like "The Cold Hard Facts of Life" and "Misery Loves Company" as well as his association with Dolly Parton. He was also a big fan of bluegrass music and featured it prominently on both his stage and TV shows. He had a long association with Don Reno—including poaching fiddler Mac McGaha from the Tennessee Cut-ups for his own band, the Wagoners. Banjo player Buck Trent was also a fixture in his band for many years.

He recorded many bluegrass standards, such as "Ole Slew Foot," "Sally Goodin," "Foggy Mountain Top," and "Y'all Come." Wagoner was also famous for lots of glitz and hairspray, but he was country through and through and he never forgot the music he grew up with as a farm boy in Missouri. On hearing of his death, I was moved to write down my personal story of how this city boy came to be a big fan of the Wagonmaster.

When I was about 11 or 12, I was flipping through the record section of Value Giant, a very cheap department store on Mission at 22nd in San Francisco. So that makes it 1970 or '71. At that age I took my music purchases very seriously and was determined to get the most bang for the five or ten

bucks or whatever I had that day. Stones, Kinks, Cream, mmm. And then there was the cut-out bin.

The cut-out bin was where records distributed at big discounts and subsequently retailed at big discounts were tossed together regardless of genre. They were new albums but with a corner of the jacket cut, clipped or drilled to indicate their less worthy status. I can't remember if I found him in the cut-out bin, but I can't think of why I would have looked in the Country and Western section or even if there was a Country and Western section at Value Giant. But there, under the glaring fluorescent lights and just a row away from the tube socks, I found Porter Wagoner.

Specifically, I found The Carroll County Accident. I much later learned that the title song was the Country Music Association's song of the year in 1969. I had no idea who Porter Wagoner was, what he sounded like or whether I would like his music, but I was transfixed by the tragic visage that graced the album cover. In a three-quarter head and shoulder pose, Porter, in full Nudie wagon-wheel regalia, is staring off in the distance. The top of his shirt is unbuttoned, his scarf is askew and his face is dripping with sweat—and, could it be, tears—as his lower lip seems to tremble, even in the stillness of a photo-

graph.

This was down home drama, this was trailer park pathos, this was something I had not experienced. I had seen Hee-Haw and had become vaguely familiar with the world of mainstream country music. Mostly, I couldn't stand the jokes, and a lot of the music sounded like cheesy pop with a hillbilly twang. Some of it was pretty good, but I couldn't tell you why at that age. Folks sure had funny hair, by San Francisco standards anyway.

I stared at the album for a while and then went back to digging through the Rock section. I spent my precious few bucks on Creedence Clearwater's Green River. But before I left I took one more look at the strange and mysterious album cover and wondered what it was all about. After I got home and started listening to my new record I became infatuated with the song "Lodi," learned to play it on guitar and didn't give another thought to the haunted countenance of Porter Wagoner.

But I hadn't seen the last of the Thin Man from West Plains. In 1977 my life went south—literally—as I began my freshman year of college at Ole Miss, the University of Mississippi. A high school teacher from the Magnolia State had encouraged me to apply to many out-of-state schools, including his alma mater. With some helpful string-pulling I got a big fat scholarship, and my teacher's kin served as an unofficial host family, taking in the strange foreign exchange student from California.

One of the first things I noticed in their house was an eight-track tape of The Carroll County Accident. (Oddly enough, I was lodged in Carroll County, Mississippi, which was not a par-

ticular inspiration for the Porter Wagoner song but was referenced in Bobbie Gentry's "Ode to Billie Joe.") There, in miniature form, was that face again. But this time I got to listen to the music.

Since my first encounter with Mr. Wagoner I had learned something about country music. I knew I loved pedal steel guitar, the way it could weep or yip or yowl or just plain tear you apart from the inside. And I had learned that there was a lot of crap by Olivia Newton-John and Marie Osmond that was being pawned off as country music, but in my youthful disdain of "commercial" music, I had started listening to old-time and bluegrass, blues and gospel and what is now known as "Americana"—a bin not found in Value Giant's record department in the '70s.

Still, there did seem to be some singers whose voices cut through the string sections and choral arrangements and made my hair stand on end. George Jones' "The Grand Tour" and Merle Haggard's "Silver Wings" both had that effect on me. And I'd also started listening to arrangements and understanding why a stripped down band like the Buckaroos or the Strangers could produce marvelous sounds that complemented rather than overwhelmed the singer.

But after listening to "The Carroll County Accident," I came away disappointed. The title cut is a tale of a tragic death of two beloved citizens of a small town, who no one suspects of carrying on an affair, until the narrator does a little sleuthing

What he finds is somebody's wedding ring in a matchbox—well, you fill in the blanks. The coup de grace is administered when it's revealed that the narrator is the son of the dead cheating husband.

Tawdry as the tale was, and engaging as Porter's voice was, it just didn't live up to the promise of the cover. I guess I was hoping for something even spookier than "Phantom 309." I felt let down and figured, "Well, you had your shot, cowboy, and you missed me." Then I found out about his television show.

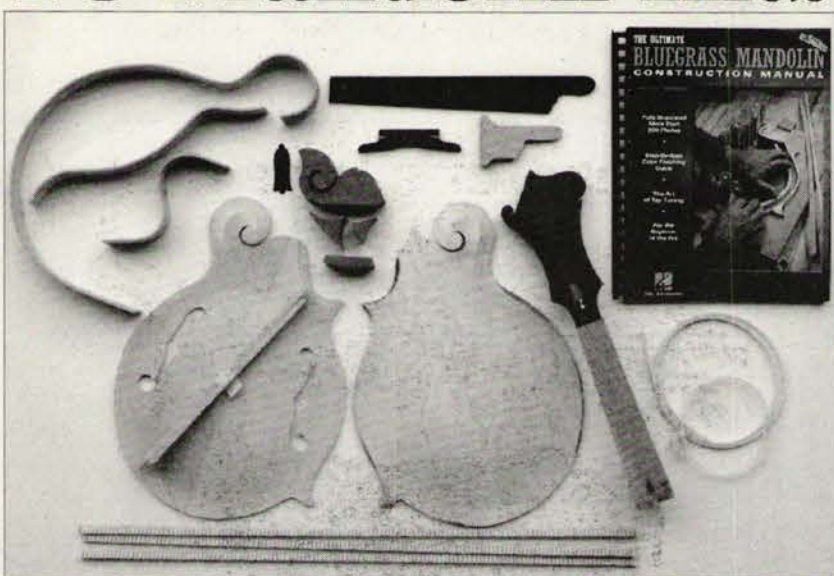
Porter Wagoner had the longest running and one of the most successful country music TV shows in America, appearing continuously on the air from 1960 to 1981. The syndicated program ran in over 100 markets, one of which was NOT San Francisco. "All right," I figured, "it was the visuals that got my attention in the first place, so maybe he comes off better on TV." I thought I was prepared for what followed.

The show starts with a camera zoomed in at the bottom of an old wooden door. The hinges creak slowly as the door opens to reveal an extremely pointy and elaborately decorated cowboy boot. The camera pulls back and, as the door continues to open, a leg clad in the outlandish embroidery and rhinestones that made Porter Wagoner a revered customer at Nudie's Rodeo Tailors strides through. As his entire body comes into frame, an announcer informs us that it's time for the Porter Wagoner Show.

OK, I can't recount a blow-by-blow description thirty years later, but I was simply amazed at what a master entertainer the man was. He spoke with the friendliest, warmest voice I'd ever heard, a mild but undiluted Missouri Ozark drawl. He seemed completely at ease with himself, his audience, his guests

Continued on page A-9

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**Bill Wilhelm's**  
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From page A-7  
was in the Navy and was stationed at Jacksonville, Florida so I moved there with him. I really missed playing in the bands during that time. Soon he had to go out to sea for six months. I was pregnant and there in an apartment all by myself. My dad came and took me back to Kentucky, so he and mom could take care of me. Then my son was born. I was still missing playing with the bands. I had an idea. I made a demo tape, left the baby with grandma and took the tape to the big Renfro Valley show there in Renfro Valley, Kentucky. That show has a large broadcast area. I was hoping I could get a job there. Well, when I got home from there, I was barely in the house when Grandma said, "Renfro Valley has been calling for you and want you to call back as soon as you get here." The Coon Creek Girls had just gotten back there from a

tour and I was offered a place in their band. Being under another contract, my manager got me out of it and I went on the road with them.

"That was my big one. We were billed as 'Dale Ann Bradley and Coon Creek.' We toured lots of places. We went to Canada, Japan a couple of times and lots of times to the Caribbean. We even dropped 'Coon Creek' from the band name, leaving just my name."

I asked her if she'd like to leave a thought with the California Bluegrass Association.

"In 1997 I was here," she said, "and got acquainted with a lot of CBA members. This is the most supportive group there is for any bluegrass artist. If you are comin' through, they will get you show dates, put you up and even feed you. They will treat you like family. This is the most hospitable place there is. I just love it out here." Well, we just love you too, Dale Ann.



# Porter Wagoner - country music legend inspires city boy

and especially his cameras. Looking right into the lens he'd give a big "Howdy, Neighbor, Howdy" and launch into a song, introduce a guest performer or, to my utter delight, go into his pitch for Black Draught laxative, an old-time patent medicine whose owners recognized television as biggest tent show in town. I'd never seen anything remotely like this growing up in San Francisco. This was cool.

Watching the Porter Wagoner show became a guilty pleasure for me. The hierarchy of college dorm cool did not include Porter Wagoner, even in Mississippi. But on weekend or holiday trips to my host family's home, I'd get the chance to see the Wagonmaster himself on a big ole RCA color TV console in the company of longtime fans who didn't answer the phone if Porter was singing a hymn.

The show itself was not very remarkable, though I do love watching YouTube clips of guests like a clean-shaven Willie Nelson or a young Hank Williams Jr. The band would play a song, the bass player would do some lame comedy, Porter would sing one, and Dolly Parton or Pretty Miss Norma Jean would join him for a duet and then sing one on her own. (I also looked forward to Dolly's giggly promo for Breeze detergent.) Then a special star would appear, somebody who had a hit record out. The performances were all live, with Porter's band, the Wagoneers, usually providing backup to all the singers.

Some stations showed reruns, some even in black and white, which of course killed the effect of the all the multi-colored stage outfits that Wagoner and the band wore. The set was very folksy and simple - I read somewhere that at one point Wagoner was producing each episode for under \$1,000. Not surprisingly, wagon wheels played a prominent part in the décor.

No, for me the whole show was Porter's complete and utter control he had over the program and the audience. The clothes, the blond pompadour, the folksy manner, the voice and the way he looked into the camera and told you how much you'd enjoy a song from this little lady were all part of a carefully crafted stage persona that just blew my mind. He truly was the Master of ceremonies, and even his mere graven image, transmitted over the airwaves, held the audience in thrall.

Porter Wagoner was a great singer, songwriter and bandleader and had a keen eye for talent, most notably apparent in his long association with Dolly Parton. His original, and lesser known girl singer, Pretty Miss Norma Jean (Beasley), never really received recognition for her considerable talents, but her passionate alto voice and straightforward delivery put her in the ranks of the best female singers of the day.

But above all, Porter was a showman. He understood his audience and delivered the goods

to them. His stage show always included a broad mix of his hard-luck tales replete with morbid recitations and cautionary messages - like "Green, Green Grass of Home," "Skid Row Joe" or the almost unbearably sad and sappy "Mommy Ain't That Daddy," a duet with Dolly Parton. Then he'd swing into some hardcore honky-tonker like "Sorrow on the Rocks" or his big hit, "Misery Loves Company." His show always included some hymns, and he was quite the bluegrass fan, covering "Uncle Pen" and many other standards with Buck Trent picking the five. In his early days, he had frequently toured with bluegrass bands as his opening act.

He was country as all get out and made no attempt to hide it. In fact, he celebrated in high falutin' hillbilly style. Perhaps no one artist is as closely associated with the over the top glittery Nudie suit. Rhinestones, rhinestones and more rhinestones. Wagon wheels embroidered up and down the jacket sleeves and trouser legs. And the Wagoneers all had matching outfits - each in a different color. Gold lamé, two-toned shirts, insanely stitched boots - Porter wore it all and wore it with style. Tall and thin, with his blond pompadour styled heavenward, whenever he walked onto the stage or the TV set, he was the star.

Early in Porter's career, Nudie Cohen approached him with an offer he couldn't refuse. The tailor, admiring Wagoner's mannequin-like build, said he'd make him a flashy suit for free, figuring if the singer liked it, he'd be back for more as a paying customer. Good salesmanship. Over time, Porter ordered over fifty more suits at the cost of hundreds of thousands of dollars. And his audience loved every stitch of them.

The show also included generous portions of country ham, with cornball skits and Speck Rhodes playing bass with blacked out teeth wearing a plaid suit and a wig, harkening back to medicine shows that Porter likely attended as a child. The crowd ate it up. Right out of Porter's hand.

I've learned a lot about showmanship and stage presence from Porter Wagoner. The clothes, the banter between songs and the mix of country and bluegrass are part of my shtick as a performer. But perhaps the most important thing I learned from him is how to love your audience and get them to love you back. When he sang "Come on in, set right down, make yourself at home," he really meant it. He came from a generation of country stars who had actually grown up looking at the rear end of a mule pulling a plow. Porter had an especially hard childhood, forced to man up and become the family breadwinner at the age of ten when his father died.

And I don't think he ever forgot his upbringing or took his popularity for granted. It really was

a privilege to perform for all those nice people, night after night, town after town. If life on the road was tough, he knew someplace where it was tougher and paid a whole lot less.

His death leaves only a few of the Grand Ole Opry stars with a direct connection to a rural life and the Opry's golden age of the '40s through the '60s. Stonewall Jackson, Little Jimmy Dickens, Loretta Lynn and Jean Shepard won't be with us much longer, and after that America will have lost something very special. While contemporary artists can pay homage either through straight up tribute acts or as updated keepers of the flame, they don't come from that generation that lived through the grueling routine of subsistence farming, where the one bright spot in the week was gathering around a battery-powered radio on Saturday night to listen to Bill Monroe, Minnie Pearl, Ernest Tubb and Roy Acuff and to hear, live over the airwaves, the songs that brought distraction from the drudgery and often hopelessness of life defined by the boundaries of a small patch of land from which an existence had to be wrested.

Perhaps Porter's best known song is "A Satisfied Mind," written by Red Hayes and Jack Rhodes. It was based on a bit of wisdom Hayes had received from his father-in-law that "the richest man in the world is the man with a satisfied mind." The message is delivered in a medium tempo waltz, and whether the writers realized it or not, they had written the perfect Porter Wagoner song. It debuted in 1955 and went nuts on the country charts, propelling Wagoner from a regional to national star. It stayed at #1 for

over a month and has become a pop, folk and gospel standard.

The song was tailor-made for Porter. He'd known poverty and adversity growing up in Missouri, but he'd also known the happiness of simple pleasures that family and rural life could offer. And now that he was making money, eating better and driving a nice car, he wasn't necessarily any happier.

His long-term affair with Norma Jean Beasley ended when she gave up on any hope of Porter divorcing his estranged wife and marrying her. He felt it would destroy his folksy image to ditch his longtime spouse for the girl singer in his band. After Dolly replaced Norma Jean, rumors placed her as Porter's new paramour. Dolly, the smartest dumb blonde ever, did not hitch her star to Porter's but left to start a solo career. After years of lawsuits and sniping in the press, they eventually settled their personal and professional differences.

Porter also spent some time in Nashville's notorious Parkview Hospital, where many country music artists were sent to recover from what was then politely termed, "exhaustion." The experience inspired his dark and brooding 1972 single "The Rubber Room."

**In a building tall with a stone wall around  
There's a rubber room  
When a man sees things and hears sounds that's not there  
He's headed for the rubber room  
Illusions in a twisted mind to save from self-destruction  
It's the rubber room**

I don't know for a fact if he had a satisfied mind. One would

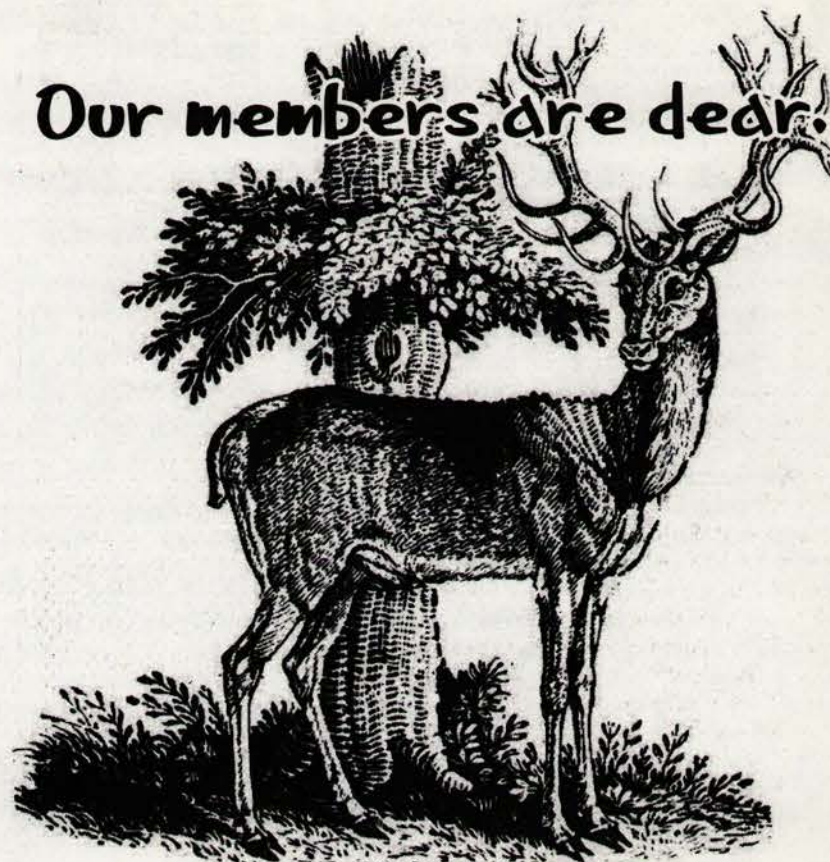
hope that anyone at the end of his or her life one would be able to put aside the quarrels and disappointments of this world in anticipation of reaching the next one. His life had its ups and downs, just like anyone's, but Porter's tended to generate a little more ink. In a way,



Porter Wagoner

his failings further endeared him to his fans, who were willing to forgive him, perhaps because they recognized that he was showing a human side that they could all too easily relate to. He was just a country boy from Missouri after all.

So goodbye, Porter Wagoner. I'll miss you for your style, your songs and your way with a crowd. And I'll miss the way you always tipped your hat to the past and made sure everyone knew you were damn proud to be country. You came a long way from where you started from and made a lot of people very happy, and you left behind a lot of good music that will be remembered. I just know that when you get to the pearly gates the angels are going to look at you and say, "Man, I wish I had a suit like that."



**CBA membership: Carolyn Faubel  
530.741.1259 - CBAMembership@syix.com**



# An East Tennessee Christmas - Jimbo Whaley & Greenbrier, December 15 & 16, Fair Oaks

By John Hettinger

Chris Alford, Worship Pastor at Fair Oaks Presbyterian Church, is a recent transplant to California from East Tennessee and maintains deep musical roots from his home place. Chris has invited friend

Jimbo Whaley to bring his band to Fair Oaks to provide a great afternoon and evening of the music we all love. We're calling the event "An East Tennessee Christmas". The two free concerts will be held at the Fair Oaks Presbyterian Church,

11427 Fair Oaks Blvd, Fair Oaks, at 4:30 PM, Saturday, December 15, and 7:00 PM, Sunday, December 16. Y'all come!

Singer and songwriter Jimbo Whaley grew up in Pigeon Forge, Tennessee, in the foothills of the

Great Smoky Mountains and music has always been a part of his life. Whaley uses those memories and simple upbringing in his chart-topping songs. Jimbo's songwriting has garnered him well-deserved recognition including invitations

to perform at the prestigious IBMA Songwriter Showcase in 2002 and 2003. Jimbo currently performs with the bluegrass band Greenbrier, although some may remember him for his time with the band Pine Mountain Railroad, an IBMA Emerging Artist of the Year nominee for two years in a row. Sam Jackson's first impression of Jimbo was, "Man, what a showman! He has a magnetism that I think is similar to Jimmy Martin. Jimbo, a great lead singer and writer, knows how to connect with an audience; he holds them in his palm, working with the band and the audience to entertain".

Jimbo founded Greenbrier in 2004, along with previous bandmate, Roscoe Morgan, on mandolin and vocals. Rounding out the group is Scott Carris (bass), a childhood friend of Pastor Chris, and Roger Helton (banjo, guitar and harmony vocals). Greenbrier's high energy performances garnered them early success, and they immediately began booking shows all over East Tennessee and beyond. The group's first recording, a gospel project titled I Want to Know More, sold over 1000 copies in the first six months after its release. They are also featured on the soundtrack of Bell Witch: The Movie.

These concerts are a rare treat for the Sacramento area. Don't miss it!

Sponsored by BMSCC—The Bluegrass Music Society of the

## PARKFIELD Bluegrass Festival MOTHER'S DAY WEEKEND May 8 through 11, 2008

Featuring The James King Band (Virginia)  
Junior Sisk & Ramblers Choice (Virginia)  
Hillman, Pedersen & Bryson (So Cal)  
Leroy Mack & The Bluegrass Gospel Band (So Cal)  
Eric Uglum & Sons (So Cal) Virtual Strangers (San Diego)  
Bean Creek (Santa Cruz) Whiskey Chimp (Ventura)  
Better Late Than Never (Atascadero) Southside Band (Lompoc)

4 days of great Bluegrass Music! Sunday Gospel Program,  
Kid's Music & Crafts, Workshops & a Special Gift for the Moms on Mother's Day!  
Shady grassy audience area—bring your chairs—comfort facilities aplenty.  
Boondock RV camping—Tent camping on grass—Campfires & BBQs & Dogs ok.

### FESTIVAL TICKETS:

Adults (age 18-59)  
4-day, Thurs-Sun \$70 Adv. \$80 Gate  
3-day, Fri-Sun \$60 Adv. \$65 Gate  
Single Day: Thu \$15 Fri \$25 Sat \$30 Sun \$20  
Seniors (age 60+) \$5 off Adult 3 & 4-day  
Teens (age 13-17) Half Price.  
Kids (age 12 & under) Free.

### CAMPING FEE:

4-day, Thurs-Sun \$25 3-day, Fri-Sun \$20  
Festival/Night \$8 Pre-Festival/Night \$12  
MAIL ORDER TICKETS: Checks payable to:  
BMSCC, PO Box 332, Grover Beach, CA 93483.  
Please include a stamped self-address envelope.  
ADVANCE TICKET DEADLINE—April 1, 2008  
Advance discount on 3 & 4 day tickets only.

So, where the heck is Parkfield???

Parkfield is conveniently located halfway between San Francisco & Los Angeles, just east of Hwy 101 & west of Interstate 5. See Website for map & directions.

For complete information & Tickets, please visit the Website:

**[www.parkfieldbluegrass.com](http://www.parkfieldbluegrass.com)**



**Merry  
Christmas**



**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.

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

#### 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.....	\$38

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.

#### 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 ADDRESSED, 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**



# L&S Promotions to present the 3rd Annual "Yuma" Bluegrass in the Park January 26, 2008, Yuma, AZ

- Featuring "Appaloosa" with Wayne Taylor, Keith Arneson, Pat White, Joe Wheatley and Frank Solivan II

By Larry Baker

After a successful second year in Yuma, AZ., L & S Promotions is excited about the return of one of our two great winter festivals in the warm southwest desert The 3rd Annual "Bluegrass in the Park" will return January 26, 2008 to our New Location: THE WEST WET-

LANDS PARK 1st Street & 12th Ave. Yuma, AZ. where Camping is permitted Friday & Sat nights. Jamming will be aplenty with the addition of camping.

This year's one-day festival has it all and will feature: "Appaloosa" (Washington DC) with familiar names: Wayne Taylor, Keith Arne-

son, Pat White, Joe Wheatley & Frank Solivan II. This band has an abundance of talent, outstanding energy with professional training and background. Get ready as they will bring you to your feet. They are scheduled for two great sets and will keep you entertained and wanting more. Don't miss this show!

In addition, we have a Yuma first, a super high energy band from Canada the Spinney Brothers. This band from Annapolis Valley of Nova Scotia debuted in 1992 showcasing a tight brother duet vocal style that is immediately recognized for their energetic and distinctive sound. They feature freshness and excitement of traditional Southern-flavored music bringing the past to the present. Adding more smooth sound with their combination of engaging country style vocals with edgy instrumental spunk, The BladeRunners (CA.) will demonstrate their determination to grow and bring the listeners what they want to hear. Fresh off their performance at our Plymouth, Ca. "Bluegrass in the Foot-hills" where they surprised the fans

with their great smooth sounds and stage presence. A real eye opener in the bluegrass scene. The sounds of Arizona's own Copper River, who was The National Bluegrass Playoff winner with a trip to IBMA. They feature original material with some great classics as well as some of their own material. One of Arizona's favorite bands who have hit the southwest festival circuit with their steady sounds and crowd pleasing performances. Rounding out this sleeper line-up will be the great sounds of High Plains Tradition (CO.). Their style features a little rocky mountain flair with traditional & original material as well as material from the greats. Their combination of high energy and stage humor give audiences a real treat.

With the return of this great one-day event with our new location, Friday & Sat night camping, the interest and excitement are high for a wonderful day of great bluegrass music in the warm southwest desert. This event is becoming another great L&S Promotions festival to put on your bluegrass calendar as we enter the 2008 festival

season. This one-day event promises to have a little something for everyone including art's & crafts, excellent food and beverage, great raffles, including 2008/2009 Parker, AZ & Yuma, AZ festival tickets and more.

