

The CBA Father's Day Festival 2008 remembered

We're proud to say that the 2008 California Bluegrass Association's flagship event was a spectacular success. We have reviews and many, many photos to enforce this claim. Please see the B section of

this issue for articles and pictures of CBA Music Camp, the festival and Kids On Bluegrass. Many thanks to all who attended and to those who volunteered. California Bluegrass is alive and well.

CBA seeks candidates for the 2008/2009 Board of Directors

By Suzanne Denison

The CBA seeks candidates for the 2008/2009 Board of Directors. If you would like to be a part of the leadership team of the California Bluegrass Association, now is your chance. Candidates are sought for the 2008/2009 Board of Directors. Each board member is charged with attending monthly meetings and taking on a leadership role in our organization. Board members volunteer their time to make our events happen and keep the association on an even financial keel, while promoting Bluegrass, Old-time and Gospel music in California. If you are interested in becoming a candidate, you will need to circulate a petition of candidacy and have it signed by at least fifteen

(15) current CBA members. Your completed petition should be sent to our Membership Vice President, Carolyn Faubel at P.O. Box 5037, Marysville, CA 95901-8501. In addition, you should send a candidate's statement and photograph via e-mail to mrvarner@ix.netcom.com or mail to Bluegrass Breakdown, P.O. Box 1245, Boulder Creek, CA 95006. Petitions should be submitted no later than August 15, 2008 to be published on the ballot in September 2008. The election will be held at the CBA's Annual Meeting and Campout in October. If you would like further information, please call or email one of the members of the current Board of Directors listed on Page A-2 of this issue.

Steel Guitar Jam and Summit - McGrath's, Alameda, July 26, 2008

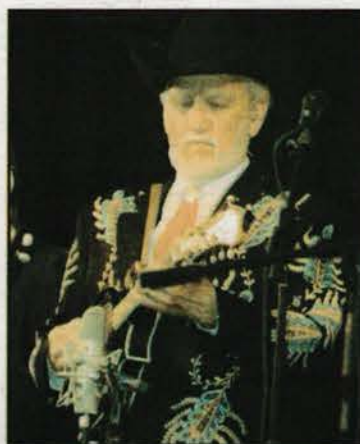
By Eric Jaeger

Steel guitarists are odd. Bernie Leadon (ex of the Flying Burrito Brothers, Nitty Gritty Dirt Band, and some group called the "Eagles") once commented that steel guitarists always had a weird approach to music.

Steel guitarists also have a remarkably tight community of fellow oddballs. On the major in-

ternet steel guitar forum (www.steelguitarforum.com) it's not unusual for a question to be asked about a recently released recording and have the guitarist who recorded it answer. From raw beginners to household-name players (at least in the steel guitar community), there's a remarkable amount of sharing and support.

Continued on A-8



The main stage at Grass Valley got quite colorful during our Father's Day Festival. Doyle Lawson (left) and Paul Baldridge of the very entertaining Goldwing Express made it so.



Phoros: Brenda Hough

Berkeley's 6th annual Old-Time Music Festival September 11 - 14, 2008

By Suzy Thompson

The Berkeley Old Time Music Convention roars to life again September 11 through 14 this year with square dancing, fiddle tunes, and ballad singing from some of America's finest traditional musicians, several of whom will be appearing in California for the first time.

The oldest musician at the festival will probably be 89-year-old fiddler Benton Flippen, from Surrey County, North Carolina, who is known for his unusual slippery, bluesy fiddle style. He has been playing for dances and contests since he was teenager—banjo first, at age 13, then fiddle at 18. With him at the Berkeley Old Time Music Convention will be NPR newscaster, banjo player and record producer Paul Brown, whose warm voice is familiar to sleepy

Americans waking up to the morning news, and singer and guitarist Frank Bode, 71, who hails from the same music-rich Mount Airy region.

The Berkeley Old Time Music Convention has become a regional magnet for aficionados of traditional American music—unvarnished, unadulterated, non-commercial sounds that appeal to music lovers as the real deal in an era of formulaic playlists and corporate mega-media. It's country music from the time when people made their own entertainment, a pastime that's gaining in popularity once again.



The Stairwell Sisters

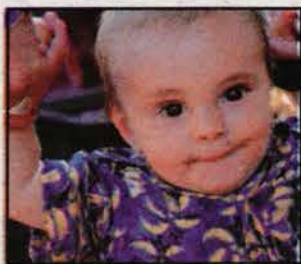
Featured in the opening night concert is ballad singer and storyteller Sheila Kay Adams, from the tiny town of Sodom, North Carolina.

Continued on A-14

Inside this issue...



KOB photos
by Bob Calkins
--see B-8



Grass Valley photos
by Mike Melnyk
-- see B-7

PLUS...

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Voila!

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FROM THE PRESIDENT'S DESK - Darby Brandli, CBA President

June was all about Grass Valley. Please see Darby's Father's Day Festival review - on page B-1

Utah Phillips passes

By Jon Pareles
May 27, 2008

Bruce Duncan Phillips, the itinerant folk singer, songwriter, storyteller and social activist who jokingly called himself U. Utah Phillips, "the Golden Voice of the Great Southwest," died on Friday at his home in Nevada City, Calif. He was 73.

The cause was congestive heart failure, his family said in a statement.

An instinctively independent guitar-slinger and self-described anarchist with an affinity for history and a trove of one-liners, Mr. Phillips was a regular on the folk circuit from 1969 into the 21st century. "It is better to be likable than to be talented," he often said.

His sets were monologues that interspersed anecdotes, political jabs and wry observations with songs — some traditional, some from the labor movement and some he had written, like "Green Rolling Hills," "All Used Up," "The Telling Takes Me Home," "Good-night Loving Trail" and "Rocksalt and Nails." His songs were recorded by Emmylou Harris, Tom Waits, Joan Baez, Waylon Jennings and Ani DiFranco, who signed him to her label, Righteous Babe, and produced two albums for him in the 1990s. Mr. Phillips sang about workers, historical events, the West and his great love, trains; for a while he lived in a railroad caboose.

At a performance last year, he said: "It's nice to know there are some things in early 21st-century post-industrial culture that don't change very fast. I am one of those."

Mr. Phillips was born in 1935 in Cleveland, the son of labor orga-

nizers who moved to Utah in 1947. He was an Army private in the Korean War. In an interview with Works in Progress, a newspaper in Olympia, Wash., he said about the war's aftermath: "I was very angry and frightened by what I'd seen and what I had done there. I got on the freight trains, and I rode for quite a while to try to sort myself out. I think I was drunk most of the time."

He returned to Salt Lake City and ended up at Joe Hill House, a homeless shelter run by a Catholic anarchist, Ammon Hennacy, who shaped Mr. Phillips's lifelong perspective. Mr. Phillips joined the Industrial Workers of the World, also known as the Wobblies, the internationalist union. Mr. Phillips wrote songs influenced by Woody Guthrie and Pete Seeger and country singers like T. Texas Tyler (after which he modeled his U. Utah Phillips name). He worked at Joe Hill House and then for the State of Utah as an archivist. But after he ran for the United States Senate in 1968 on the independent Peace and Freedom ticket, he lost his state job and decided to try to make a living as a performer.

Encouraged by the singer Rosalie Sorrels, he moved to Saratoga Springs, N.Y., and found his way onto the circuit of coffeehouses, clubs and festivals that would sustain him for the next 38 years — "learning how to make a living, not a killing," he said in a 2007 podcast. "I discovered a dignified, ancient, elegant trade, one where I could own what I do and never have to have a boss again."

He recorded his first albums for the Philo label and later recorded for Red House, including an album of duets, "The Long Memory," with Ms. Sorrels in 1996. He

was a straightforward folk singer throughout his career. But for "The Past Didn't Go Anywhere" (Righteous Babe), Ms. DiFranco winnowed down a hundred hours of concert tapes and melded his songs and stories with electronic tracks influenced by hip-hop. "Fellow Workers," a 1999 album with Ms. DiFranco and her band, was nominated for the Grammy Award for best contemporary folk album.

In the late 1980s, Mr. Phillips settled in Nevada City with his fourth wife, Joanna Robinson, who survives him along with his sons Duncan, of Salt Lake City, and Brendan, of Olympia, Wash.; his daughter, Morrigan Belle of Washington, D.C.; his stepsons Nicholas Tomb of Monterey, Calif., and Ian Durfee of Davis, Calif.; his brothers David, of Fairfield, Calif., Ed, of Cleveland, and Stuart Cohen, of Los Angeles; his sister, Deborah Cohen, of Lisbon, Portugal; and a grandchild, Brendan.

He started a series, "Loafer's Glory," on the Nevada City public radio station, KVMR-FM, which was syndicated nationally and collected on CDs on his own label, No Guff. In 2005 he opened Hospitality House, a nonprofit group that aids the homeless in collaboration with churches, in nearby Grass Valley, Calif. He learned he had heart disease in 2004, and health problems forced him to retire from touring in 2007.

"I don't need fame and I don't need power and I don't need wealth," he said last year. "I'm in need of friends, which I have found in abundance."

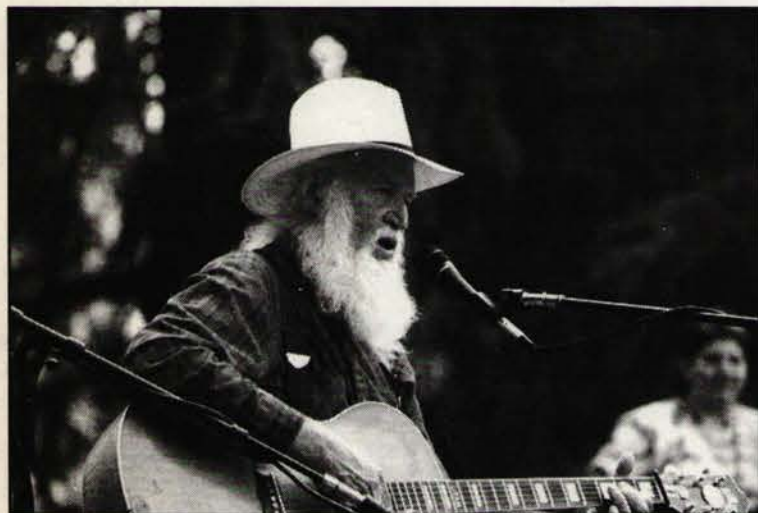
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Jake Quesenberry and Tom Tworek

Utah Phillips remembered



Bruce "Utah" Phillips at UC Davis

By Jim Nunally

I must comment about this great and inspiring songwriter. I have a job that takes me around the world, I'm a musician. I play guitar, sing, and write songs. As a musician I often look at, hear, turn songs inside out, upside down, even backwards. What exactly did that person mean? I really need to know!

I was performing bluegrass with John Reischman and the Jaybirds at the Vancouver Folk festival about 4 years ago. On this particular sunny day I went to the hospitality tent to get a bite to eat. I saw a man whom I had heard the music of. I, when a teenager, had an LP of Lester Flatt, Earl Scruggs, and the Foggy Mountain Boys. On this LP were two wonderful songs

by a person named Utah Phillips. The songs were Rock Salt and Nails and You're Gonna Miss Me When I'm Gone. I love those songs. I learned those songs. I was 15 years old. Move ahead 30 years. Here I am with a plate full of food, looking at the gentleman who wrote the songs I admire so. He was just sitting down for some lunch. I took the opportunity to tell him how much I loved his songs, how much I loved the way Flatt and Scruggs did those songs. He invited me to sit down. He was quite friendly. He was quite honest, and genuine in his response. The first thing he said, "I learned a lot from Louise Scruggs about the music business". There are many colorful stories about Louise, but he didn't elaborate, he let my imagination take hold.

He then went on to comment on many things. Since we both lived in California he talked about how much he enjoyed Nevada City. He spoke about young songwriters today being a bit self indulgent. How there was so much in the world to write about, but many tended to write about themselves and their broken heart — I guess he had heard enough of that. He told me he didn't collect royalties for his songs, the money went into a trust for musicians in need. He spoke of riding the rails. He spoke of hard labor. He spoke wisdom. He was a great man.

I was humbled by him.

So long Utah, we do miss you.

Minutes of the May 3, 2008 - California Bluegrass Association Board Meeting

Report by
Diana Donnelly,
CBA Secretary

CALIFORNIA BLUEGRASS ASSOCIATION

SYNOPSIS OF THE MINUTES OF THE MAY 3, 2008 BOARD MEETING

CALL TO ORDER

Rick Cornish, Chairman of the Board, called the meeting to order at 10:15 at the home of John and Loretta Hettinger in Folsom.

ROLL CALL

The roll call was taken and the agenda was set.

APPROVAL OF THE APRIL BOARD MEETING MINUTES

The motion to approve the April 13, 2008 board minutes was carried.

PERSONS DESIRING TO ADDRESS THE BOARD ON UN-AGENDIZED ITEMS

There were none.

OLD BUSINESS

Strategic Planning committee Meeting Update

Lisa distributed a report and made a presentation. She reported that the most striking trend that came to light from the survey is the age ranges of the general membership. The report listed other trends determined from the survey.

They reported on what they felt were the CBA's strengths, weaknesses, opportunities & threats. They also listed areas to focus on after this year's festival is behind us. Lisa requested the board read through the report and give the committee any ideas they have about any of the items listed.

Darby reported that she and Suzy Thompson have talked about a partnership between the CBA and the Berkeley Old Time Convention group and, after the June festival, will present a plan for an old-time music campout.

Open Position Appointments

Education Coordinator- nothing new

Ad salesperson - there has been some interest but no one has been selected yet. J.D. suggested we advertise for this outside of the bluegrass community. Tim wondered if we've tried to get any assistance from the City of Grass Valley and/or local businesses.

Sponsorship update

Lisa distributed a spreadsheet that listed the sponsors and what they contributed.

Wine and beer status

Sierra is donating the beer but we don't know the amount yet. We

ran out last year so Deb will need to estimate how much extra we may need. Guglielmo sells us the wine for half price, on consignment. Deb reported that she needs to be in the loop regarding communications with Sierra and Guglielmo.

Membership reminders

Rick asked if all the board members made their calls.

Gate Greeting Schedule

Bruce reported that he hopes to have the completed schedule before the festival. When he gets it out, people can contact him with requests so he can fine tune it.

Fairgrounds meeting date and time

Montie reported that the meeting is scheduled for 4 p.m. on May 13 but he has sent a note to Ed Schofield requesting it be scheduled at 3 pm. instead. He will notify the rest of the committee when he has confirmation.

Vern's T-Shirt update

There will be Vern's T-Shirts for sale this year.

Pay Pal

Craig reported that pay pal is free (except for the transaction fee) and a secure way to buy things on line when people don't want to use credit cards or wait for checks to clear. It was determined that he would talk to Josh about it and look into it further.

NEW BUSINESS

Music Camp Update

Lisa reported that Music Camp is sold out and that it has been selling out consistently and earlier and earlier every year for the last few years. She reported that there are 26 children are enrolled. The Wednesday night program will begin with Angelica Grimm, then the Jaybirds will play and then Sid Lewis will close the camp with a jam. They may have Paul Shelasky do a joke workshop. Dave Zimmerman will coordinate the evening and Paul Knight will do the sound.

Rick wondered if there has been any thought to expanding the music camp, perhaps by adding another one. It was determined that this idea will be on the July agenda and Lisa is to bring back some ideas and information.

Bob Thomas reported on a possible new Music Camp location. CBA member Marlene Wageman of Acampo, CA, serves on the board of the Pythian Youth Camp. Each year the camp serves about 300 kids, ages 9-11. It has operated for many years. Marlene and Bob talked about the possibility of using it for a kid's music camp at some point in time. The camp is near Sequoia National Park. If the CBA is interested, the Children's Music Camp director should talk with Marlene, and visit the place before further discussion with the

board.

Headliner Acts for 2009

Montie feels we should think of cutting back headliners in 2009. He's really worried about the economic crunch and the rising cost of gas and how it could affect our attendance. John reported we've already booked 5 headliners in 2009. He thinks we can bring the show in a little under budget. We also have to consider that our cost of the fairgrounds will probably go up too.

We had been working on booking a sixth headliner band but it was decided we could fill that spot with a California touring band instead.

The motion to cut back on one headliner band for 2009 was approved unanimously.

Booking Carolina Chocolate Drops

Lisa reported she saw them on YouTube and others have seen them live. Darby reported how exciting they are and she felt we should attempt to get them booked for something before their popularity sends them out of our financial reach. Carl reported that they cancelled out of Wintergrass and that we are probably already too late as they are already expensive. Craig thought their connection with Deering Banjo might work in our favor.

Kings River Bluegrass Association

Kelly Broyles from the KRBA attended the meeting and distributed a booklet with copies of various documents. He advised the board why the association was disbanding and advised us that the membership wanted the CBA to assist them in continuing their Hobbs Grove festival and roll their membership into the CBA.

The motion that the CBA accept the proposal outlined in the 4/29/08 letter from the board of the Kings River Bluegrass Association and to accept the financial assets of said association and to undertake the conduct of the Hobbs Grove Bluegrass Festival in 2008 was passed unanimously.

Advance ticket sales for FDF 2008

Josh Micheals reported on the on-line t-shirt sales. 19 have been sold for \$347.00 and some more orders are in process.

John Irwin emailed his report to the board members.

Rick wondered if there was anything we could do with the KRBA members to encourage them to come to FDF. Several options were discussed but it was decided that we'd offer a \$10 discount coupon to be used as they choose.

Vern's stage payment process

The previous decision to give Dave Zimmerman the task of negotiating contracts and payment to the Vern's Stage bands was re-enforced. Darby needs to talk to Ed about how to pay the bands after they have completed their sets.

Bob expressed his concern that the board ignored the budget that was set for Vern's. Rick responded by talking about the format committee cutting out time from the main stage and the money savings from the cutting back on the main stage will fund the Vern's and Mega workshop stages. Also money saved from not having a clogging group and the Friday night dance are being used for the activities at Vern's, including the addition of more professional sound reinforcement.

Lisa reminded us that one of the weaknesses discussed at the Strategic meeting is that we don't think through the budgets when we make proposals and we need to be better at it.

Rich reported that he got permission from the NCBS to use their new shade cloth over the Vern's area.

REPORTS

Publicity

Bruce reported that as of the May meeting, all media outlets that were covered last year had been contacted and new prices obtained.

Bruce had compared the coupon redemption from each of the print media that had them and determined that the Sacramento Bee's ads were redeemed at a much lower rate than the others, while costing considerably more than the others. Because of this, every coupon used from the SacBee cost us about \$35, compared to an average of \$11-15 with the other publications.

So, he scaled back on the Sacramento Bee and used the savings to do more radio ads. Trying to track the efficacy of radio ads, he has negotiated online ads at several radio station websites, which would be linked to a \$5 off coupon with a code that will identify the source, when redeemed.

As of the May meeting, about 80% of the media buys were complete.

KNCO is producing the O! Brother spots.