Sound will be provided by a southwest favorite and Colorado's own "Old Blue Sound Co." Bring your lawn chairs and blankets for grass seating. NO PETS are allowed in the audience area. Most important have FUN! This will be one you don't want to miss. Early camping opens Friday January 26, 2008 at NOON for \$12.00 per night. One-day early-bird tickets are only \$15.00 per person or \$18.00 at the gate and can be purchased at Heritage Festivals 180 W. First St Yuma, AZ. (928) 782-5712 or on-line via our web site: www.landspromotions.com, for credit card orders call 1-866-463-8659. For additional festival information call L&S Promotions-Larry & Sondra Baker (209) 480-4693 or we can be e-mailed at: roaddog@caltel.com. Get your tickets today. See you there! LIFE IS GOOD!



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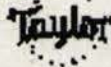
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## Minutes of the October 21, 2007 CBA Board Meeting

From page A-4

Angelica brought up an idea of having Bingo at the festival and she will look into it and present it to the board.

### Area VP Reports

John Hettinger reported on activities for his area.

### Director of Operations/Controller Report

2005 taxes are done but not yet filed.

SET TIME AND PLACE FOR 2007-08 BOARD MEETINGS  
Next meeting set for November 17, 2007 at the Stockton Delta KOA campgrounds.

Dec 8 in Modesto

Jan 12 - Modesto

Feb 9 - Modesto

Mar 9 - Sebastopol

April 13 - Spring Campout-Turlock

May 3- at John Hettinger's home in Sacramento

No meeting in June

July 12- meeting and picking party at Rick's in Sonora

Aug 9 at the GOF

Sept 21 at Plymouth

Oct 12 next Annual Meeting at Fall Campout - Colusa

### ADJOURNMENT

The meeting was adjourned at 4:00 p.m.



2005 IBMA  
Bluegrass Event of the Year

# WINTERGRASS

Acoustic Sound presents the 15th Annual



**February 21-24, 2008**

**Tacoma, Washington**

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

**SELDOM SCENE (sat/sun)**

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

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

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

**THE GRASCALS (sat)**

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

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

**MICHAEL CLEVELAND & FLAMEKEEPER**

*featuring Audie Blaylock (fri)*

**THE WILDERS (sat/sun)**

**THE DUHKS (sat)**

**CADILLAC SKY (sat)**

**CROOKED STILL (fri/sat)**

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

**VÄSEN (sat)**

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*and of course, more to come!*

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Wintergrass POB 2356 Tacoma WA 98401





*Just added on  
Thursday & Friday:  
The Man of Constant  
Sorrow himself...*

The Dan Tyminski  
Bluegrass Band

CBA's 33<sup>rd</sup> 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!*

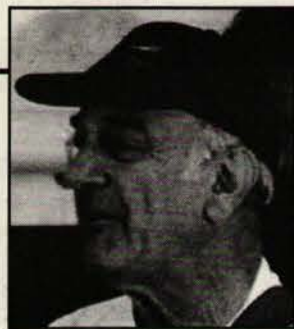
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## The Luthier's Corner - Roger Siminoff

**Q:** Last month, you answered a question about a bulge behind a guitar bridge, and you described how guitar strings pull at the bridge to make sound. That doesn't seem to make sense when I'm playing my guitar strings by picking them sideways. Can you clarify that?

**A:** Yes, and I'm sorry I didn't expand on it last month.

It's a good topic and good enough that I might just get a little windy this month and use the entire column for this one question. If you missed last month's column, the question was about the bulge that often occurs on the soundboard of flattop acoustic guitars, between the bridge and the butt end of the guitar. In that column, I mentioned that the bulge was a good thing, and was an indication that the soundboard is loaded and ready to be responsive to the strings' longitudinal vibrations.

To better understand longitudinal vibrations, we need to begin by understanding what happens when strings are played.

Strings vibrate in multiple modes called "partials." The basic mode, where the string vibrates as one whole unit (Fig. 1, "A"), is called the first partial. It produces the basic note to which the string is tuned and this note is also called the "fundamental." So, in the case of an A string, which vibrates at 440Hz (440 complete back and forth movements per second), for example, the A440 is heard when the string vibrates as one whole. The fundamental is the lowest note the string can produce when at that tension.

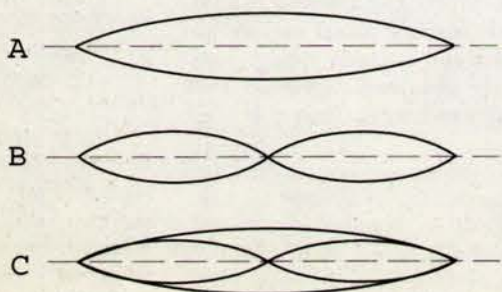


Fig. 1: Musical strings vibrate in many modes. In this example "A" is the 1st partial (also known as the "fundamental"). "B" demonstrates the 2nd partial. "C" demonstrates how the string can first vibrate at the 1st partial and then at the 2nd partial.

Strings also vibrate in halves, thirds, fourths, and so on. As Fig. 1, "B" shows, a string can vibrate in two equal halves. And, it is these two halves that you force into motion when you play a harmonic by placing your finger over the 12th fret and plucking the string. The 12th fret is exactly half the length of the string, so when you touch the string lightly over the 12th fret and play it, you force the null point to occur in the middle of the string, which forces the string to vibrate in two equal parts.

While the sound you create is called a "harmonic," you are actually forcing the 2nd partial to occur. (The word "harmonic" refers to the sound; the word "partial" refers to the order or sequence of the harmonic.) When you place your finger on the string over the 7th fret and force a harmonic to sound, you are making the string vibrate in three equal parts, and this is called the 3rd partial, and so on. If you know how and where to touch the strings, you should be able to create six or seven harmonics (partials).

When a string is played, many natural harmonics become part of the entire sound you hear. You hear some of the fundamental (the 1st partial), you hear some of the 2nd partial, you hear some of the 3rd partial, 4th, 5th, 6th, and so on up to about the 15th or 16th partial. And, you hear them in different percentages according to the type of instrument, how the string was attacked (picked, bowed, strummed, etc.), where the string was attacked (near the bridge, away from the bridge, etc.), and how long and how hard the string was attacked. Here is an example of what the total sound of a string might be comprised of: 35% of the sound is the 1st partial, 15% of the 2nd partial, 20% of the 3rd partial, 10% of the 4th partial, and so on until you account for 100% of the sound. This "distribution of partials" is one of the main elements that is the difference between the sound of a banjo, mandolin, fiddle, and so on. Fig 1, "C" shows what the string might look like if you could see the 1st partial and the 2nd partial vibrating in sequence. Of course, if I added all the other partials, the drawing would look like a blur (but so does the string!).

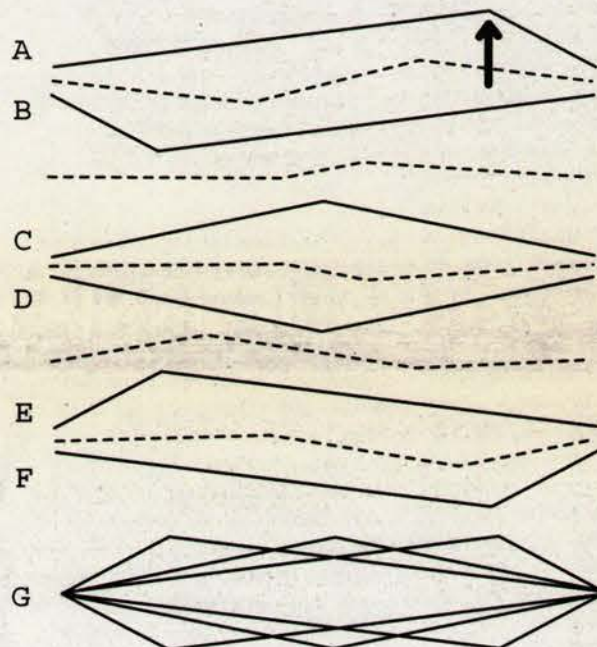


Fig. 2. After the string is first attacked, the node of the point of attack ("A") quickly transfers to the opposite end of the string. As the node moves back, it begins to influence the 1st and other partials and stimulates numerous movements on the string.

How does this happen? Well, when a string is first played or "attacked," it begins to vibrate back and forth in response to the location and direction of the attack (Fig. 2, "A"). Immediately following the first attack, and if the string is not attacked again, the "node" or bend in the string that the pick makes, is transferred to the opposite end of the string as shown in Fig. 1, "B". After a few initial vibrations, the string begins to vibrate in the fundamental (1st partial). Then it vibrates in the 2nd or 3rd partial (the actual sequence of events is dependent on many things including the type of pick, strength of the attack, structure of the soundboard, bracing configuration, bridge configuration, etc.). Basically, over a short period of time, the string vibrates in numerous modes.

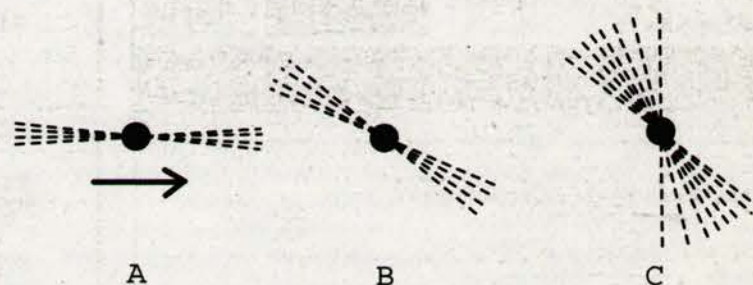


Fig. 3. Looking down the length of the string, once it is first attacked (direction of the arrow), the orbital modes begin to move around the center axis of the string, at times sending energy sideways, where they do nothing to transfer energy to the bridge, and at times up and down, where they contribute slightly to up and down energy at the bridge.

What's also interesting is that the string first vibrates in the direction of the attack

*Continued on A-19*

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# J.D.'s Bluegrass Kitchen

Howdy, Howdy, Howdy!

Yep, it's December already! I feel like I jes got through a' writin' my column fer April. Like one of my old time pipefitter buddies told me 41 years ago; Kid, as you get older, you'll find out that the years get shorter, and the days get longer! Sage words of advice that I've come to respect ever since I turned 60. (ALMOST 10 years ago!) You know, the closer I get to 70, the younger it sounds! When I turned 60, I threw a big party, with a live Bluegrass Band, BBQ'd meats, beer, wine, good whiskey, plenty of other stuff to eat, and invited a lot of my friends and family. That party lasted fer 3 days! Whew! I'm glad that I only turn 60 ONCE! A couple of my buddies have asked me if I'm gonna throw a Bash fer my 70th, next March? I got to thinkin' about it, and I don't think that I will. A lot of my friends that were at my 60th party, have long since "gone over Jordan", so I think that I'll jes celebrate my 70th with a few family members, and remember those that were with me to celebrate my 60th. That's gonna be one heck of a lot EASIER on my 'ol body!

When the Holiday season comes around, it always includes getting together with a lot of your family and good friends. Those get togethers always includes a lot of our favorite things to eat, such as roasted Turkey, Ham, Prime Rib, and pies, cakes, special cookies, etc. Not to mention our favorite "Holiday Beverages". Egg Nog, and Hot Buttered Rum cross my mind, throwing a case of the "slobbers" on me! Well, that's what we're all about right here, so tie yer pony in the shed out back, toss him some grain fer him to munch on, and come on in out of the cold. I've got the 'ol cook stove all heated up, and yer jes in time fer a big cup of Cowboy Coffee. I'll cook up a big stack of Sourdough Hotcakes fer you to eat, while we palaver over some good 'ol vittle fixin's!

December always brings back memories of my youth, when all of my family was still living, and we never gave a thought that things would change as much as they have. Well, that's something that none of us can do anything about, and I like to dwell on the HAPPY memories that I have, and most of those are GOOD MEMORIES of Thanksgiving, and Christmas Dinners that our Mommas fixed for the family. The most favoritest memories of those meals that my Momma fixed, are of the big bowls of her Cornbread Dressing, roasted Turkeys, and all of the cakes and pies, and side dishes, too numerous to mention! I can still smell those Yeast Rolls rising in the oven, as they baked! I'll swear that each one of those rolls had a little Halo over it, and they jes kinda "hovered" over that baking sheet! They were that light and tasty! So with that said, let's start out this month's column with a recipe for a turkey breast, of free range turkey, that you soak in

a Maple Syrup flavored Brine for 2 to 3 days, previous to cooking it. You talk about FLAVOR! WOW! I discovered Turkey breasts about 5 or 6 years ago, and I really like to fix them, as you don't have a big carcass to deal with after the Holidays are over. Although, I do like to use a turkey carcass to boil down and make Turkey Noodle Soup with. This one you mix up and put in the fridge fer 2 to 3 days for the meat to get infused with all of the "goodies".

## Maple Brine, Free Range Turkey

6 lbs. free range turkey breast  
The Maple Brine:  
1 1/2 cup maple syrup  
1 cup Kosher salt  
1 cup sugar  
6 fresh Sage leaves  
4 sprigs fresh Thyme  
3 bay leaves  
8 whole Cloves  
1 tsp. crushed Juniper berries  
1 crushed Black peppercorn  
3 tsp. Allspice Berries  
8 cups water  
4 cups ice

Combine all ingredients except the Ice in a pot and boil for 3 minutes. Remove from the heat, add the Ice and set aside to cool. Place Turkey breast in a large container, cover with the brine, cover and refrigerate for 2 to 3 days.

To cook the Turkey, pat dry, rub with Butter under and on top of the skin. Season with salt and pepper. Roast in a 325 degree oven to an internal temperture of 140. Then start basting with Maple Butter until the temp reaches 150 degrees. Let it rest for 10 minutes before carving.

Maple Butter:  
1 cup of butter  
1 cup Maple syrup

Melt butter in saucepan. Add syrup, bring to a boil, and remove from heat.

One of my 'ol pipefitter buddy's Jim Whinery, used to fix one of these every once in awhile, and when he brought this to work fer us to have, we were in Hog Heaven! You don't know what a good meal Turkey is, until you've tried this! Jim used to cook his in a smoker, and that doubled the flavor as far as I'm concerned! Give this a try fer yer Xmas dinner, and you'll get rave reviews on this one. I promise that you'll never eat roasted turkey that's as good as this one. This is the one that you will measure all Turkey Dinners against, fer the rest of yer days! Enjoy it.

Now we all know, that to do a Xmas dinner up right, you have GOT to have some Dressing to go with that delicious free range turkey. This is TRUE! You'll no-

tice that I called it Dressing, and not stuffing. You only call it that when you stuff the bird with it. My momma would always cook her dressing separately, because she said that way the dressing was always cooked to the proper stage of doneness. I'm partial to her recipe for cornbread Dressing, and I've shared it here with you folks over the years. BUT, I came across a recipe for dressing that is quite a surprise at what is used for ingredients. It's so simple and easy to fix, that I wonder why I hadn't thought of this one myownself? All I know is, it sure makes a great tasting dish of dressing, and I can't wait to dive into a big plate of this, all slathered with some good giblet gravy! Here's how to make you some.

## Cornbread - Squash Dressing

2 cups yellow squash, chopped  
1 onion, chopped  
1/4 cup butter  
4 cups cornbread, crumbled  
1 10 3/4 oz. can cream of Chicken Soup, condensed, undiluted  
3 eggs, beaten  
1/4 tsp. salt, pepper to taste

Sauté the squash and onion in butter till tender. Remove from the heat. Stir in rest of the ingredients. Put in a greased 1 qt. Baking dish. Bake uncovered at 350 for 40 minutes. Serves 6.

Now wasn't that as easy as fallin' off of a peeled foot log over 'ol Piney Creek? This is the easiest recipe fer dressing that I've ever fixed. It sure makes fer a great meal too. Who'd ever thunk that a mess of Squash was good to make dressing with? Boy, not me. When I was a little red neck, growin' up, my momma had a hard time gettin' me to eat vegetables, and if she'd had this one, why I'd dived right in there and gobbled 'em right up! Ya got yer dressing and yer veggies too! That's what I call a twofer! You get two fer one!

One vegetable that my mom had a hard time gettin' me to eat as a young'un was Carrots. I would only eat 'em under the duress of not gettin' any dessert, which I considered cruel and unusual punishment. Well, since then, as we all have since gaining adulthood, I really love my veggies. Especially Carrots when they are fixed properly. Creamed Carrots, when done right are pure gastronomical BLISS! They were my favorite way to fix 'em. That is until I came across this recipe some years ago. I cut it out of a Sunday paper, that had a bunch of the readers' favorite dishes featured that weekend. This one caught my eye, and I couldn't believe what a great side dish that this makes for Holiday meals. Like most great dishes, this one is fast and easy to fix, easy being the key word here. This recipe is the one that takes Carrots from being sim-

ple to the realm of Sublime!

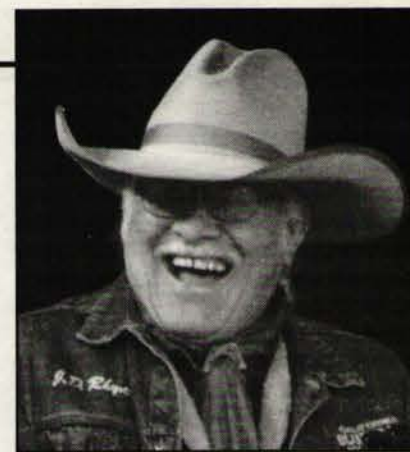
## Lemon Glazed Carrots

1 pound carrots  
1 1/2 tbsps butter  
2 tbsps sugar  
2 tbsps fresh lemon juice  
1 tsp fresh thyme  
1/2 tsp kosher salt  
Coarsely ground pepper to taste  
2 tsp finely chopped flat leaf Parsley

Peel carrots, trim ends, and slice into rounds. Boil until crisp/tender. Drain and set aside. Melt butter in a skillet over medium heat. Stir in sugar, lemon juice and Thyme. Bring to a boil. Add carrots and salt and pepper. Cook stirring, until carrots are tender and sauce is almost completely absorbed. Sprinkle with Parsley and serve. Serves 4

Now there is how to fix a dish of carrots that even little red neck kids will eat! If my momma woulda had this recipe, there wouldn'ta been a live carrot in our garden! (My folks always had a garden that was the envy of the neighborhood, and guess who the "Roto Tiller" was, come every spring! You guessed it. One tall, lanky teen-ager, namely, ME!)

Now, any Holiday meal isn't really complete unless you have a great dessert. And a GREAT dessert in my mind is a big piece of PIE! You can dress it up with whipped cream or ice cream or a Brandy sauce, etc., but the main thing I'm interested in is the PIE! Years ago, when all of us would go play music somewhere, Keith and Del were still teenagers, and Vern and I would always manage to lift a bite of their pie off of their plates whenever we'd stop to eat. All we had to do was say: Wow! Look at that pretty gal over there! Of course, when they turned their head to look, the one with the fastest fork got the biggest bite! When we got through "knowin" those two up, I doubt that Superman could steal a bite of pie from 'em! When it come to eatin' pie, me and Vern was SERIOUS about it! Like me, Vern's two favorite kinds of pie was hot or cold. Jes thought that I'd throw that little bit of trivia in there fer you. One of my all time favorite pies is one that any one can get the recipe for. It's been on almost every bottle of Karo Corn Syrup that I've ever seen in my lifetime. My mom always called it Karo Nut Pie and she would always fix at least two of 'em fer every holiday meal. One fer me, and one fer the rest of the family! It's still one of my favorite pies to have over the Holidays. Heck, I'll get the cravins fer one of these right in the middle of the summer, and I'll whip one up. It don't take no time at all, 'specially when you get one of those "store bought" piecrusts that's already in a pan! I



J.D. Rhynes

love them things!

## Karo Nut Pie

1 9" pie crust  
2/3 cup sugar  
1/3 cup melted butter  
1/2 tsp salt  
3 eggs beaten  
1 cup corn syrup

Heat oven to 375 degrees. Beat the eggs, add the rest of the stuff, and mix good. Pour into the piecrust, and bake fer 40 to 50 minutes. Let cool, and serve with whipped cream, sprinkled with fresh grated Nutmeg. WOW!

Some years back, right after I moved here to Bluegrass Acres, I had Vern up for lunch and a good visit one spring day. I BBQ'd up a steak and baked tater fer us, and I had one of these pies fer dessert. I'll never forget him giving me that big grin of his, and saying: Gee J.D., can we do this again next week? Then we proceeded to kill that pie! Great memories! And that's what the Holiday Season is all about folks. Making, lasting, GOOD memories! We all have our favorite ones from years past, and I hope that this Holiday season is one that makes some of your fondest memories to recall, for many years hence. This has been a pretty good year, all things considered. The only thing that would make it perfect would be for our service men and women to be home for the holidays for all time. Let's remember those that are far from home and in harm's way in our prayers. If it weren't for them we wouldn't be a free country. May GOD bless America, and may HE give us ALL peace and health. Yer friend, J.D. Rhynes





# Joe Weed's Studio Insider

## Repairs

### Confession

A few weeks ago, I agreed to record a 13-piece accordion orchestra (ok, ok, I know...).

The room where the group rehearses is quite large -- approximately 60' x 60', with a peaked ceiling that rises from each wall about 30 feet at its center. The floor is mostly covered with shallow carpet, and the 20' x 20' area where the orchestra sets up has an oak parquet dance floor. The angled ceiling is covered with sound absorbing treatment, and the walls are glass and wood. This room is great for an ensemble like this. The sound can develop well, the four angled sections of the ceiling scatter the sound over the walls and floor, and the hardwood dance floor reflects nicely, as do the walls and windows. The reverberation decays in a remarkably even manner, and you would almost think that this site was built for recording the Accordion Chamber Ensemble. Except for one thing. It's at Oyster Point Yacht Club, just under the take-off pattern of San Francisco International Airport!

I met with the group and discussed the advantages and disadvantages of recording them there vs at my studio. We opted to give it

a go at their usual rehearsal space. Accordions vs jet planes: a story of grit, perseverance, muscle and bravery.

### The gig

I arrived at 8:00 AM with my trusty second engineer, Steve Glaze. We waited for some one to arrive to let us in. We schlepped in microphones, mic stands, cables, a Digidesign 002 Firewire recording interface, an 8-channel mic preamp set with digital outputs, a MacBook laptop, external hard drives, cables, parts, etc. We taped cables to the floor for safety. We threaded the audio snake through chairs and tables to a secure recording spot. We were running test recordings by 9:30. At 10:05, the group was ready for down beat of the first piece.

At that moment, our hard drive disappeared from the desktop. Then ProTools told us it couldn't find the interface, and must quit.

### Hitting the fan

Steve and I looked at each other and smiled.

We told the group to rehearse, and re-booted everything using different cables. The 002 would not come up.

We weren't going to be able to record anything at all. We were

stuck in the mud without a car. We tried again. We went on line and searched for known issues that might help us with the 002. We called friends and stores in the area. We had cell phones and wireless internet humming, but we didn't have a working ProTools rig.

So I informed the band of the situation, apologized, and packed up all that gear that we had just loaded in (and loaded out of the studio the night before.) Later that afternoon, I was on the phone with Digidesign, investigating the problem.

### Product recalls are not us

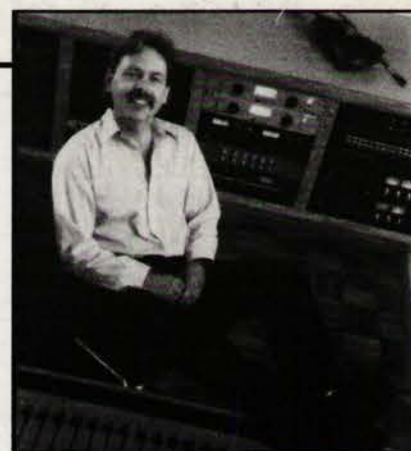
It turns out that there is a "known" issue with the 002, and they would overnight me the repair kit. Free. Now, that's a great price for a new power supply, and a great solution for the day AFTER the session. But what about that day when I was there with a second engineer, thirteen accordions, one conductor, and no ear plugs?

I realize that running a recording session isn't like driving a car. If something fails, probably nobody dies. But auto companies typically call in units with gremlins for free on-site repairs, so that a failure doesn't occur on the highway. If we had been advised of this "known is-

sue" in advance, we could have sent in our unit for repair before experiencing the failure in the middle of an accordion marathon, and we could have saved time, money (mine), embarrassment, re-scheduling nightmares, etc. So come on, Digidesign -- get with it, and notify your registered owners before we get skewered publicly.

### This sounds like Action Line...

Yet another recent equipment problem in the studio had me reaching for the aspirin bottle. We recently put in six sets of Sennheiser HD280 head phones. I chose to add a full complement of these particular phones for several reasons: One, they're very isolating. They keep room sounds and other instruments out of a player's ears extremely well, and consequently, they keep a loud click track isolated firmly inside a player's phones, so it won't bleed out to sensitive microphones recording quiet instruments like acoustic guitar, harp, mandolin, etc. That's a big deal. Two, they are very efficient. That means they're loud but don't demand lots of power from a headphone amp to make an overdub-



Joe Weed

bing musician happy. Three, their sound is good -- and if a musician is playing her favorite instrument, it should sound as good to her in the studio as it does in her practice room, or she won't be happy.

We had one set of phones that was isolating, efficient, high fidelity, and intermittent. One side would randomly shut off, usually in the middle of an important session. Chasing down cables, plugs, amps, connections, etc. didn't fix the problem. The only thing that would fix the problem would be a repair by Sennheiser. After all, these phones carried a one-year warranty. So we sent the offending set in to Sennheiser and began holding our breath. They eventu-

*Continued on A-21*

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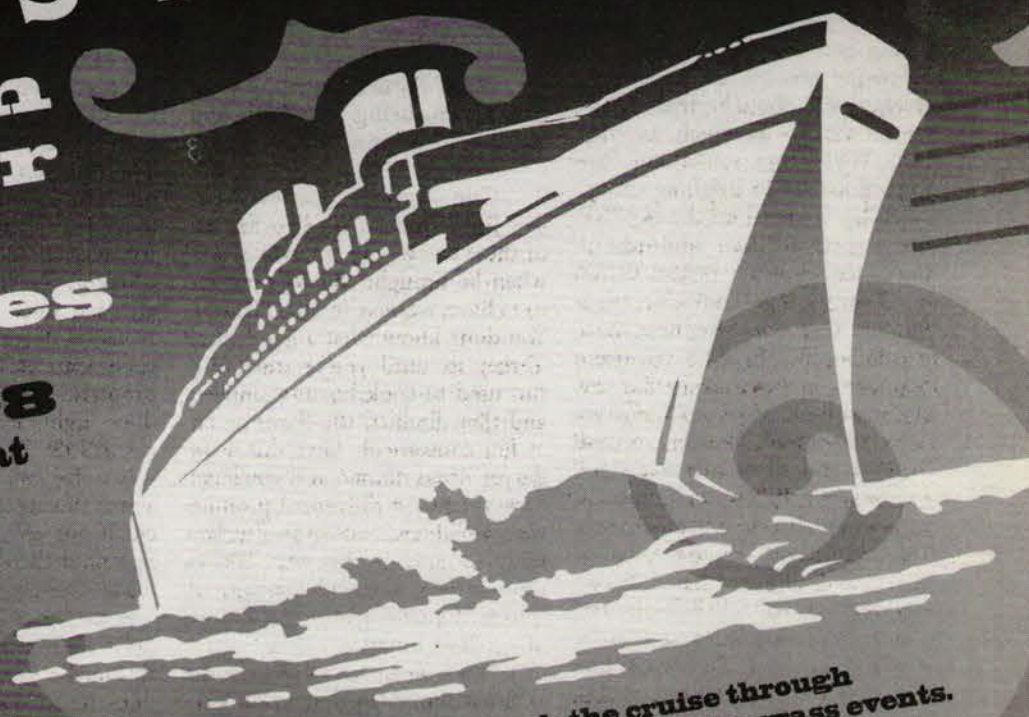
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## Al's Music Tidbits...

By Al Shank

### Intervals

The "sonic distance" between two notes is called an interval. If the notes are sounded consecutively, we call it a melodic interval (or "horizontal"); if simultaneously, a harmonic (or "vertical") one. The naming of the intervals is somewhat odd, being based on the total number of lines and spaces included by the notes when they are written on a music staff. So, the interval between the notes C and D is a "second", between C and E a "third", etc. Because you are counting both "end points", when you add two intervals together, you have to subtract one from the sum, because you have counted the note that is the end of the first interval and the start of the second twice. Clearly, this is not the most intuitively friendly system, but we are stuck with it. The easiest way to understand it is visually, so let's go back to the chromatic scale we derived last month:

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

On our "Bluegrass piano", the notes without sharp/flat symbols are the white keys, the others the black keys. The basic name of the interval depends on the names of the notes, without regard to any sharp or flat. So, c to d is a second, as is c to db or c to d#. Oh, oh! This implies that seconds come in different sizes, and they do, as do all intervals. Recall that last month we defined a "semitone" as the sonic distance between adjacent keys on the piano (whether black or white) or between two frets on a guitar, mandolin or banjo. We can define each interval and its types in terms of the number of semitones:

#semitones	interval name	example
0	perfect unison	c to c
1	minor second	c to db
2	major second	c to d
3	minor third	c to eb
4	major third	c to e
5	perfect fourth	c to f
6	augmented fourth	c to f#
6	diminished fifth	c to gb
7	perfect fifth	c to g
8	minor sixth	c to ab
9	major sixth	c to a
10	minor seventh	c to bb
11	major seventh	c to b
12	perfect octave	c to c above

Now we can relate these intervals to the major scale we derived last month. Measuring from the "key note", a major scale consists of:

c to d – major second  
c to e – major third  
c to f – perfect fourth  
c to g – perfect fifth  
c to a – major sixth  
c to b – major seventh  
c to c – perfect octave

Remember that EVERY major scale consists of these intervals, no matter on which note you begin. However, when you start on a note other than c, you are going to have to deal with those pesky black keys, the sharps or flats. What if we start the scale on g instead of c? Then we will have:

g to a – major second  
g to b – major third  
g to c – perfect fourth  
g to d – perfect fifth  
g to e – major sixth  
g to f – major seventh

Careful, here. We know a major seventh is 11 semitones wide (or high, as the case may be), but if we

rearrange our chromatic scale to begin with g and count, we find that g to f is only 10 semitones:

g g# a a# b c c# d d# e f f#

So, in the major scale on g, the seventh note is f#, not f. This is the only note different from the major scale on c. There is a neat little secret hiding under here, but we need a little more terminology (sorry!) to uncover it. Let's name the "degrees" of our scale:

- 1 tonic
- 2 supertonic
- 3 mediant (halfway from tonic to dominant)
- 4 subdominant (as far below the tonic as the dominant is above it)
- 5 dominant
- 6 submediant (halfway down from tonic to subdominant)
- 7 leading tone

In Bluegrass, we generally only use the terms for the 1st, 4th and 5th degrees of the scale. Given that, the "secret" is this:

Starting from C major, with no sharps or flats, when you go to the key of the dominant, you sharp the subdominant of the first key, which will be the leading tone (7th degree) of the new key. You can keep doing this, around what is called the "Circle of Fifths", keeping any notes already sharpened. Let's see how this plays out:

c – no sharps  
Dominant of c is g, subdominant is f, which gets sharpened.  
g – f#  
Dominant of g is d, subdominant is c, which gets sharpened  
d – f#, c#  
etc.  
a – f#, c#, g#  
e – f#, c#, g#, d#  
b – f#, c#, g#, d#, a#

That's as far as we need to go for Bluegrass. But what about going in the other direction? What about the key of F, for example?

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

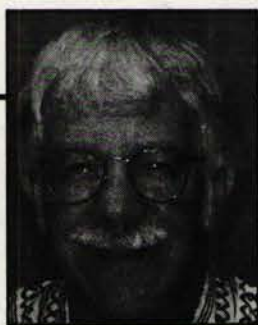
Let's try f g a b c d e f. Wait, we know that we need a perfect fourth up from the tonic for the subdominant, five semitones, but f to b is six semitones, so we need one semitone lower; we already have 'a', a major third above f, so we don't want to call it 'a#', so we need "bb" (b flat). So, the alternate rule is:

Starting from C major, with no sharps or flats, when you go to the key of the subdominant, you flat the leading tone (7th degree) of the first key, which will be the subdominant (4th degree) of the new key. You can keep doing this, around what is called the "Circle of Fourths", keeping any notes already flattened. Let's see how this plays out:

c – no sharps or flats  
f – bb  
bb – bb, eb  
eb – bb, eb, ab

In Bluegrass, you generally do not find tunes in eb or "flatter" keys.

Next month – chords!!! Any questions or suggestions for subject matter may be sent to: squidnet@notoriousshankbrothers.com.



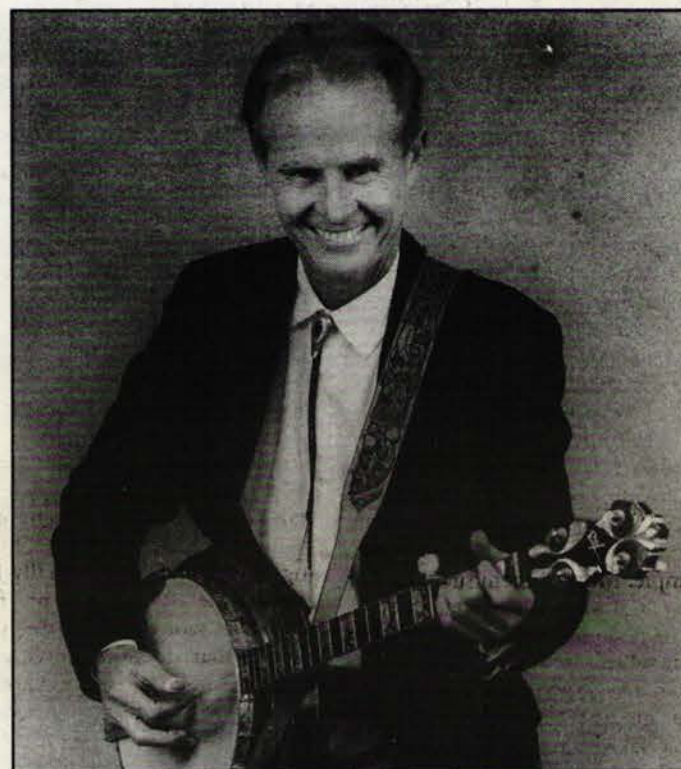
Al Shank

## Dr. Elmo & the Reindeer Band at the Larkspur Cafe Theater

You will have two chances to see Marin County's own Dr. Elmo & The Reindeer Band when they appear on the Bluegrass Gold series at the Larkspur Café Theater in Larkspur this holiday season. There will be a 7:30 p.m. show on Saturday the 22nd and a 4 p.m. matinee show on Sunday the 23rd. The series is produced by Carltone Music and co-sponsored by the Northern California Bluegrass Society.

songs they had ever heard.

"Grandma Got Run Over By A Reindeer" immediately became a regional phenomenon. Picked by the senior activist group the Gray Panthers during a local performance, Elmo soon found himself interviewed on the Bay Area's airwaves and beyond. His distinctive voice led to castings and voice-overs in national advertising campaigns. When MTV began air-



Dr. Elmo - a North Bay Christmas Tradition

Most people know Dr. Elmo (who is a real doctor!) for his annual holiday hit "Grandma Got Run Over By A Reindeer." But only a few know that he also is a fine five-string banjo picker that plays bluegrass the rest of the year. That this Lexington, Kentucky, native would ride a reindeer to success is a slightly different scenario than his namesake, famed jockey and horse trainer Elmo Shropshire II, might have envisioned. After working as a kid alongside his father in the bluegrass state and at racetracks in Florida, the future Dr. Elmo earned his degree in veterinary medicine and tended to the thoroughbreds of New York's Aqueduct and Belmont Park racetracks.

A move to the San Francisco Bay Area in the late 60s, where he established his own animal hospital, was his proverbial changing of the horses in the middle of the stream. He started picking the banjo at this time, and he formed a bluegrass band in the 70s called The Homestead Act. The popular band performed in venues throughout Northern California. And, in 1979, he came upon a little song written by his friend Randy Brooks that everyone but Elmo agreed was one of the weirdest Christmas

ing the campy video of the song in 1983, it surpassed Bing Crosby's "White Christmas" on Billboard's Christmas charts. The song and its singer were then off to the races. Since 1991 Elmo has been fronting the Marin County traditional bluegrass band Wild Blue, which also features Larry Carlin on bass, John Pierson on guitar, and Kenny Blacklock on fiddle. Every December these guys morph into The Reindeer Band for the holiday season, playing a mixture of bluegrass, traditional holiday songs and Elmo's original novelty tunes.

So get your holiday shopping done early and come on out and treat yourself to one of the Bay Area's hidden treasures. Or, go by and pickup one of Elmo's new Grandma Got Run Over By A Reindeer CD/DVD collector's set. 'Tis the season to be jolly, so don't miss these special Dr. Elmo Christmas shows.

The Larkspur Café Theater is Marin County's premier nightclub as well as the home for bluegrass music in the North Bay. The venue serves food and drink, so people of all ages are welcome. For more information call the club at (415) 927-6107 or go to [www.larkspur-cafetheater.info](http://www.larkspur-cafetheater.info).



Kyle Abbott



## Bluegrass 'n Stuff... By Kyle Abbott

### Instructional DVDs

People often tell me: "Kyle, I like teaching. However, if I want to make a decent living, I'll have to teach all day, which prevents me from having a living, no matter how decent. Is there any way I can experience the feeling of teaching thousands of people without spending every moment teaching and/or renting out big concert halls to teach in?" Well, believe it or not (better make it not), I get asked this a lot. It's true, there are only so many hours in a day and only so much you can charge an hour. If you enjoy teaching but also need to pay off those summer, winter, and spring homes, there is a way that you can rake in hundreds of students a day without ever having to personally teach a single one. I'm talking about the instructional DVD.

As you may have noticed, there are hundreds and hundreds of learning tapes and DVDs out there. Why so many videos? Why not one or two per instrument? Simple. Most of them suck. Part of that can be because of what's taught or said in the video, but I'll save that subject for another article. The main reason, however, is because the graphics and menu layouts look like the author made them on their child's Learn Computer Stuff For Kids! software. With all the

instructional DVDs out there, you're gonna need something special to put your video on the map. You may actually have a revolutionary way of teaching music that'll get the viewer playing music in a matter of minutes, but if you don't have anything professional to catch the eye, it's as good as Disco.

Let's start at the beginning. You need your team and equipment. Way back when, filming with an analog camcorder was "in" and anything looked good as long as there was something to look at. Nowadays, it's not enough to just have a color picture. It has to be DV (Digitalized Videomovingpicture), or even better, HD (High Definition...ilized). These seem to be pretty similar. What's the difference, besides a few letters? Basically, both are new. That has to be good. Also, DV makes the things you're filming look life-like. HD makes things look life-size. Great for the fancy people who have TVs mounted on the side of their house. Both can be mighty expensive. I wouldn't get either; if you fork over an arm for down payment, you won't be able to play your instrument on your DVD! (Unless you're only teaching banjo songs in open-G.) Instead, I would try inquiring at a school. They usually have state-of-the-art equipment from ten years ago, but there are some schools that are more up-with-the-times. Anyway, after a few lunches with the Head Dean, you might be able to rent out some of the good equipment. Also, if you hire some of the students to work the equipment, that'll give you a bet-

ter chance of being able to use the stuff. (Plus, you get a team of kids who know how to use it! It's a good deal.)

OK, you've got your team and your equipment. Now, for your set. You can rent out a studio but that actually costs money. Money that you don't need to spend. If you are like most people, you probably have a friend or two who you are at the level of relationship where you can ask for favors. Most likely, he/she would be more than happy to let you use a room in their house for a day or two. You might not want to mention to your friend about all the extension cords you're probably gonna be covering most of the floors with. (You're gonna need a lot of sockets.)

You may not know it, but the background in the video shows a lot about who you are. Avoid a room with sheetrock walls and waist-level outlets. Those have an air of amateurishness. You want to go for that In-Your-Living-Room feel. Most likely, you'll need to use a living room. The best way to score one of these (if your own living room isn't acceptable) is to do some house-sitting for a friend and use theirs. Make sure you get a place that has a closet so you can put your equipment and team in when you are not using them because they can take up quite a bit of room on the set.

OK, now you have to figure out what the background will look like through the camera-view screen. First, stone walls. And no, I don't mean like a dungeon. I mean cobblestone walls. It gives the look of a homemade home. Then, another token of "relaxedness" is a fireplace. Nothing says

"come on over and rest a spell" like a fireplace. Pits don't count. However, a pit does have an acceptable welcoming feel if the pit is for ice fishing. Anyway, let's stick to fireplaces. You want some contrast in tone/color. If the walls are cobblestone, you'll want the fireplace to be wood... or maybe the other way around. While the fireplace is nice, don't actually have a roaring fire going because the flames will distract the viewer. You can also substitute the fireplace with a bookshelf full of books. A bookshelf and a fireplace both show that you are smart. Books show that you've read a lot (or at least have the ability to) and a fireplace automatically shows you are smart enough to even have one (because you don't let stupid people have open flames in the house, right?).

OK, that covers the fireplace. Next, be sure to have a window showing. That shows that not only you aren't in a dreary cellar, but also shows that you enjoy natural light. Plus, it shows that your teachings can be used in the outside world, especially if you have the window open. (Just be sure to block off the street so no noisy cars go by.) Finally have a potted plant on a shelf (your bookshelf, preferably) to show that you are "Green." (It's the big thing nowadays.)

If you've got some geeks on your team, you can do something even better and possibly easier! No need for fireplaces or plants. All you need is a wall and a florescent green sheet. Now, be sure you don't wear anything that's the same color as the sheet or else you will look like a floating head and arms. While that can be humorous, it's not all that realistic. Afterwards, in the edit-

ing room, the team can use electrical computery stuff to replace the green screen with video of all the cool Bluegrass stars so the audience will see you playing with Del McCoury 'n Doc Watson! How's that for class?

OK, everything's set. You look nice, you've got your background, team and equipment. Now you need to figure out what the heck you are going to say! Well, we'll have to wait 'till next month to find that out. Stick around to find out! Now for the joke of the month: A man was in a bad accident and lost his ears, which made him very self-conscious. However, he got a large sum of money from his insurance company. It was his dream to own a business, so he went out bought a computer firm. He realized that he had no business knowledge at all, so he picked out three top candidates, and interviewed each of them. The last question of the interview was always the same. "Do you notice anything unusual about me?" he asked the first candidate. "Yes. You have no ears." He quickly eliminated the first candidate. He asked the same question to the second candidate. "Yes. You have no ears." He too was quickly eliminated. Then came the third candidate: "Do you notice anything unusual about me?" he asked him. "Yes. You're wearing contacts." Thinking he had found the man for the job he said, "That's correct. How did you know?" "You can't wear glasses if you don't have any freakin' ears." Heeeyoooo!!! That's enough.

## The Luthier's Corner - Roger Siminoff

From page A-15

(looking down the string, from one end to the other) as shown by the arrow in Fig. 3, "A". After a few seconds, the direction of the vibrational modes begins to orbit around the string as shown in Fig. 3, "B" and then as shown in "C". This orbital rotation occurs because the string begins to respond to energy sent back to the string from the soundboard, and this transfer of energy is called the "restoring force." It is the restoring force that contributes to the direction and how long the string keeps vibrating after it is played.

(Don't worry, I didn't forget your question. There's one more point about string modes, and then we'll get to the core of the answer.)

When a string is attacked, it generates two types of energy: lateral and longitudinal. The lateral energy should seem obvious from the previous paragraphs and figures - it's the side-to-side energy. But strings also generate longitudinal energy; energy that travels up and

down the length of the string.

When a string is brought up to pitch, it stretches. In fact, a guitar's E string stretches a bit more than 1/8" from when it just becomes snug until it gets up to pitch. (If you don't believe this, put a little pencil or ink mark on your string at the nut just before you begin to tighten it and then see where that mark ends up when the string is up to pitch.) The string becomes like a long spring, and as it goes through all the modes shown in Fig. 1 and Fig. 2, it stretches more (because the added length for the arc when the string is pulled aside must come from somewhere) and then slackens again. That tightening and slacking sends a lot of longitudinal energy straight up and down the string. The energy at one end of the string is absorbed by the nut, and at the other end it is absorbed by the bridge (in the case of an acoustic guitar). In fact, the acoustic guitar's bridge doesn't really absorb it - instead, it transfers that energy to the soundboard. And that's how an acoustic guitar's soundboard

works - it is driven primarily by the strings' longitudinal energy.

Years back, I did a test for an article in Frets Magazine to prove this "bridge rocking/longitudinal energy" issue. I built a fixture to support an acoustic guitar. It had a vertical frame positioned 12" directly over the bridge. The rear leg of the frame was positioned at the end of the guitar - also 12" behind the bridge. I built a very strong, but light aluminum lever that bolted to the bridge, through the string-pin holes. The lever stood about 1-1/2" above the bridge saddle. From this lever, I attached a 12" rod that could be tightened to either the top support of the fixture or the back support. In this way, if I tightened the rod towards the top support, I could pull up on the saddle without restricting its rocking motion. If I tightened the rod towards the rear support - towards the butt end of the guitar - I could pull back on the saddle and restrict its rocking motion, but not affect its up and down motion. Then we did a series of tests with a pendulum that held

a pick (so all strums would be of consistent attack and power) and read the results on a decibelometer (a device that measures loudness). We were able to tighten the rod upwards and pull the soundboard up almost 1/4" without affecting the amplitude at all. As soon as we moved the rod to the back and began restricting the rocking motion of the bridge with the slightest bit of tension on the rod, the amplitude began to suffer - proof that the rocking motion of the bridge is critical.

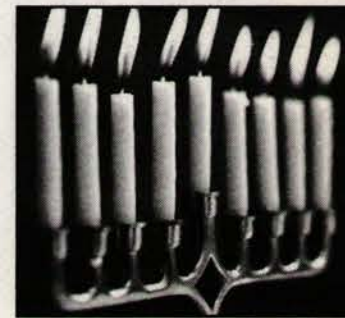
Pheew. Sometimes it's the short questions that need the long answers! See you next month.

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

Roger Siminoff was the founder of Pickin' and Frets magazines and has

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





## Ed Neff Bluegrass Mandolin Instruction

Ever wondered if you could play the mandolin in the bluegrass style of Bill Monroe but not lose your own musical identity?

Ed Neff has delivered his first of several mandolin instructional DVD's with just that intent.

Sit down with ED and discover how he got started, his inspirations and influences, and how his playing remains faithful to the Monroe style while interpreting it and making it his own.

This DVD uses an interview style of introduction to elicit Ed's ideas, describing his philosophical approach to the bluegrass form, his focus on melody-driven delivery, and the role the mandolin plays within the bluegrass ensemble.

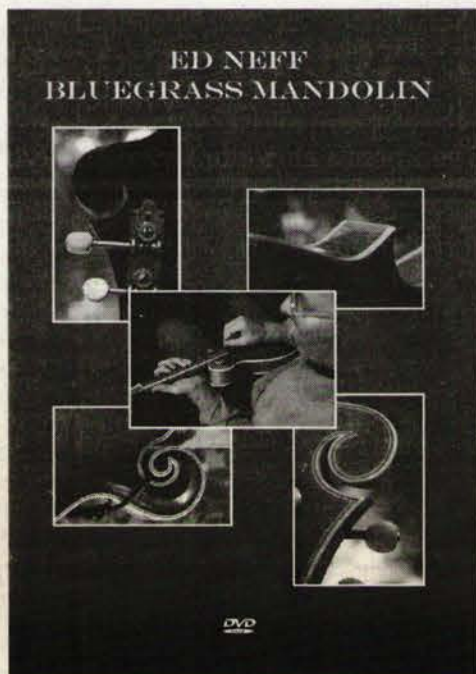
Watch and learn in a new way, as Ed demonstrates three tunes, using an innovative filming technique that displays the fret board and allows the student to observe left hand finger placement and right hand technique from the perspective of the player.

Become involved while he demonstrates each tune broken down into its individual components, and play along with the band, as you

learn some back up approaches in a band setting.

Don't miss the photo collection slide show of Nugget #1 set to an original composition by Ed.

You can purchase Ed Neff Bluegrass Mandolin at edneff.com/store. Ed will also be offering the DVD for sale at gigs, in music stores and publications. For more information you can email at ed@edneff.com, call at 707-364-2036 or send a post card to Ed Neff 903 Grouse Lane Petaluma, CA 94954



## Colusa Campout's Band Scramble

By Deb Livermore

Well, if you weren't in Colusa, California this weekend, you missed a great CBA camp out. These spring and fall camp outs have become the best way to begin and end a fabulous year of bluegrass in CA. This one was no exception. Our Saturday afternoon was filled with fun.

We had a great turn out for the Band Scramble. If you have never attended one of these, this is how it works. We find lots of people of all walks of life, age groups, and skill levels to put their names in coffee cans with musical instrument designations. Then we pick an impartial person, in this case Sondra Baker, thank you very much, to pick the names out of the cans, one at a time, building bands. Sometimes these people don't know each other and lots of times they haven't played music together. But for this event, they have one hour to create a name for their band, practice three songs and come up with a joke. Then we gather together to hear each and everyone of these novice groups. What we came up with this year was a wonderful mixture of talent and everyone had a smile on their face by the end of this performance! There were even a couple of standing ovations!!!!

There were unobtrusive judges dispersed through the crowd to give their opinions on three areas -

1. Stage Presence
2. Joke
3. Musical Ability

There were prizes too...A basket



The scrambliest of the scramblers: Frank Solivan, Nancy Zuniga, Gale Reese, Herman Watson, Danny Flowers

photo: Deb Livermore

from Santa Barbara Gift Baskets, CDs from 2007 IBMA, and the 2008 Bluegrass Calendar from L&S Promotions.

Here are the winners:

### 1. The Grass Kickers

Bass: Herman Watson  
Guitar: Danny Flowers  
Banjo: Frank Solivan  
Fiddle: Gail Reese  
Mandolin: Nancy Zuniga  
Dobro: Walter Jancowski

### 2. The Random Hecklers

Bass: Dave Gooding  
Guitar: Bill Meiners  
Banjo: Steve West  
Fiddle: Betsy Riger  
Mandolin: Bernard Glansbeck  
Guitar: Yosef Tucker

### 3. Beauties and The Beast

Bass: Valerie Conejo  
Guitar: Bob Mann  
Banjo: Carl Pagter  
Fiddle: Ella Naiman  
Mandolin: Howard Goetz  
Guitar: Angelica Grim  
Banjo: John Irwin

I'd like to take this opportunity to thank Henry Zuniga for providing the sound. He did an awesome job! Also, thanks to the judges, the name selector, and the providers of the prizes (you know who you are)!!! If I have forgotten anyone, please forgive me!