Area VP reports

John reported that Frank Rey & Cedar Hill is playing here tonight. The jam in Folsom last weekend was a huge success. They had over 40 pickers.

Bob reported on his meeting with Ripon mayor, Curt Pernice and City Administrator, Leon Compton. In follow-up conversations, he learned that Kye Stevens, who is the head of their Parks and Recre-

ation Department, was assigned to produce a concert featuring bluegrass and wanted some assistance from Bob because of his expertise and experience. Kye has contacted Stephanie Hobbs of the Ripon Athletic Association and gotten their help as volunteers. Bob sent Kye his "Concert Timeline" detailing what happens in what order before the concert. He also exchanged emails with Kye and Stephanie regarding M.C.'s, ticket prices, and other matters. They need to be getting the advertising ready. He has not confirmed that they have a sound system and engineer hired yet. He was not able to secure one for them. It is a work in progress.

Lucy reported for Chico. She has started some jams that have been really successful. She also reported that July 3rd, 4th & 5th are the dates for Bluegrass in Paradise that John Senior has put together with the city of Paradise. The advertisement for it is on the back page of the 1st section of May's Breakdown. It's being held at various venues including the Paradise Community Park, Senior Center, and Performing Arts Center. Performers include Sid Lewis Bluegrass Revue, The Anderson Family, Bound to Ride, Sawmill Road, and Kids on Bluegrass. She suggested to The Sierra Nevada Brewery that they do a bluegrass series and they have booked IIIrd Tyme Out, Blue Hwy and The Grasscals, to name a few.

John reported on the member giving brochure and wanted to know how many to have printed before the festival.

Tim reported for Duane Campbell.

Darby reported that the Fall Family Campout Directors, Bob Schwartz and David Lange, have begun making plans for activities for the campout.

Craig reported that Kelvin Gregory is a friend of the owner of a new music store in Bakersfield, one that specializes in high end instruments including Martin guitars and Gibson mandolins and banjos. They are looking at this store as a potential sponsor for their future Bluegrass events (i.e. concerts, etc.). This relates to the possibility of a Bluegrass concert series through the East Bakersfield Kiwanis Club as a benefit for the youth and "at risk" kids they work with. They will be exploring doing a concert in the fall to benefit the Sheriff's Activities League.

Membership Report

Carolyn emailed her report to the board.

Treasurer's Report

Ed emailed his report to the board.

Continued on A-22

Lilly Brothers, Cadillac Sky and more bluegrass in the Santa Cruz area - Don Quixote's International Music Hall becomes a treasure for music lovers

By Tom Miller

Cadillac Sky performs on Sunday, July 20 at 7pm. Cadillac Sky were featured at this spring's Strawberry Music Festival. They are one hot progressive bluegrass unit. When the first strains of Cadillac Sky's "Born Lonesome" come pulsing out of the speakers, it's immediately apparent that there's a different kind of roots band on the scene—one wrapped in tradition, but not bound by it. That song, which opens their Skaggs Family Records debut, *Blind Man Walking*, has a high, lonesome sound that would do the great Ralph Stanley proud. And when they follow that up with "You Again," a song where they display the ferocious intensity of the great rock and roll bands, it's obvious Cadillac Sky is a band poised for greatness. www.cadillacsky.net and see and hear them at www.myspace.com/cadillacsky. \$12 adv./\$14 door, under 21 OK.

Chojo Jacques & Hillbilly Jazz performs on Friday, July 25 at 8pm. Chojo Jacques, the fiddle and mandolin player of Waybacks and Houston Jones fame, brings his Hillbilly Jazz Band to Don Quixote's. With influences from Vassar Clements to Jimmy Bryant and Speedy West, Chojo has a collection of first call hot licks players for this special dance show. With

Chojo will be Lead Guitar - Jesse Harris (Rancho Deluxe), Pedal Steel - Dave Zirbel (Johnny Dicks, Commander Cody), Drums - Kenny Owens (Jim Campilongo, Peter Rowan), bass - Paul Olguin (Shana Morrison, Jeffrey Halford). Artist site: <http://chojo.net> \$10 adv./\$10 door, 21 and over admitted.

Carrie Hassler & Hard Rain brings bluegrass that will blow you away on Sunday, July 27 at 7pm. An all ages show. Once or twice a year I come across a CD from new artists that simply blows me away. Carrie Hassler & Hard Rain have done it with their debut self-titled effort. Backed by an extremely talented group of young players, Carrie, who has been gifted with a voice that produces a rich and powerful vocal performance, and Hard Rain have a very bright future. Carrie Hassler and Hard Rain's album has reached #5 on Bluegrass Unlimited's top and "Seven Miles From Wichita" reached #1 on Bluegrass-Radio.org. www.carriehasslerandhardrain.com. \$10 adv./\$12 door.

Jeff & Vida plus The Earl Brothers perform on Tuesday, July 29th, 7:30pm. One of New Orleans' best known acoustic roots acts, Jeff & Vida have three critically acclaimed records under their belt and 5 years of rigorous touring both nationally and inter-

nationally, the duo make big impressions wherever they go. Jeff & Vida perform original material spanning from Appalachian bluegrass to alternative country. Their live performances showcase Vida's powerful voice and Jeff's superb picking on mandolin, guitar and banjo and tight well arranged harmonies. With ballads that sound like they could have been written fifty years ago and raucous barnstorming numbers that keep your feet tapping their live shows are exciting and unique, full of humor, good music and unforgettable songs. With past performances including the Ryman Auditorium and New Orleans Jazz & Heritage Festival, Jeff & Vida are emerging as the next up and coming Americana act. Artist site: www.jeffandvida.com and www.charismaartist.com/TheEarlBrothers: For those who remember the goose-bumps they felt the first time they heard the high-lonesome sound of Bill Monroe or the otherworldly harmonies of the Stanley Brothers, that same thrill of discovery is being created all over again by the Earl Brothers. Unlike other traditional bluegrass bands who seek to re-create the music of the original bluegrass masters, the Earl Brothers are blazing their own trail, extending the genre, while simultaneously staying solidly with-

in the gritty tradition that started in the 1940s and 50s. Listeners are left with a mix of exhilaration and bewilderment upon their first exposure to this new-yet-old form of music. New CD is Moonshine. Artist site: www.jeffandvida.com and www.charismaartist.com/ and www.myspace.com/earlbrothers. \$10 adv./\$12 door.

The Lilly Brothers Featuring Everett Lilly & The Lilly Mountaineers bring the real bluegrass to Don Quixote's on Sunday, August 17 at 7pm for an all ages show. Singer and mandolinist Everett Lilly is one of the great pioneers in bluegrass music and one of its most influential musicians. Everett and his brother, Bea (Michel Burt Lilly) began their career as a brother duet in the late 1930's by singing in churches and playing shows near their home in Clear Creek, West Virginia. Soon The Lilly Brothers became regulars on radio, eventually playing on such shows as the WWVA Wheeling Jamboree in Wheeling, West Virginia, further increasing their popularity. In 1950, Everett joined Flatt & Scruggs and the Foggy Mountain Boys playing mandolin and singing tenor. He stayed with them until 1952, and recorded many classic songs with them, including "Get in Line Brother." Artist site: <http://cdbaby.com/cd/everettlilly> and www.lilly-mountaineers.com and www.vh1.com/artists/az/lilly_brothers_the/bio.jhtml Tunes: <http://cdbaby.com/cd/everettlilly>. \$12 adv./\$14

com/cd/everettlilly and www.vh1.com/artists/az/lilly_brothers_the/bio.jhtml Tunes: <http://cdbaby.com/cd/everettlilly>. \$12 adv./\$14

Dan Cray performs on Sunday September 14 at 7pm. All ages show. Easily one of the top five instrumental hot pickin' guitar players on the planet. Combine bluegrass wizardry with classical, Celtic, folk and many other genres and then dangerously add gunpowder and hear an explosion of melody that few guitar players can match. His most recent CD, *Renaissance of the Steel String Guitar*, is an irresistible masterpiece that roams through a myriad of genres and styles. His virtuosity and versatility are undeniable." www.dancray.com. \$14 adv./\$16

Don Quixote's International Music Hall features seated and dancing concerts in our Music Showcase Room. The restaurant features fine Mexican and American Dining. Located just 10 minutes from Santa Cruz. We're located at 6275 Highway 9 in Downtown Felton. For tickets and reservations at Don Quixote's - call 831-603-2294. Info at www.donquixotes-music.com

New August Dates For The NCBS Good Old Fashioned Bluegrass Festival

By Michael Hall

Planning to be in Hollister in July? Well, for this year, please don't! The bluegrass festival will be in AUGUST instead. After 14 years as a July event, the Northern California Bluegrass Society's Good Old Fashioned Bluegrass Festival will change dates to August 8-10, 2008. The annual festival will run Friday-Sunday at Bolado Park in Hollister.

The festival is a showcase of outstanding California bluegrass talent and is a benefit for the NCBS. The main stage band lineup includes Abbott Family Band, Amazing Dr. Zarcos Breathing Machine, Bean Creek, Belle Monroe & Her Brew Glass Boys, Common Cents, Courthouse Ramblers, Cross Roads, Earthquake Country, Faux Renwah, Highway One, Houston Jones, Jimmy Chickens, Keystone Station, Kids On Stage, Kitchen Help, Mighty Crows, Mossy Creek, Nell Robinson & Red Level, Page Brownston & Sidetrack, Rogue River, Scott Gates & Pacific Ocean Bluegrass Band, Smiley Mountain Band,

Stoney Mountain Ramblers, Western Lights, Wranglers, and special guest Yodeling Lady Lolita.

Other bands will perform on the 'tweener stage, which alternates with the main stage before the full audience. The festival features a shaded audience area, 100% flushy restrooms, hot showers, free high speed wireless access, a low power broadcast of the stage to the camp, RV hook-ups, plenty of RV parking and tent camping space, children's activities, food and craft vendors, a raffle, and pleasant evening temperatures for jamming.

This is the small, fun, affordable festival and all of your friends will be there!

Advance ticket prices will remain the same as last year. The festival is the closest 3-day camping festival to the Bay Area. NCBS members receive deep discounts on advance tickets, making this event one of the most affordable bluegrass events of the summer season. For more information, visit the NCBS website, www.ncbs.us or e-mail hallmw@gmail.com.

Thanks to CBA Music Camp scholarship donors!

By Ingrid Noyes

By the time you read this, another year at the CBA Music Camp will have come and gone, but as I write it, it's just about to begin. Next month we'll have a report and some photos. This month, I want to acknowledge all the generous people who have donated to our scholarship fund, enabling us to accept ALL requests for scholarship assistance.

This year, eighteen people came to camp on full or partial scholarships—most of them young people, some parents of young people, or students, or folks on a fixed income. By accepting donations from people who can afford to pay a little extra, we're able to accommodate everyone who wants to come to camp—this system has worked well ever since we started the camp. We are continually impressed by the generosity of this community, and so grateful to everyone who helps us provide the music camp experience to all who want it, regardless of their ability to cover all costs. Scholarship recipients in turn help out at camp, whether by leading a jam, doing some chore, or running errands, so the camp itself benefits also.

One individual has been particularly generous for several years now—his name is Bonneau Dickson. Bonneau has been a regular music camp student, and for the

past few years, in addition to paying his own tuition, he has donated money for not one, but TWO full scholarships, to help others come and share in the camp experience.

Another person who has supported this fund for years now is Russ Loop, who's donated money for a full scholarship every year for several years, even though he's never come to camp himself.

The parents of one of our regular young music campers, who prefer to remain anonymous, also have donated funds for a full scholarship every year for several years now. They say it's the least they can do, since they have so much fun accompanying their child to camp every year.

This year's campers who also donated to the fund, (in alphabetical order) are:

Mike Alperin, Jerry Barber, Nancie Barker, Michael Bremer, Jack Brose, Bill Buehring, Kate Butler, Ray Coppock, RuthAnn Crawford, Janet Crott, David Cummings, Bart Dickson, Paula Jo Elson, Judith Fisher, Joyce Furlong, Cynthia Gair, Lou Giddings, Wayne Ginsburg, Richard Giuffrida, Doug Heimforth, John Hettinger, James Holder, Keith Irwin, Andy Larsen, Marty Lombardi, Jeffrey Magill, Mike & Melinda McCurdy, Mike Menefee, David Moore, Emil Nishi, Chip Northup, Paul O'Connor, Mike Omodt, Mark

Searles, Ric & Sue Shafer, Joel Sidney, Carol Spiker, Cap Thomson, Kelly Trojan, and David Williams.

Additionally, some people had hoped to come to camp this year but had to cancel. When that happens, we provide refunds but suggest donating some portion of the refund to the scholarship fund, and nearly everyone accepts the suggestion, some with very generous donations. So we also want to thank those who, even though they couldn't be here this year, helped someone else be here. Also in alphabetical order, they are: Michael Anthony, Tina Bradley, Paul Carignan, Jessica Evans, Marian Harris, Dick Krenz, Roger Kunkel, Sue Newberry, and Michael Williams.

Additional support for the camp this year came in the form of donations from Richard Hemenway, Walter Nickel, Scott Tichenor of Mandolin Cafe, and the CBA board of directors. If I have forgotten to mention anyone who donated to the camp or scholarship fund this year, please let me know, and accept my extreme apologies for the oversight. I, along with everyone who benefits from coming to camp, remain so very grateful for all the support we get to keep this camp going, and to keep it accessible and affordable and fantastic! for everyone. Thank you all so much!

RoseBud Blue to release debut CD "Depending On the Glass"

- June 14 on Squirty Records

Bluegrass/hillbilly debut CD is realization of a childhood dream

DIXON, CA. (May 21, 2008) – RoseBud Blue, an up and coming west coast roots music band will release their debut studio album, "Depending on the Glass", for Squirty Records, on June 14, 2008. This highly anticipated 13 song album produced by Keith Little and Matt Dudman, is a childhood fantasy come true for the group's female co-founders! The album presents a hard-drivin' "not-so-girly" version of a traditional bluegrass music sound, intertwined with a "hillbilly" feel. The two leading ladies,

Jenny Lynn Williams and Angela Personeni, were raised in this music and they continue to love it today.

"We've known each other since I was born" says lead vocalist and guitar player Jenny Lynn Williams. "We're like sisters. When we were young we would fantasize about making a band when we grew up. Well, RoseBud Blue is it! ... We hear and feel music the same, and that's the foundation of this album." Angela Personeni, upright bassist and tenor vocalist (who also sings lead on a few numbers) adds, "We are trying to keep the music we have in our hearts and souls alive and hope to bring bluegrass with the hair still on it to a younger generation. With our producers' help, we added

walking and slapping bass, snare and a swing feel to this album that will be appealing to a wider audience." She admits with a chuckle, "With every cut on this album we asked ourselves if our fathers would approve or not. We certainly didn't want to get our bluegrass card taken away!"

Listening to high-lonesome bluegrass music from a very early age created a natural force for the RoseBud Blue ladies to drive a sound that one might not expect from "a couple of girl singers." Low, edgy and raw, these gals bring a style of singing that is straight from the gut and, together with mandolinist/singer Matt Dudman, create a pulsating rhythm that actually moves your soul.

Depending on the Glass features an organic collection of bluegrass standards, and several rare pieces mined from old country and rockabilly recordings (including a traditional southern gospel number and "brother duet"), as well as four brand new original numbers. A surprise tune was added to the lineup when Josh Tharp, hard driving banjo player for the group, along with co-producer Dudman, took a "break" from recording one day and came up with a rockin' instrumental tune, The War Path, which the girls decided to track in the studio just a few hours later.

The album kicks off with a swiny rockabilly cross-over number called "Empty Mansions". This, like many of the other tunes the group presents on "Depending on the Glass", benefited from Keith Little's

magic hand, who created an original, yet heavily traditional, based arrangement. RoseBud Blue immediately knew that native Californian Little was a shoe-in as producer and vocal coach for the group's debut album. Before taking his career to Nashville, Tennessee, Little spent his early years working with west coast heavy hitters such as The Vern Williams Band and High Country (In fact, the band is named after Jenny Lynn's dad's first group, "Rosebud Blue", which included a 17 year old Keith and which band used to perform on the breaks in between Vern and Ray sets.). Little's stay in Nashville allowed him to work and study with some of the finest acts in bluegrass and country music today, including Ricky Skaggs, Dolly Parton, David Grisman and EmmyLou Harris, some of whom he still tours and record with today.

Desiring to stick to the sound they know and love, Jenny Lynn and Angela knew there should be none other than the fabulous Mike Eisler, of the Sawtooth Mountain Boys and Lee Highway, to join in on fiddle. Further cementing the traditional sound, they also decided to bring in one of bluegrass's finest traditional fiddlers of all time, Ed "The Legend" Neff for the twin fiddles. Eisler and Neff have graced many a stage together over the years and this is now their official first studio recording playing together! Just listen to how Ed hands off the "Lonely Me" solo to Mike. It's the real deal.

Continued on A-23

Hooked on Bluegrass

Each month we present a story from one of our members.

This month's bluegrass confession is from:



John Reischman

Father's Day Festival performer

I grew up in Ukiah California, and while there were many great musicians who lived there when I was growing up, there were none that played Bluegrass.

I was exposed to some great live music though. Robben Ford, who has played with Miles Davis, George Harrison, Joni Mitchell and others, was in a band in high school with my next door neighbor. I used to regularly go over and listen to their rehearsals. They were a really great Chicago-style Blues band.



John Reischman

By Lynn Cornish

My main exposure to Bluegrass when I was young was through television. I saw Flatt and Scruggs on 'The Beverly Hillbillies', and the Dillards on 'The Andy Griffith Show'. In addition to this mainstream exposure, I saw a fair bit of Bluegrass on KQED from San Francisco. They had some

great shows like Pete Seeger's 'Rainbow Quest'. I believe I saw the Stanley Brothers and the Greenbrier Boys on this show, as well as to some other great folk musicians. I also remember seeing footage from a folk festival and Bill Monroe was one of the featured performers.

In addition to these nationally based shows, there were some locally produced shows that occasionally had Bluegrass music. One in particular that I remember featured the Phantom's of the Opry. I think the line up at the time was Paul Shelasky, Pat Enright, Robbie McDonald, Laurie Lewis and maybe Joe Zumwalt. I distinctly remember Paul being surprised by something on stage, and mimicking a response of Curly Howard of the Three Stooges. This gave me insight into the psyche of my future band mate.

Another performance that I remember seeing on TV was John Hartford's band with Norman Blake, Vasser Clements, and Tut Taylor. By this time I was making trips to San Francisco to Tower Records where you actually find Bluegrass records. I found solo records by the individual members of John Hartford's band in addition to Bill Monroe and Frank Wakefield (who I also saw on KQED) records.

I had been playing guitar since I was about 12 years old. When I was 16 a family friend lent me a mandolin. I had noticed the Bluegrass musicians on TV using the mandolin, so this is the music that I gravitated to on this new instrument. I had a lot of fun teaching myself to play the mandolin, and I have been hooked on Bluegrass music ever since.