Can't wait to do this again. Too bad the next camp out isn't till April....darn....Well, have a Wonderful Winter and we will see you next spring or maybe at a concert or jam somewhere!!!!

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## Ray Bierl CD release party- The Freight, January 3rd, 2008

By Chuck Poling

Ray Bierl celebrates the release of his new CD *Any Place I Hang My Hat* on Thursday, January 3rd at the Freight and Salvage Coffeehouse in Berkeley. Ray's talents as a singer, guitarist and fiddler are well known in California bluegrass circles and his new album, produced by Laurie Lewis, is a perfect showcase of his versatility and depth.

Ray is equally adept at fiddling traditional old-time tunes, picking bluegrass standards on guitar and singing country music classics. He's joined on his CD by many talented local musicians including Markie Sanders on bass, Mark Graham on harmonica and Billy Lee Lewis on drums. Also helping out are Penelope Critchlow, Bill Evans, Brendan Doyle and Tom Rozum, among others. He and Laurie team up for some sweet twin fiddling on the old country song, "We Live in Two Different Worlds."

Many of the musicians who contributed to this wonderful CD

will be appearing with Ray at the Freight. It promises to be a memorable evening with an artist who is admired, liked and respected throughout the Bay Area roots music community. And his fans extend beyond local musical and geographical boundaries. His CD includes the following endorsement from singer Tom Waits, an old friend from Ray's San Diego days:

"No one knows how to weave you into a song quite like Ray Bierl. The music on this record is down home elegant. You can hear the highway in his voice. From road dust to Stardust and every town in between."

Make your plans now to start your new year with Ray Bierl and friends on Thursday, January 3rd at the Freight.

<http://www.raybierl.com/home.html>  
<http://www.thefreight.org/>



# Bluegrass Confidential

- By Chuck Poling

## San Francisco's Jimbo Trout

Jimbo Trout has been a fixture in the San Francisco bluegrass music scene for the past 15 years. He's fronted Jimbo Trout and the Fishpeople and several other bands and has hosted the longest running bluegrass and old-time jam session in the city, at the popular Atlas Café. He's appeared at prestigious venues like the Hardly Strictly Bluegrass Festival, and The Great American Music Hall and has toured in Germany and the UK. But perhaps his greatest accomplishment is the universal esteem in which he is held by the local music community. Despite intensive efforts by this reporter to get the dirt on Jimbo, I couldn't find a single person who had a bad word to say about him.

His shaggy beard and curly brown mop of hair are familiar sights to anyone who frequents the Atlas. Jimbo's musical tastes are eclectic and personal. He plays what he likes and likes what he plays - a rollicking mixture of bluegrass, old-time, ragtime, jazz, swing, and jug band music, all with a unique Troutesque twist.

Born and raised in San Diego, Jimbo started out on the unlikely path to becoming a San Francisco bluegrass institution when he took up bass guitar at the age of twelve. "I grew up in a completely non-musical family," he said. "My first love was rock and roll. I hated country music...I played in a garage band, a pop-jazz band, a cover band and a punk band during high school."

After he began playing guitar he was drawn to the music of Bob Dylan and then began to explore different folk styles, delving into the blues of Robert Johnson and Leadbelly along with British artists like John Fahey and Bert Jansch.

He related his country music conversion to me. "Anyhow, I got into country music by accident. I was probably 17 at the time...One

day I got Johnny Cash at Folsom Prison for fifty cents at a thrift store. I took it home and it floored me. From there I went to Hank Williams, then Bill Monroe." Which just goes to show that country music leads to stronger stuff.

"Around that time, I took home a Doc Watson record, but I didn't get it," he recalled. "A couple of years later my brother made me a mix tape that had some Doc Watson on it, and it just floored me. The best guitar picking I had ever heard. Still is. My brother also turned me on to the Skillet Lickers, the first real old-time band I loved."

Not long after this revelation, Jimbo headed north to attend college at UC Santa Cruz, arriving just in time to experience the Loma Prieta earthquake in 1989. Two years later, he shook up his life again by heading up to San Francisco and hasn't looked back since. He quickly fell in with fellow musicians who shared his eclectic tastes and let-er-rip attitude. Among his original compatriots was Jimmy Sweetwater, who's still with him, honking a mean harmonica and banging, beating and brushing the wackiest washboard in the West.

"The band has changed many times since then," said Jimbo. "Many players, many styles, many ups and downs. We started off sort of skiffly. We did a lot bluegrass songs, but not in a bluegrass style. We became very jazzy for a while. Now we're a little different each show. It depends where you see us."

"Around 1996 we hooked up with Chad Manning on the fiddle. We were doing bass by committee, in particular Joe Kyle (of the Waybacks) and Tom Drohan. We started adding Greg Laakso on clarinet and saxophone around that time. Things really started swinging with these individuals." But even while he was laying down a swinging sound with this combo, Jimbo

found himself influenced by older, more traditional styles as well.

"Around this time I was lucky to hook up with a few people who knew a lot about old-time mountain music," he recalled. "I ended up roommates with a fellow named Kyle Smith - an extraordinary blues harmonica player with a family rooted in country music. We started trying to play together with mixed success. Then we met David Murray (of the Squirrely String Band) who had really been studying old-time music and knew how to play it." Teaming up with various other musicians to fill out the ranks, Jimbo began a succession of old-time bands. "We became variously known as Colonel Trout's Possum Humpers, The Van Trout Family Singers (from Ostrich), Trout's Jug Thumpers, and other names too tedious to recall," he said.

And he continued to front the Fishpeople throughout the years and the current lineup has been fairly stable. Along with Sweetwater, he's joined by Steve Neil on bass and Greg Laakso on sax and clarinet. His latest album, due out in January, will also feature Annie Staninec on fiddle, Kevin Gerzevitz on piano, and David Phillips on pedal steel.

As if he didn't have enough musical mayhem in his life, Jimbo also hosts the aforementioned Atlas jam and books bands there as well for the Thursday night bluegrass series.

He started out booking in 1998, bringing in various types of bands, until he noticed the reception a new group, the Stairwell Sisters, received. This encouraged him to start bringing in bluegrass bands each week on Thursday, with the fourth Thursday of the month reserved for a jam. "I guess I had two ideas about the jam from the outset. I didn't want a circle jam. I wanted something like you see at a blues, rock, or country jam," said



Chuck Poling

Jimbo. "I wanted a setup where there's a house band covering all the important instruments and start out with some good music. Then guests would be welcome to come and sit in and take over for a couple of songs. Then other guests would take over for them. And eventually the house band would come back for a finale with as many guests as possible."

"The first night was filled with lots of fun and excitement, a steep learning curve, and a lifetime's worth of train wrecks (mostly my own)," he reminisced. As he struggled to shape the jam into his original vision, he became discouraged and after about a year was ready to call it quits. "Then a reporter from the (San Francisco) Chronicle came and wrote it up in the Datebook. That filled the room with fresh audience and fresh jammers, and the vibe was completely changed. It's been a blast for me ever since."

Apparently, he struck upon a winning formula. The Atlas jam will mark its tenth anniversary in March and is going stronger than ever. The current house band is Ted Silverman on mandolin and guitar, Michael Staninec on guitar, Tom Drohan on bass, Katy Rexford on fiddle, David Phillips on dobro and Jimmy Sweetwater on washboard and harmonica. And of course, on banjo and guitar, the biggest fish in our little San Francisco bluegrass pond, Jimbo Trout.

Check out Jimbo's website at <http://www.jimbotrout.com> And the Atlas Café at <http://www.atlascafe.net/>

## Joe Weed's Studio Insider

From page A-17

ally showed up in Sennheiser's on-line repair status tracking system. And there they stayed for almost two months, with a note that the repair was to be at customer expense.

### What?

So when an indignant studio owner finally reached a human at Sennheiser, she said that the repair supervisor had been "on vacation," and that all new repairs are labeled "customer pays" as a matter of course, before they're 'triaged.' Hmmm. We're clearly sick and tired, not to mention guilty until proven innocent.

So I got out my big guns and told her that I write for you folks in the "Bluegrass Breakdown," and would not want to write about an unpleasant experience in my column. The new set of replacement HD280's was shipped the next day! So flex your muscles, dear readers, and here's a toast to you for helping me to get my sixth pair of HD280's back.

### Tune writing workshop

I'll be hosting a day-long workshop on tune writing on Saturday, January 12, 2008 at Highland Studios. See [http://joeweet.com/jbwpages/workshop\\_tune\\_writing.htm](http://joeweet.com/jbwpages/workshop_tune_writing.htm) for more information, and to reserve a spot.

Joe Weed records acoustic music at his Highland Studios near Los Gatos, California. He has released six albums of his own, produced many projects for independent labels, and does sound tracks for film, TV and museums. His latest production, for Woodshed Productions, is Chuck McCabe's "Sweet Reunion," featuring Chuck McCabe, Rob Ickes, Norton Buffalo, the Irrationals, and many other great artists. You can reach Joe by calling (408) 353-3353, by email at [joe@highlandpublishing.com](mailto:joe@highlandpublishing.com), or at [www.joeweet.com](http://www.joeweet.com).

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

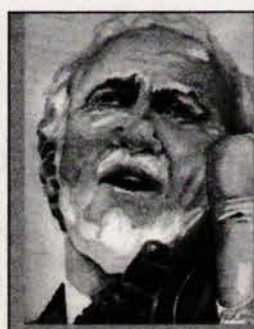
You'll be surprised how much there is to know about a music that's been around for 50 years. Our new CBA website brings you right up to date, with features like:

- Latest band news.
- Listing of jams throughout the state.
- CD reviews and online sources.
- Calendar with hundreds of events.
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- Best of the Bluegrass Breakdown.
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## J.D.'s RECORDING REVIEWS



### CHRISTMAS GRASS 3 Fox Drive and friends



When Kim Fox sent me this Xmas CD, I couldn't hardly wait to hear it! The first cut on this great recording features some of the sweetest singing you'll ever hear! None other than the Angelic voice of Sonya Isaacs joined in to sing a song of Joy and Praise of the birth of Jesus. New Star Shining, is the name of this cut. Wonderful harmony, as only The Fox Family and Sonya can do it! Then they dive right into the old chestnut, The Christmas Song that Mel Torme made famous. They do this one up right, in a nice warm feeling, type of cadence. It's best to have a nice hot cup of yer favorite "Christmas Cheer" in hand while listening to this. Then just when you think that it can't get any better, John Cowan jumps right out of the speakers at you with his astounding vocal on, Please Come Home for Christmas. John is at his very best on this one. Kim, you did good girl, getting John to add his talents to this great collection of joyous songs. John,

you sang it GOOD!

The next one is one that we all are familiar with, Oh Holy Night. Barb and Kim Fox take turns singing leads on this one with brother Joel, joining in on harmony, on the chorus. I might add at this time, that the musicians that are on this CD are all well known for their individual talents, and do they ever "Shine", throughout the entire CD. The dramatic ending of Oh Holy Night will get the Goosebumps running up and down your spine, due to the sheer vocal power of the vocals!

One Bright Star, features the vocals of 16 year old newcomer Sarah Jarosz. She is new to me, but it's obvious that she can sing, and sing well. I feel that Sarah has a bright future in this business. Surely as bright as the Star she sings so aptly of.

Then the Fox clan dives into the one and only, White Christmas! Kick back and enjoy three part harmony as only siblings can do it! It seems that they know when each other is gonna breathe! A wonderful rendition of one of my all time favorites, done up Bluegrass Style! Yahooooo! Cut it down y'all!

Next they employ the talents of "Mr. Soul", himself, Larry Sparks, on the song I Heard The Bells On Christmas Day. What more can I say about the vocal efforts of Larry that hasn't already been said at least a thousand times. His singing speaks more words that I could ever write herein! A soulful rendition is all the words that I

can think of. A VERY SOULFUL RENDITION!

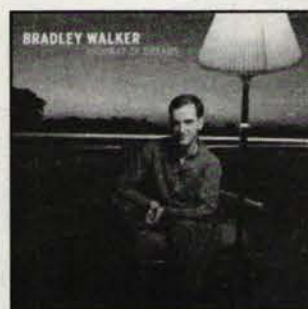
Next is one that will really get yer juices flowing and make yer heart happy! This is the most upbeat cut of I'll Be Home For Christmas that you'll ever hear! They really get down on this one with a rollicking, rolling beat to it. Ah yes, let me hear it! The instrumental breaks on this one will make you get up and dance a Jig! REAL XMAS CHEER! Yowsa!

Now for a real Xmas treat, when Russell Moore, livens up the mood with his silky delivery of Have Yourself a Merry Little Christmas. Vintage Russell Moore as only he can deliver a "mood song". Excellent, my son. This one put a tear in the 'ol Mountain Man's eye.

Now for the song that is going to become a Christmas standard: Watching Over The Soldiers At Christmas. This song is one that was penned by Dennis Morgan and Kim Fox. The recitation of Charlie Daniels, of the Pledge of Allegiance at the end of this song absolutely froze me in my tracks and, to be honest with you had me crying like a baby. It made me so PROUD to be an AMERICAN! It gets me the same way, every time I play this CD. If this song of Patriotism doesn't make a tear come to your eye, then nothing will. I wondered to myself; is this song TOO Patriotic for IBMA to allow it to be performed on their stage? Time will tell.

Folks, do you and your family and friends a favor and get a copy of one of the very best Christmas CD's that you'll ever listen to! This is one that you can play year round, and never get tired of! 3 Fox Drive, you DONE GOOD!

### Highway of Dreams Bradley Walker



When I got this CD in the mail from Rounder, I was excited to hear it, because I had got to see Bradley perform onstage with IIIrd Tyme Out, at IBMA in previous years. Little did I know what lay in store for me to listen to! Carl Jackson, the producer on this CD really did his homework on choosing material that would suit Bradley's voice. The choice of songs on this CD has something for everybody, especially if you love those heart broken love songs! Now, I'm just a country boy, and I don't use a lot of flowery words or phrases, and I won't even try to match what Robert Oermann wrote on the liner notes for this CD. I'm gonna give you what my gut feelings are on each and every song, and that's all

I can do. Let me give Carl Jackson credit for assembling a core group of stellar musicians and vocalists that bring out the very best of what Bradley has to offer to you, the listener. Carl, you have done a masterful job for Bradley on this CD, and if it doesn't win an award of some kind, then I'll give you my personal award for CD of the Year! With that said, here we go.

#1. Life or Love; I would think that this song just about tells us Bradley's philosophy of life. Hangin' tough, ain't givin' up on life or love! What a way to look at our daily difficulties of just plain living! Background vocals by Carl Jackson and Rhonda Vincent lay it right in the groove!

#2. When I'm Hurtin'; A beer drinkin', honky tonky song, that Lefty or Merle would've been right at home doing! Makes you want to reach for a "cold one". Sadly, it also brings to mind memories of "loves lost". When he sings; I have to love and lose, to sing like this for you: Man, do I know that feeling!

After that honky tonkin' song, Bradley dives right into another one.

#3. Love's Tombstone; Another song of broken hearts, and love lost that makes you want to cry.

#4. Payin' Your Dues; A song of your normal hard working guy that looks forward to better times. Drivin' a wore out 'ol truck and working long hours, all the time chasing the American Dream. Longing for the day when he can take his wife on a "dream cruise". Pure Americana, well told on this song.

#5. If I Hadn't Reached for The Stars; What a beautiful tribute to a man's love for his wife! Penned by Carl Jackson himself. This is a song that so aptly tells a wife how much she means to her husband. Bradley's voice does justice to this song in a way that no others could. The background vocals of Vince Gill, and Sonya Isaacs leave nothing to be desired.

#6. Price Of Admission; A song about the life of a working Country/ Bluegrass performer, and the everyday situations that happen to them. Some are good, and for some of them, the "Price Of Admission" is too high. Penned by Craig Markert and our own Glen Garrett.

#7. He Carried Her Memory; If there is one "best song", on this CD, I would have to say that this is it. This one, in my opinion, is going to be to Bluegrass Music, what George Jones's, He Stopped Loving Her Today, is to country music. In short, a virtual classic! This song tells how a man can love a woman so much it eventually kills him! Penned by Jim McBride and Jerry Salley, this one has Hank, Lefty, George, and Merle written all over it. A song of heartbreak, that tears

me up every time I hear Bradley sing it! WOW!

#8. A little Change; A very introspective song of how a homeless person's request for "a little change", affects our outlook on our personal lives. One that REALLY makes you take a hard look at how we treat our fellow humans.

#9. Lost At Sea; Another song of a love that left and can't be found again, anywhere! Bradley's vocal abilities really stand out on this slow paced ballad, and when he hits that low note in that one verse, it gives my Heart Goosebumps! This is a song that will really cause those of us who have lost a loved one in this manner, to have old memories awakened and the dormant fire of Love rekindled!

#10. Shoulda Took That Train; A song of how a young boy is standing in the train station, watching a train take the love of his life away, never to return. Lord, I shoulda took that train! The fastest paced song on the CD, and it has a rolling, rollicking, beat to it that resembles the "rhythm" of a train's wheels on it's track.

#11. I Never Go Around Mirrors; A classic country standard, that was co written by the country music legend, Lefty Frizzell. For years, there have been country performers try to do this one as well as Bradley does it. In my opinion, they ain't done it! If any one song on this CD defines WHY, Bradley was chosen as Male Vocalist of The Year, for IBMA, I would have to say that it's his rendition of this one. When Bradley "gets down" on those low notes in this one, if that don't cause yer heart to skip a beat, you better get yer pulse checked! Bradley, 'ol Lefty would be proud of you on this one son. The pure unadulterated instrumental breaks of Aubrey Haney on fiddle, and Randy Kohrs on Dobro are absolutely a JOY to the ear! Played the way they were meant to be played!

#12. We Know Where He Is; A beautiful story of a Grandfathers life well lived and loved! Masterfully sang and told by Bradley. A song to live our lives by.

In closing, I would like to say, that ever since I received this CD, I listen to it at least once a day. Usually two or three times a day, before the day is over. I know that this is a lot to say, but this is how much I think of Bradley's singing. In my almost 70 years of living and loving this music, Bradley has the purest "Country" styled voice since Hank, Lefty, George, and Merle.

In the years to come, the awards and honors this young man will earn will vindicate this statement of mine. Just remember, when Bradley Walker is given a Pulitzer Prize for his contributions to Country/ Bluegrass Music, you heard it here first!



CLAIRE LYNCH IS TOURING IN NORTHERN CALIFORNIA IN DECEMBER IN SUPPORT OF HER NEW ROUNDER RELEASE, FESTIVAL FAVORITES. THE DATES ARE:

- December 5 - Black Oak Casino  
Tuolumne, CA
- December 6 - The Freight and Salvage  
Berkeley, CA
- December 7 - The Palms Playhouse  
Winters, CA
- December 8 - 1st Presbyterian Church Of  
Mountain View  
Mountain View, CA





# The Bluegrass Bard - Cliff Compton

## The New Guy In Colusa

And it's like watching birth  
Without the yelling  
He's sitting there waiting for his lead  
Leaning forward on his chair  
Eyes alive, fingers twitching  
And he's thinking, "why didn't somebody tell me"  
And it's two o'clock in the morning

And he's tired, but he doesn't notice  
Because he's the next guy up  
And he can hear that sound in his head  
And it's backed up all the way to his fingers  
And when that mandolin picker hits the five chord  
He's gonna let it fly  
And yes he does  
And it's beautiful, and it's cutting through the air like  
The forth of July and  
It's that sound that's been building up inside  
Since he took that job wheeling wheel barrels of concrete  
Up a two by four for nine dollars an hour  
Back when he was 22 and his dad convinced him  
That he'd never make a living playing rock n' roll  
But it's all coming out now  
All those riffs he played sitting on a chair in his bedroom  
After midnight with nobody around  
And he's saying to himself  
"where have these people been all his life?"

And how did he find them  
And it's like starting life again  
At least tonight  
And he's hanging on tight  
And he ain't gonna let a minute of this go  
Because it's been too long  
And the colors have gone out of his song  
And tonight they just came back  
And it's glowing in here  
And it ain't no chemical making him feel like this  
This is life  
The way it's meant to be  
And everybody's head is nodding  
Not sleepy nodding  
Just saying  
Uh huh  
Just saying  
Yes sir!

## Brookdale Festival replaced by Los Gatos house concert - December 1, 2007

The Brookdale Bluegrass Festival, usually held at the Brookdale Lodge has been cancelled, but though scaled back the show is on...Dec 1st will feature Billy Bright and Chojo Jaques, with guest band Common Cents, and maybe another artist to be announced. The event will be held at the Cornelius family Great Room as a house concert, plus.

\$15.00 apiece for tickets. Any tickets won as prizes for the festival at Brookdale can be redeemed at this event. The time is 6pm on.... jams, camping ok, see TheGr8Room.com for more info.

You'll get hungry so there will be a barbeque available, if you'd like to cook something before the show. Arrival time is 3-4pm.

The Brookdale Lodge has been sold, and this is for the die-hard fans of blue-



Chojo Jaques plays the Great Room in Los Gatos

grass, who took this time off for the festival and would still like to see a show and have a party.

The Great Room  
24500 Miller Hill Road  
Los Gatos, CA 95033  
Phone: 408-353-8347

## Attn: Morgan Hillbillies and Southcounty Pickers

By Duane Campbell

This is a reminder of our "OPEN" Jam on this 4th Thursday at El Toro Brew Pub between 6-10. The Brew Pub is on the NW corner of Monterey & Main Street in Morgan Hill. Jamming is every 1st, 3rd and 5th Wednesday and every 2nd and 4th Thursday each month. Contact

Larry Phegley if you have any questions at (831) 373-7043 or larry.phegley@nrlmry.navy.mil for the Wednesday Jam and for the Thursday Jam contact Dick Simunic at (408) 831-4745 or jrsimunic@hotmail.com.



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

Frank Solivan, Sr.

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



# The Sonoma County Bluegrass and Folk Festival

## - Sebastopol, March 8, 2008



John Reischman and the Jaybirds



The Mighty Crows

By Mark Hogan

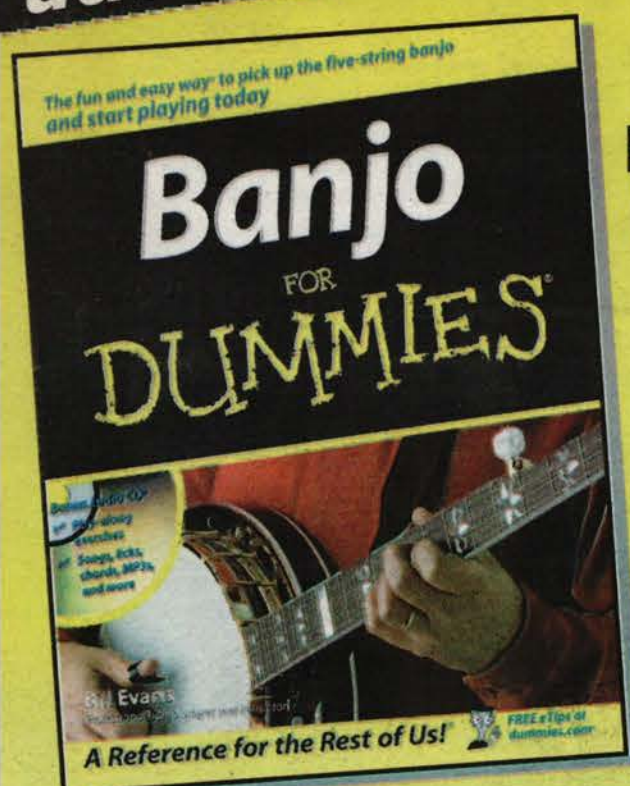
The Sonoma County Bluegrass and Folk Festival will be held at the Sebastopol Community Center on Saturday March 8, 2008, from 1PM to 9PM. Featuring performances by Nina Gerber and Kenny Edwards, John Reischman and the Jay Birds, Sol Flamenco, The Road Oilers, The Mighty Crows, Alhambra Valley Bluegrass and Julay Brooks and the Night Birds.

The day will include music workshops and plenty of time to jam so bring your instruments. Food and beverage concessions, including beer and wine will be available on site.

Please remember the Sebastopol Community Center is tobacco and styrofoam free environment and pets are not allowed.

Tickets will be available at Peoples Music in Sebastopol, Last Record Store in Santa Rosa and Back Door Disc in Cotati, beginning February 1, 2008. Also on line on at [www.cbaontheweb.org](http://www.cbaontheweb.org). \$25 advance, \$30 at the door for members of the California Bluegrass Association and Sonoma County Folks Society. General admission is \$27 advance/\$32 door.

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Julay Brooks

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Nina Gerber





## Just a few old memories

- a photo essay by Deb Livermore



The calm before the fun. The Amador County Fairgrounds begins to come to life for Larry and Sondra Baker's event, Bluegrassin' in the Foothills

Our newest director, Deb Livermore had plenty of bluegrass adventures this year, among them being a vol at Bluegrassin' in the Foothills, Plymouth and being a CBA ambassador, working shoulder to shoulder with CBA Area VP, Chuck Poling at the Hardly Strictly Bluegrass event in the CBA booth. More of Deb's photos: page B-8.



A few of Warren's friends dropped by Hardly Strictly.



Carl Pagter and the U.S. Navy Band, Country Current on the Plymouth stage.



Deb Livermore took all the photos for this section. Here she is, hunkered down with the CBA's Chuck Poling, at the Hardly Strictly Bluegrass Festival

## Make vs. Buy - Bakersfield or Bust!

By Duane Campbell

Make vs. Buy. With globalization upon us, in my industry we've been faced with the "make vs. buy" challenge for a while as companies make discussions to outsource their products for offshore manufacturing as opposed to producing them inhouse.

Missed opportunities, means two things to me, first it means that I've invested time or hard earned money and have lost it, and second, I've squandered the chance to learn anything from the loss...My last missed opportunity was by passing on an invitation by my friend, Dave Nielson, sound engineer extraordinaire, to see the "Crooked Road Tour" in Santa Cruz a few weeks ago.

After Dave described what an opportunity I had missed he told me the high lights of the show and

how moved he was by the history of this music that we all are drawn to. Dave, being the good friend he is, presented me a booklet from the show, which celebrated the living culture of Southwest Virginia. (Most of you know that I grew up in neighboring West Virginia.)

Wow, what a treasure, and what great gift he had for me. But the gift that he really gave me was buried inside the text and after studying it several times I discovered the true meaning of the gift and the thing that I've been looking for for a long time and it's so clear to me now, after struggling for years on the "why" I'm so drawn to this music. Here it is....

I quote, and keep in mind this was written in the 1800's... "Moreover, the larger story is how steadfast Virginians in this area of the state have

*Continued on B-15*

## Czech Bluegrass and Marko Cermak

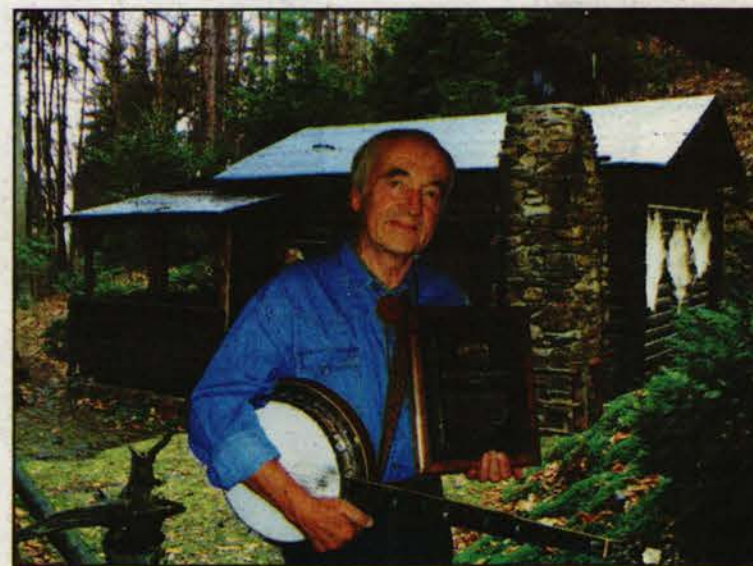
At the 2007 IBMA World of Bluegrass in Nashville, TN, five awards were given for persons, groups or entities that have furthered the cause of bluegrass and old time music, not this year or last year, but as a lifetime commitment. One of the recipients was Marko Cermak, the father of Czech bluegrass. That might seem like an exotic role, but the fact is that bluegrass music is incredibly popular in the Czech Republic. Mr. Cermak, a banjo player, has been likened to a European version of a combination of Bill Monroe and Earl Scruggs.

After seeing a photo of Pete Seeger playing a five-string banjo in Prague in 1964, Cermak built his own banjo since none were available in his country. Marko wrote a five-string banjo instructional book called Petistrunne Banjo in 1975, and from 1978-1987 he was a contributor to Banjo Newsletter as an artist and writer. His book, Banjo Z Mlzných Lesu, published in 1998, includes a history of The Greenhorns, The White Stars and the Paberky band, along with banjo instruction, tablature and the lyrics to many of the songs Marko's bands have made popular.

In addition to inspiring the work of current Czech luthiers like Jarda Prucha, Rostislav Capek and Pavel

Janiss, Cermak introduced bluegrass music to his country through live performances with two bands: the Whitestars and the Green-

strictions and left the Greenhorns to spend more time on his art career and a new group, Paberky—a band he still performs with today.



Marko Cermak, in front of his cabin home, with his IBMA award

*photo: Lilly Pavlak*

horns. The latter group recorded and performed 1967-94, playing bluegrass, country music and cowboy songs. The year before the Iron Curtain fell in 1989, Cermak grew weary of increasing government re-

Accepting the award for Marko was the Bluegrass Breakdown's delightful European correspondent, Lilly Pavlak. She contributed this article about Czech bluegrass.

*Continued on B-2*

### Also in the B section...

George Martin reviews Bill Evans' book  
Sharon Elliott reviews Dix Bruce's book  
More Plymouth & Hardly Strictly photos  
Brenda Hough's CD reviews  
The CBA calendar  
and many more features, photos and articles





# The Czech bluegrass story

By Lilly Pavlak

## Forward

Back in the year 1976, on my first American bluegrass festival, The Bill Monroe's Bean Blossom Indiana I was talking to Bill Monroe. I told him about, how big the music scene in Czechoslovakia is, about the first Czech bluegrass musicians, bands like the White Stars, Greenhorns, Rangers and so on. He told me, he'll try to invite the Greenhorns to play his festival in the next future. Of course, it was impossible those days.

At least I sent a postcard to my friend Marko Cermak, the first Czech banjo player with Bill Monroe's and Bill Keith's signatures.

For many years I also recorded all my bluegrass LP and keep sending all the tapes to my musician and tramp friends behind the Iron curtain.

I tried my best to promote the Czech bluegrass all my life. My Bean Blossom postcard I found again in Marko's last book Banjo z mlznych lesu (The Foggy Wood's Banjo).

I have had a vision: One day the Czech bluegrass will be strong and get a world wide recognition and everybody will know about it.

October 4th in Nashville, when Marko Cermak, the father of Czech fivestring banjo received the Distinguished Achievement Award in recognition of pioneering accomplishments that have fostered Bluegrass Music's image and broadened its recognition and

accessibility my vision came true.

I was so proud, together with Jarda Prucha, the most famous Czech Banjo maker to take his award over for him.

If you want to know more about the Czech Bluegrass, please read the following article.

## The Czech Bluegrass Story

The oldest and biggest European bluegrass festival The Banjo Jamboree Kopidlno, Czech Republic is now 35 years old.

How it is possible that bluegrass is so extraordinary popular in a little country in the heart of Europe, till 18 years ago still behind the Iron curtain? How it could happen, that Czech Republic is now the land with the highest bluegrass bands concentration, (compare to the inhabitants), in the world? They have more bands, then a typical Bluegrass State Kentucky!

Why exactly the Czech Republic?

This all started, when Pete Seeger came to Czechoslovakia after his Russian tour in 1964. For the most, he was the first American musician they had ever seen. And the best part was that everybody could talk to him, because he understood and spoke some Russian. (Who at all could speak English in those times?) People saw, for the first time in their life the fivestring banjo and were enthusiastic about the sound. Marko Cermak, for one, was fascinated and he finally had to know why the banjos on the

forbidden but beloved U.S. soldier radio station Munich sounded so different from his old tenor one. He must have one like this! He enlarged photo of Seeger banjo to life size, and constructed after this picture the first Czech fivestring with a long neck. So the first Czech banjo player was born, and many others followed.

To explain better, how this all could happen, I have to go back into history of Czech "tramp" songs. That musical style, now days taken already as traditional music, is deeply connected to the genuine roots of American country & western music. Once I played for Peter Rowan my archive recordings of the old tramp music from the '20s to '60s. At first he just wished to hear how the Hawaiian guitars sounded in those days, but then he wanted to hear more. Finally he said: "No wonder, Czech bluegrass is so good. We have the same roots!"

The very special Czech "tramping" movement started in the early 1920s.

The first generation of Boy Scouts, now grown and tired of to be commanded and organized, called them self "Wild Scouts" and would go camping every Saturday afternoon, relax in the woods after their hard work week. The best on those weekends was to sing and play music.

The next stage of the movement was the "cowboy period", when the groups of young city people, called them self "cowboys", dressed like

their U.S. idols, movie stars Eddie Poll, Tom Mix, Mary Walcamp and others, and went to their weekend settlements, along the river and lakes.

Each of those settlements had their own "sheriff", who led them. At first it was just tents, but in time log cabins were build. You can still find those old cabins in the most beautiful places today.

They all loved music of the singing cowboy Gene Autry, blue yodeler Jimmie Rogers, The Sons Of The Pioneers with Bob Nolan's creation of three part harmony singing and others. And because almost every Czech is a musician, soon their songs sounded at the Saturday night campfires.

They tried to live free like their idols from the books of E.T. Seton, R.W. Emerson, Bret Harte and first of all Jack London, whose books brought them into the "Canadian period".

After reading his book "The Road" about the life of American hoboes, they finally started to call themselves "tramps" and so is it till now. Their original greeting, "AHOJ" can you hear since then, anywhere, any time.

The first big tramping boom came with the 1930s Depression. Many young city people, without jobs or money but with heads full of romantic dreams, escaped from their cities to live the simple life and survived in their lonely settlements, sharing what little they had with their friends. Next to the music, friendship is the main idea of tramping.

If more than 3 Czech people get together, the first thing they do is to sing, or play music, so a lot of new songs were written about lost dreams, that would never come true, about the far West, golden North...

About cowboys, outlaws, Pacific islands, gold diggers and trappers with their sled dogs in Yukon or Alaska, Indians and the splendid American nature they saw in the movies. With guitars, mandolins, banjos (4,6,8 strings), fiddles, accordions, basses and even a touch of Hawaiian guitars, the old and new songs were played every weekend at the tramp campfires long before anybody knew about bluegrass. In time, the music eventually made its way back to the cities to be played also on stage.

In 1969 the first Czech bluegrass recording, "Pisne Americkeho Zapadu" (Songs Of The American West), was made. White Stars, Greenhorns (both bands with Marko Cermak on banjo) and the Spiritual Quintett played on this album. Most of the lyrics came from the book, American Folk Poetry, translated just short before into Czech as "Americka Lidova Poesie".

Other bands like the Bluegrass Hoppers and The Rangers followed. The new music became

very popular and because in every Czech is a piece of a musician, the music was soon played everywhere, not only at the campfires, but even by school kids. Even today, those first songs like "O' Susanna", "Jesse James", "Tom Dooley", "Irene Good Night" and others, are regarded as traditional Czech tramp songs and some people even believe, they were Czech originals taken over to America. Everybody knows them.

But very soon all that what came from the U.S. was taboo and forbidden again, like it was in the 1950s. Maybe that was the reason that everybody loved it even more.

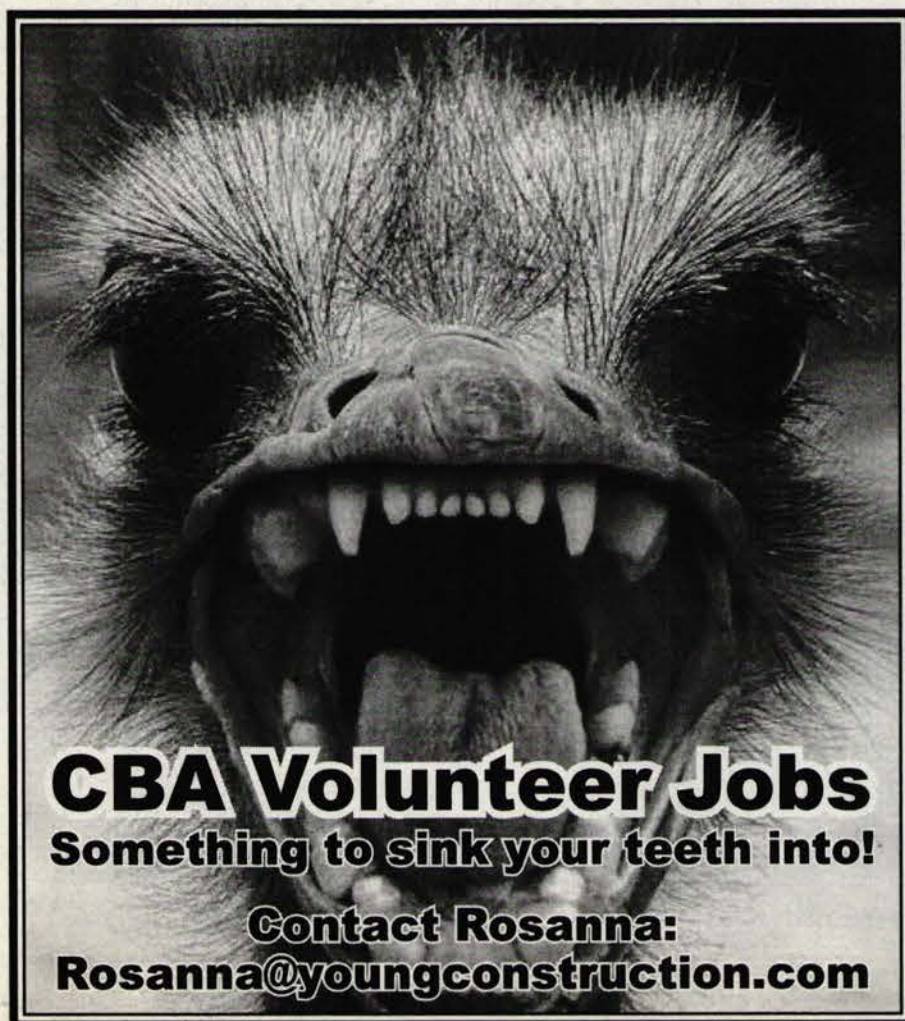
Censorship did not allow English names any more. So Greenhorns became Zelenaci, Rangers - Plavci, Bluegrass Hoppers - Fesaci and so on. And bluegrass was mostly declared at the concerts as traditional, or proletarian music. The censors mostly did not understand anything about the music anyway, and just controlled to the words so that musicians do not sing anything against the communists, glorified "American imperialists", or make some propaganda. Musicians had to turn in their set lists, with all the lyrics. If somebody did not respect this and sang what the censor did not like, he was put on a black list and his performances were prohibited. Because of Czech lyrics, people understood the music better and took it for their own.

Original materials almost did not exist in those days. What very little, what came through the Iron curtain, was copied hundreds of times and circulated around. With no one to turn to, the musicians had to help themselves. Most of them were still tramps, and at one of their weekends in Kopidlno a group of musicians decided to organize an event, where all banjo players and other bluegrass musicians could meet and share their experiences.

On June 30, 1973, the first festival took place near Kopidlno, a little town north of Prague. Founder Honza Macak named it the Banjo Jamboree. For that first gathering, five bands with five banjo players came. Since then, bluegrass bands have grown like the mushrooms after rain, and in the following years hundreds of bands and musicians went through Kopidlno. Some, such as Druha Trava, Fragment, Relief, Monogram or Cop make it to the TOP, while the rest continue to play music just for fun. For some, bluegrass became the subject of life.

In 1992 the Banjo Jamboree outgrew Kopidlno and moved to a beautiful city with an old castle in Strakonice in the south of Czech Republic. The football field of Kopidlno, a town of 2,000 was no big enough for about 2,500 festival visitors. The Banjo Jamboree remained in Strakonice for the next

Continued on B-3



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# The Czech bluegrass story

From page B-2

5 years. The last 1996 festival there was written into bluegrass history as The Bill Keith Banjo Jamboree, after the famous banjo player made a stop there on his European tour with Slavek Hanzlik.

In 1997, however the Banjo Jamboree moved back to Kopidlno again, to a new nature area, where everybody could camp.

Anyway in 2002 Banjo Jamboree moved again, this time to Caslav Vodranty, a nice area with a swimming pool. It is now organized by the Czech Bluegrass Music Association.

In Strakonice there is another festival simply called "Jamboree" the last weekend in May. Although it is not purely bluegrass oriented, the most bluegrass bands play there as well.

In 1998 the Banjo Jamboree Museum was founded in Kopidlno, along with a Hall of Honor. Gifts and donations for the museum are more than welcome. The first inductee into the Hall of Honor was the festival founder, Honza Macak, banjo player for one of the first and still active bands, Vetraci (The Ventilators).

Every year the top musicians on each instrument, bands and vocalists of the year are announced

there.

Also the Banjo Players group photo has a very long tradition at this festival. 65 banjo players created a new entry into Guinness Book of World Records in 2005. They played together two instrumentals, Foggy Mountain Breakdown and Cripple Creek

This year the 35th Annual Banjo Jamboree took place in Caslav between June 22th and 24th, 2007. The Festival program started Friday at 6 p.m. till midnight played nine Czech bands Benefit, Dessert, Jirka Kralik, Country Cocktail, Album, BG Time, Robert Krestan & Druha Trava, Sunny Side and Cop.

Saturday morning at 10 a.m. there was a Final Band Contest on an open stage. Four bands took part in a competition Blue Gate, Fair Play Grass, Soft & Easy and Ptacokoro. Each of them was a winner of the regional contest in 4 different cities with all together 16 bands. This year winner was the band Blue Gate. They also were allowed to play in the main program in the afternoon.

The Saturday program started at 1 p.m. with the band of the festival grounder Honza Macak - Vetraci. Followed by Poutnici, Funny Grass, Blue Gate (the contest win-

ners). The weather was fine Saturday, after 2 hours of heavy rain on Friday night. Anyway from time to time big black clouds raised in the afternoon sky. They brought us some showers, luckily not longer than 10 minutes. After a break festival continued with the Roll's Boys, BG Cvrkot, Peter Brandejs Band and the only Slovak band Country Grass.

Then the big moment came. This years winners, musicians of the year 2007 were announced:

Banjo - Martin Fridrich (Cop)  
Mandolin - Zdenek Jahoda (Monogram Nugget)  
Fiddle - Pepa Malina (P.R.S.T.)  
Guitar - Ondra Kozak (Kreni, Peter Brandejs Band)  
Bass - Pavel Brandejs (BG Cvrkot)  
Dobro - Lubos Novotny (Druha Trava),  
Mouth harp Lubos Herman (Modrotisk)  
The male vocalist of the year: Zbynek Bures (Relief)  
Female vocalist Vilma Orlitova (Peter Brandejs Band)  
Recording of the year: Peter Brandejs Band - Tripple Trouble  
Instrumental Band - Monogram  
Vocal Band - Relief

Band of the Year 2007 - Kreni

Because some of the top musicians already left to play another festivals, in the All Stars Band performed also some of the second placed ones. This year All Stars Band were Eda Krystufek, Karel Zagal, Pavel Brandejs, Ondra Kozak, Vilma Orlitova, Zbynek Bures and Pepa Malina.

Finally the traditional Banjo Players Picture was taken. This time only 25 banjo players showed up. Too many had to leave earlier.

Program continued with P.R.S.T., Vabank Unit, BlackJack, Drive, Famy, Kreni. As the high peak of the festival the Band Relief came on the stage. This band is compared many times to Doyle Lawson's Quicksilver. Relief is so outstanding and fabulous, that it should play the last. To have to play after them is extraordinary hard. This ungrateful job had the actual overseas headliners band Larry Wilder & The Stumptown Stars from Oregon. But they discharged well and deserved applause by the audience still remaining long after midnight. The jam sessions went on both nights till the daybreak.

Festival audiences about 2,000 came from all over Europe. At Czech bluegrass festivals, like ev-



Lilly Pavlak receives the IBMA award for Marko Cermak. Czech luthier Jarda Prucha presents.

photo courtesy: Lilly Pavlak

everywhere else, the music is played all around the clock. When the last ones go to sleep, the first ones are already up and picking. We all have had a great time there. If anybody will be in Europe next June, the festival is more than worth going to. I am sure you will feel at home, even far away from your own.

For more information about the Banjo Jamboree or other interesting festivals in the heart of Europe contact Lilly Pavlak, Im Stumpe 3, CH-8180 Bülach, Switzerland, phone number 011 41 44 861 02 35, E-mail: lillybgrass@gmx.net



The Infamous Stringdusters

**The Infamous Stringdusters**, winners of the prestigious Album of the Year and Song of the Year Awards at the 2007 IBMA Awards ceremony, are six musicians poised at the point where youthful energy is balanced with maturity, inspiration with discipline and creativity with experience — exactly the sweet spot where the greats have made their most lasting marks. Schooled in tradition yet able to stretch out in jam band style improvisation, endowed with razor-sharp vocals, fiery instrumental abilities and a rapidly growing repertoire of well-crafted original songs and tunes, the Infamous Stringdusters are as fresh an addition to the bluegrass — make that, the music — scene as has come along in many a year.

#### Plaidgrass:

PlaidGrass is an acoustic band from Nashville, Tennessee, that plays a mixture of traditional Irish instrumentals with a Bluegrass improvisational blend. Although PlaidGrass is primarily an instrumental band, they are equally adept as a vocal group. The band's individual members' vocal song writing has been acclaimed in magazines such as Music Row, Dirty Linen, Bluegrass Now and Bluegrass Unlimited. PlaidGrass puts on a high energy performance and features some of the best acoustic players in Nashville.

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Tim May & Plaidgrass



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### LESSONS

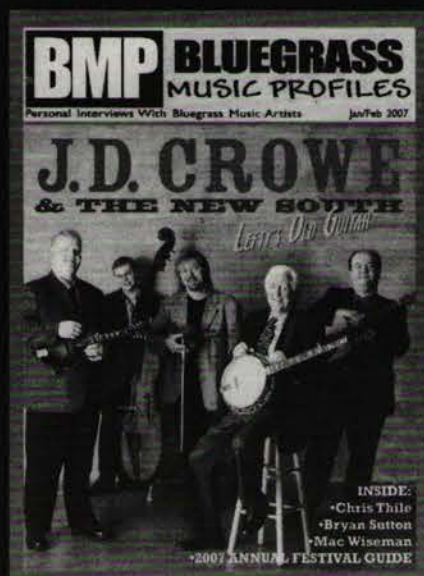
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# Book review: Banjo for Dummies

By George Martin

When the "...for Dummies" people finally got around to producing "Banjo..." they found the right guy to write it.

Bill Evans is not only one of the 20 or so top bluegrass-style banjo players around today, he also is a popular teacher, workshop organizer and writer on all things banjo. And he plays the old pre-Civil War style, is an excellent clawhammer picker and can even take off his picks, grab a nylon-strung open-back and do the classical style of the late 19th Century.

I have always been bugged by the "dummies" titles of this series. Of course it's really just a catchy way of saying "Subject X for people who have no previous knowledge of it," but I so haven't wanted to walk up to the book counter carrying a book that says "For Dummies" that I have pretty much ignored the entire series until now.

But based on hearing Evans talk about the book last summer at the CBA Music Camp I had planned on swallowing my pride to buy one. Then a review copy came in the mail and I was saved the indignity, but also realized my original decision was sound: even though I've been playing banjo (after a fashion) for many years, this is a book I am happy to have on my music stand.

The book is comprehensive, starting with the very basics, like you need a banjo with five strings, but it is also unique in that it teaches clawhammer right along with Scruggs style, and even has a little section on classical playing.

Of course if you are only interested in three-finger you can easily skip over the frailing pages, but I have always much enjoyed being able to do both, and here you get the "same" exercises played both ways. Even if the reader decides not to pursue one or the other, it is illuminating to listen to the examples played on the enclosed CD.

In person, Evans is a tirelessly enthusiastic promoter of the banjo and that quality comes through in the book. He writes of the history of the instrument, its current position in pop culture, describes the different types of banjos and the different playing styles one can do.

Then it's into the basics: how to tune the thing, how to hold it, how to position one's hands, a little mu-

sic theory ("Not Enough Theory to Hurt" it says in the book), some simple chords, and then some songs.

I wish I had owned this book many years ago when I tried to teach a friend to play. I loaned her a banjo and tried to show her

put together out of common melodic licks.

"Everyday Breakdown" is similar, common Earl licks strung together. "Reno's Rag" gets into single string Don Reno-style picking and more than just threechords. And the picking lessons wind up

with the very complicated Evans originals "Winston's Jig" and "Meadows of Dan."

That last tune is played once as a banjo solo and then up-tempo with a full band, to show the reader what he or she might be able to do some years hence after a LOT of practice.

(Parenthetically, I think it was cool of Evans to name one of those instructional tunes after Dr. Nat Winston, a Tennessee psychiatrist and banjo lover who once produced a banjo instructional book with 45-rpm "Read - Listen - Learn" vinyl record

enclosed.)

While the reader is struggling with rolls and chords, the book gives him/her a bunch of other stuff to chew on, such as how to find a banjo (hint: Guitar Center isn't the music store you need) and how to take care of it once you get it. And what accessories you should have and how they work, and how to find people to jam with, and why that is important. And how to find a teacher, or a music camp, or a bluegrass festival.

The tone is relentlessly upbeat: You can do this; it is fun. It's also what comedy writers call "lappy," as in "make it simple, put it in their laps." It's like, "1. I am going to tell you this thing. 2. This is the thing. 3. This is what I just told you."

Only a couple of times is it mentioned that it takes months, if not years, to get fairly good at playing a banjo (notable exception: young people), but that is not surprising. I doubt that "The Majorly Difficult Way to Learn Banjo" would sell many copies.

For a person who is starting at Square One, I doubt it's possible to find a better banjo book. The picking part is methodical and clearly explained, and the other chapters tell you everything from how to wrap strings around the string posts properly to how to polish new gold plating without rubbing it off.

You might be a banjo "dummy" when you buy the book, but you won't be once you have studied it.

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"Cripple Creek," not realizing that she had no prior knowledge of bluegrass and had never heard the tune. Thus her burden was doubled in trying to play a tune she was not familiar with, and the whole thing came to naught.

Wisely, Evans uses "Red River Valley" as the laboratory tune. He begins by singing it with just handclaps for the beat, then singing with a simple strum, then singing with a "pinch-pattern" accompaniment (this is a sort of boom-chik bass-treble pattern).

Next the same tune with a simple clawhammer accompaniment, then with just forward rolls, then with varied rolls, each time building on what has gone before. Finally the last tablature contains the whole enchilada: pull-offs, hammer-ons, various rolls, and in theory at least, you can play "Red River Valley" just like the pros.