Camie Wisley

September 13th
& 14th

GATES OPEN:

9:30 am

on both days

CLOSE:

6 pm Saturday

3 pm Sunday

Music on two stages - children's activities - wine and beer garden - great food - art in the barn - handmade crafts

Featured Performers:

- Alhambra Valley Band
- The Mighty Crows
- Sidesaddle
- Bound to Ride
- Mountain Laurel Band
- Clearlake Clickers
- Konocti Fiddlers
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- Public Nuisance
- Laura & Darin Smith
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Under cover/rain shine

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Steel Guitar Jam and Summit

McGrath's, Alameda,
July 26, 2008

From page A-1

But there aren't all that many steel guitarists around, so it's unusual for there to be "critical mass" for a steel-only event. In the Bay Area, since 2000 there have been only 3 or 4 steel events, so the fact that there's a Steel Guitar Jam scheduled for McGrath's Irish Pub in Alameda on July 26th (Saturday, 1PM to 6PM or later) is a rare and welcome event. This jam is a continuation of the previous San Jose jams in a new venue, and will follow the previous format of musicians trading choruses to computer-driven backing tracks. So you might hear 15 steel choruses of "Heartaches by the Number", but they'll all be unique to the musician playing each chorus. In the past we've had some seriously expert guitarists show up. No guarantees, but it will certainly be exciting. You'll probably hear anything from classic country to Hawaiian to hard bebop jazz (and even some Warp Nine bluegrass) — a very eclectic group.

If you're a player, thought you might want to be one, or are just curious, come by McGrath's Irish Pub, 1539 Lincoln Avenue, Alameda, California

New jam in Santa Cruz

By Shirley Tudor and
Jessica Evans

Hi folks! We are organizing a new jam in Santa Cruz, and you're invited! This is a friendly jam where everyone who plays bluegrass and old time can get together and pick and get to know one another. Visiting pickers from out of town are

welcome.

Of course wouldn't work too well to combine bluegrass and old time musicians, beginners and blazing fast pickers in one jam circle. So to accommodate everyone there will be at least three separate circles at the jam: a slow jam, an advanced bluegrass jam, and an old

time jam.

We hope to see you there on June 22, 2008 and the 4th Sunday of every month, starting at 2pm. The location is Oceanview Park (Just off Broadway, east of Ocean St.) The address is 102 Ocean View Ave, Santa Cruz. Oceanview Park has bathrooms, drinking fountains,

a nifty playground for the kids, large shade trees and lots of lawn with a view of (you guessed it!) the ocean. It does not have lots of parking, so you may need to unload your stuff, park, then walk back. Please bring your instrument, your family, and maybe some snacks.

Join the CBA leadership for the board of directors meeting at GOF, August 9th, 2008

THE NORTHERN CALIFORNIA BLUEGRASS SOCIETY

presents

15th Annual

The Good Old Fashioned
BLUEGRASS FESTIVAL

Date of Festival
Changed
to August 2008

Abbott Family Band
Amazing Dr. Zarcon's Breathing Machine
Bean Creek
Belle Monroe and Her Brewglass Boys
Common Cents
Courthouse Ramblers
Cross Roads
Earthquake Country
Faux Renwah
Highway One
Houston Jones
Jimmy Chickenpants
Keystone Station



Kids on Stage
Kitchen Help
Mighty Crows
Mossy Creek
Nell Robinson & Red Level
Page Browntown & Sidetrack
Rogue River
Scott Gates & Pacific Ocean Bluegrass Band
Smiley Mountain Band
Stoney Mountain Ramblers
Western Lights
Wranglers
Special Guest Yodeling Lady Lolita

Note: Acts Subject to Change

August 8th, 9th, & 10th, 2008

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Gates open 8am
Friday, Saturday &
Sunday

Music Begins 3 pm
Friday

Music Ends 5 pm
Sunday

Camping & Children's Activities & Open Mic Stage
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Audience Area

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Special Low Back
Chair Section

Limited RV Hookups
at \$20/night

2008 Good Old Fashioned Festival Advance Ticket Mail Order Form

Ticket Prices:	Up to July 25th		At The Gate
	Members	NonMembers	ALL
3-day	\$45.00	\$65.00	\$75.00
2-day	\$35.00	\$50.00	\$60.00
Sat 1-day	\$22.00	\$33.00	\$40.00
Fri/Sun 1-day	\$17.00	\$23.00	\$30.00

Seniors: \$3.00/day discount
Youth (13-17) 50% discount
Children (12 & under): Free
Camping included with 2 & 3 day tickets only.

All ticket
sales final

	Adult	Senior	Youth
3-day	_____	_____	_____
2-day	_____	_____	_____
Sat 1-day	_____	_____	_____
Fri/Sun 1-day	_____	_____	_____

Thursday night camping:

\$10 per person \$ _____

RV hookups:

\$20 per night \$ _____

Total Enclosed: \$ _____

Name: _____ Address: _____
City: _____ State: _____ Zip: _____ Phone: _____

Advance ticket orders must be received by July 25th. Make checks payable to NCBS and mail to NCBS GOF, PO Box 20370, San Jose, CA 95160. Enclose a LARGE self-addressed, stamped envelope. Advance (only) GOF tickets may be charged to a credit card or PayPal at the NCBS website: www.ncbs.us where more information can also be found.

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Featuring an entire weekend of "Bluegrass Music, Cowboy Poetry, and Western Entertainment"

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23rd Annual



Bowers Mansion Bluegrass Festival

Bowers Mansion Regional Park
Washoe Valley, Nevada
Since 1982



A Weekend of Fun
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August 16, 2008, Reno, NV 9am-7pm

Sawmill Road ♦ Side Saddle & Company ♦ Wild Creek ♦ Bar BQ Bogz
Wild Horse Drive ♦ Biggest Little Bluegrass Band ♦ Monday Night Volunteers
Workshops—Craft Vendors—Food Vendors—Instrument Swap Meet—Kids' Activities
At Bowers Mansion Regional Park, Washoe Valley, NV—Camping at Davis Creek Park & Campground

A Weekend of Free Events at Davis Creek Campground!

Aug 15, Friday Night Concert with Nevada Rain
Aug 16, Saturday Night Contra Dance
Aug 17, Sunday Morning Gospel Hour

Pre-Event Discount:

\$28 Adult, \$25 for NNBA Members
\$5 Child 2-12
\$30 at the Gate

For More Information and to buy tickets online go to:

www.bowersbluegrassfestival.org

Brought to you by The Northern Nevada
Bluegrass Association,
a 501c3 non-profit organization



Long live the Lilly Brothers!

First west coast tour in 20 years

Over the last 70 years The Lilly Brothers have been a staple on the bluegrass scene - from radio and television to music clubs and festivals to two dozen or so records. Bea Lilly (1921-2005) and Everett Lilly (1924) starting singing and playing music as children at home after Bea talked his younger brother, Everett into playing the guitar. They got to liking it and became pretty good at it. Everett soon decided he wanted to play the mandolin, so the family milk cow was sold to purchase his first mandolin.

In the late 1930s, at the tender age of ten and seven, the brothers began their "music career" - singing and playing in churches and school houses near their home in Clear Creek, West Virginia. Everett says "Back in those days we called it American Folk Mountain Country Music. Today it's called old-time country music". The young brothers made their live radio debut in 1938 under the name the Lonesome Holler Boys - a brother duet act. This was around the same

time as the Monroe Brothers, and it didn't take the Lillys long to realize this new style of hillbilly music (bluegrass) was the direction they wanted to go, and in 1939, they added a banjo and began performing bluegrass regularly at the newly-established WKLS in Beckley, WV as the Lilly Brothers. After that radio stint, they spent several years at various Southern stations playing in such groups as the Smiling Mountain Boys and Red Belcher's Kentucky Ridge Runners.

The brothers made their first recording in 1948 while working with Red Belcher at WWVA. They remained at the station through 1950, but soon returned home after a heated fight with Belcher over money. From there the brothers split for a time; Everett joined Flatt & Scruggs & the Foggy Mountain Boys on mandolin and tenor vocals. He left Flatt & Scruggs in early 1952 to join his brother Bea (guitar), Don Stover (banjo), and Tex Logan (fiddle) in Boston. There, the Lilly Brothers played

an amazing sixteen-year long gig as the house band at the Hillbilly Ranch and performed on a daily radio show, Hayloft Jamboree on WCOP. The Lillys played the local club and festival circuits where they remained a fixture in the downtown Boston and New England music scene from the early '60s through the early '80s. The Lilly Brothers are instrumental in the development of urban bluegrass, which today can be seen in any large city across America, including the thriving San Francisco bluegrass and old-time music scene.

Over the last seven decades The Lilly Brothers have recorded a number of excellent and influential LPs on different labels, including Event, Prestige, Folkways, Rebel and most recently, Swift River Music. The final Lilly Brothers' recording was recorded live in 2001 at Tamarack with the Lilly Mountaineers - featuring the whole Lilly clan; Everett, Bea, Daniel, Mark, Everett Allen, Jennifer, and JoAnn Lilly with Ron Tolliver. In

2005 came Everett's solo release "Everett Lilly & Everybody and Their Brother" with special guests Ronnie & Rob McCoury, Marty Stuart, Larry Stephenson, and just about every Lilly under the sun - and what a great collection that is!

The Lilly Brothers' career was chronicled in a 1979 documentary "True Facts in a Country Song", and in 2002 they were inducted into the IBA Hall of Honor - a great honor for a great band. Long live the Lilly Brothers!

At age 84, Everett Lilly, a true American living legend, is back at it again; pickin' the mandolin like a 20-something, recording a new CD, and touring cross country with his sons - their first West Coast tour in 20 years. Everett Lilly & the Lilly Mountaineers kick off the tour on August 7 at Conor Byrne Pub in Seattle, then they're at McMenamin's White Eagle in Portland (Aug 8), Axe & Fiddle in Cottage Grove, OR (Aug 9), Humboldt Brewing Company in Arcata, CA (Aug 10), Amnesia in



Everett Lilly

San Francisco (Aug 11), and Don Quixote's in Felton, CA (Aug 12).

For more info on their 2008 West Coast Tour please go to www.shelbyashpresents.net and for more info on the Lilly Brothers go to www.lillymountaineers.com

"Plymouth" Shaking it up with late-night dance

Rock n' roll style - September 19-21, 2008, Plymouth, CA

By Larry Baker

After a wonderful first day of great bluegrass music on the main stage it won't be just another Friday night at a festival, it's the late-night dance and best dressed contest. That's right L&S Promotions is shaking it up a bit with the sounds of Rick Barnes and Silvermoon

bobbie sox & oxfords and enter the best dressed contest. Special prizes for best dressed for first and second place as voted on by the crowd. We will go back in time and enjoy those great rock n roll tunes while dancing into the night and living those nostalgic memories. Rick Barnes was recently on the TV

show Name Those Lyrics. From Do-wop to Sock Hop throw in a little Mo-town sound, ballads, and a few love songs, and the straight ahead beat heard from the likes of Elvis and Jerry Lee Lewis. Playing top 40 rock and pop, top 40 country, classic rock as well as originals and we have us a good ol rock n roll night of great dancing and L&S fun! The Jamming remains a MAJOR part of the Plymouth festival and we do not want

laughter and dynamite fun. You don't want to miss this one as we have a chance to go back in time. Were tank tops known in the 50's?

After a great Friday featuring our emerging artist's performances of Gritchy McGrally, Four Finger String Band, Nell Robinson & Red Level and Natural Drift along with a solid line-up we will wake up to more outstanding fun and entertainment with superb bands. Kicking the day off will be the talented Anderson Family, the 2007 emerging artist Rita Hosking, Carrie Hassler & Hard Rain, Sawmill Road, Don Rigsby & Midnight Call, New Found Road, The Gibson Brothers, a one hour set by the 2007 IBMA Fiddle Player & Instrumental Group of the Year Michael Cleveland & Flamekeeper and to close with a one hour set The Popular Bluegrass Brothers After this great day of music, it's on to more of the great Plymouth Sat night jamming which is as good as it gets. The Plymouth mystique has become a fan favorite that offers that warm, cozy, somewhat small festival atmosphere where friends meet to wrap up the summer festival season. More fun with the Sat classic car show, those great art's & crafts vendors along with tasty food & beverage.

Sunday brings fan favorite "Kids On Stage" Directed by Frank Solivan Sr., Steve & Sharon Elliott where they continue their dedication towards the best program in Bluegrass. Their commitment to working with the "kids" has helped many become premier performers, including Frank's son Frank II who

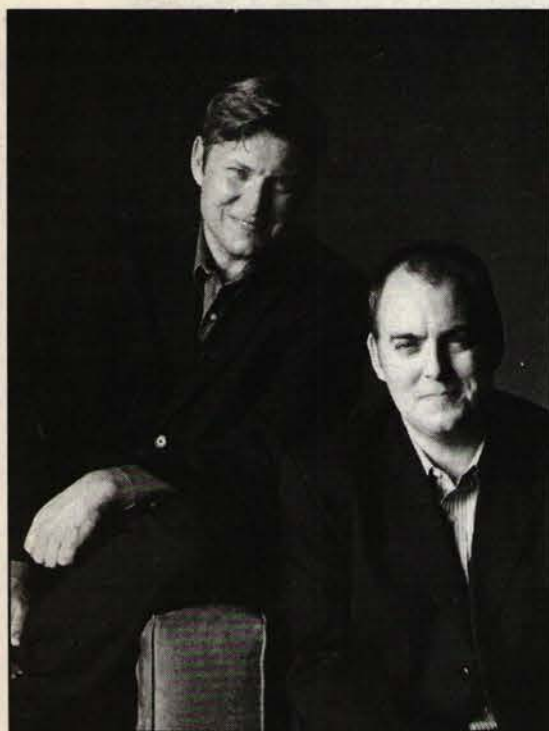
currently plays for the U.S. Navy Band Country Current. Steve and Sharon Elliott spend a great deal of their festival time working with the kids insuring they have an opportunity to join in and learn the wonderful music. Frank has others who help during the Plymouth weekend and at many other festivals and L&S Promotions wishes to thank them for their respective help and commitment. The Plymouth "Kids On Stage" performance takes place at 10:30 am for a full 45 min set. You won't want to miss this exciting part of the Plymouth festival. This part of the festival is our future bringing together our youngsters with their talent and willingness to learn for what will be the next generation of great bluegrass music. More wonderful bands will follow the kids as they hit the stage and as we wind down the summer festival season.

This year's sound re-enforcement will again be provided by Northern California's John Senior Sound Co. which promises to be superb. As you see our festival will again offer a great fun-filled weekend with outstanding world class music, workshops, including the return of the beginners workshop "Introductory to Bluegrass 101", two special workshops by Roger Siminoff: How to Set Up Great Sounding Banjos and The Lore of Loar. Don't miss our special instrument raffles (donated by John Green of The 5th string Sacramento & by San Diego Old time Music), 2009 L&S Promotions produced festival ticket giveaways to include: Yuma, Lake Havasu City, AZ and

Plymouth. The great jamming will be non-stop. Showers, restrooms, dump station on-site. Ice will again be available.

You can unpack your gear and set up camp starting Monday Sept. 15, 2008 when the gates open for a fun filled week of great entertainment, comradery, friendship, great jamming and just a bunch of FUN! And yes Fun is a key at L&S Promotions' festivals. If you don't have a good time with lots of fun we want to hear about it.

The 6th Annual "Plymouth" Bluegrass in the Foothills is scheduled for Sept. 19-21, 2008 at the Amador County Fairgrounds in the beautiful Shenandoah Valley of the Sierra Nevada Foothills of the Wine & Gold Country. Now's the time to secure your tickets and make plans for the end of the summer bash! A chance to enjoy more great music with world class bands, family fun, lots of laughter and those wonderful bluegrass memories. You don't want to be left out....Do you have your tickets? Here's your chance to purchase early-bird tickets on-line, by mail For additional festival information and ticket prices call: L&S Promotions-Larry & Sondra Baker (209) 785-4693 or visit our website: www.landspromotions.com Again this will be a festival you won't want to miss as we bring you a fun-filled w/e. This is your chance to be a part of a great time in the foothills of the Sierra Nevada wine country. LIFE IS GOOD! See you there!



The Gibson Brothers

featuring 50's & 60's Rock n' Roll. This years late-night dance will have a twist to it. Go through your closet and get out your old duds, grease down the hair put on the

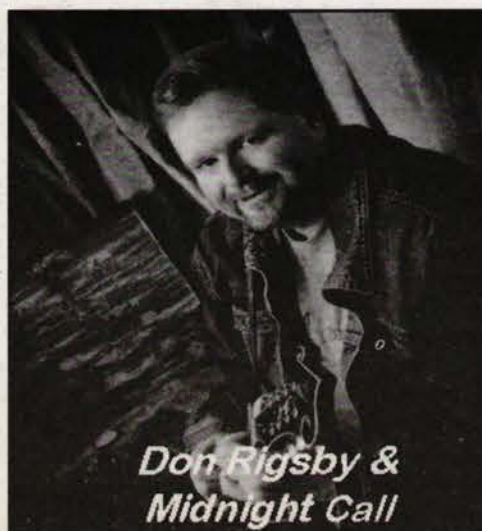
to detract from that so the dance will again start at 10:15 pm Friday night, right after the last Band in the Pokerville Hall. This year's late-night dance will be full of great



Bluegrass Music Festival

August 22-23-24, 2008

Held in VISTA, CA.
at the Fascinating 40-acre Outdoor
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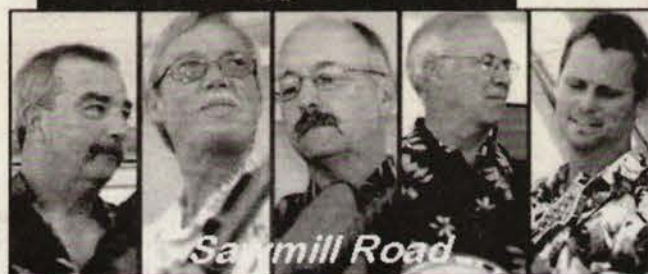
*Don Rigby &
Midnight Call*



Bluegrass Etc.



The Infamous Stringdusters



Sawmill Road



*Pacific
Ocean
Bluegrass*



*Grateful
Hooligans*



*Chris Stuart
& Backcountry*



Bunnett Family Bluegrass



Virtual Strangers



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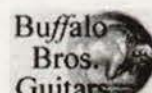


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Instrument Raffles!
Dry Camping



Highway 76



TICKETS* Available in Advance (online, by Mail, or at select San Diego County locations)

	Event Hours	at Gate	in Advance
FRI	3-10 pm	\$17	\$15
SAT	10-10 pm	\$20	\$18
SUN	9 - 6 pm	\$17	\$15
3-DAY Pass		\$54	\$48

(additional fee for camping)

KIDS: 10 & under **FREE** (with adult)

Day Parking: \$2 at gate (funds the Museum)

Gates Open: 1 hour before show starts

Bring: Hats, sunscreen, lawn chairs

NO PETS: (unless camping - see camping info online or on flyer).

INFO: www.summergrass.net ★ 858-679-4854

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Amador County Fairgrounds · Plymouth, CA



Carrie Hassler & Hard Rain



MICHAEL CLEAVELAND & FLAMEKEEPER



The Gibson Brothers



The Bluegrass Brothers

CLASSIC
CAR SHOW!
Sat Only

KIDS On
Stage
Sun Only

Sawmill Road · The Anderson Family

Don Rigsby & Midnight Call

Rita Hosking (2007 Plymouth Emerging Artist Winner)

2008 Emerging Artists:

The Damage Done · Four Fingered String Band

Nell Robinson & Red Level

Natural Drift



Late Night
Dance (Fri)
by
Rick Barnes
Rock n' Roll
Band

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Ledger Dispatch



The City
of Plymouth
www.plymouthcalifornia.com



EARLY BIRD TICKET ORDER FORM

Please send me the following tickets for
Bluegrassin' In The Foothills Music Festival 3rd Weekend in Sept.

ADVANCED (Deadline for Early Bird tickets SEPT. 1st) **AT GATE:**
3-Day Adult _____ adults x **\$90 per person** = **\$100**
3-Day Teen (13-17) _____ teens x **\$35 per person** = **\$40**
Early Camping Opens Mon., Tue., Wed., Thur. **\$20 per rig** x _____ nights = _____

Association Member Discount on Early Bird 3-day Ticket Only

1 Ticket Per Member ~ Assoc. Name & Number _____

Association 3-Day Adult x **\$85 per person** = _____

Single Day Adult tickets: Fri.=\$20 Sat.=\$25 Sun.=\$20

Single Day Teen tickets: Fri.=\$10 Sat.=\$15 Sun.=\$10

12 years and under admitted FREE with Paid Adult

Total Amount Enclosed \$ _____

All 3-Day tickets include camping (Fri, Sat & Sun nights) ~ **VOLUNTEERS**

NEEDED ~ Single Days Purchase at Gate ~ Absolutely **NO** Discounts at Gate ~

NO REFUNDS ~ Held Rain or Shine ~ Advanced reservations **REQUIRED** for

Handicapped Campers by Sept. 1st Placard # _____

Cash & Checks **ONLY** at Gate

Name _____

Address _____

City _____

State _____ Zip _____

Phone _____

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Mail this order form and, **"Self Addressed Stamped Envelope"** with check or money order payable to:

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**Thursday July 3**

Presented by Paradise Performing Arts Center

10:00-5:00

PPAC: Music Camp
with Frank Solivan, Sr.
"Kids on Bluegrass"

*For lodging options visit
paradisechamber.com

Friday July 4th**10:30-11:30**

Parade on Skyway

10:00-4:00

Paradise Community Park:
Crafts and Food Fair

12:00-4:30

Paradise Community Park:
12-1:30 Sid Lewis Bluegrass Revue
1:30-3:00 The Anderson Family
3:00-4:30 Pat Ikes "Bound to Ride"

5:00-9:00

California Bluegrass Association
Senior Center:
Open Bluegrass Jammin' 101
with Sid Lewis

Saturday July 5th

Presented by Paradise Performing Arts Center

3:00-4:00

PPAC: Music Camp
with Frank Solivan, Sr.
"Kids on Bluegrass"

4:00-5:00

PPAC: Sawmill Road

5:00

Pat Ikes "Bound to Ride"

7:00

Anderson Family Bluegrass Band

8:00

Sawmill Road



Also happening: Quilt Show ~ Summer in Paradise Sidewalk & Antique Sale

For more information please visit: www.paradisechamber.com

Berkeley's 6th annual Old-Time Music Festival

September 11 – 14, 2008

From page A-1
na, where for seven generations her family has handed down English, Scottish, and Irish ballads. She was the musical advisor for the 2000 movie Songcatcher, advising actors Aiden Quinn and Emmy Rossum on their phrasing and accents, and appears in the film playing banjo at a square dance. Music runs deep in Sheila's genes. "My great-grandfather met my great-grandmother at a square dance where he was playing the fiddle. This big, tall, lanky red-headed gal—they said she was 5 feet and 11 inches tall in her sock feet—was a banjo player. And though they were from two differ-

ent communities—he was from Sodom and she was from Bull Creek—they were attracted to each other because of that music. The tendency was for musicians to marry into other musical families. I've got 72 first cousins, and out of those, about half of them play music. I'm convinced it's genetic. Granny said that it makes perfect sense if you think about it, because 'If you're a musician, then the people you're gonna hang around with are other musicians.'"

Fiddler Reyna Gellert, 34, daughter of a fiddling postman from Dayton, Ohio, will be performing songs and tunes drawn



Reyna Gellert

from her vast repertoire, including such favorites as "Old Yeller Dog Come Trottin' Through the Meetinghouse" and "Jenny Ran Away in the Mud and the Night." Her 2007 CD Waterloo, Tennessee, with the all-woman string band Uncle Earl, was produced by Led Zeppelin's John Paul Jones.

Among the performers at the festival's four days of events—a string band contest, three concerts, a dance, special events geared towards kids and their families, instructional workshops, and a rollicking wrap-up cabaret—are the Brandy Snifters, from Minnesota, who have been playing with the same personnel

since 1961; Foghorn String Band, the instigators of Portland, OR's burgeoning old time music scene; the Bay Area's popular Stairwell Sisters, whose new CD was produced by Lloyd Manes (father of the Dixie Chicks' Natalie); auto-harp expert Evo Bluestein; and former BOTMC contest champions the Squirrely String Band.

The 2008 Berkeley Old Time Music Convention runs Thursday, September 11 through Sunday, September 14. For more information, including details on entering the string band contest and signing up for the cabaret, please go to www.berkeleyoldtimemusic.org.

Schedule:

Thurs. Sept. 11 – Daytime:
(tentative) Panel Discussion at U.C. Berkeley, Music Department

Evening: Freight & Salvage
Sheila Kay Adams
Evo Bluestein
Stairwell Sisters

Fri. Sept. 12 – Freight & Salvage with Benton Flippen, Paul Brown, Frank Bode
Foghorn Duo (Caleb Klauder & Sammy Lind)
Rayna Gellert

Sat. Sept. 13 – Daytime:
10:15 AM – kids concert, Berkeley Library Main Branch Children's Room – FREE!
11:00 AM – Youth Showcase and String Band Contest, Civic Center Park – FREE!

Sat. Sept. 13 – evening:
7:00 PM – Clogging workshop, Family Dance, Square Dance – Ashkenaz

Sun. Sept. 14 – Daytime:
11 AM to 2:30 PM – Workshops at the Jazzschool
3:00 PM – Old Time Cabaret at the Jupiter – FREE!

More to be added, please visit www.berkeleyoldtimemusic.org for updates and more info.



Paul Brown, Benton Flippen and Frank Bode

Photo by John Schwab

Flatpicking Guitar Magazine

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Guitar
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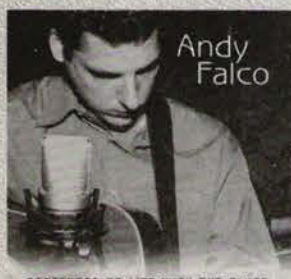
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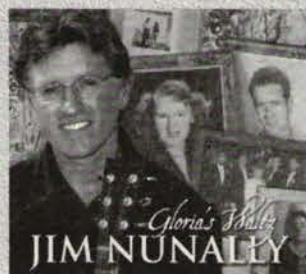
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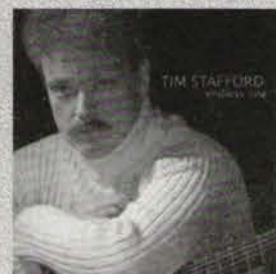
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Chuck Poling

One of bluegrass music's most appealing qualities is its accessibility – it's not hard to learn the basics of guitar, and with three chords and a capo a beginner can jam along with a lot of songs. From there it's a matter of talent and effort, and bluegrass musicians tend to be a pretty ambitious lot. There's a lot of joy and camaraderie in jam circles and newbies get a lot of encouragement from more experienced players. Several jam classes are available in the Bay Area that help explain structure and etiquette. And there's no shortage of beginners and experienced pickers who hope to take the next step and form a band. But where to start and how to go about putting together a band can be a daunting task. So many details, so little experience, where do you go for help?

Recently, a new program called PickUp Bands kicked off its maiden voyage with a performance by the One Night Band at Amnesia in San Francisco. PickUp Bands was developed by the estimable Dave Zimmerman, a well-known figure in SF bluegrass circles who is also very active in the CBA. Dave developed PickUp Bands as an outgrowth of the monthly beginners/intermediate jam he hosts at Amnesia, recognizing a need for a way to jumpstart the process of starting a band.

The program is designed to help a group of musicians of comparable skill levels come together and learn, practice and play as a band. After 6 weeks of working with Dave on every aspect of performing as an ensemble, the band plays a short, opening set at the regular Bluegrass Monday Night Show at Amnesia. Now this might seem a tall order to some, because, as experienced performers know, there's so much involved in putting all the pieces together. Harmony, dynamics, arrangements, stage presence, and, oh yeah, moving around the one big mic without getting running into one another – these are just a few of details a band has to take into account. But if the May 19th debut of the One Night Band (see sidebar) is any indication, Dave's done a pretty good job of getting them into shape. I checked in with Dave to talk about PickUp Bands and get the scoop on what is inspiration is, what is methods are and the future of bluegrass music in San Francisco.

What personal experiences influenced your plan for PickUp Bands?

Bluegrass Confidential - By Chuck Poling

Dave Zimmerman

Dave: When I first started playing bluegrass, I didn't really know anyone else who was at my level. I would see some familiar faces at workshops and recognize names from listserv's but never really make any connection. I would go to a few jams regularly but always felt like everyone else was so much more comfortable than I was and I would leave frustrated with my playing.

At the CBA's first annual music camp in 2001, I met banjo player Dave Walker. We started working out fiddle tunes together and would back each other up for hours as we'd each fine tune our breaks. The following year at the camp, Dave and I met John Norwood and soon after we got back to the city, put together a pick with what ended up being the original lineup of Homespun Rowdy.

The strength of the group was that we were all just about at the same level and had the common goals of getting better as individuals and as a group. As improved individually, we experimented as a band with what worked (and what didn't). While there are always going to be egos involved, we stayed consistent to the fact that we all wanted to do what would make the band sound its best. What we discovered was that when the band sounded its best, each one of us individually sounded our best. In fact, at times the whole even seemed greater than the sum of its parts.

The Pick's PickUp Bands were created with the idea of facilitating and streamlining the process of a group of pickers at a similar level and with similar interests coming together to experience the energy and satisfaction that can come from working together as a band. Are there other models or examples of workshops or band camps that influenced you?

Dave: There are some great teachers and similar programs in the Bay Area. Avram Siegal, Jack Tuttle, Laurie Lewis and Tom Rozum, Jim Nunally and Keith Little, Bill Evans and Ran Bush to name a few offer jam classes, group lessons, slow jams, etc that some great pickers and bands have come out of. I think they all have their benefits and, like PickUp Bands, have the goal of helping pickers improve, learn more about the music, and have fun, thus getting them more interested in the music. I've also attended the RockyGrass camp a few times as well as band workshops with Pete Wernick.

Describe what you consider a typical customer or a sample of customers.

Dave: The typical person who



Dave Zimmerman

might be interested in a PickUp Band is someone who's been going to jams or jam classes or getting together with a group of friends to pick and is ready to tighten things up. That being said, PickUp Bands are formed at all levels so I would encourage a beginner looking for a few other players at his or her level without the chaos of a jam or an advanced picker looking to collaborate on complex arrangements and dynamic harmonies to at least submit a Questionnaire. There's even been some discussion of starting an all Dawg music PickUp Band or an all Bluegrass Album Band PickUp Band. In all cases, the idea is to get a group of people together with similar levels and interests working together towards a common goal.

How is the PickUp Bands particularly suited for bluegrass? Do you think your model would work well with rock, jazz, or blues?

Dave: I think the model would generally work with any genre but particularly in bluegrass, there's such an interrelation between the instruments. If the mandolin doesn't chop on the 2 and 4 beats, the bass thumping on the 1 and 3 doesn't have the same power. Bluegrass is tough (if not impossible) to play by yourself and even with others, just doesn't come together unless there's a cooperation between the players.

In a jam, it's often a struggle just to be heard. In a PickUp Band, we look at how as a band to focus the listener's attention where it should be, whether on vocal, a harmony, a break, etc. In a jam, a lot of players just want to show off. In a PickUp Band, we take the strengths (and weaknesses) of each picker into consideration to choose and arrange songs to showcase what each person and the band as a whole does best.

Continued page A-23

A PickUp band's stage debut

By Chuck Poling

There's always a good crowd at Amnesia for Monday Night Bluegrass, but the May 19th show was something special. Usually the joint is about half full when the music starts at 8:30 and fills up as the evening goes along, but when I arrived at 8 I had to squeeze my way in and say "excuse me" about fifty times to get close to the stage.

Homespun Rowdy, who can claim to Amnesia as their home field, were playing their regular monthly gig, and they always pack 'em in. But there was an extra layer of buzz going around as the One Night Band

yields result. The guys had their parts locked in and were on the same page dynamically as well, regulating their volume as the situation required. Their stage choreography around the large single mic was outstanding—they moved up and back and forth and every which way they could with confidence.

Dave kicked off "Big Sciota" and the boys got a chance to strut their instrumental stuff. Then, in a change of pace, they performed Steve Earle's "I Still Carry You Around" with Dave singing the lead. The short set ended with Brian signing "Rain Please Go Away," and, as they



made its debut. Featuring Brian Shih on guitar, Dave Berry on mandolin, Micah Joel on bass, and Bruce Sadowick on dobro, the One Nighters were playing a short opening set to display what they'd learned in Dave Zimmerman's PickUp Bands.

The quartet are regulars at the third-Monday-of-the-month jam and are the first graduating class of PickUp Bands. For six weeks leading up to the show, they were under the tutelage of Dave Zimmerman, working on harmonies, timing, dynamics, and the dozens of other aspects of performing live as a bluegrass band. If they needed any encouragement when they took the stage, well, they got it. A full house was on hand for their debut and when the band, with Bruce on lead vocals, kicked off the Flatt & Scruggs's classic "A Hundred Years From Now," a huge whoop went up from the crowd.

Next up was "Greenville Trestle," sang by Brian, and then they moved on to the Stanley standby "Another Night" with Bruce back on lead vocals. Micah and Dave provided harmony on the chorus, ably demonstrating that practicing actually

say, the crowd went wild. Really. Obviously there were lots of friends there to support their buddies' band debut so the crowd was pretty primed, but the One Night Band showed that they belonged on stage. As the audience poured on the applause, band members smiled broadly and exchanged expressions of satisfaction, excitement, and blessed relief.

So how does Dave Zimmerman convert four individuals with little to no previous musical ensemble experience into a fully functional bluegrass band? Brian Shih recalls "working through all the nuances of picking the music, working with the mics, splitting breaks, etc. I'd never played bluegrass outside of the [Amnesia] jam setting before, and he helped us work through all the things you have to learn to play live."

"I feel like Dave taught us the language and culture of bluegrass," said bass player Micah Joel. "He fine-tuned our performance skills with the goal of making us look like a bluegrass band, not just a band playing bluegrass."

The One Night Band im-

Continued page A-23



Roger Siminoff

The Luthier's Corner - Roger Siminoff

Q: In your June column you said that a mandolin's ribs were not flat. Can you explain that?

A: That answer was in response to a question about the F5 mandolin's neck not being on the centerline. I said that "in the Florentine style, flowing curlicues, scrolls, and points reflect the shape of leaves, vines, and plant life. There are no straight lines, and this is

also why the original F5 mandolins did not have flat ribs (rim) - if you put a straight edge against the rib of an original F5 you'll see that they are curved."

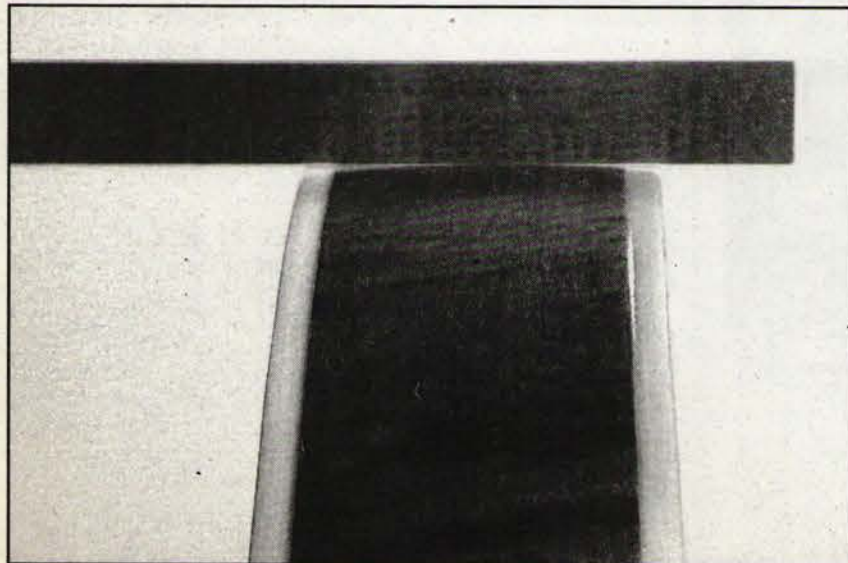


Fig 1: A straight edge on the side of an original F5 mandolin reveals that the ribs were shaped to a curve.

As you can see in Fig. 1, the ribs are not flat. This is a beautiful detail of this instrument that adds to the flowing lines of the instrument that many builders don't pick up on.

Q: I got an old WeatherKing banjo head from a friend but it looks like it is badly warped. Is it okay to use it?

A: It is very unusual for a Mylar® head to deform this way. Mylar is a rather stable and strong material. And, it is unclear how this happened and what caused the head to warp this way.



Fig 2: This head has had a rough time, but it should pull down again with no problems..

However, as long as the stretcher band is not cracked, there are no signs of the Mylar having cracks, and you can't find any signs of the head pulling away from the stretcher band, you should be able to draw it back down on your banjo. As when installing any head, tighten all the bracket hooks a little bit at a time and don't try to pull down one side more than the other to compensate for any deformities in the head. It should pull into place properly.

Q: Someone told me that changing the fretwire on my banjo to a heavier gauge will help improve tone and sustain. Is this true?