Evans adds "Boil Them Cabbage Down," "Cripple Creek," "Goodbye Liza Jane" and "Groundhog" to the repertoire, each in both Scruggs and frailing styles, then gives the reader a taste of really old stuff, an African banjo tune called "Pompey Ran Away," two 19th Century minstrel tunes, "Juba" and "Hard Times," and follows that with a pair of early 20th Century classic pieces, "Colorado Buck Dance" and "Banjoisticus."

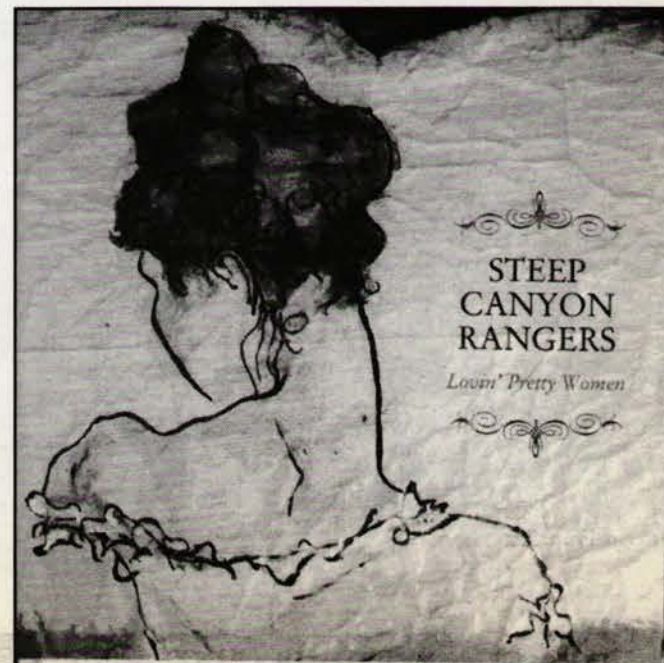
The picking part of the book continues with a look at melodic picking, including "Turkey in the Straw," "Arkansas Traveler" and "Banjo Cascade" an original Evans

# Joe Ross recording review

**Lovin' Pretty Women  
Steep Canyon Rangers**

Rebel REB-CD-1824  
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Charlottesville, Va. 22906  
[www.rebelrecords.com](http://www.rebelrecords.com)  
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Playing Time - 35:52

was produced by Ronnie Bowman who lays in some harmony or backing vocals on four tracks. A third guest (Randy Kohrs on Dobro) slides gold into two numbers ("Don't Ease Me In" and "Pickin' on Josh"). Rebel Records' support is helping these boys climb the



Eventually the Steep Canyon Rangers will no longer be just in their 20s. By the time they turn thirty, they'll be well-known far and wide for their brilliant performances and excellent recordings. Their fifth album since forming as a band in 1999, "Lovin' Pretty Women" has all the same splendid ingredients of previous releases that helped them win IBMA's 2006 Emerging Artist of the Year Award. The young, hard-working, and prolific band has been able to tour heavily since their jump to going full-time in 2001. Being on the road can be grueling, and the Steep Canyon Rangers have been able to maintain personnel stability that few bluegrass bands can claim. In early 2005, Woody Platt (guitar, vocals), Mike Guggino (mandolin, vocals), Graham Sharp (banjo, guitar, vocals), Charles R. Humphrey III (bass) welcomed a fifth permanent member (fiddler Nicky Sanders) to the band. Although Sanders is a Californian, he fit right in with the other guys who originally met while students at UNC in Chapel Hill. The band found Nicky attending the Berklee College of Music in Boston. Collectively, they have the right attitude, gumption, original material, and most importantly traditionally-rooted chops to make a serious go of it.

Previous albums from the Rangers have enlisted the production assistance of folks like Curtis Burch or Mike Bub. Engineered by Wyatt Rice (who also guests on rhythm guitar), "Lovin' Pretty Women"

sheer walls and precipitous cliffs to stardom. Since the O Brother! movie, bluegrass music has won new converts who recognize it as something more than a passing fad to niche market devotees. Steep Canyon Rangers "cross-market" themselves to serve as young bluegrass ambassadors at venues and festivals where the music might not regularly be heard.

This album includes some nice covers like "Ain't No Way of Knowin'" and "Don't Ease Me in." Like their last two Rebel albums since 2004, "Lovin' Pretty Women" has originals from Sharp, Humphrey and Guggino. The song lyrics are all included in the 12-page CD booklet. The songs all punchy honky-tonkin' numbers, and rendered with a bounty of bluegrass bang. I especially take to the Rangers' appealing delivery with power, passion and emotion. That's called drive! These boys sing about being ramblin' men who can't resist the wanderlust and the call of the open road. At the same time, they have a clear aim for their music. With plenty of brand new songs, they have just one request - "let me live to love and love to live and lay me down to rest." Makes sense to me. That's the perfect sentiment for a sensational and soulful bluegrass group that is riding the enjoyable wave of life. I've made the recommendation before, and "Be Still Moses" gives us a small taste of what this band could do with a future all-gospel project.



# Book review: Dix Bruce's The Parking Lot Pickers Songbook

By Sharon Elliott

I have taken mandolin lessons from Dix Bruce for several years now and have enjoyed learning from him and the books that he writes. Dix has authored over forty books, recordings and videos for Mel Bay Publications, so when he started telling me about his latest project "The Parking Lot Pickers Songbook" and I was eager to hear about it.

Since May, three of his newest book/CD sets have been published. All are different editions of the songbook, one each for guitar, mandolin and banjo (the banjo book which he co-authored with Bill Evans) and each features cover and inside photos of California bluegrass musicians of all ages jamming and listening to music, many photographed at CBA sponsored

bring out some of the material he had for the book. Bill asked about the material and during the explanation it suddenly occurred to Dix that it would be a great idea to have a banjo book to go along with the guitar and mandolin books he was already working on, and who better than Bill Evans to write an accompanying banjo book. Once they began to collaborate, Bill also

realized that an all-in-one source book was needed to help musicians build up their bluegrass song repertoire in order to make music more effectively with others in jam sessions and in bands. 'The Parking Lot Pickers Songbook' answers this need by being the first book to provide such a large number of bluegrass songs in one place in both written notation (tab and

When I took my shot, one of them said, "Everybody's taking our picture today!" When I saw Bill's nearly identical photo, I understood why he'd said that!"

Tom Tworek also contributed several excellent photos, many from CBA gatherings and concerts. He also made it on to the cover of each book in a photo with Ernie Hunt. Ernie told us that his granddaughter can also be found inside some of the books among shots of several other young folks jamming. Both Tom and Bill's photos of the kids are especially nice, even inspiring as we see a new generation learning bluegrass. Each book has a different collection of pictures.

One difficulty was tracking down all the folks in the photos. Bill, Dix and Tom all shot photos as they occurred at different events and at different venues without asking the subjects names. At one point Dix posted some of the photos on the CBA website and got a great deal of help from internet browsers in identifying the players. He even called me asking to identify some of the kids.

Dix also dug into his own archive of prints and negatives to find many never before published shots of mandolin players. He edited David Grisman's "Mandolin World News" from 1978 through 1984 and photographed most of the important mandolinists to come through the Bay Area during



Vern Williams jams in the 1970's  
photo: Dix Bruce

those years. "I'd typically shoot a whole roll of 36 exposures, maybe two rolls, and because of space limitations, we'd end up printing only one or two shots. They've all been filed away for over twenty years. It was delightful to rediscover photos of David Grisman, Bill Monroe, Jesse McReynolds, Ruth McLain, Frank Wakefield and others that make it into the books."

This is a great book for anyone at any level that is looking for a ton of songs in one place that has the basic melody, tab, conventional music notes with so many verses with the CD's and includes so much other information. Over the years that we have been trying to learn bluegrass music, I have heard so many songs at the festivals that



Dix Bruce, right, trading licks with Frank Wakefield

photo courtesy: Dix Bruce

made many more suggestions for songs to add.

"It turned out to be a huge project. Much bigger than we expected," Dix told me. "It just kept growing as we discovered more and more songs that we felt we had to include. The sheer volume of the material, to collect, write out for publication, and to record was a challenge. Every one of the two hundred and twenty five plus songs in the book is recorded on two CD's packaged with the book so pickers can hear them all."

Bill wrote in his introduction to the banjo book, "When Dix asked me to be involved with this series of books, I jumped at the chance! In my own experience as a banjo teacher and workshop leader, I

conventional music notation) and CD format."

"The Parking Lot Pickers Songbooks" (each over 300 pages) feature Bluegrass, Old Time, Country and Gospel standards written with music, tablature, lyrics (many, many verses), and chords that were composed and recorded by the giants of traditional American music: Bill Monroe, The Stanley Brothers, Flatt & Scruggs, Ralph Stanley, The Osborne Brothers, Jimmy Martin, Doc Watson and many more.

In addition to all the songs, the text lists suggested singing keys for both male and female voices and explains how to transpose any song to any other key. Each song comes complete with a list of artists who've recorded it. The books also include cross referenced indexes so a reader can easily find all the Bill Monroe or Ralph Stanley songs in the book.

"One of the most fun and difficult tasks," according to Dix, "was putting together the photos for each book. Both Bill and I took our cameras to the 2006 CBA Music Camp (where both taught) and to the 2006 Fathers Day Bluegrass Festival and shot photos of people jamming. I have to say that Bill Evans is an exceptional photographer. He captured the joy of music in all sorts of people in shot after shot! In a couple cases, we ended up shooting the same people in the same scene, probably just minutes apart. One of the photos made it onto the cover of all three editions. It's the shot of three men, one younger, one middle aged and one older, jamming in the pines.



Ernie Hunt's granddaughter sings  
photo: Tom Tworek

events like the 2006 CBA Music Camp. Bluegrass Breakdown readers may find themselves pictured singing a high lonesome song or picking a hot solo. They'll certainly recognize friends and neighbors jamming!

Dix had been working on collecting songs for a couple years. Then one day he was working with Bill Evans on a gig they were doing together and Dix happened to



Ernie Hunt and Tom Tworek jamming under the trees.

photo courtesy: Tom Tworek



CBA Music Camp Jammers

photo: Bill Evans



David Grisman 1978

photo: Dix Bruce

are in this book and as a beginner in those days I would have really appreciated a book like this that makes it so simple and has so much all in one place.

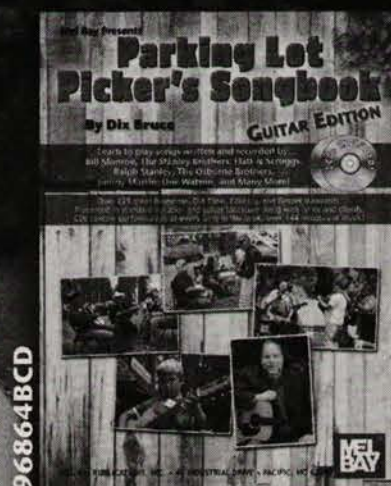
There are three separate editions of "The Parking Lot Pickers Songbook" available for guitar, mandolin, and banjo. Complete information on the book/CD sets along with sample pages and recordings from the guitar, mandolin and banjo books can be found on Dix's website: [www.musixnow.com](http://www.musixnow.com) or Bill Evan's website: [www.nativeandfine.com](http://www.nativeandfine.com)



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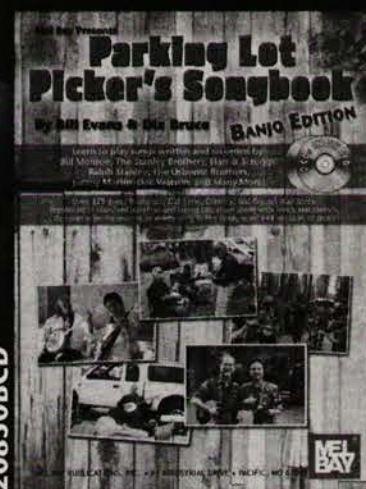
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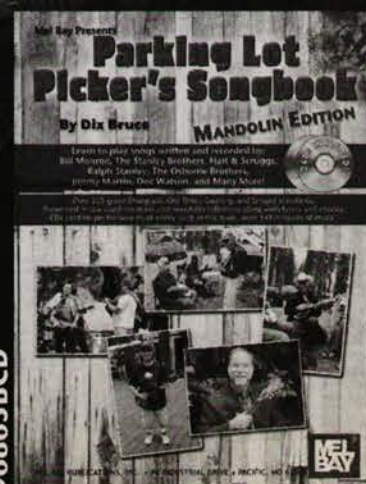
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Aimee Anderson playing the first fiddle from the lending library on the CBA stage at Grass Valley in 2005.

Photo by Bob Calkins

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# 2007 Memories: Plymouth and HSB - all photos Deb Livermore



The father of bluegrass banjo, Earl Scruggs in San Francisco.



Emmylou Harris on the Hardly Strictly Bluegrass stage.



Charlie Edsall played Plymouth with the F-150s.



George Best in the Plymouth audience. Good times!



Rita Hosking and her fine band won the Emerging Artist competition.



Hardly Strictly's papa, Warren Hellman snuggles with Michelle Reddington at Hardly Strictly.



Dana Frankel and Veronica Varner back-stage during Plymouth's KOB.



Marty Varner, Max Schwartz, Meghan Lange, Chris Cogdill, and Nate Schwartz perform at Plymouth.



Jeremy Truesdell and Bluegrassin' hostess Sondra Baker diggin Country Current.



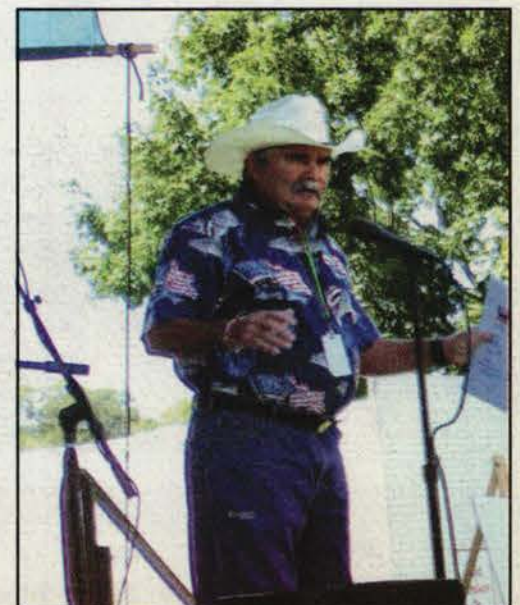
The Anderson kids join the F-150s on stage at Bluegrassin' in the Foothill, Plymouth, CA.



Frank Solivan II and singin' Fred Stanley on stage at Plymouth.



Phil bet. Cal lost. His payment: to sing a song about the whole deal.




John Senior provided sound and vox humana.



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# RECORDING REVIEWS

By Brenda Hough



Brenda Hough

## Holiday Stocking Stuffers

Music is certainly a gift to be shared, and here are some new books, instructional videos and musical treasures that will be great to give, receive and share! This year's selections include some great homegrown products from Californians The Abbott Family, Debora Chen, and Stephen C. Parker.

### The Abbott Family Family Tradition – Mountain Music For Everyone

ToneWay Music Method  
www.PlayingByEar.com  
c. 2007

What started out as Papa Carl's efforts to institute "quality family time" with music has progressed into a cottage industry with the Abbott Family writing and producing song books and CDs featuring the songs of the Appalachian mountains fused with the rhythms of African American gospel music. Their Tone Way Music Method has been presented at music festivals and Santa Cruz classes and now the unsure and shy have a method to play at home. As Carl proclaims, his once "rhythmically-challenged low-talent musical" ability has transformed, and his journey to learning to play all the instruments is filled with insights into playing and singing.

The book begins with a "Meet Your Instrument" section starting with the voice. Tunings for guitar, mandolin and fiddle are detailed in the book and the Abbotts offer a unique approach to figuring out melody notes. Each note of a song is mapped on a "flow chart" that is then transferred over to note positions on the fingerboards of the guitar, banjo, mandolin, dobro, and fiddle. Chords are developed next and then the chord patterns are given for the different instruments.

Ten songs are taught in the book and they include jam session favorites "Handsome Molly," "My Home's Across the Blue Ridge Mountains," and "Meet Me by the Moonlight." Each song appears four times: first as a band performance, then performed in the keys of G and D to help the player adjust to different vocal ranges. The Abbotts have produced a definitive and holistic approach to learning music as an ensemble – with a song to share, you'll never walk alone!

**Debora Chen**  
**Standard Notation for the Tab-addicted Mandolinist**  
String Thing Music  
www.stringthingm.com  
c. 2007

Students learning bluegrass instruments have often gravitated to instruction methods that use tablature – a numerical system using fingerboard positions instead of the standard musical notation. Unfortunately,

this approach limits the learner to transcribed tunes, but Debora Chen has produced a book giving the mandolin player a structured series of lessons transitioning tablature reading to standard musical notation playing.

The author cautions that "Practice makes permanent, not necessarily perfect, so be mindful of what you practice." Keeping this adage in mind, the practice sessions start with repetitions of the open strings with varying duration times (learning half, quarter, eighth and sixteenth note diagramming). Finger placements are written above the staff, and it is suggested that the player practice counting and naming pitches out loud as he plays.

Notes on the D and A string are taught first with several songs used to develop finger switching and note reading. E string notes are taught with Two Jigs in Em and Jesu, Joy of Man's Desiring. The "masterpiece" combining all the notes of two octaves is Vivaldi's Theme from Concerto in C. While bluegrass musicians may be a bit daunted by learning concertos, the book is carefully constructed and the instruction details and asides are designed to give the learner the ability to read a new musical language. Debora Chen's book gives every mandolinist the "keys to the musical kingdom."

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www.steveparkermusic@ragtime-resource.com  
c.2006, 2207

Steve Parker and Alan Davis have collaborated on two of the most comprehensive collections of tunes for fiddle and mandolin. Even though they were able to use utilize software programs Finale and "The Amazing Slow Downer" to assist in the transcribing and production of a recording of all the songs in the books, the task is still monumental and the resulting product is well worth its \$35 price.

Ragtime For Fiddle and Mandolin is their first book, filled with the classic "rags" popularized by Scott Joplin and other musicians in the late nineteenth and early twentieth century. All 11 of the East Texas Serenader rags are included as well as rags written by California mandolin player Kenny Hall. Ragtime, with its distinctive rhythms and syncopations, was played by pianists like Scott Joplin, but there were also many string bands playing this music. Steve collected many of the original 78 rpm records and he is careful to document all the sources and provide a discography. Songs played by Doc Watson, Dave Apollon, David Grisman and Benny Thomasson are featured as well. There are also transcriptions of 33 of Scott Joplin's piano rags.

Steve's illustrations are captioned with histories of the bands. The 124 tunes are written out in standard notation with guitar chords. The accompanying MP3 data file has all of the songs and over 3.5 hours of recorded music.

150 Hot Tunes for Fiddle and Mandolin continues the scholarship and attention to detail shown in the earlier book. The three sections of the book comprise American fiddle tunes, International tunes and classical tunes. The musicians featured include the Canote Brothers, Jim Mueller, Tom Sauber and Bruce Molsky. Greg and Jere Canote's tunes include an intriguing "Cauliflower" and "Turkey Sag," and other familiar tunes include "Grey Eagle," "Cumberland Gap," and "Billy in the Lowground." There are also 20 Ed Haley fiddle tunes, most of which had not been published before. The four classical pieces are Suite in C, Bouree for Solo Cello by Johann Sebastian Bach, Sonatina for Mandolin in Cmaj by Ludwig van Beethoven, "The Harmonious Blacksmith" by Handel and a canzonetta from Mozart. Mandolin chord charts and musical scale diagrams also augment the song selections. The accompanying CD contains all 150 songs produced in MP3 format – 3.5 hours of recordings focused on the melody played by one mandolin. This is serious musical scholarship and for players ready to make the leap into more stylized playing, Steve Parker's books will provide hours of learning and challenge. More details including a complete listing of songs are available on Steve's web site.

For those who like their music to go along for a ride in the car, here's some special CDs for the season:

**Three Fox Drive and Friends**  
**Christmas Grass 3 (CD)**  
Koch Records  
740 Broadway  
New York, NY 10003  
c. 2007  
www.kochrecords.com

**Song list: New Star Shining, The Christmas Song, Please Come Home For Christmas, O Holy Night, One Bright Star, White Christmas, I Heard The Bells On Christmas Day, I'll Be Home For Christmas, Have Yourself A Very Merry Christmas, Watching Over the Soldiers at Christmas.**

Kim, Barb and Joel Fox have perfected the family harmony sound and their own recordings have been consistently filled with a warmth and heartfelt sound that extends to this fine collection of Christmas classics.

When your "friends" include dobro player Rob Ickes, guitar players Bryan Sutton and Cody Kilby, fiddlers Aubrey Haynie and Joe Caverlee, mandolin player Adam Steffey and bassists Darrin Vincent

and Byron House, it goes without saying that the instrumental solos and fill are top-notch. Fiddle and dobro seamlessly add embellishments to the vocals and mandolin and guitar provide accents and melodic accompaniment that give the familiar songs a bluegrass mellowness that will happily fill your home with a joyous holiday spirit.

Russell Moore's warm baritone voice wraps itself around "Have Yourself A Merry Little Christmas," and Larry Sparks sings the classic "I Heard The Bells on Christmas Day." Sonya Issacs joins Kim on the glorious "New Star Shining" and Kim's original tribute to the soldiers "Watching Over The Soldiers At Christmas" with Charlie Daniels reciting our Nation's pledge has Christmas classic status.

**Various Artists**  
**Home for Christmas – Voices From the Heartland**  
Rounder Records  
One Rounder Records  
Burlington, MA 01803  
c. 2007  
www.rounder.com

**Song list: I'll Be Home For Christmas, Santa Claus Is Coming To Town, Have Yourself A Merry Little Christmas, The First Noel/It Came Upon A Midnight Clear/Joy to the World, Please Come Home For Christmas, The Christmas Song, Jingle Bells, Blue Christmas, You're All I Want For Christmas, Let It Snow, Winter Wonderland, Oh Holy Night.**

Rounder Records has been one of the top independent record labels with artists ranging from bluegrassers Doyle Lawson and Rhonda Vincent, country artists Riders in the Sky, and R & B singers Wilson Pickett, Sam Moore and Charles Brown.

The varied styles make this an ideal album for playing at gatherings where not all the participants are bluegrass fans. Doyle Lawson's Quicksilver band sings the classic The First Noel, It Came Upon A Midnight Clear and Joy to the World, and the band's signature harmonies are a joy to behold. Charles Brown sings a bluesy "Please Come Home For Christmas," and the Persuasions put a Motown spin on "You're All I Want For Christmas." If you like your Christmas songs spicy and full of rhythms, this is a great choice.

**Here's a stellar choice for children:**

**Ronnie McCoury**  
**Little Mo' McCoury**  
McCoury Music  
PO Box 625  
Goodlettsville, TN 37070  
©2007  
www.mccourymusic.com

**Song list: Man Gave Names to All The Animals, You've Got A**

**Friend In Me, This Land Is Your Land, Monkey and the Engineer, Barefoot Nellie, My Friend My Guitar, The Big Rock Candy Mountain, I've Been Working on the Railroad, Mama's Blues, Goin' Ape, Teddy Bear's Picnic, This Old Man, Jimmy Brown the Newsboy, The Fox, He's Got The Whole World In His Hands, Twinkle Twinkle Little Star.**

Ronnie McCoury has fond memories of going to bluegrass festivals as a child and learning songs with his family. Now as a member of the famed Del McCoury Band, he isn't always able to take his own family to festivals so he has gathered a fine collection of bouncy and delightful songs done bluegrass style for the enjoyment of children and their families everywhere. With songs as wide-ranging as Bob Dylan's "Man Gave Names to All the Animals" and Earl Scruggs' "Mama Blues" with the banjo "saying the words," the album is a non-stop romp. The McCoury grandchildren introduce each song and their giggles and voices add a whimsical invitation for everyone to join in and sing "in fact this CD may never leave your player as you sing through the popular folk tunes "This Old Man," "This Land Is Your Land," and "I've Been Working on the Railroad."

Ronnie's mandolin and guitar playing are always welcome additions to any of the band's songs, and he weaves tasteful melodic riffs amongst the songs and teaches the guitar G-run on the "My Friend The Guitar" which he wrote with his wife Allison. Rob McCoury's banjo playing highlights Earl's song, and Jason Carter's fiddle provides the right amount of sparkling accompaniment. But it's the vocals that are front and center on the album and Ron's voice has the McCoury bluegrass edge with a playful delight in the lyrics. Del is here with harmony vocals, but the show is all Ronnie. Adding to the fun is the album cover with a drawing of a group of children!

**Here's more top picks for those stockings!**

**True Bluegrass Instrumentals (CD)**  
Rebel Records  
PO Box 7405  
Charlottesville, VA 22906  
c.2007

More reviews on B-11



# RECORDING REVIEWS

www.rebelrecords.com

**Song list:** John Hardy, Florida Blues, Home Sweet Home, Orange Blossom Special, Old Spinning Wheel, Cannonball, St. Anne's Reel, Train 45, Mississippi Sawyer, Little Rabbit, Billy in the Lowground, Swanee River, Wildwood Flower, Rainbow, Katie Hill, Carter's Blues, Black Jack, Chicken Reel, Alabama Jubilee, Back Up and Push.

Rebel Records has been recording bluegrass music since 1960 and there are many instrumental gems in its musical collection. Twenty songs are in this collection, and the top guitarists, fiddlers, mandolinists and banjo pickers fly through some of the most popular songs in bluegrass. Tony Rice's melodic guitar is featured on John Hardy and Billy in the Lowground. Norman Blake and Red Rector play a fast-paced Mississippi Sawyer and The Stanley Brothers punch out their version of Orange Blossom Special.