A: This is an interesting question, and while the answer is "yes," I think it is important to understand what is happening. First, for an instrument to produce sustain, it is important that the neck is sturdy, rigid, and made of dense wood. And, as you increase the neck's mass, you improve sustain. (Basically, mass is weight and size taken as a whole. Scientifically, mass is the size and weight of an object as it relates to how much energy is required to set it in motion.) So, heavier/denser woods, heavier tuners, heavier truss rods, and so on generally help to produce sustain. In the 1920s, some companies were making banjos with ebony and rosewood necks, and these instruments had great sustain. Some folks notice that the added weight of clipping a tuner onto the peghead will increase sustain. With regards to the frets, if you change up to heavier frets, you will add some weight to the neck, but the additional weight is very minimal. The difference between the amount of light gauge fretwire and heavy gauge fretwire used on a banjo is less than one half of an ounce; not a lot compared to the weight of the entire neck, but at least there is a difference.

Second, larger fretwire provides for more positive fretting action. There is a greater chance that the string will be properly stopped and well secured against the fret with larger wire than with smaller wire, and this leads to improved tone and greater sustain.

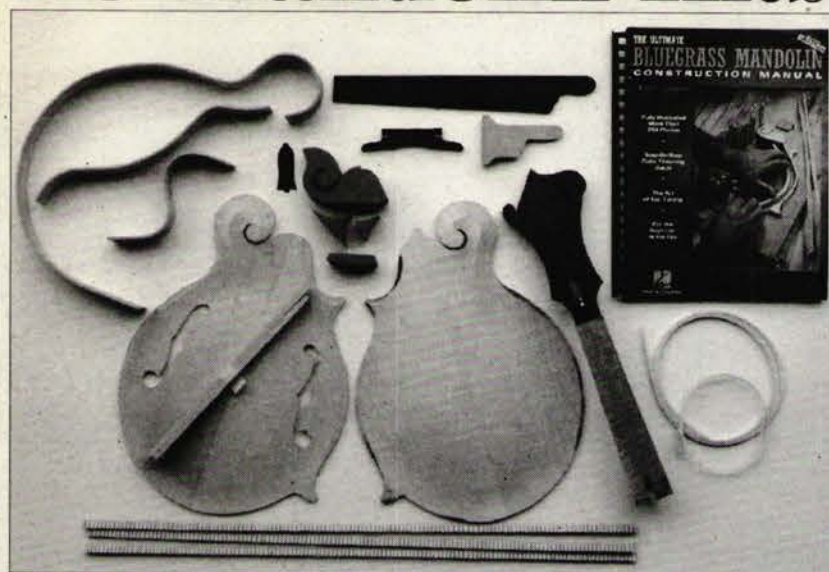
See you next month.

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

Roger Siminoff was the founder of *Pickin'* and *Frets* magazines and has written several books on instrument set-up and construction. His latest book, *The Physics of Music* is a transcription of student's notebook from one of Lloyd Loar's classes at Northwestern University before his death in 1943. The book includes original illustrations as drawn by the student. For more on Roger Siminoff, Siminoff Banjo and Mandolin Parts, Gibson and Lloyd Loar history, visit his web site at: www.siminoff.net.

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Joe Weed's Studio Insider

Mastering for Matt Dudman and the Mount Diablo String Band

In May, mandolinist Matt Dudman came to Highland Studios to master an album he had produced for the old-time group "The Mount Diablo String Band." Matt had recorded the album at his home studio, and wanted to attend the mastering session at Highland Studios to hear the work in our professionally designed control room. I'll describe the mastering session below, after I explain some techniques that Matt used to record this great-sounding CD.

Keep it simple...

Matt and the band wanted to record in a simple and direct way, with the band playing live (all together, at the same time) and without using overdubs. The spontaneity of this approach can convey a higher energy level than the carefully layered and overdubbed approach that is common in the industry today. Live recording places more demands on the musicians, since they are each responsible for not spoiling the performance; however, the fun of playing as each musician strives for inspiration and communication can elevate the music to an exciting level. This was certainly the case when the Mount Diablo String Band recorded their CD.

The room and the mics

Matt records at his home in a converted living room. On the ceiling, walls, and in the corners, he mounted some acoustically absorptive panels made by ATS Acoustics. These panels help absorb a wide bandwidth of sound in the room, making a tighter-sound-

ing performance space. This is a good idea when recording several instruments at once, as the acoustical reflections from untreated walls, floor, ceiling, windows, etc. can combine with the instruments' direct sounds to make a confusing and blurred sound.

The band consists of Matt on bass, Harry Liedstrand on fiddle, Cindy Liedstrand on guitar, Carl Pagter on banjo, and Corbin Pagter on mandolin. They sat in a semi-circle, and Matt placed two condenser microphones several feet away, arranged in an "xy" pattern. Traditionally, the "xy" pattern means that the mics are arranged with the capsules at 90 degrees, and almost touching each other. One of the mics then points toward the left, and the other towards the right side of the band. The mics that Matt used, a Neumann TLM-103 and an Audio-Tecnica ATM 4033, are both good mics and well-suited for this job. They are condenser mics (so they require phantom power) and exhibit a cardioid (unidirectional) pick-up pattern.

Matt also recorded a separate set of tracks from the bass, after he determined that the sound from the two microphones didn't provide a strong enough bass. He used a K&K system that consists of both a mic and a pick-up for the bass, with a blending preamp which he used to derive an almost equal balance between the mic and preamp.

The sound from this minimum miking/xy pair recording technique can provide a good blend of room sound and direct sound from the instruments. It's important to get the mics close enough to the band to keep the room sound from dominating in the recording, and Matt made sure to do that. The old-time string band is a great candidate for this type of recording, as the em-

phasis in the band's performances is the overall sound, rather than features from individual soloists.

At the mastering session

The goals in mastering are mainly to achieve an "album sound" common to all the tunes (especially if they were recorded in different studios, or over an extended period), work with the levels (volumes) of the tunes to provide a unified listening experience so that the listener won't have to keep adjusting playback volume, and to sequence the tunes in the proper order and spacing. Additionally, beginnings and endings are checked for noise or noticeable artifacts, and each tune's final decay (fade out of the last thing heard) is contoured if necessary.

The album that Matt brought in was recorded in two sessions, with the same people in the same room and using the same gear in almost the same configuration, so there wasn't much we had to do to achieve a uniform "band sound."

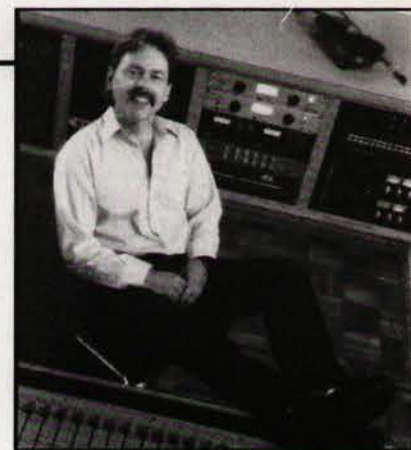
On the level

Early in a mastering session, I measure the levels of each tune in two ways. I measure each tune's peak level (the loudest sound in each song) and more importantly, the average level of each complete tune. The average level is really the more important number, because it tells me how loud each tune will sound in comparison with the others. For example, imagine that one three-minute track on a CD contains the soft sound of rain, crickets, birds, and gentle wind. Then, for one split second, this quiet reverie is interrupted by a very loud thunder clap. The average level of the track will be very low, but the peak level of that thunder clap

may be at digital max (the loudest we can represent with digital equipment). So if I only measured the peaks (loudest sounds) of the tracks, I wouldn't get a good representation of the sound of a tune that's very quiet for three minutes and explosively loud for a brief moment. Both peak level and average level are expressed in decibels (dB). When I measured the tunes Matt brought in, I was pleased to see that there was a variance of only three dB in the average level. This is great, and meant that I didn't have to do too much to correct for level variations.

Automated processing

There were a few tunes that included some vocals, and Matt and I both thought that the mixes could be improved if we made the vocals a little more present. So I set up an automated equalizer to bring out the vocal range (between 600 and 1500 Hz) only when the vocals were there; the equalizer stopped boosting those frequencies when the vocal sections ended. We also felt that a couple of tunes could benefit from changes to the bass mix, so we used an automated multi-band compressor to either bring down or increase the sound of the bass as needed. A multi-band compressor can work well for this job, as the threshold can be set so that the tool only works when the level of the bass is above a certain amount. Automation is the key here, letting us write in specific settings for specific parts of the tunes. Finally, we used an automated



Joe Weed

equalizer to bring down the sound of a large truck that was accelerating down Matt's street as the fiddle players were doing a duet. The recording techniques that Matt had used had provided a very consistent and pleasing sound for the band, and the amount of "fixing" that we had to do was really minimal. Be sure to watch and listen for the Mount Diablo String Band, and get a copy of their CD when it's available!

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 artists and labels, and does sound tracks for film, TV and museums. He recently worked on the PBS film "Andrew Jackson, Good, Evil, and the Presidency," which premiered nationally on January 2, 2008. Reach Joe by calling (408) 353-3353, by email at joe@highlandpublishing.com, or by visiting joeweet.com.

Poor Man's Whiskey in Larkspur

The July edition of the Bluegrass Gold series at Sweetwater Station in Larkspur at 8 p.m. on the 17th will feature the return of the Sonoma County band Poor Man's Whiskey. Bluegrass Gold is the long-running series that is produced by Carltone Music.

Young, talented, and engaging, this septet has a knack for creating a hoedown wherever they go. Born in the backwoods of the Wine Country, the band formed as a side project among old friends. They are now playing to rave reviews up and down the West Coast, with an original style that fuses the bluegrass tradition with thick vocal harmonies, jazz runs, and improvisational jams. Not bound by the rules of bluegrass tradition, PMW uses all the tools available to engage the crowd and themselves (from banjos and mandolins to sometimes electric guitars and drums, from everyday casual wear to flashy and elaborate costumes). Their most recent CD is titled *Roadside Attraction*. In 2007 they also released a limited run DVD of their critically acclaimed performance of "Dark Side of the Moonshine," a bluegrass interpretation of the Pink Floyd classic album, shot live to a sold out crowd at the Mystic Theater in Petaluma. They also have played the Hardly Strictly Bluegrass Festival in SF's Golden Gate Park for the past four years.

Sweetwater Station is Marin County's premier nightclub as well as the home for bluegrass music in the North Bay. For more information call the club at (415) 924-6107, or go to www.sweetwaterstation.net.

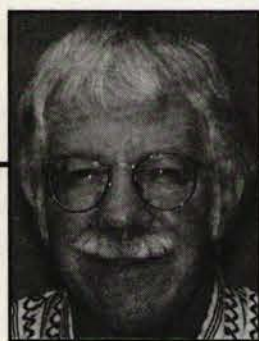


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Al's Music Tidbits

... By Al Shank

Al Shank

Secondary Dominants

Last month was a short column, about cadences, because most of the "Breakdown" was devoted to the CBA Father's Day Festival. The month before, I wrote about "up 4/down 5" chord changes and introduced the dominant 7th chord. I also noted that the I to IV change sounds the same as the V to I change. If you add a minor 7th on top of the dominant triad, you get the dominant 7th chord. A minor 7th above the dominant note is the subdominant note, so the dominant 7th chord is made up of the 5, 7, 2 and 4 notes of the scale (dominant, leading tone, super-tonic and subdominant). Since the I to IV change is also an "up-4/down 5" change from major triad to major triad, why don't we play a "tonic 7th" chord to lead into the IV? Well, a minor 7th above the tonic is a note, F in the key of G, that isn't part of the major scale. Remember that in G major the leading tone is F#, not F. In the key of C (IV), however, the F is natural, so we are really "borrowing" the F natural, and the G7 chord, from the key of C. What we have, in fact, is the "dominant of the subdominant", or V (V7) of IV.

If we look at a piece of music written in the key of C major, in which all the notes are "natural" (no sharps or flats), we will still see notes marked with '#' and 'b' here and there, called "accidentals". Some of these are just nonharmonic tones, not fitting into the prevailing chord, but many others are due to this "borrowing" of notes from other keys, mostly in order to get the "dominant effect". This provides: 1) "color" in the form of notes not belonging to the scale and 2) stronger chord progressions.

After the V7 of IV introduced above, the most commonly occurring of these "secondary dominants" is the dominant of the dominant, V7 of V, built on the second degree of the scale. If you have a musical instrument handy, compare these two progressions:

G	G	G	G	C	C	C	C	Am	Am	Am	Am	D	D	D	D	G	G	G	G
I				IV				II				V				I			

G	G	G	G	C	C	C	C	A7	A7	A7	A7	D	D	D	D	G	G	G	G
I				IV				V7 of V				V				I			

In the second progression, the C natural in the key of G is replaced by the C# of the key of D, giving a very strong tendency to resolve upwards to the D. Lots and lots of Bluegrass songs and instrumentals use V of V, often in the "half cadence", where a phrase ends with the dominant. For example, the famous Earl Scruggs banjo tune, "Earl's Breakdown", goes:

I	IV	I	I	V of V	V
I	IV	I	I	V	I

The guitar player might play V7 of IV before changing to the IV chord, V 7 of V and V7 at the end of the first phrase, so both the subdominant and the dominant would be "supported" by their own dominants, giving three "dominant-7th-to-tonic" progressions.

This principle can be expanded to other degrees of the scale, and in its extreme form we find progressions where every chord is the dominant of the next, as in the last part of "Dear Old Dixie":

C	G	E(7)	A(7)	D(7)	G
IV	I	V of II	V of V	V	I

This tune also uses the V of V to V in the half cadence and a V7 of VI (B7) that, however, does not resolve to VI. (I will discuss "irregular resolution" in a later article.)

Here, let me just put the whole progression in here:

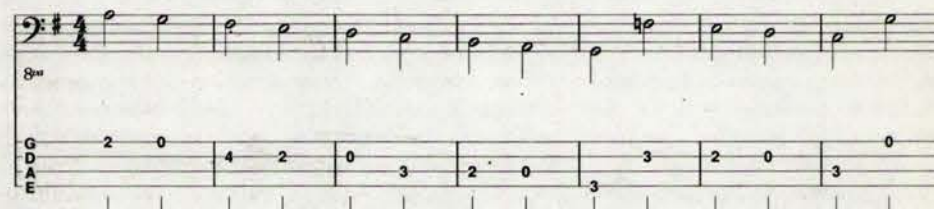
G	G	C	G
I	I	IV	I

G	G	A(7)	D(7)
I	I	V of V	V

G	G	C	B7
I	I	IV	V7 of VI

C	G	E(7)	A(7)	D(7)	G
IV	I	V of II	V of V	V	I

Stringing together dominant-to-tonic progressions gives the guitar and bass players a great opportunity to string together runs, too. A descending run from dominant to tonic goes |5 4 3 2| 1, with four notes on the dominant chord. Here's some bass tablature (or lower four strings of guitar) for descending runs for a V of V, V, V of IV, IV progression in the key of G major:



Remember that down a fifth is the same as up a fourth, so you can play an ascending run - |5 6 6# 7| 1, putting a chromatic passing tone between the sixth and seventh degrees to fill in that beat. Here is some bass/guitar tab for the same progression, but playing ascending runs, with that chromatic passing tone



The trick is to keep in mind which scale you are playing, because remember you are borrowing from another key. If the chord is "V of x", the scale is that of "x".

Any questions or suggestions for subject matter may be sent to: squidnet@notoriousshankbrothers.com.

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

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Pine Mountain Railroad

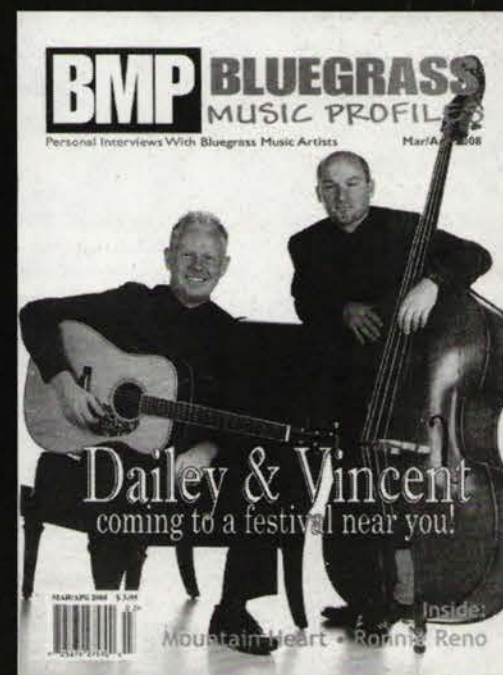
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Kyle + Luke Abbott

Bluegrass 'n Stuff... By Kyle Abbott

Welcome to a special edition of Bluegrass 'n Stuff. I will be joined by my very own brother, Luke Abbott, in this special edition of Bluegrass 'n Stuff. [You just said that. -Luke] [Well, a little repetition doesn't hurt. -Kyle] [Kyle, if you want to be a good writer, you have to get to the point. Otherwise, nobody will want to read on. -Luke] [Oh, that's ridiculous. -Kyle] Today, Luke and I will be relating to you our experiences at the April 2008 CBA Spring Campout in Turlock. So, gather around all ye fine folks for Bluegrass 'n Stuff: Dual Core Edition! I'll start...

Kyle: When we started talking about going to the campout, my first thought was, "Will Lloyd be there?" As you know, he's the only reason I go to festivals/campouts—call me crazy, but in my situation, since I jam so much, driving three hours for more jamming isn't my idea of...sense. Once I heard he'd be there, I was really looking forward to going. Luke was looking forward too...

Luke: ...because, for one thing, I hadn't been "bluegrass camping" since Father's Day '07. Moreover, I was especially excited because a bunch of students from our Santa Cruz "Mountain Music for Everyone" classes would be coming. Each had been playing between two months and two years. We were to caravan up and share a campsite. I was pumped.

Kyle: However, 1.5 weeks beforehand, Luke caught a cold from his choir fellows at the church (I oughta have a talk to God about the cleanliness of His house). Fortunately, his super-immune system deflected off the virus with a single wheeze. I, on the other hand, accidentally mistook my Mystique For Men cologne for my spritzer bottle of Germ-Be-On spray. Therefore, I caught his cold and it stayed with me a bit longer. I guesstimated that I'd be at the heavy-coughing stage by the time the campout started, which didn't make singing too appealing. Also, what didn't add to the pleasure pot was the news that I'd be driving—at this time, I had done very little driving, and the freeway was a tad scary. Oh, goody. I decided to wait and see if I got better on Saturday. Meanwhile, Luke left on Friday...

Luke: Steve, Bev, Susan, Meri and her daughters, and myself arrived on Friday, found a spot under a big tree on the grass, and circled

our three Volkswagens as wide as we could get away with, using chairs and tables to mark our territory—two more families we met through our classes would be arriving the next day. I walked around, connecting with friends I hadn't seen since last June. Then I found Lloyd...