Josh Graves and Mike Auldridge show their talents on Rainbow and Cannonball, and Ricky Skaggs has fine mandolin work on Florida Blues. Hard driving banjo songs include J.D. Crowe's Black-jack, Don Reno and Eddie Adcock on a spiced-up Swanee River, and Jimmy Arnold on Alabama Jubilee. This has some of the best picking to be found on one CD.

## Various Mandolin Artists

### An American Tradition (CD)

Laura Leder  
Cool Mandolin Company  
2865 South Eagle Road  
PMB#325  
Newtown, PA 18940  
(215) 630-8047  
www.coolmandolin.com

**Song list:** Pendleton Murray, Road Agent's Lament, Turning Point, The Raven, Get Your Nose Outta My Bizness! Rawhide, What's Doin', Hullarious, The North Shore, Buttermere Waltz, The Stage/The Western, Glory at the Meeting House - Chinkapin Hunting, Sweet Nothings, Blackberry Blossom, Scorchin' The Gravy.

The Cool Mandolin Company has an awesome goal: to provide scholarship funding to the next generation of mandolin legends. Their support provides tuition to camps and workshops and they even have an "adoption" agency to send mandolins to deserving students. Their web site also features quality tee shirts sized for men, women and children.

Laura Leder has gathered a group of top mandolin players on the CD and each artist donated a track so that all proceeds from the sale will go to the scholarship fund. Laura is featured on a gentle "Sweet Nothings" with guitarist

John Seneta. Some of the "up and coming" talents show an amazing virtuosity with the instrument: Scott Gates plays John Reichman's signature tune, "The North Shore" and Ryan Holladay plays mandolin, banjo and guitar on Bill Monroe's "Rawhide." Frank Solivan II, a California native and member of the Navy band, Country Current, plays his spicy "Scorchin' The Gravy." Andrew Collins's "Pendleton Murray" and Simon Mayor's "The Buttermere Waltz" showcase the mandolin's lyrical and wistful nature. John Lowell's "Road Agent's Lament" and Rich Del Grosso's "Get Your Nose Outta My Bizness" are the two vocal tracks, but the mandolin playing fits right in the mood, and Rich's National resonator mandolin will make you a mandolin blues fan! Perfect gift for a music or mandolin fan!

## More Instrumental Instructional Materials

**From:**  
**Homespun Tapes**  
**Box 340**  
**Woodstock NY 12498**  
**www.homespun.com**  
**1-800-338-2737**

### Pete Wernick Bluegrass Banjo Backup Basic Level (DVD) c.2006

Pete Wernick (aka Dr. Banjo) has been one of the most popular banjo video instructors and his many projects for Homespun Tapes have included beginning banjo and jam session favorites. This particular video is two hours long and gives the starting banjo player an overview of some different banjo techniques including box and square roll patterns on the banjo, movable chords that can be played in different positions on the banjo neck and the use of the vamp, roll and pinch with the right hand.

There are also fill-in and hammer-on licks that add accent to backups, and licks and fills that can be used for any song in the key of D or G. Pete also includes segments for jamming on jam session songs for all instruments and singers on his other lessons. Beginning banjo players will find Pete's "Get Rolling" video to be very useful, and jammers on any instrument should check out Pete's Homespun videos entitled "Bluegrass Slow Jam for the Total Beginner" with 17 songs, "Intermediate Bluegrass Jamming" with 22 songs and "Bluegrass Jamming" with 16 songs. All of the songs are different and will form quite a repertoire once mastered.

All Star Bluegrass Jam Along: Backups, Lead Parts, Note-for-Note Transcriptions for 21 Essential Tunes (5 Different Book and CD sets for Guitar, Banjo, Mandolin, fiddle and Bass)

There are many jam session song collections, but few of them are sets that allow bands to play arrange-

ments together. Homespun Tapes has produced 5 different book and CD sets featuring top musicians playing 21 of the most popular jam standards. David Grier is featured on the guitar book and CD, Tony Trischka on the banjo book, Todd Phillips on the bass book, Darol Anger on the fiddle set and Matt Flinner on the mandolin book and CD.

The 21 tunes are Bill Cheatham, Blackberry Blossom, Black Mountain Rag, Farewell Blues, I'll Fly Away, Footprints in the Snow, All the Good Times Are Past and Gone, In The Pines, I Am A Pilgrim, John Hardy, Little Maggie, New River Train, Old Joe Clark, Pretty Polly, Don't That Road Look Rough and Rocky, Sally Ann, Sittin' On Top of the World, Soldier's Joy, Roll in My Sweet Baby's Arms, Way Downtown, Down in the Willow Garden.

Each of the CDs features the backup band composed of David Grier on guitar, Matt Flinner on mandolin and Todd Phillips on bass. The band plays the chord changes to the tunes and the lead soloist plays the basic melody at a slow to moderate pace. The second time the solo is played with more variations to demonstrate the possibilities in an improvised solo. The band continues to play giving the learner a chance to play the solos with the band. The book has printed tablature and standard musical notation so that the learner can perform the solos. It should be noted that several of the songs have vocal parts that are not included in the book, but are easily found in other song collections.

**From:**  
**Mel Bay Publications**  
**#4 Industrial Drive**  
**Pacific, MO 63069**  
**www.melbay.com**

### Dix Bruce Parking Lot Picker's Songbook (Mandolin Edition)

Banjo and Guitar versions are also available  
c.2007

Dix Bruce and Bill Evans recently compiled a all in one source-book for musicians wanting to learn all the songs commonly sung in "parking lot jams." Dix edited the mandolin and guitar versions, while Bill focused on the banjo version of the book.

One of the most appealing facets of bluegrass music is its participatory nature. Many pickers have a common repertoire of classic bluegrass songs that they can call upon in a jam session and chances are that most people will know the songs. With hundreds of song possibilities, it is very useful to have a handy reference guide to the songs especially those with many verses. Dix has selected over 225 songs that have been written or recorded by the top bluegrass pioneers: Bill

Monroe, Stanley Brothers, Flatt and Scruggs, Jimmy Martin and Doc Watson. The package also includes 2 CDs with 144 minutes featuring the songs in the book. Words to fiddle tunes Angeline the Baker and Arkansas Traveler are included as well as all 11 verses to John Hardy! Gospel favorites include Amazing Grace, A Beautiful Life, and Wayfaring Stranger. Bluegrass standards include I'm Working On A Building, Man of Constant Sorrow, and Foggy Mountain Top. Adding to the visual enjoyment are Dix's selection of pictures from festivals and performers. It's an amazing achievement and with multiple versions for different instruments, a band or jam partners will want to obtain multiple copies to build a performance song list.

### Dick Weissman and Dan Fox A Guide To Non-Jazz Improvisation (Mandolin and Fiddle Versions) Book and CD

Dick Weissman and Dan Fox have written many books about music and the music industry, and this latest collaboration examines different melody structures and styles and gives suggestions and theory behind improvising variations on songs. These two books focus on playing mandolin and fiddle, but any musician would find the theory discussion to be informative and easy to follow.

Starting with grace notes which are added between melody notes, the book discusses mordent notes, passing tones, slides and tremolos. "Jingle Bells" improvisations are developed in the G major scale. The seven musical modes are introduced using familiar songs: Drunken Sailor is the Dorian Mode, Old Joe Clark is the Mixolydian mode, and Shady Grove is an example of the Aeolian mode. Stylistic differences are defined and several examples of Country and Western, Bluegrass, Irish Music, Ragtime, Gospel and Blues songs are written out in both tablature and standard notation. Other topics included are odd meters, exotic scales, Klezmer music, and banjo rolls and crosspicking techniques as played by Jesse McReynolds.

The fiddle version of the book includes the same theory discussions and most of the same songs. Pizzicato and pitch blending techniques are unique to the fiddle and songs with these skills are developed for the learner. Scottish snap rhythms are demonstrated with a "Highland Fling" and the authors also include Romanian horras, Japanese and Chinese melody scales and chordal progressions found in rock and roll and disco.

The accompanying CDs are of great value in learning the rhythm patterns and the authors are careful to include commentary identifying the examples and points to

consider. While the books have the lofty "A Guide to Non-Jazz Improvisation," they are very useful to bluegrass musicians needing a musical theory introduction and some touch points for developing instrumental solos for songs.

### Randy Noles Fiddler's Curse (Book)

Centerstream Publishing LLC  
Ron Middlebrook  
PO Box 17878  
Anaheim Hills, CA 92817  
www.centerstream-usa.com

The Orange Blossom Special was a diesel train heralded for its speedy journey from New York to Florida, and the smokeless power of its streamlined design. For the many spectators who lined up to see the train in 1938, it was the promise of the future. The streamlined diesel electric engines gleamed with orange, green and silver and were a stark contrast to the black steam locomotives it replaced. Randy Noles has carefully researched the song named in honor of the train and the lives of three men whose lives were connected with it.

Its namesake fiddle tune entwined the lives of three musicians who grew up in the shifting times of America in the thirties, forties and fifties. The story of the tune involves its largely unknown author, Ervin Rouse, Chubby Wise the seminal bluegrass fiddler and Johnny Cash whose recordings of Orange Blossom Special (without fiddle!) gave popularity to the song and recognition and some monetary rewards to Ervin Rouse.

Ervin, Gordon and Earl Rouse grew up in a musical family in Florida and the brothers started a band that included hillbilly jokes and silliness coupled with an outstanding musicality that included trick fiddling with the fiddle behind the back or the bow between the legs. All through his life, Ervin would display his trick fiddling skills.

Chubby Wise was also born in Florida and his aunt and uncle, Barbara and Bob Wise, adopted him. He was not a welcomed member to the family and his childhood was filled with mistreatment from his uncle. A serious foot injury changed his life; he was abandoned by his family and while healing, he learned to play the fiddle.

Author Randy Noles carefully researched the careers of these two star-crossed Florida fiddlers whose lives were filled with hardship, hard luck in love and more than a drop of alcohol. Here's a fascinating story of three musicians and the early days of country and bluegrass music set in the changing years of the depression and World War II.

### Some more acoustic music gems and "diamonds in the rough:"

**From:**  
**Modern Hot Records**  
**9247 34th Avenue NW**



# RECORDING REVIEWS

Seattle, WA 98126  
(206) 932-1448

## Neil Andersson & Peter Pendas Malibu Manouche

**Song list:** Malibu Manouche, Apache, Seaside Adventure, Surfer Girl, Swing 39, Telstar, Mulholland Bounce, Walk Don't Run, Sombrio, Pipeline, Ozette, Maria Elena.

Combining 60s surf guitar music and gypsy swing guitar may not be the most intuitive blend of musical styles, but Neil Andersson and Peter Pendas have managed to juxtapose two very different musical styles into a new, intriguing combination. The twangy electric guitar is counter-balanced with acoustic swing rhythms and the resulting surf classics have a familiar but slightly off-center feeling, like objects seen through a kaleidoscope. "Surfer Girl" has a new lilt to it, while Django's "Swing 39" has an electric guitar beat that has more beach than bistro. Peter and Neil's original songs have California-themed titles – "Seaside Adventure," "Mulholland Bounce" – combined with jazz inspired

variations on a melody. Definitely a change of pace, riding down the highway by the beach kind of music.

## Pearl Django Modern Times www.pearldjango.com

**Song list:** Smile, Missoula Flood, Chutes No Ladders, Mulholland Bounce, Saskia, Once in a While, The Conversation, September in the Rain, Sombre Dimanche/Le Rubis, Warm Valley, L'Indifference, Black and Blue, Cheek to Cheek.

Pearl Django is a popular Pacific Northwest band with a gypsy jazz repertoire based on the musical stylings of Django Reinhardt. Though there are no Django songs on this album, the flowing rhythms and interplay of bass, guitar and violin all have elements of the Django sound. There are some well-known standards included: Irving Berlin's "Cheek to Cheek" and "September in the Rain." The band members are Neil Andersson on guitar, Rick Leppanen on bass, Michael Gray on violin and David Lange on accordion.

Many of the other songs were

composed by group members. "Missoula Flood" was written by Michael Gray and its upbeat tempo is led by the violin and David's accordion. "Chutes and Ladders" was written by David and the playful interplay between the accordion, bass and fiddle might remind you of the popular children's game.

## David Lange Almost Home www.davidlangestudios.com

**Song List:** Almost Home, I Remember You, The Song From Moulin Rouge, Homenagem A Pixinguinha, Shenandoah, Dark Runs Cold, Las Tres Hermanas, Henry's Tango, Dark Eyes, Ticfo Tico, Oh Lady Be Good.

David Lange has been one of the mainstay performers with Pearl Django, and his accordion and studio engineering work have been part of many Pacific Northwest recordings.

This album is David's first solo CD and he is joined by some of the top regional musicians: Neil Andersson, Michael Gray, Rick Leppanen and Greg Ruby from Pearl Django, Keith Arneson,

Tom Armstrong, Cary Black, Jeff Busch, Mark Ivester, Orville Johnson, Keith Lowe, John Miller, John Reischman and Hans Teuber.

The songs cover many genres including Django gypsy jazz, Brazilian tunes to some beautiful folk song melodies. David's "Almost Home" is a samba gently weaving accordion, mandolin and alto sax. The classic "The Song From Moulin Rouge" has the feel of a French café and David's interpretation focuses on intermingling notes on his keyboard balanced with Neil's rhythm guitar. The 5 minute version of the old song "Shenandoah" has accordion matched with Orville Johnson's vibrant dobro and is the most melodic piece on the record. "Tico Tico" is one of those required accordion songs and David pumps up the speed and rhythm as the notes fly out. If you have an accordion in your closet or are a closet player, this album will be an inspiration!

**Various Artists  
Treasures of the Hawaiian  
Slack Key Guitar**  
Daniel Ho Creations  
914 Westwood Blvd. #813  
Los Angeles, Ca 90024  
www.DanielHo.com

c.2007

**Song list:** Maikai' Kuai, Ku'u Ipo Onaona, Nani Ka'ala, Ua Mau, Panini Pua Kea, Henehene Kou Aka, Aliii Poe, Blue Slacks Slack Key, Wailana, Ku'u Ipo, My Darling, Cyril's Slack Key, Laupahoe Hula.

Sometimes the winter blahs set in, and one's thoughts turn to warm weather, palm trees and crashing ocean surf. If your dreams wander this way musically, a listen to Hawaiian slack key guitar music may put you in an idyllic mood. This collection was recorded from a concert in Maui with many of the top singers and guitarists. Slack key guitar features different guitar tunings and some tonal combinations were developed within families of players and were often closely guarded secrets. Several selections highlight the Hawaiian falsetto singing called leo ki'eki'e, ukuleles, and steel guitar.

**Blessings of the season to you and yours! Joy to the World and peace on earth with good will to all!**

## Winfield Autoharp Championships

Tina Louise Barr is the second place winner of the 2007 International Autoharp Championship, held in Winfield, Kansas. The Walnut Valley Bluegrass Festival is home of the International Fingerpicking Championship, the National Flatpicking Championship, and five other national competitions held during the same weekend in Winfield.

First place in the International Autoharp Championship went to George Haig of Scotland.

Tina Louise Barr was awarded a trophy, a cash prize, as well as a custom autoharp.

Tina also was given a Service Award on the main stage this year at the C.B.A. Father's Day Bluegrass Festival for her many years of teaching group autoharp workshops during the C.B.A. festivals.

Tina was the 2004 winner of the Modesto Area Music Association (MAMA) Award, in the 'Americana' category.

Tina has performed and taught at numerous music festivals, including the CTMS Summer Solstice Festival, the San Francisco Folk Festival, the Mountain Laurel Autoharp Gathering in Pennsylvania, and the Willamette Valley Autoharp Gathering in Oregon. Tina has been featured at the California Autoharp Gathering four times, this year receiving a five-minute standing ovation for her performance.

For further information, check Tina Louise Barr's website at: <http://www.HighGearMusic.com>

## Bluegrass and related events in 2008 -

By Peter Thompson, KALW

- Jan. 4-6: RIVER CITY BLUEGRASS FESTIVAL, Portland, OR (<http://www.rivercitybluegrass.com>)
- Feb. 1-9: SAN FRANCISCO BLUEGRASS & OLD TIME FESTIVAL (<http://www.sfbbluegrass.org>)
- Feb. 14-17: BLUEGRASS ON BROADWAY, Redwood City (<http://www.ncbs.us>)
- Feb. 21-24: WINTERGRASS, Tacoma, WA (<http://www.acousticsound.org>)
- Feb. 29-Mar. 2: BLUEGRASS ON THE RIVER, Parker, AZ (<http://www.landspromotions.com/parkerhome.htm>)
- March 8: SONOMA COUNTY BLUEGRASS & FOLK FESTIVAL, Sebastopol (<http://www.cbaontheweb.org>)
- April 10-13: CBA SPRING CAMP OUT (<http://www.cbaontheweb.org>)
- May 9-11: PARKFIELD BLUEGRASS FESTIVAL, Parkfield (<http://www.parkfieldbluegrass.com>)
- May 23-26: STRAWBERRY MUSIC FESTIVAL Camp Mather, Yosemite (<http://www.strawberrymusic.com>)
- June 12-15: CBA BLUEGRASS FESTIVAL, Grass Valley ([www.cbaontheweb.org](http://www.cbaontheweb.org))
- June 13-15: HUCK FINN BLUEGRASS FESTIVAL, Victorville (<http://www.huckfinn.com>)
- June 13-15: LIVE OAK MUSIC FESTIVAL, near Santa Barbara (<http://www.liveoakfest.org>)
- June 14-15: SAN FRANCISCO FREE FOLK FESTIVAL (<http://www.sffolkfest.org>)
- June 27-29: KATE WOLF MEMORIAL FESTIVAL, Laytonville (<http://www.cumuluspresents.com/kate>)
- July 17-20: CALIFORNIA WORLDVEST, Grass Valley (<http://www.worldfest.net>)
- July 18-20: SCOTT VALLEY BLUEGRASS FESTIVAL, Etna (<http://www.scottvalleybluegrass.org>)
- Aug. 8-10: GOOD OLD FASHIONED BLUEGRASS FESTIVAL, Hollister (<http://www.ncbs.us>)
- Aug. 8-10: DEAD ON THE CREEK, Willits (<http://www.deadonthecreek.com>)
- Aug. 14-17: GOLDEN OLD TIME FESTIVAL, tba (<http://www.cbaontheweb.org>)
- Aug. 22-24: SUMMERGRASS, Vista (<http://www.summergrass.net>)
- Aug. 23: BOWERS MANSION BLUEGRASS FESTIVAL, Washoe Valley, Nevada ([www.bowersbluegrassfestival.org](http://www.bowersbluegrassfestival.org))
- Aug. 28 - Sept. 1: STRAWBERRY MUSIC FESTIVAL Camp Mather, Yosemite (<http://www.strawberrymusic.com>)
- Sept. 13-14: BROWN BARN BLUEGRASS FESTIVAL, Morgan Hill (408-607-2410)
- Sept. 11-14: BERKELEY OLD TIME MUSIC CONVENTION (<http://www.berkeleyoldtimemusic.org>)
- Sept. 12-14: MILLPOND MUSIC FESTIVAL, Bishop (<http://www.inyo.org/millpond>)
- Sept. 19-21: BLUEGRASSIN' IN THE FOOTHILLS, Plymouth ([www.landspromotions.com/plymouthhome.htm](http://www.landspromotions.com/plymouthhome.htm))
- Sept. 19-21: AMERICAN RIVER MUSIC FESTIVAL, Lotus (<http://www.americanrivermusic.org>)
- Sept. 20-21: OLD TIME BLUEGRASS FESTIVAL, Clearlake ([www.andersonmarsh.org/Bluegrass/AMIA-Bluegrass.htm](http://www.andersonmarsh.org/Bluegrass/AMIA-Bluegrass.htm))
- Sept. 26-28: KINGS RIVER BLUEGRASS FESTIVAL, Sanger (<http://www.krblue.net>)
- Sept. 29 - Oct. 5: IBMA's WORLD OF BLUEGRASS/FAN FEST (<http://www.ibma.org>)
- Oct. 3-5: HARDLY STRICTLY BLUEGRASS FESTIVAL, SF (<http://www.strictlybluegrass.com>)
- Oct. 10-12: CBA FALL CAMP OUT (<http://www.cbaontheweb.org>)

2009 -

April 17-19: CBA SPRING CAMP OUT (<http://www.cbaontheweb.org>)



# CBA Calendar of Upcoming Music Events

## BAND GIGS & CONCERTS 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](mailto:info@freightandsalvage.org) or visit [www.freightandsalvage.org](http://www.freightandsalvage.org)

12/1/2007 -- The Four Finger String Band will perform from 9 pm to 12 am at the Riptide SF, Taraval and 47th Streets, San Francisco, CA. For information, call 415-671-TIDE or visit [www.riptidesf.com](http://www.riptidesf.com)

12/2/2007 -- Tony Furtado will perform at 7:30 pm at the Palms at the Winters Opera House, 13 Main Street, Winters, CA. Tickets are \$13 per person. For information, call 530-795-1825, email [palms@yolo.com](mailto:palms@yolo.com) or visit [www.palms.com](http://www.palms.com)

12/2/2007 -- Earthquake Country will perform from 2 to 5 pm at San Gregorio General Store, Highway 84 and Stage Road San Gregorio, CA. For information, call 650-726-0565 or visit [www.sangregoriostore.com](http://www.sangregoriostore.com)

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](mailto:info@homespunrowdy.com) or visit [www.homespunrowdy.com](http://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 play at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit [www.albatrosspub.com](http://www.albatrosspub.com)

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>

12/5/2007 -- Claire Lynch & the Front Porch String Band will perform at 8 pm at the Black Oak Casino, 19400 Tuolumne Road North in the Willow Lounge, Tuolumne, CA. For information, contact Brent Pierce at 877-747-8777, email [bpierce@blackoakcasino.com](mailto:bpierce@blackoakcasino.com), or visit [www.blackoakcasino.com](http://www.blackoakcasino.com)

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 [\[botrout.com\]\(mailto:shout@jimbotrout.com\), or visit <http://www.atlascafe.net>

12/6/2007 -- The Claire Lynch 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 \[info@freightandsalvage.org\]\(mailto:info@freightandsalvage.org\) or visit \[www.freightandsalvage.org\]\(http://www.freightandsalvage.org\)

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 \[www.theswingindoor.com\]\(http://www.theswingindoor.com\)

12/6/2007 -- 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/>

12/7/2007 -- Sonoma Mountain Band will play at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email \[murphy@sonomapub.com\]\(mailto:murphy@sonomapub.com\), or visit \[www.sonomapub.com\]\(http://www.sonomapub.com\)

12/8/2007 -- Keystone Station will play at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email \[murphy@sonomapub.com\]\(mailto:murphy@sonomapub.com\), or visit \[www.sonomapub.com\]\(http://www.sonomapub.com\)

12/8/2007 -- High Country will perform at McGrath's Irish Pub, on the corner of Lincoln and Stanton, Alameda, CA. For information, call 510-522-6263, email \[peter@mcgrathspub.com\]\(mailto:peter@mcgrathspub.com\), or visit \[www.mcgrathspub.com\]\(http://www.mcgrathspub.com\)

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>

12/9/2007 -- Laurie Lewis and Tom Rozum will perform at the Little River Inn, on Hwy. 1 across from the Post Office, Little River, CA. For information, call 707-937-5943, email \[info@littleriverinn.com\]\(mailto:info@littleriverinn.com\), or visit \[www.littleriverinn.com/musicpage.html\]\(http://www.littleriverinn.com/musicpage.html\)

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

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](mailto:shout@jim-</a></p>
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information or tickets, call 510-548-1761, email [info@freightandsalvage.org](mailto:info@freightandsalvage.org) or visit [www.freightandsalvage.org](http://www.freightandsalvage.org)

12/13/2007 -- The Barefoot Nellys will play from 8 to 10 pm at the Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, call 415-648-1047, email [shout@jimbotrout.com](mailto:shout@jimbotrout.com), or visit <http://www.atlascafe.net>

12/13/2007 -- 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/>

12/14/2007 -- Mike Marshall & Darol Anger 8 pm concert at the Black Oak Casino, 19400 Tuolumne Road North in the Willow Lounge, Tuolumne, CA. For information, contact Brent Pierce at 877-747-8777, email [bpierce@blackoakcasino.com](mailto:bpierce@blackoakcasino.com), or visit [www.blackoakcasino.com](http://www.blackoakcasino.com)

12/14/2007 -- The Christmas Jug Band will perform at 8 pm at the Mystic Theater, 23 Petaluma Blvd. N., Petaluma, CA. For information or tickets, call 707-765-2121 or visit [www.mystictheatre.com](http://www.mystictheatre.com)

12/14/2007 -- The Moonshiners will perform at 8 pm at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email [murphy@sonomapub.com](mailto:murphy@sonomapub.com), or visit [www.sonomapub.com](http://www.sonomapub.com)

12/15/2007 -- Hot Buttered Rum String Band will perform at 8 pm at the Mystic Theater, 23 Petaluma Blvd. N., Petaluma, CA. For information or tickets, call 707-765-2121 or visit [www.mystictheatre.com](http://www.mystictheatre.com)

12/15/2007 -- Boys in the Woods will perform from 6:30 to 8:30 pm at The Patio Cafe, corner of Palm & Shaw in Fig Garden Village, Fresno, CA. For more information, call the café at 559 243-1074 or email [bocostephil@sbcglobal.net](mailto:bocostephil@sbcglobal.net)