Kyle: Hold on, Luke. Before we go any further, I should make good on last month's promise to tell the fine folks about Lloyd Butler (The Festival Expert) and his wristband. It was two years ago at the Father's Day Festival. Lloyd, being the honest fellow that he is, bought his own wristband. However, the combination of Lloyd's rambunctiousness with my Pa's brainy genius led them to hatch a plan. Noticing a long strip of yellow caution tape—the same color as that year's four-day wristband—Papa cut off a piece, drew dots on it to emulate the holes, and tied it to Lloyd's wrist. Showtime! Upon Lloyd's request, I filmed Lloyd walking through the checkpoint. Sure enough, even though his wrist got a closer-than-normal inspection, he slipped through! A little while later, he sat down on the bench eating his favorite any-season treat, an ice cream bar. Two security volunteers he knew sat next to him and started chatting. After a few minutes, one of them said, "Hey Lloyd, your wristband is coming off. Want me to fix it?" He looked down and realized that indeed, the caution tape had untied! He said no and quickly, using cat-like grace, stuffed it in his pocket. The End. So kids, the moral of this story is: with a crafty mind and charming old-man-cuteness like Lloyd has, you can pull off a story-worthy stunt to dine out on for months! (Provided that you buy a ticket first so you won't come across as a swindling sicko.)

Luke: Done? [Yes. -Kyle] OK, so I brought Lloyd over to our camp and he and my students and I had a jam. It was their first "festival jam" and I was excited for them. Lloyd kept trying to throw in his minor chords as he likes to do to annoy me. Good times. I had a fun jam at Ken Reynolds' camp later that night, and turned in around one o'clock.

Kyle: Saturday morning, I still felt a bit sick. However, Papa figured that I was probably a lot more reluctant to go because of the thought of driving, rather than a slight cough. So, he used his Fatherly powers to non-confrontationally shame me about being too much of a wuss to drive—he said it more philosophically than that, but believe me, that was the gist of it. So, before I knew it, I had my mandolin, keys, and was in the car. Papa was gonna take the wheel till the top of Hecker Pass, but 30 minutes later, we had to return home because he realized that he didn't have his wal-

let. That meant he didn't have his license—not to mention his library card, in case we found road kill and needed to pick up a copy of The Joy of Cooking.

Luke: I called home Saturday morning and heard that Kyle and Papa weren't going to be coming up after all. I was asked several times by other campers whether they'd make it and I kept saying no. So imagine my surprise when I heard the slamming of brakes, the skidding of tires, and spun around to see Kyle at the helm of the ol' station wagon! I led them to our camp. Kyle looked beat. As he explains...

Kyle: On the way up, I took the wheel at the top of Hecker Pass. I'll admit, it was a lot easier than I thought. However, at one point I noticed several cars were behind me on a one-lane highway. Not used to driving with folks on my tail, I put on the blinker and pulled off to the dirt shoulder... at highway speed. I was afraid to slow down first, fearing the person behind me would crash into me. It was, shall we say, a bumpy landing. A few seconds later, Papa recovered and we were back on the road.

After we got to the Mountain Music for Everyone Base Camp, Luke said that Lloyd had left to see his daughter, who had surgery. Well, that was just great. Fortunately, Steve (one of our students) was ready with a Gin and Tonic to lighten the blow. Since camp-to-camp Nomadic Jamming isn't really in my blood, I didn't really see myself picking up an axe till the next day. However, our students started up a jam so Papa and I joined in and picked there through the night.

Luke: Of course, I wandered around and played in a bunch of jams, both some really "ripping" ones and some "slower" ones. I enjoyed them all, though. I think that, through having done so much teaching in the past year, I've gained an even greater appreciation for what this music is really about: honest, personal expression. So there's less desire to seek out the "hottest" jams or whatever. I have more respect and appreciation now for what it takes to play music—frankly, having started so early, I can't even personally remember what it was like not to be fluent in music. So I made a conscious effort to join jams with folks I hadn't played with before, and I'm glad I did.

Kyle: The next morning, we found out that Lloyd wouldn't be returning. So, without much further adieu, we left. The ride back was uneventful, save for one near-collision when I came within a foot of the cement center divide—which wouldn't have been so bad if I wasn't going 65 mph.

Luke: I rode back with Susan later that day, brimming with satisfaction. Got to do a lot of pickin' and singin', reconnect with friends and make new ones, and even play silly games with a four-year-old. Plus, the "Mountain Music for Everyone" camp aspect was a lot of fun. I guess you could say I got to vicari-

ously experience a campout for the first time. (Not to be too poetic, or anything...) All in all, it was a supremely relaxing and enjoyable weekend. How about you, Kyle?

Kyle: Well, during the drive back, Pa suggested that I think about the positives of the journey, because at the time, I was thinking, "This is the last time I get shamed into doing something." First on the list was the driving practice. The next (and last) thing I thought of was, "Hey! I can write an article about it!" (Because at the time, I was running out of subjects for articles.) And... there you have it.

Help put instruments in the hands of kids...

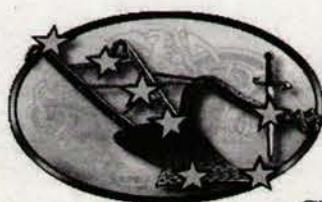


Bethany McHenry sang and played her own guitar (signed by Rhonda Vincent) at the CBA's 2005 Grass Valley Festival. Other children are not as fortunate. Photo by Bob Calkins

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

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

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



THE PLOUGH STARS

116 Clement Street, SF
CBA sponsored jam every 1st Wednesday

J.D.'s Bluegrass Kitchen by J.D. Rhynes



J.D. Rhynes

Howdy, Howdy, Howdy!

As I write this month's column on May 30th it's still as cold as a frog's bottom in the middle of winter here on my mountain. The spring Strawberry Festival was a cold and very wet reminder of the Mud Fest we had at Grass Valley back in 1995. I went home early on Saturday morning, to set next to a good hot fire in my fireplace! I sure hope that by the time you all read this, the weather has turned to the California summer that we all love. Summer has been a long time coming on the mountain this year. This has been the coldest spring and early summer that I have ever seen in my 46 years of living in Calaveras County. But even the cold weather has had a few perks that I really enjoy, namely that of having a nice warm fire in the shop stove every day so that in the afternoon I can lay down next to that stove and take me a nice long nap. Every time I lay down for a nap, I always remember what my ol pickin pard Vern Williams would say regarding a nap: I never met a nap that I didn't like. In fact, I'm a fiend for good naps! Then we would have a good laugh. I sure miss my ol pard and I feel his presence at times, especially when it's a cold snowy day here on the mountain and I'm gettin' settled in for a nice snooze next to the stove. It won't be long until it's hotter'n a griddle out side, and it's then that we all long for one of those nice cool breezes to cool us off from the summer heat. The part of summer I like, aside from the festival's, is the fact that I get to set up my out door kitchen under the Black Oaks. It's such a treat to cook up breakfast out there, and watch the sky light up as the sun comes over the "shining mountains" of the high country. Then when the day's work is done, fire up the ol wood

fired BBQ, and set in the evening shade enjoying a "cool one" as a big thick rib steak is cookin' real slow over a bed of coals, all the while givin' off its wonderful aroma. It's jes about then that the breeze comes up from the river canyon to cool things down real good, and by the time yer ol eyelids are gettin' ready to slam shut it's down right chilly and makes fer some mighty fine sleepin' weather. I'll tell you folks, this being retired isn't a job fer the faint of heart! Hah!

Even though the weather is still a little on the chilly side here on the mountain, that doesn't keep us from enjoyin' some mighty fine vittles, so park yer ol truck, and come on into the kitchen and pour yerself a cup of real Cowboy Coffee, and lets "make medicine" over some good vittles fixin's.

Here a few months ago, I took the 'ol truck in fer an oil and filter change and a few other minor maintenance details, so I had a couple of hours to kill settin' in the waiting room, and lo and behold there was a few magazines there that had a couple of pages of recipes in each one. Most of 'em didn't interest me, as I'm pretty much a "meat and tater's" man, and it wasn't until I got to the last page of recipes in the last magazine that I hit pay dirt! Hot dog, some good ol southern style recipes! Needless to say, that page ended up in my pocket, and went to Bluegrass Acres with me. Hey, that's part of OUR perks fer bein' a good customer of many years! Any way, I fixed these as soon as I got the chance, and are they ever some good eatin'!

California is the salad bowl of the nation and we raise every kind of vegetable imaginable, which makes fixin' this first recipe a snap. I purely love good veggies fixed like this to have for a good summer's

supper. This recipe uses grits, but it's jes as good served over rice or egg noodles.

Seasoned Vegetables over Grits

The veggies:

- 1 med onion, chopped
- 2 cloves garlic, minced
- 2 tbsp olive oil
- 4 carrots, chopped
- 3 small red potatoes, diced
- 2 small turnips, peeled and chopped
- 2 stalks celery, diced
- 1 medium zucchini, chopped

- 1 14 oz. can chicken broth
- 1 tsp salt
- 1 tsp dried thyme
- 1/2 tsp pepper 1 tsp corn starch
- 1 tbsp water

Sauté onion and garlic in the oil over med high heat until caramelized. Add carrots and next 4 ingredients, and sauté about 15 minutes till tender. Increase the heat, and stir in the broth and next 3 ingredients. Bring to a boil. Reduce to a simmer for 5 minutes stirring some. Whisk the cornstarch into the water, and whisk into veggies, stirring constantly until thickened real good. Serve over grits, rice, or egg noodles.

Skillet Grits

- 1 -32 oz. container of chicken broth
- 3 tbsp butter
- 1 tsp salt
- 1 1/2 cups of uncooked grits
- 1 cup of shredded cheddar cheese
- 1/3 cup shredded Parmesan cheese
- 1/2 tsp pepper

Bring the broth to a boil, stir in grits and salt. Return to a boil, and reduce to a slow simmer. Cook 10 to 12 minutes stirring occasionally, until thickened. Stir in the cheeses and pepper until the cheese is melted. Serve hot with seasoned veggies.

Even though this is a meatless dish, it is a hearty one that makes a good supper on a hot summer day. Serve it with a good salad, a decently chilled bottle of Pinot Grigio, some crusty french bread, and son, it don't get any gooder than this!

It has always been a time honored tradition in the South to have a one pot meal fer supper on Mondays. Why, you ask? Simple, that's the day that the families always do their weekly wash. Washing clothes back in the early days of the 20th century was an all day affair, so consequently a big pot of something was put on the stove to cook real slow until supper time. Then all that they had to do was mix up some corn bread batter or some dough fer biscuits, slide 'em into a hot oven and in 20 minutes sup-

per was on the table. This next recipe has fed a lot of southern families on countless wash day Mondays. Red beans and sausage is a staple of good southern cookin', and fer those of you that have never had the chance to "get on the outside" of a big plate of this, why now is yer chance to sample a real southern treat. When I was a little bitty redneck 'a growin up in Arkansas, I remember my momma fixin' this on wash days. It was my job to keep the cook stove filled with firewood and not let the fire go out. I can still smell the aroma of this all mingled with the wood smoke. Good memories of a hard way of life some 65 years ago.

Red Beans and Sausage with Rice

- 2 lbs. hot, hickory smoked sausage, sliced
- 1 red bell pepper, finely chopped
- 1 green bell pepper, finely chopped
- 3 stalks celery, chopped fine
- 1 cup chopped onion
- 4 cloves garlic, minced
- 3 - 15 oz. cans red beans, drained
- 1 - 15 oz. can tomato sauce
- 1 2/3 cups water
- 3 tbsp sweet pepper sauce
- 1 tbsp Worcestershire sauce
- 2 tsp hot sauce
- 1 1/2 cups of uncooked rice

Cook sausage in a heavy cast iron pot, until browned. Remove and drain good. Save 1 tbsp of drippin's, and sauté the bell peppers and next 3 ingredients until tender. Stir in the beans and next 5 ingredients. Bring to a boil, reduce to a simmer for 15 minutes, and add the sausage. Simmer covered for 1 1/2 hours. Prepare the rice according to the package directions. Serve the red beans and sausage over hot rice. ZOWIE! You'll slap yer Granny fer a big bait of this from now on!

My momma would usually fix corn bread or biscuits to go with this, but occasionally she would cook up a big stack of "corn fritters" as she called 'em. She would make a thin corn bread batter and fry 'em like hot cakes. Slather 'em with butter and dip 'em into the gravy from the beans and sausage, and yer in "country boy heaven"! Well, wonder of wonders, along with that recipe fer red beans and sausage was this recipe fer Chile-Corn Griddle Cakes. Ya suppose some good 'ol country gal wrote this? I'd lay a "hunnerd on it" as Russell Menshouse was wont to say, one of the funniest Kentucky "good ol boys" that ever lived. However, this recipe has been updated to use one of the cornbread "mixes" that are available today, with no adverse effects on the

taste, I might add. The first time my mom saw a box of biscuit mix her eyes lit up like Xmas tree. She was fer anything that made her job a little easier, and I have to agree with her on this one. So with that said, here's how to whup up a stack of good ol corn bread fritters to go with them beans and sausage and rice.

Chile-Corn Griddle Cakes

- 1 cup frozen corn niblets, thawed
- 1 cup of cornbread mix
- 1/2 cup buttermilk
- 1/2 cup boiling water
- 1- 4.5 oz can of chopped green chiles
- 1 tbsp veg. oil
- 1/4 tsp ground cumin
- Butter

Whisk together first 7 ingredients. Heat yer griddle over a med flame. Cook to good and brown on each side. Butter 'em, set 'em on the table and stand back! Yer lucky to not get a fork in yer hand when you reach fer some of these! Real southern vittles! A big bait of this will get you to pickin' "Dixie" quicker'n any thing I know!

Well folks, there's some real southern cookin' that I was raised on all of my life, and I never get tired of eatin' good red beans and sausage and rice. I've done went and "threwed a cravin'" on myself, so I'm gonna fix me some of this fer supper tomorrow, cause it's gotta cook fer a spell. I think that I'll put a big mess of this in my big crock pot to cook nice and slow, and by tomorrow evening it'll be ready to dive into. As Vern would say, WOW! Beans and rice fer supper. Yum yum!

Meet me right here by the ol cook fire next month and we'll "make medicine" over some more good vittles. Until then, lets all remember to keep all of our service men and women in our prayers, that they may all return to their homes in safety. GOD bless America, and may HE grant us all peace and health. Yer friend, J.D. Rhynes

Minutes of the May 3, 2008 - California Bluegrass Association Board Meeting

From page A-5

Festival Director Report

Montie brought up his concerns about the impact the bad economy and the rising costs of gas will have on our attendance this year and next.

Montie distributed a list of vendors. He advised some of the vendors will no longer be coming because of the price of gas.

The phones at the fairgrounds have been checked and are working.

The beer/wine signs are made and the aisle signs are made.

He had some banners made and had them with him.

Chairman's Report

Rick reported that Angelica Grimm is getting married soon and will be having a wedding reception at the festival. He wanted to make sure there was no appearance that the CBA was sponsoring the reception.

He also advised that we are moving the server for our website.

SET TIME AND PLACE FOR THE JULY BOARD MEETING

Next meeting set for July 12, 2008 at Rick's in Sonora.

ADJOURNMENT

The meeting was adjourned at 2:15.

Bluegrass Confidential

From page A-15

It seems that PickUp Bands is part of the larger, sustainable bluegrass music scene in SF. Do you see the program as part of the network of jams, workshops and festivals that can provide "continuing education?"

Dave: I hope the Pick can fill a role in developing and sustaining an interest in bluegrass in San Francisco. I see a natural progression in an environment like Bluegrass Mondays at Amnesia from audience member to 3rd Monday Jammer to PickBand member to headliner. And we know that many bluegrass lovers are pickers, which means increased interest in organizations like the CBA, particularly with the addition of venues like Vern's at Grass Valley. I'd love for PickUp Bands to become a kind of farm league for the development of California bands.

I'm also really excited about the 3rd Monday Jam because I think it reinforces to an urban audience that may not realize it that bluegrass is a music based in community. The players are the audience and vice versa. And just like at a festival like Father's Day, we pick, we laugh between songs, we socialize, and we watch the more polished acts on the stage. Oh yeah, and I also love watching people walking down Valencia St walk by the door then pop their heads back in with a smile when they see a group of 10 or so people in a circle playing acoustic instruments.

What's your approach to teaching harmony singing? How did you learn and how does that influence your teaching?

Dave: My approach to teaching harmony singing is a combination of using my ear and hashing it out technically. Harmony singing is about forming a moving chord that compliments a lead line. In PickUp Band sessions, we can talk about roots, thirds and fifths but fundamentally it's about what sounds good - and what sounds like bluegrass. In sessions, we'll look at how to find tenor and baritone notes from a lead, how to detect and avoid doubling or crossing lines, how to sync up breathing to match phrasing, and how to push vowel sounds and tuck consonants to get that blend we all want.

Harmony singing didn't come easy for me and I learned how to use some tricks. From finding notes on your instrument to building stacks on each word one by one to making use of multi-track

recording technology, everyone has different things that work for them. I'm currently expanding a library of multi-track harmony MP3's available on The Pick site that can be panned left or right to hear tenor and baritone parts along with the lead.

What is your biggest challenge as leader of this program? It looks like you're creating, teaching, managing and producing a band out of a hat. What's easy and what's hard?

Dave: My biggest challenge is getting to know the people who are submitting PickUp Band Questionnaires so that I can best hook them up with a group that they'll enjoy and benefit from. There will always be personality issues (and to a large degree, having a coach present at all practices to keep things moving can mitigate that) but my aim is to put together groups where each member sees what I see in the others - the potential to make a meaningful contribution that will ultimately make each one of them sound their best.

If I don't know someone submitting a questionnaire, I encourage them to come to my 3rd Monday Jam at Amnesia not only so I can seem them in a jam but so they can get a feel for how I work with the group. I try to run the 3rd Monday Jam like a large PickUp Band session although there's only so much I can do with 4 guitars, 3 mandolins, 2 basses, etc. If they can't make a jam, I'll schedule a smaller gathering at my house to get to know people and figure out what kind of band would suit them best.

I guess another challenge is that I'm not the best, most accomplished musician out there. I've played in bands since I was 12 or so and steadily in a bluegrass band for 6 years including performances at the Father's Day Festival and with some well known artists, but some of the other programs are led by people who's playing and singing I idolize. But still, I've worked hard to know what I know and have an intimate knowledge of the challenges developing pickers are facing. For me, teaching is the best way for me to improve at something, and in addition to really enjoying helping people realize their potential, I hear again and again from people that I'm good at it.

There's more information about PickUp Bands at <http://thepicksf.com/>

A PickUp band's stage debut

From page A-15

pressed the crowd at Amnesia with their three-part harmony, and they - Micah, Bruce Sadownick, and Dave Berry - sounded better than a lot of more experienced bands. How did they do that? "Repetition, repetition, repetition!" shouted Bruce. "Dave [Zimmerman] guided us through the conventions of how the harmonies should come together, and then to work them around to get them all to fit together, including really working on matching the phrasing. This was probably the biggest learning challenge for all of us, but also the area that I really wanted to gain confidence in. I was real happy with how we progressed."

"I've messed with harmonies before," said Dave Berry. "Going into this, it was a goal of mine to get better and that was a major focus of this band. Dave is an awesome teacher and provided individual harmony tracks to get us going. The rest was practicing non-stop during the commute hours with my iPod - and of course rehearsing with the band."

Well, the rehearsing paid off, boys. The One Night Band's worldwide debut has to be marked down as a complete success. Follow-

ing the playbook written by Coach Zimmerman, these four guys delivered an entertaining and well-performed short set of bluegrass standards and tossed in a contemporary song to put their own stamp on the proceedings.

After feeling the love from the packed house at Amnesia, it's interesting to ponder whether the One Night Band is really just that, or rather the beginning of something more durable. "Actually, we haven't talked about it yet - we were just focused on the 19th," said Bruce. "But they're great guys, and I'm sure we'll pick together again."

"We'll see, but I think there is a limited market for a bluegrass band that only knows 6 songs," chuckled Dave.

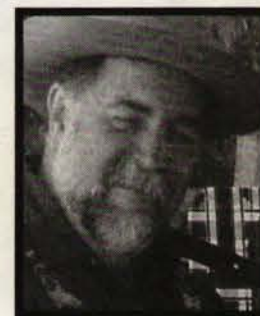
"I'm not sure what I'll do next," Brian remarked. "I think I'd like to keep playing if I can find the time - I'll admit that my one New Year's resolution was to play bluegrass at a show somewhere, so I'm already set for the next 7 months."

"Who knows," said Micah. "But keep your ears peeled around town for sweet harmonies of 'Another Night!'"

The Bluegrass Bard

- Cliff Compton

The Legendary Joe Burns



And I'm thinking,
He has no idea,
As he pulls that bow across the strings
Of that new fiddle,
He has no idea who that is
Telling him what to do
That's a legend
That the legendary Joe Burns
That man doesn't play the fiddle
He makes it talk
He makes it sing
Like a gypsy, or a bird
And I get shivers when he plays
And when I get to play with him
I can't really explain it
It just happens
And there he is
Bending over giving miz Donnelly's grandson
His first lesson
And I'm not surprised,
I saw him playing "Wipeout"
For his grandkids
Burning it up
Making them laugh
Touching their hearts in a way that resonated with them
And I wish I had a grand dad like that
That could make a fiddle sound like a bird
That could dance from Stony Burke, to Stephen Foster,
To Texas swing, to the Ventures, to uncle pen
And that kid ought to thank his lucky stars
And the good Lord above
Because he's been touched by the master
And he don't even know it
And five years from now,
When he's ripping through Orange Blossom Special
And everybody's oohing and ahhhing like they do
When the young ones shine
Maybe he'll remember
The legendary Joe Burns
And maybe he'll tell them
How he gave him his first lesson
And left a little stardust
In his bow



May 2008 Cliff Compton

RoseBud Blue to release debut CD "Depending On the Glass"

- June 14 on Squirry Records

From page A-7

And how's this for a dream come true? The RBB girls are extremely excited to announce that the album includes a performance by Rockabilly legend, Deke Dickerson on a song first made famous 70 years ago by none other than Bill Monroe and his Bluegrass Boys, called "Little Community Church". Dickerson adds his bass vocal to the quartet, while Little interweaves an impressive "bari-

tone" vocal part, as well as his "Chubby" style guitar. RoseBud Blue held their first "Depending" release appearance on June 14th during their evening performance at the California Bluegrass Association's Annual Father's Day Festival, where they, along with the Del Williams Band, made bona fide the festival's newly established "Vern's" stage.



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BAKA BEYOND • HAALE
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Bradley Walker and band were crowd pleasing favorites at Father's Day Festival '08

photo: Mike Melnyk

Grass Valley '08 remembered

By Darby Brandli

Where to begin? The Board of Directors meet monthly each year to discuss CBA business and agenda items always focus on the Father's Day Festival and Music Camp. Every Director has an essential role for this festival which is the cornerstone of the Association. The

hilarated by what just occurred. I am reading messages posted on our www.cbaontheweb.org message board and know we pulled it off. Major thanks to an amazing line up and Mother Nature and a corps of incredible coordinators and volunteers. Well, actually, Mother Nature kept a number of people

worked all this year to cut costs, to make changes to the format and to address issues the membership brought forward. We had to "make our gate" in the face of rising fuel costs and a longer school year (all schools used to end for the summer in time for our festival). We also knew we had to introduce a new audience and new demographic to the music and invite first timers to the festival and "show off" what those of us who have been around for a while already know....the music is wonderful but the community we have is the icing on the cake. I am here to say that we definitely made our goals. We do not have any exact figures for you this



Del Williams Band featured Danny Van Meter, Del, Paul Lee, James Judd and Billy Moore.

photo: Mike Melnyk

annual June event is a huge undertaking for anyone (and remember we are all volunteers and not professional event producers) and this year we could not fail. Well, I write this the day after the festival weekend and, while exhausted, I am ex-

from the Santa Cruz and Paradise areas away because of terrible fires but we know of no one from our community who suffered any loss.

We lost money on the festival in 2006 (the first time ever). We showed a small profit in 2007 and



Doyle Lawson spangled.

photo: Mike Melnyk

month but we definitely know we did not lose money and I hope the final accounting is better than what we budgeted.

Festival Week begins with the Music Camp which was sold out again. Ingrid Noyes, our Music Camp Director, produces a now legendary camp experience for the CBA and the Camp attendees. I cannot come up with enough su-

Continued on B-3

Mandolin Cafe sponsors CBA's all Bill Monroe performance with John Reischman & Butch Waller



John Reischman, Trisha Gagnon, Butch Waller and Nick Hornbuckle.

photo: Ted Silverman

By Ted Silverman

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John Reischman and Butch Waller put on a terrific all Bill Monroe set on Wednesday, June 11th at Vern's, a wonderful sounding side stage at the CBA Father's Day Bluegrass Festival in Grass Valley, California. This show was sponsored by Mandolin Café and was a terrific pre-festival appetizer that featured hot picking, fine ensemble vocals and good humor. The band showcased the hot twin mandolin talents of the aforementioned John and Butch with support from one of the funniest fiddler's around, Paul Shelasky, with Jim Nunally on guitar, Nick Hornbuckle on banjo and Trisha Gagnon on bass. This was a slightly altered version of the Jaybirds and they produced an entertaining 70 minutes from the Monroe catalog along with a few requisite humorous anecdotes from the annals of Monroe lore.

The Set list: Big Mon, The



Paul Shelasky, incognito fiddler.

photo: Ted Silverman

Dead March, Pike Country Breakdown, The Watson Blues, On the Old Kentucky Shore, Get Up John, Highway of Sorrow, Bluegrass Stomp, You'll Find Her Name Written There, Lonesome Moonlight Waltz, Roanoke, E: Bluegrass Breakdown

The performance kicked off

Continued on B-3

Also in the B section...

More, more, more FDF photos

Letters to the editor

Brenda Hough's CD reviews

The CBA calendar

and many more features, photos and articles



The winner! Steve Chaney enjoys his new Paris Swing mando, won in the 2007 CBA instrument raffle. You can still buy tickets for the 2008 raffle (see B-5).

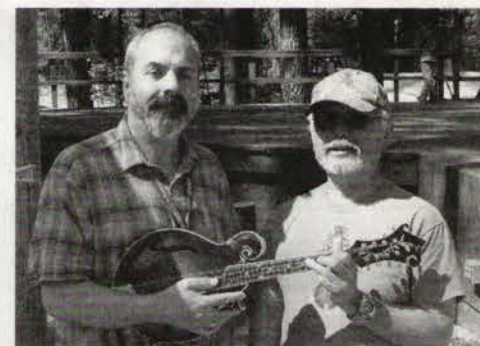
Slices of life at Grass Valley 2008



Setting up Vern's-- Jim Chayka, Liz Wrone, Dave Zimmerman, Joe Kenney.
photo: Steve Breen



The Icemen Cometh-- Lou Giddings,
Bruno Brandli, Bob Reger
photo: Steve Breen



John Reischman and Emile Nishi
photo: Steve Breen

Grass Valley lost & found items

By Carolyn Faubel

I have come home from the Grass Valley Father's Day Festival with my annual box of treasures—other people's treasures, that is. We had several wonderful items pass through our hands briefly; guitar, bass case, cell phones, cameras, wallet, purse, and more, that were collected by their owners. It was very satisfying to me to see the disbelieving look of gratitude on their faces as they exclaimed over the honesty of our Bluegrass Music members and fans. But alas, I have a box of items that still need to be claimed. Please go over this list and see if anything sounds like what you lost. Also, if you collected anything that belongs in our Lost Box, please contact me. There are several items still missing, from a favorite hat to a shower kit.

- Jump rope handle
- Round "Jesus" button pin
- Decorated bouncy ball
- Pastel baby bottle
- Big yellow squishy ball
- Denim pattern bandana
- Mancala game
- Navy blue beanie cap
- Toy airplane
- Seam ripper
- Harmonica
- Small brown hairbrush
- Harmonica in a tuner case
- Kid's pink sweater with kazoo, glow sticks, and razzie toy
- Chinese Parasol
- Canvas tote bag
- Blue poly sleeping bag
- 4 pr sunglasses, all medium size: red frame, pewter frame, tortoise frame, dark tort frame
- LED small flashlight
- Lady's black sweater
- 2 loose glasses lens, brown
- Kid's white sandals
- Straw hat
- 2 Nikon camera lens covers
- 2 guitar capos
- Kodak camera memory chip cover, with lanyard
- Silver tankard with fraternal symbol and name engraved
- 2 house keys: 1 chrome, 1 brass with club pass ring
- Clear glasses, gold frame with brown enamel trim (sort of squashed)
- Glasses in hard case
- Recording device with external mike

As you might be able to tell, I have listed these in a sort of order, based on value. I have saved the most valuable, precious item until last. It is somebody's stuffed companion, of the animal variety. So if any child has lost a well loved tiger, have their mom email me. Contact me at 530-741-1259 or cbamembership@syix.com.



Bob Thomas, Darby Brandli and CBA Dance Coordinator Dancin' John Lonczak
photo: Nancy Zuniga



Duane Thompson in the luthier's pavilion.

photo: Nancy Zuniga

Grass Valley '08 remembered

From page B-1
peratives for Ingrid. The Music Camp, while distinctly separate and different from the Festival itself, is an essential component for the future of the CBA and bluegrass, old time and gospel music. This year it was obvious that others felt the same: the camp sold out early, the scholarship fund reached a new high and many young (seven to twenty-one year old) pickers enrolled in camp. The caliber of the



Alan Bond hones his fiddle skills.
photo: Mike Melnyk

teaching staff Ingrid recruits for Music Camp brings the campers back year after year. Ingrid also helped produce a "new" Wednesday night event with a generous contribution from MandolinCafe and CBA donors: a concert at Vern's free for Music Campers and early arrivals to the Festival. Angelica Grim & High Action and John Reischman (with most of the Jaybirds) and our own Butch Waller wowed the crowd and helped them discover the new and improved Vern's.

Some amenities introduced in the last couple of years proved popular again this year. The Electric Only camping in the old and previously avoided "cow field" sold out prior to the festival. The Ice Wagon delivered ice to both tent campers and in the Heavy Metal section. The new tent camping area in Area J (above the parking lot and near the old amphitheatre)

was filled with families. The People Mover moved a lot of people and there were no complaints of dust this year because of a changed route. Festival attendees rode their bicycles, obeyed all the bicycle rules and we will continue to allow bicycles at the festival. Vern's was a hit and the beer donated by the Sierra Nevada Brewery in Chico and the wine donated from Guglielmo Winery was enjoyed by many. (Thank you Sierra Nevada and Guglielmo for your generous contributions and thank you Deb Livermore for your hard and cheerful work).

The most exciting new additions were designed to keep people out of the hot sun during much of the day during longer scheduled meal breaks. The Vern's Stage was reconfigured, the schedule expanded and a dozen more regional California Bands were invited to play for an always enthusiastic audience. Vern's was the big HIT of the Festival this year and David Zimmerman (Homespun Rowdy) and his Merry Pranksters built the stage, hung the shade cloth (generously donated by the Northern California Bluegrass Society) and, with the help of Paul Knight Sound, produced an amazing show all weekend. The combination of the beer and wine pavilion and the Stage was the most popular addition to the festival. Among the dozen bands playing were the offspring of Vern Williams on Saturday night: Vern's son brought the Del Williams Band and Vern's granddaughter Jenny Williams appeared with her band Rosebud Blue. Vern must have smiled as much as everyone else.

Mega Workshops were held at the Pine Tree Stage (again with the help of Paul Knight and emcee Paul Sato) and will be expanded next year to perhaps include benches and better signs to direct people to this lovely and shady venue.

We also made certain the Porta Potties had hand cleanser nearby,

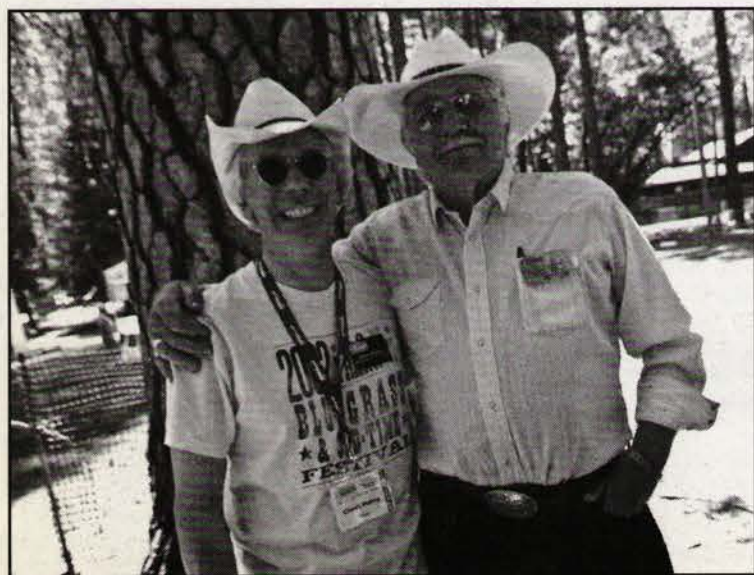


Keith Little on the Vern's stage.
photo: Mike Melnyk

we recycled as much of our trash as possible and the vendors used biodegradable plates and cups. The CBA cares about the planet. We added a designated dancing area close to the stage and selected Dancing John to monitor it. It was fabulous seeing dancing again to the music.

The lineup on the main stage was awesome and our friends from KVMR sent the music out live to their local audience and over the world wide web. Chris Jones flew out from Nashville and hosted his bluegrass show on Sirius Satellite Radio live from our Festival and performed with Ivan Rosenberg on the main stage. People from all over the world got to "taste" what we do out here in Grass Valley every June and maybe some will make their way out here in years to come.

I have been attending the festival for years and years and have watched the numbers of young people and children decline in attendance and was thrilled to see a huge increase in this demographic last weekend. There were strollers and babies in backpacks and in wagons and Frisbees and odd flying machines were sent into the pines by young children. The number of children wanting to participate in our Children's Programs and Kids on Bluegrass grew this year. I brought my seven month old Grandson (with his mom, my daughter) to Grass Valley this year and we had three generations at our camp. The emails are flying today with plans to expand our children's programs now that the children have returned. Our future is bright and the work started today to plan for the 34th Annual Father's Day Bluegrass Festival in 2009. See you there.



Chuck Poling and J.D. Rhynes: quality time.

photo: Mike Melnyk

Mandolin Cafe sponsor's CBA's all Bill Monroe performance with John Reischman & Butch Waller

From page B-1
with a gracious introduction from John, who thanked Mandolin Café for sponsoring the set. John and Butch then tore into a hot twin mandolin rendition of "Big Mon," with Paul Shelasky taking a fine turn on fiddle. A more obscure selection, "The Dead March," was introduced by John with a reference to the fact that Monroe had actually picked up this instrumental from his legendary Uncle Pen. Following this Reischman left the stage leaving Butch Waller to lead the band through a three gems including a hot "Pike Country Breakdown," a more subdued but sublime rendition of "The Watson Blues, and the classic, "On the Old Kentucky Shore."

Following these well received selections John Reischman returned to the stage and explained that the next number, "Get Up John," was derived from an earlier tune called "Sleepy Eyed John" and utilized a special open tuning. The band was put through its paces and displayed an ability to follow its leader very closely.

Among the humorous Monroe anecdotes, Butch Waller recounted an experience from the 1970's in which his band, High Country opened for Bill Monroe at the Great American Music Hall in San Francisco. Butch happened to be back stage when "Banana" (aka Lowell Levinger) of the Youngbloods, who happened to be recording the show, came by to ask Bill to sign a Reel to Reel can with some duct tape on it. Being gracious, Bill asked him his name and received the simple reply: "Banana." Bill asked him if he had a last name and received the reply: "just Banana." So Bill signed the can with "Best Wishes, - Bill Monroe." Butch then kicked off the classic, "Highway of Sorrow," with band ably abetting his effort.

A fine "Bluegrass Stomp," followed with Butch giving it a full melodic workout. Even Trisha Gagnon got a break on this classic blues. Kudos are deserved for Paul Knight who did a terrific job with the sound at Vern's.

The next selection was given over to the fine guitarist, Jim Nunally who delivered a duet with Trisha on Monroe's, "You'll Find Her Name Written There," with Reischman taking a plaintive break on mandolin.

John introduced the next selection, "Lonesome Moonlight Waltz," by recalling that Butch Waller was one of the first guys he'd ever heard play traditional bluegrass mandolin as a kid growing up in Ukiah, CA. At that time he owned a High Country Record produced by Banana. The cover depicted the band wearing vintage western shirts and holding vintage, pre-war instruments which intrigued this mandolin master in his youth. Before kicking off this mandolin duet

Butch offered that it was a dedication, "for all my mandolin students who worked so hard to learn it."

A few more chuckle-worthy anecdotes followed including one from Paul Shelasky who explained that while on tour in New York, Bill Monroe was given a bag full of bagels. It seems Bill had never encountered a bagel before and as hunger overtook him he finally decided to try one. He immediately spit it out stating, "that's the awfulest donut I ever did eat! Tastes of an onion and not a bit sweet."

Reischman then recounted another tale quoting Tony Trischka in reference to Bill Monroe. He stated at an IBMA event that, "bluegrass has to hold on to its tradition, but also has to be open to innovation." It seems Bill Monroe was open to innovation and even penned a tune written for mandolin and trombone called "Trombolin." Yet Bill Monroe had to draw the line somewhere. When asked to record, back in the day, with the Nashville Brass, Bill was quoted (in a perfect, deadpan imitation) as saying, "you can take those country bugles back to the football field."

Following the ensuing chuckles John then re-introduced the band and kicked into a blazing twin



Jim Nunally on guitar
photo: Ted Silverman

mando version of "Roanoke."