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](http://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](http://www.fopc.org)

12/17/2007 -- 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](mailto:info@homespunrowdy.com), or visit [www.homespunrowdy.com](http://www.homespunrowdy.com)

12/18/2007 -- 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>

12/19/2007 -- Lighthouse will perform at the Golden Goose Coffee House, 10001 Maine Ave, Lakeside, CA. For information, call 619-390-1990 or visit [www.waynerice.com/lhgigs.htm](http://www.waynerice.com/lhgigs.htm)

12/19/2007 -- Whiskey Brothers will play at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit [www.albatrosspub.com](http://www.albatrosspub.com)

12/19/2007 -- 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>

12/20/2007 -- Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232

12/20/2007 -- 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/>

12/22/2007 -- Laurie Lewis and Tom Rozum will host the All-Star Holiday Revue at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Bands TBA. Tickets are \$15.50 advance and \$16.50 at the door. For information or tickets, call 510-548-1761, email [info@freightandsalvage.org](mailto:info@freightandsalvage.org) or visit [www.freightandsalvage.org](http://www.freightandsalvage.org)

12/22/2007 -- High Country will perform at 8 pm at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email [murphy@sonomapub.com](mailto:murphy@sonomapub.com), or visit [www.sonomapub.com](http://www.sonomapub.com)

12/25/2007 -- 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>

12/26/2007 -- 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>

12/27/2007 -- Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232

12/27/2007 -- 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/>

12/28/2007 -- David Grisman Bluegrass Experience will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Two shows at 5 and 8 pm. Tickets are \$30.50 advance and \$31.50 at the door. For information or tickets, call 510-548-1761, email [info@freightandsalvage.org](mailto:info@freightandsalvage.org), or visit [www.freightandsalvage.org](http://www.freightandsalvage.org)

12/31/2007 -- Dix Bruce and Jim Nunally and High Country will perform for the Annual New Year's Eve party at the Freight and Salvage Coffee House, Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$26.50 advance and \$27.50 at the door. For information or tickets, call 510-548-1761, email [info@freightandsalvage.org](mailto:info@freightandsalvage.org), or visit [www.freightandsalvage.org](http://www.freightandsalvage.org)

## JANUARY 2008

1/1/2008 -- 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>

1/2/2008 -- 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>

1/2/2008 -- Whiskey Brothers will play at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit [www.albatrosspub.com](http://www.albatrosspub.com)

1/3/2008 -- Ed Neff & Friends perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232

1/3/2008 -- Five Dollar Suit, will perform at the Swingin' Door, 102 E. 25th Ave., San Mateo, CA. For information, call 520-376-7282 or visit [www.theswingindoor.com](http://www.theswingindoor.com)

1/5/2008 -- Riley's Mountaineers Hometown Jamboree at 6 pm at Los Rios Rancho, 39611 Oak Glen Road, Yucaipa, CA. Guest musicians are always welcome to tote along an instrument or two and join in the free-wheeling jam after the show. For tickets or information, call (909) 797-1005 or visit [www.losriosrancho.com](http://www.losriosrancho.com)

1/6/2008 -- Earthquake Country will play from 2 to 5 pm at San Gregorio General Store, Highway 84 and Stage Road, San Gregorio, CA. For information, call 650-726-0565 or visit [www.sangregoriostore.com/](http://www.sangregoriostore.com/)

1/7/2008 -- Homespun Rowdy will play from 7:30 to 10:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-8336, email [info@homespunrowdy.com](mailto:info@homespunrowdy.com), or visit [www.homespunrowdy.com](http://www.homespunrowdy.com)

1/8/2008 -- 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>

1/9/2008 -- 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>

1/10/2008 -- Ed Neff & Friends perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232

1/10/2008 -- Salt Martians perform from 5:30 - 7:30 pm at the

Continued on B-14



# CBA Calendar of Upcoming Music Events

*Continued from B-13*

Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information, call 805-899-3100 or visit <http://www.tupelojunction.com/>

1/10/2008 -- Sourdough Slim will perform at 8 pm at the Freight and Salvage Coffee House, Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-548-1761, email [info@freightandsalvage.org](mailto:info@freightandsalvage.org), or visit [www.freightandsalvage.org](http://www.freightandsalvage.org)

1/11/2008 -- Rustler's Moon with Kathy Kallick & Bill Evans will perform at 8 pm at the Freight and Salvage Coffee House, Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-548-1761, email [info@freightandsalvage.org](mailto:info@freightandsalvage.org), or visit [www.freightandsalvage.org](http://www.freightandsalvage.org)

1/12/2008 -- High Country will perform at McGrath's Irish Pub, on the corner of Lincoln and Stanton, Alameda, CA. For information, call 510-522-6263, email [peter@mcgrathspub.com](mailto:peter@mcgrathspub.com), or visit [www.mcgrathspub.com](http://www.mcgrathspub.com)

1/13/2008 -- John McCutcheon will perform at 8 pm at the Freight and Salvage Coffee House, Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$26.50 advance and \$27.50 at the door. For information or tickets, call 510-548-1761, email [info@freightandsalvage.org](mailto:info@freightandsalvage.org), or visit [www.freightandsalvage.org](http://www.freightandsalvage.org)

1/15/2008 -- 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>

1/16/2008 -- 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>

1/25/2008 -- Any Old Time String Band will perform at the Freight and Salvage Coffee House, Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. This is a rare reunion performance of the beloved band. Tickets are \$20.50 advance and \$21.50 at the door. For information or tickets, call 510-548-1761, email [info@freightandsalvage.org](mailto:info@freightandsalvage.org), or visit [www.freightandsalvage.org](http://www.freightandsalvage.org)

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>

1/26/2008 -- Any Old Time String Band will perform at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. This is a rare reunion performance of the beloved band. Tickets are

\$20.50 advance and \$21.50 at the door. For information or tickets, call 510-548-1761, email [info@freightandsalvage.org](mailto:info@freightandsalvage.org), or visit [www.freightandsalvage.org](http://www.freightandsalvage.org)

## MUSIC WORKSHOPS

12/2/2007 -- Mandolin Workshop from 12 to 1:30 pm at Tall Toad Music, Downtown, Petaluma, CA. This a repertoire building class, drawing on traditional music from America and abroad and students also gain important ensemble experience. Tuition is \$30 per person per class. For more information, please contact the instructor, Morgan Meadow Cochneuer at 707-364-0182 or email [morganmeadow@gmail.com](mailto:morganmeadow@gmail.com). The workshop will also be held on 12/9 and 12/16/2007.

12/2/2007 -- Kids Bluegrass Jam 2 to 3:30 pm at Tall Toad Music, Downtown, Petaluma, CA. Open to students of all bluegrass instruments who have at least a year of experience (i.e. lessons) and are between the ages of 8 and 16. Students learn jamming skills, repertoire, and will get a chance to perform on the stage outside of Whole Foods. Tuition is \$30 per person per class. For more information, please contact the instructor, Morgan Meadow Cochneuer at 707-364-0182 or email [morganmeadow@gmail.com](mailto:morganmeadow@gmail.com). The Kid's session will also be held on 12/9 and 12/16/2007.

12/4/2007 -- Horizon Workshop, a jam session for acoustic instruments with structure, direction and guidance at 7:15 pm at Mt. Diablo Unitarian Church, 55 Eckley Lane, Walnut Creek, CA. For information, call 925-935-9295 or visit [www.singingwood.com/horizon](http://www.singingwood.com/horizon). This workshop is held on the 1st, 3rd and 5th Tuesday of every month.

12/11/2007 -- Fiddling for Violinists workshop at 7:25 pm at Mt. Diablo Unitarian Church, 55 Eckley Lane, Walnut Creek, CA. For information, call 925-935-9295 or visit [www.singingwood.com/horizon](http://www.singingwood.com/horizon). This workshop is held on the 2nd and 4th Tuesday of every month.

1/26/2008 -- Bluegrass Banjo Workshop taught by Bill Evans from 11 am to 1:30 pm at Gryphon Stringed Instruments, 211 Lambert Ave., Palo Alto, CA. There is a \$35 fee per student. This session will unlock the secrets to playing great sounding Scruggs-style solos and bluegrass standards. For information or reservations, call 650-493-2131 or visit [www.gryphonstrings.com](http://www.gryphonstrings.com)

1/26/2008 -- Bluegrass Banjo Workshop taught by Bill Evans from 2 to 4:30 pm at Gryphon Stringed Instruments, 211 Lambert Ave., Palo Alto, CA. The topic is Unlocking Melodic and Single String Styles. There is a \$35 fee per student. For information or reservations, call 650-493-2131 or visit [www.gryphonstrings.com](http://www.gryphonstrings.com)

## FESTIVALS

### JANUARY

1/4/2008 -- 1/6/2008 -- River City Bluegrass Festival at the Oregon Convention Center, 777 N.E.

MLK Blvd., Portland, OR. Bands include Del McCoury Band, Doyle Lawson & Quicksilver, Dry Branch Fire Squad, John Reischman and the Jaybirds, Marty Stuart & His Fabulous Superlatives, Rhonda Vincent and Rage and more bands TBA. For a complete line-up, schedule and ticket information, call 503-282-0877, email [info@rivercitybluegrass.com](mailto:info@rivercitybluegrass.com) or visit [www.rivercitybluegrass.com](http://www.rivercitybluegrass.com)

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](mailto:blythebluegrass.com) or visit [www.blytheareachamberofcommerce.com](http://www.blytheareachamberofcommerce.com)

1/26/2008 -- 3rd Annual Yuma Bluegrass in the Park (new location) The West Wetlands Park, on the corner of 1st and 12th Ave., Yuma, AZ. L&S Promotions is proud to present: Appaloosa (featuring: Wayne Taylor, Keith Arenson, Pat White, Joe Wheatley & Frank Solivan II) (Washington DC), The Spinney Brothers (Canada), The BladeRunners (CA.), Copper River (AZ.) & High Plains Tradition (CO). Our fine arts and craft show returns including great grub from our fine food vendors. As usual, there will be wonderful raffles and more. Dry camping will be allowed on Friday and Saturday nights. Advanced tickets on sale: \$15.00 or can be purchased at the gate for \$18.00, Dry camping \$12.00 per night. For ticket and festival information visit: [www.landspromotions.com](http://www.landspromotions.com) or call L&S Promotions (209) 785-4693.

1/26/2008 -- 1/27/2007 -- Cloverdale Fiddle Contest at the Cloverdale Citrus Fairgrounds, 1 Citrus Fair Drive, Cloverdale, CA. Family-friendly music festival featuring fiddle contest, entertainment, craft vendors and good food. For more information, call Bonnie Asien at 707-894-2067, email [fiddlers@cloverdalehistoricalsociety.org](mailto:fiddlers@cloverdalehistoricalsociety.org), or visit [www.cloverdalehistoricalsociety.org/fiddle](http://www.cloverdalehistoricalsociety.org/fiddle)

## FEBRUARY

2/21/2008 -- 2/24/2008 -- 15th Annual Wintergrass Festival at the Hotel Murano and Bicentennial Pavilion, the Urban Grace Church and Marriott Hotel in Tacoma, WA. Partial line-up includes Seldom Scene, Chris Thile with the Tensions Mountain Boys, Bobby

Osborne & the Rocky Top X-Press, Dale Ann Bradley Band, The Grasscals, The Infamous Stringdusters, Michael Cleveland & Flamekeeper, The Wilders, the Duhks, Cadillac Sky, Crooked Still, and many more. For information, tickets or reservations, call 253-428-8056 or visit [www.wintergrass.com](http://www.wintergrass.com)

2/29/2008 -- 3/2/2008 -- 6th Annual Parker "Bluegrass on the River" along the scenic Colorado River at La Paz County Park, 7350 Riverside Dr., Parker, AZ. Featured line-up includes: The Gibson Brothers (NY), The U.S. Navy Band Country Current (featuring Wayne Taylor, Keith Arenson, Pat White, Joe Wheatley & Frank Solivan II) (Washington DC), The Bluegrass Brothers (VA.), Williams & Clark Expedition (TN), Honi Deaton & Dream (GA.), Frank Ray & Cedar Hill (MO.), Monroe Crossing (MN.), The Chapman's (MO.), Sawmill Road (AZ & CA.) & more. Many other great activities including: A classic car show (Sat), a great array of arts and crafts with fine food selections, many raffles including a special instrument, a special US Navy Band Workshop where you will have a chance to talk to the entire band. In addition we will have other fine one on one workshops from various bands and much more! The camping at La Paz County Park is some of the best in the southwest with clean restrooms & hot showers. Advanced tickets available on-line at [www.landspromotions.com](http://www.landspromotions.com) or call toll free 1-866-463-8659. You can mail ticket orders to L&S Promotions, P.O. Box 444, Copperopolis, CA 95228 or call (209) 785-4693.

## JUNE

6/12/2008 -- 6/15/2008 -- 33rd Annual Father's Day Bluegrass Festival at the Nevada County Fairgrounds in Grass Valley, CA. Presented by the California Bluegrass Association. A partial line-up includes: Blue Highway, Doyle Lawson & Quicksilver, Crooked Still, Bradley Walker (IBMA Male Vocalist of the Year 2007), Grass-towne, The Wilders, Goldwing Express, The Doerfel Family and Kids on Bluegrass. More bands TBA. Early Bird tickets now available by mail and at [www.cbaontheweb.org](http://www.cbaontheweb.org). Please see our ad on pages A-12 & 13 of this issue for mail order information and ticket prices.

## JAM SESSIONS

### SUNDAY

•Alameda -- Regular Jam Session from 6-8 pm every Sunday at the Alameda School of Music, 1307 High St., Alameda, CA. The 1st and 3rd Sundays are Bluegrass and 2nd and 4th Sundays are Swing/Jazz nights. Separate rooms are available for different skill levels, and a professional player will always be on hand to facilitate the jams. All skill levels welcome. For information, contact Barry Solomon at 510-501-2876 or email [barry6661@earthlink.net](mailto:barry6661@earthlink.net)

•Berkeley -- Bluegrass Jam every Sunday at 7 pm at the Jupiter Brewpub, 2181 Shattuck Ave., Berkeley, CA. For information, contact Kurt Caudle at 510-649-0456 or email

[weelitzo@pacbell.net](mailto:weelitzo@pacbell.net)

•Berkeley -- Spud's Pizza, 3290 Adeline (at the corner of Alcatraz), Berkeley, CA. Old-time Singing jam on the 2nd and 4th Tuesday of every month from 7:30 -- 9:30 pm. Occasional performances by local musicians. For information, email [laurence.white@gmail.com](mailto:laurence.white@gmail.com)

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

•Chico -- Bluegrass Jam from 2-5 pm on the 1st Sunday of every month at the Shade Tree Restaurant, 817 Main St. (between 8th & 9th Streets), Chico, CA. For information, contact Sid Lewis at 530-894-2526 or email [sidlewis420@yahoo.com](mailto:sidlewis420@yahoo.com)

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

•Crescent City -- Bluegrass Jam from 6-8 pm every Sunday at the United Methodist Church, 7th & H Streets, Crescent City, CA. Everyone welcome especially newer players. For information, contact George Layton at 707-464-8151 or email [ke6tkn@juno.com](mailto:ke6tkn@juno.com)

•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](mailto:larrythe241@yahoo.com)

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

•San Luis Obispo -- Tacos and Jam Session from 5:30 pm, the 3rd Sunday of every month at Taco Roco, 3230 Broad Street, San Luis Obispo, CA. For information, contact Roger Siminoff at 805-474-4876 or email [siminoff@siminoff.com](mailto:siminoff@siminoff.com)

•Santa Barbara -- Bluegrass jam session beginning at noon on the second Sunday of every month Tucker's Grove County Park [near intersection of Turnpike Rd. and Cathedral Oaks Rd.; follow road into park about 1/3 mile, keeping to the right, until you reach Kiwanis Meadow]. For more information, email Alan: [constatty@aol.com](mailto:constatty@aol.com)



# CBA Calendar of Upcoming Music Events

Continued from B-14

•Santa Margarita – Bluegrass jam session sponsored by the CBA in collaboration with Solomon's Café on the first Sunday of every month from 5:30 to 8:30 pm. Solomon's is a great meeting and eating spot located 15 miles south of Paso Robles and 15 miles north of San Luis Obispo. For more information, contact Roger Siminoff at 805-474-4876 or email [siminoff@siminoff.com](mailto:siminoff@siminoff.com).

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

•Sutter Creek – Old-time and Irish Jam session from 1 to 5 pm on the 1st and 3rd Sunday of every month at 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](mailto:masha@banjodancer.com); or visit [www.banjodancer.com](http://www.banjodancer.com).

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

•Various locations – Pickin' Potlucks and Jams on the 2nd Sunday of each month in Alameda and Contra Costa Counties. Potluck from noon to 5 pm along with jam session. The jams will be held in various private homes in Oakland, Berkeley and El Cerrito. For information and exact location, email [Metronome7@aol.com](mailto:Metronome7@aol.com) or visit <http://www.pickinpotlucks.com/>

## MONDAY

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

•Mountain View – Bluegrass Jam, 7:30 pm every Monday at the Red Rock Café, 201 Castro Street, Mountain View, CA. For information, call (650) 967-4473.

•Oakland – Bluegrass Jam at 8 pm every Monday beginning at 6 pm at the Baja Taqueria, 4070 Piedmont Ave. (near 41st Street), Oakland, CA. For information, call Joe Howton at 510-547-2252 or email [TRman2323@aol.com](mailto:TRman2323@aol.com).

•Palo Alto – Old Time Jam session, 7 to 10 pm on the first and third Monday of every month at Fandango Pizza, 3163 Middlefield Road, Palo Alto, CA. For information, call 650-328-0853 or email [akatiff@sbcglobal.net](mailto:akatiff@sbcglobal.net).

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

•Signal Hill – Bluegrass Jam Session every Monday from 7 to 10 pm at Curley's, 1999 E. Willow St., Signal Hill, CA. For information, call 562-424-0018.

## TUESDAY

•Berkeley – Bluegrass jam session every Tuesday from 7:30 to 9:30 at the 5th String Music Store, 3051 Adeline St., Berkeley, CA. The jam is hosted by Jacob Groopman of the Donner Mountain Bluegrass Band and is open to all skill levels and is given in an instructional environment. For information, email [jgroopman@gmail.com](mailto:jgroopman@gmail.com).

•Berkeley – Old-Time Sing Along jam from 7:30 - 9:30 pm with occasional performances by local bands, at Spud's Pizza, 3290 Adeline (at the corner of Alcatraz), Berkeley, CA. For information, email Larry White at [laurence.white@gmail.com](mailto:laurence.white@gmail.com).

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

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

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

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

•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](mailto:buck@lupin.com).

•Palo Alto – Celtic Slow Jam session from 7 to 9:45 pm every Tuesday at Fandango Pizza, 3163 Middlefield Road, Palo Alto, CA. Hosted by Pete Showman. For information, call 408-255-0297.

•San Diego – Bluegrass Jams, bands and open mic happening on the 1st, 2nd, 3rd, and 4th Tuesday evenings of each month. 2nd Tuesday – Fuddruckers at Grossmont Shopping Center, in La Mesa; 3rd Tuesday at Fuddruckers on Third Street in Chula Vista; and 4th Tuesday at Boll Weevils on Mira Mesa Blvd in San Diego. 2nd and 3rd Tuesdays are open mic and jams, and 4th Tuesday includes a featured band. Come hungry as we get a donation from each item sold there. Just tell them you are with the bluegrass club. For more information, contact Mike Tatar at [staghorn@cox.net](mailto:staghorn@cox.net).

•Truckee – Bluegrass slow jam on the 1st Tuesday of every month, 6 pm at Between the Notes Music

Store, Truckee, CA. For information, call Matt Milan, 916-276-1899.

## WEDNESDAY

•Ben Lomond – Intermediate Pickers Jam, 8 pm until closing at Henflings Tavern, 9450 Highway 9, Ben Lomond, CA. For information, call Jered at 831-335-1642 or 831-336-8811, email [jered@weber-hayes.com](mailto:jered@weber-hayes.com) or visit [www.henflings.com](http://www.henflings.com)

•Chico – Bluegrass Jam from 7-9 pm at A Bean Scene Coffeehouse & Gallery, 1387 E. 8th Street, Chico, CA. Jam is open to all intermediate to advanced players. For information, call 530-898-9474 or 530-342-7998, email [novakd42@aol.com](mailto:novakd42@aol.com) or visit [www.bfms.freesevers.com](http://www.bfms.freesevers.com)

•Lompoc – Bluegrass Jam from 7 to 9 pm on the second and fourth Wednesday of every month at Southside Coffee Co., 105 South "H" St., Lompoc, CA. For more information, call Bill at (805) 736-8241

•Morgan Hill – Bluegrass Jam from 6 to 10 pm on the 1st, 3rd and 5th Wednesday of every month at El Toro Brew Pub on the NW corner of Monterey and Main Streets in Morgan Hill, CA. For information, call the pub at 408-782-2739 or email Dick Simunic at [jrsimunic@hotmail.com](mailto:jrsimunic@hotmail.com).

•Palo Alto – Bluegrass Jam from 7-10 pm every Wednesday at Fandango Pizza, 3163 Middlefield Road (corner of Loma Verde), Palo Alto, CA. Sign on building also says Pommard's Café. For information, call 650-494-2928 or visit [www.TheBluegrass.com](http://www.TheBluegrass.com).

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

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

•Santa Rosa – Old-Time and Bluegrass jam on the last Wednesday of every month at The Black Rose Pub, 2074 Armory Drive, Santa Rosa, CA. For more information, call Don Coffin at 707-995-0658 or Ricky Rakin at 707-824-9376.

## THURSDAY

•Berkeley – Bluegrass Jam session at the 5th String Music Store, 3051 Adeline Street, Berkeley, CA. For information, call Tim Hicks at 510-548-8282 or visit <http://www.5thStringBerkeley.com>

•Chico – CBA Bluegrass Jam 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.carltonmusic.com](http://www.carltonmusic.com)

•Morgan Hill – South County

Bluegrass Jam on the 2nd & 4th Thursday of each month at The Buzz Stop, 17400-1B Monterey Road, Morgan Hill, CA. Open jam from 6-10 pm. For information, call 408-892-9157 or email Duane Campbell at [dicampbell339@yahoo.com](mailto:dicampbell339@yahoo.com).

•Napa – Bluegrass and Fiddle Jam session every Thursday night from 7 to 10 pm in Napa. For information and location, call Pat Calhoun at 707-255-4936.

•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](mailto:gene@generubinaudio.com) or visit <http://home.earthlink.net/~generubinaudio/index.html>.

## FRIDAY

•Copperopolis – Bluegrass Jam session 7 pm on the first and third Friday of every month at the Old Corner Saloon, 574 Main Street, Copperopolis, Ca. Open to acoustic instruments only no drums. For more information, call Mike at (209) 785-3047.

•Felton – Bluegrass Slow Jam on the 2nd and 4th Friday of every month from 7-9 pm at 1145 El 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](mailto: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](mailto: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](http://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](mailto:semanuels@comcast.net).

•Kingsburg – Bluegrass and Country jam session and potluck from 6-10 pm on the 2nd and 4th Saturday of every month at 1450 Ellis St., Kingsburg, CA. For information, contact Bud Cartwright at 559-582-9155 or 559-582-7680, or email [BudCartwright@comcast.net](mailto:BudCartwright@comcast.net).

•Long Beach – Jam Session from 1-6 pm at Fendi's Cafe, 539 E Bixby Road, Long Beach, CA. For information, call 562-984-8187.

•Marysville – Regular jam session from 3-6 pm on the 1st Saturday of every month at the Brick Coffee House Cafe, Marysville, CA. For information, call -530-743-0413 or 530 701-5090.

•Sebastopol – CBA Jam Session every Saturday from 2 to 5 pm at Catz Roastery, 6761 Sebastopol Avenue in Sebastopol, CA. (1st & 2nd Saturday – Old-time, bluegrass, old-country and more; 3rd Saturday – standard Bluegrass and last Saturday – pickers choice.) For information, call 707-829-6600.

•Squaw Valley – Open Jam and Potluck, 5-9 pm on the last Saturday of every month at the Bear Mountain Library, 30733 E. Kings Canyon Road (Highway 180), Squaw Valley, CA. For information, contact Nancy or Henry Zuniga at 559-338-0026 or 559-476-0446.

## Bakersfield or bust

From page B-1

been in preferring their homemade music to the fashions and fads of the mass-marketed music. Banjoist, fiddler and singer, Dorothy Quesenberry, (Jake told me he had family in Virginia), put this sentiment in a nutshell, "I just never could think about music as something you buy or sell. It's always better if you make it yourself. It's like homemade biscuits instead of that old loaf bread at the store."

Bakersfield or Bust...So folks we're going to be making our own music at "SUPERJAM" the weekend of 1/18/08-1/19/08 at the Holiday Inn Select in BAKERSFIELD, and we're going to "pick until our fingers drop off". If you want to join the fun please call the hotel at (661)-323-1900 and make your reservation. We have a block of twenty-eight sleeping rooms, held until 12/17/07, and the hotel is giving us three meeting rooms for jamming, as well as the lobby throughout the weekend and the lounge stage Saturday night for an "Open Mic-Band Scramble".

Don't miss this opportunity and we hope to see ya'll in Oiltown and please try to obtain your own copy of, "Music from the Crooked Road" mountain music of Virginia.

Duane Campbell, Gilroy, CA  
408-892-9157



# THIRD ANNUAL YUMA Bluegrass In The Park

Bluegrass Music Event · January 26, 2008

10:00 a.m. 'til dusk (around 6pm)

· NEW LOCATION ·

West Wetlands Park · Yuma, AZ



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