Vern's emcee, local mando whiz, David Zimmerman (of San Francisco's own "Homespun Rowdy") managed to bring the band back out for an encore of "Bluegrass Breakdown," which seemed to satisfy the audience with its trilling crescendos. This proved to be a terrific way to kick off the 33rd annual CBA Father's Day Bluegrass Festival and provided the assemblage with a nutritious auditory helping of classic bluegrass before the masses gather for the big show to follow.

Big thanks to John and Butch, the Mandolin Café, the CBA, Vern's stage and sound Staff and the supporting cast who put on this tasty pre-festival treat.



Photo courtesy Don Rigby

Dear editor,

Attending the 33rd Bluegrass Festival this year proved a number of points I have experienced through those many years of my attendance. Credit must be given to those who choose the performers and who manage the myriad of details to make a success for the Festival. One cannot help but be impressed by the organization and structure in rendering the entire effort an outstanding achievement.

There were too many performing groups to list in preference or in quality. However, new names to the Festival will be heard of again and again. To name a few: Blue Highway, Goldwing Express, Grasstowne, The Wilders, and The Doerfel Family will leave their mark in Bluegrass History. And without exception, it is always great to see some of the old timers back, such as BladeRunners and Sidesaddle, to say nothing of Doyle Lawson & Quicksilver. Bradley Walker- whose voice and presentation clearly captured the heart and soul of the audience- is a voice to be reckoned with.

They claim that timing is everything in life- well, timing at the Festival was truly impressive! To develop such a tight and controlled segments in the four full days is a challenge worthy of military precision. Who could not but be impressed by this effort? The added dimensions of "Vern's Stage and Pine Tree Stage" took on a life of their own and surprisingly, they did not conflict with main stage events. This is a good sign. Well, I look forward to the 34th Festival and keep saying- keep up the great work!

Sal Compagno
237

Jam 1st Sunday Every Month Santa Clara Valley Fiddlers Association



Free Jams in the Park July 6 and August 3, 2008

At the San Jose Municipal Rose Garden Park
(Naglee Avenue at Garden Drive,
next to the Rose Garden)
Bring a picnic! No open mike at the park.

Sept 7: Return to regular program at nearby
Hoover Middle School, Naglee at Park Av., S.J.

Jam and open-mike stage; many music styles.
Beginners and families welcome; listeners too!

- Jam from 1 - 5pm; open-mic from 1:30 - 5.
- Beginners' Circle slow jam (Sept-June) at 2:00.
- Adults \$5; 16 and under free.
- Acoustic instruments only, please.

www.scvfa.org or Richard Brooks: 650-328-3939

Dear CBA,

Well, I'm in the middle of Post Festival Depression, and it's going to take about a week to catch up on sleep, but I didn't want to wait that long to express my thanks to the CBA for the Honorary Lifetime Membership that was awarded to me Saturday night. Ray Edlund and Laurie Lewis came up with a good ruse to get me up onto the stage and in my surprise, I'm not quite sure what I said or if I expressed my thanks sufficiently.

So I would like to say right here that I thank the CBA and the entire Bluegrass community for the honor that was bestowed upon me Saturday night. Year after year the CBA Board of Directors and a host of volunteers work tirelessly to create a wonderful world of music, community and friendship; the California Bluegrass Association's Father's Day Festival. Or as we just say, "Grass Valley." Every year we come to Grass Valley as fans to listen, as picker's to jam, as beginners to learn, and as friends just to be with one another. We are a community that gathers, from all walks of life, to live in peace and harmony for a long weekend, brought together by the love of the music. It is unique among life's experiences. So to be given an Honorary Lifetime Membership by the CBA, to be honored in this way, by the very people who I would honor for their work and dedication in keeping this festival going, is indeed a special proud moment in my life.

I've been to almost every Grass Valley since the first one and each year the excitement and anticipation grows as the festival gets closer and closer. This year was no different and I was not disappointed. And every year I have special memories, of a performance, or a jam, or friends made and food and drink shared. But this year was exceptional for me and I will always remember June 14th 2008.

I do not know if Bill Monroe understood what he was creating in those early days of Bluegrass music, but in his later years it was obvious that he knew what a special community he and his music had created and was proud of it. And I am proud to be recognized by the California Bluegrass Association as being a part of it.

Thank you CBA.
Tom Diamant

CBA jam in Folsom becomes a regular event

By John Hettinger

We had a decent turnout of pickers for our June jam at the Folsom History Interpretive Area so we will continue to schedule a jam there every Thursday night as long as we get a core of jammers. The Folsom History Interpretive Area is located in a fenced area at the corner of Wool & Leidesdorff Sts, just a block off Sutter St & toward the river. You'll see a cluster of historic buildings & rail cars there. There is plenty of room for multiple jams. We can start our music as early as 500 PM & pick until 900 PM. Come as soon as you can after work & bring your favorite jamming chair if you want to be guaranteed a seat. Refreshments & water will be served for musicians & their guests. If this site continues to work well, we can jam there every Thursday this

summer. Ample parking is available in surface lots or the new (free) parking structure a block down Leidesdorff St. This jam is held in conjunction with the Thursday night market on Sutter St sponsored by the Folsom Chamber of Commerce and the Historic District Association. There are produce, craft, food, & other vendor booths, the stores stay open late, & the restaurants offer Thursday night specials. Our bluegrass music is a perfect fit for the event's family-friendly atmosphere & the Interpretive Area's historic focus, AND it's a great opportunity to show the public how much fun bluegrass music is.

Matt Milan will be the coordinator while I'm on vacation the next couple of weeks. He can be reached at 916-276-1899 or sheradinmilan@yahoo.com.

Dear CBA,

I truly believe the good Lord has just given us (who had the pleasure of attending Grass Valley) a little taste of what heaven must be like. For me its the people, the never ending amount of friends, new and old who wander into my camp to sit and play a few numbers or to just stop in and say hello. Maybe just the most incredible spiritual cleansing I have ever experienced. Simply Magical. Where can you go and get something like this?

My thanks go out to all of the volunteers who are too numerous to take time and Mention. You all know who you are. Without you it couldn't happen. A little piece here and a little piece there and somehow it all comes together. I appreciate (so very much) the recognition that the Board of Directors presented to me. What an honor. I was stunned! My good friends Armando, Henry, Nancy, Scott and all the others who knew about this and the scam they ran on me for the 4 days leading up to it. How they got me over to the stage is really quite hilarious. I didn't realize I was such a gullible fish, I took the bait hook line and sinker and they slowly reeled me in little by little and I believe it was on 2 lb. test. I didn't have any fight in me at all. Was eating out of Henry's hand. He could of had me doing back flips and I wouldn't have even realized I was doing it.

I'm still decompressing, unloading everything, and still giddy.
I love you all, Thank you.

Chef Mike Miller

CBA CLASSIFIED ADS

LESSONS

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

LEARN BLUEGRASS MANDOLIN WITH TOM BEKENY. Beginner, intermediate, and advanced students welcome. Contact Tom at tombekeny@sbcglobal.net, 510-528-4039

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

CBA's 2008 IBMA Fund-raiser Drawing

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



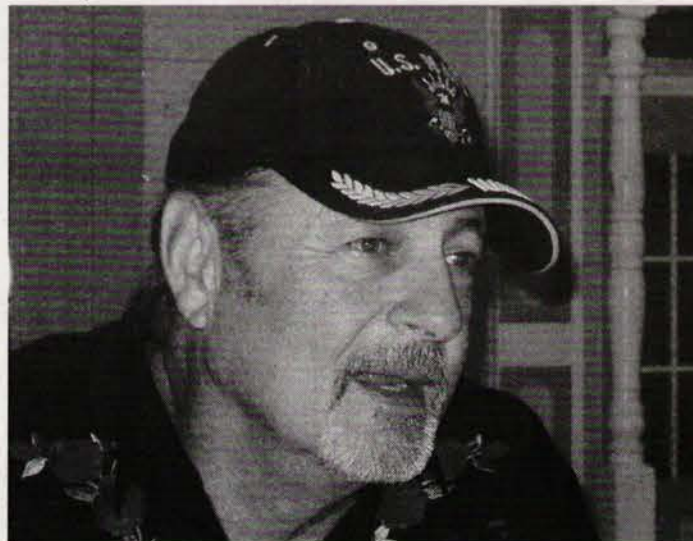
Martin HD28V Guitar

- Classic dreadnought with vintage features
- Sitka spruce top
- East Indian rosewood back and sides
- Mother of pearl inlay reads "CBA Grass Valley 2008"

Suggested retail price (MSRP) - \$4,000



Larry Kuhn wants to know....



Do ya feel lucky?!



Deering "Sierra" 5 String Banjo

- Bronze tone ring
- Three ply maple rim
- Standard 11" head size
- Ebony fingerboard
- Mahogany resonator white binding

Suggested retail price (MSRP) - \$2,250



SAGA,
the source.
SAGA Musical Instruments

Kentucky KM-855 Mandolin

- Classic F-style shape
- Hand carved and graduated
- Solid spruce and maple woods
- Ebony fingerboard
- "Bella Voce" inlay pattern

Suggested retail price (MSRP) - \$1200



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

Cremona SB1 Upright Bass

- Spruce top
- Maple back and sides
- Arched back construction
- Aged northern maple bridge
- Double kerfing top and back

Suggested retail price (MSRP) - \$800



DRAWING TICKET ORDER FORM

Please send me the following tickets for the CBA Fund-raiser drawings. Tickets can be purchased for more than one instrument on multiple ticket purchases. Please indicate number of tickets in each box.

- | | |
|--|------------------|
| <input type="checkbox"/> Martin HD28V Guitar | 1 ticket \$5 |
| <input type="checkbox"/> Deering Sierra 5 String Banjo | 6 tickets \$25 |
| | 14 tickets \$50 |
| | 21 tickets \$75 |
| <input type="checkbox"/> Kentucky KM-855 Mandolin | 30 tickets \$100 |
| <input type="checkbox"/> Cremona Upright Bass | Total \$ _____ |

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ E-mail _____

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

Drawings to be held during the CBA Fall Campout, Election and General Meeting, October 9-12, 2008 at the Stockton-Delta KOA Campground.

Need not be present to win.

Father's Day Festival 2008 - Festival photos

Photos by Bob Calkins



Man of constant sorrow... NOT!: Dan Tyminski
All photos this page: Bob Calkins



Ron Stewart and Adam Steffy.



Ivan Rosenberg and Chris Jones performed their own set.



Grasstowne's first appearance at Grass Valley. They're booked for Plymouth 2009.



Natural Drift's Dan Bernstein.



Jamey Booher plays bass for Grasstowne.



Tristan Clarridge of Crooked Still.



The Bladerunners.



Crooked Still's Tashina Clarridge.



"Uncle" Phil Leadbetter.



Blue Highway.



Greg Liszt plays banjo for Crooked Still.

Father's Day Festival 2008 - Festival photos

Photos by Mike Melnyk and Mark Varner



Paradise for a dad and a son.



John Reischman and the Jaybirds under the stars on Vern's stage.
Unless otherwise specified all photos this page: Mike Melnyk



Ike Sheldon and Phil Wade of The Wilders.



Sultry Louise Minton.



Tom Diamant receives CBA award
as Laurie Lewis looks on.



Chef Mike Miller receives a CBA award.
photo: Mark Varner



Volunteer coordinator Rosanna Young re-
ceives CBA award from daughter Janice.
photo: Mark Varner



Rosebud Blue.



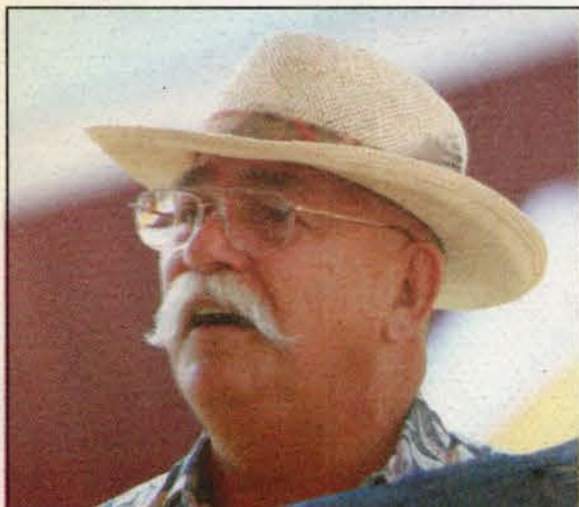
Ted Silverman, Pam Brandon and Jordan Klein
of Belle Monroe and Her Brewglass Boys.



Eddy and Joey Doerfel.

Father's Day Festival 2008 - Kids on Bluegrass

Photos by Bob Calkins



The man who heads up KOB: Frank Solivan
All photos this page: Bob Calkins



From Utah: Savanna Agardy.



Jesse Winton displayed excellent skills on the mandolin.



One half of the group OMG: AJ Lee and Nate Schwarts.



Bethany McHenry, KOB star and mentor, is working on a musical future.



Charming Tori Christensen hams it up.

We'll have more KOB photos in our August issue!



Lovely Zhanna McHaney performs with serene focus.



Max Schartz: golden on bass, also plays banjo and guitar.



Cheyenne Gray wowed the audience with her powerful vocals.



Kids watching KOB.

Father's Day Festival 2008 - Festival photos

Photos by Mike Melnyk



J.D. Rhynes: MC extraordinaire.
All photos this page: Mike Melnyk



Goldwing Express came to Grass Valley for the first time.



Natural Drift's Karen Orozco, Wyatt Dietrich and George Goodell.



The Alhambra Valley Band played the Vern's Stage.



Camp Spam jam - an institution.



Shawn Baldrige on bass.



The Toodala Ramblers performed as part of the FDF children's program.



MC Chuck Poling looking better than a person ought.



Dorian Crocker, grandson of Darby and Bruno Brandli.

Allen Tailpieces
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The Best
On The Planet!

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RECORDING REVIEWS

Infamous Stringdusters

Sugar Hill Records
PO Box 120897
Nashville, TN 37212
www.sugarhillrecords.com
c.2008

Song list: Won't Be Coming Back, Well Well, When Silence Is The Only Sound, Bound For Tennessee, Glass Elevator, Three Days in July, The Way I See You Now, Golden Ticket, I Wonder, Get I While You Can, You Can't Handle the Truth, Lovin' You, Black Rock.

2007 brought the Stringdusters an incredible three awards from the IBMA – Album of the Year, Song of the Year for "Fork in the Road," and Emerging Artist of the Year. It may seem impossible to top those accomplishments, but the six member band's new release called simply the Infamous Stringdusters may bring them more awards.

Newest band member guitarist Andy Falco has blended seamlessly into the band and his bluesy, flat-picking guitar just reinforces the band's strong instrumental sound. Mandolinist Jesse Cobb's instrumental "Golden Ticket" is as eye-opening as one of Willy Wonka's tickets to the chocolate factory: the sweet strains of the mandolin opening is quickly absorbed into a mélange with Andy Hall's dobro, Chris Pandolfi's banjo, Jeremy Garrett's fiddle and Andy's guitar. Chris' "Glass Elevator" continues the Charley theme and the song rockets to the sky with some flurries of notes on fiddle and banjo followed by dobro, mandolin and guitar.

While the Stringdusters have top instrumentalists, they are also blessed with three strong lead singer-songwriters. Jeremy Garrett's "When Silence Is The Only Sound" is a image-filled story of a disconnected couple who are "unconscious of common ground." Jeremy also sings the lead on Jon Weisberger's "Three Days in July," a thought-provoking Civil War story of a Confederate soldier found by a boy in the fields. Andy Hall's "The Way I See You Now" is a gentle love song with a tinge of regret – "the woman in you waited for the man I was to be." Travis Book is the most versatile of the group's singers. His "Won't Be Coming Back" is a great banjo-powered story of an encounter that didn't meet expectations. Travis also turns Danny Barnes' "Get It While You Can" into a soulful, growly National tricone song with a "hungry man yearning for biscuits in my gravy." This band is an exciting musical kaleidoscope – the colors and musical shadings change as you move through the songs, and the results is magical and memorable.

Dan Paisley and the Southern Grass

Rounder Records

One Rounder Way
Burlington, MA 01803
c.2008
www.rounder.com

Song list: Don't Throw Mama's Flowers Away, The Convict and the Rose, I'm Leaving Detroit, I Thought I Heard You Calling My Name, A Memory of You, Sweet Potato Rag, I'm Coming Back But I Don't Know When, Another Bridge to Burn, Raising Cane in Texas, Room Over Mine, Backstep Sally Ann, At the End of A Long Lonely Day, Drowning Sailor.

Dan Paisley grew up with bluegrass in his heart and genes. His father, Bob Paisley, founded Southern Grass and through 32 years of playing, the Paisley and the Lundy families played the classic traditional bluegrass style that is found in the Round Peak area of Virginia and North Carolina. After Bob's death in 2004, Dan had considered disbanding the group, but the band decided that the best way to honor the families and their music was to continue the band and expand their playing and touring.

The band members have all grown up in bluegrass families and have been participants in many bands including the Southern Mountain Boys and Jimmy Martin's band. Fiddle player T.J. Lundy and banjo player Bobby Lundy are both sons of Bob's band mate in the Southern Mountain Boys, Ted Lundy. Michael Paisley provides the bass foundation for the band and Donny Eldreth Jr., son of Don Eldreth Sr., another band mate of Ted and Bob's, plays mandolin with crisp leads and solid rhythms.

Danny's lead vocals have all the emotional power and subtle bluesy wistfulness that grab a song and make it a classic. He can put an intense feeling into the lyrics and bend the notes like Del McCoury, or form the smooth harmonies with Donnie Eldreth and T.J. Lundy on Charlie Monroe's "I'm Comin' Back But I Don't Know When." Another top notch vocal blend is served by Donnie and Danny on the Porter Wagoner classic, "I Thought I Heard You Call My Name."

The Round Peak style of music is marked with a strong, dynamic dance style and T.J.'s fiddle shows a power and depth that weaves through solo leads and combines with his brother Bobby's banjo. It's a winning combination and the instrumentals "Backstep Sally Ann" and "Sweet Potato Rag" just jump out of the stereo speakers. This first recording by the band for Rounder Records is a stellar effort and one to be remembered as the first of many "hits" for this band.

Sierra Hull

Secrets
Rounder Records
One Rounder Way

Burlington, MA 01803
c.2008
www.rounder.com

Song list: Secrets, From Now On, Two Winding Rails, Smashville, Everybody's Somebody's Fool, Pretend, If You Can Tame My Heart, That's All I Can Say, The Hard Way, Hullarious, Absence Makes The Heart Grow Fonder, Only My Heart, Trust and Obey.

Sierra Hull started playing mandolin at the age of 8 and now 8 years later, she has emerged as a mandolin virtuoso and a blossoming singer with a strong vocal presence. Sierra has also appeared on the Grand Ole Opry numerous times, started her own band Sierra Hull and Highway 111, and has her own bluegrass festival in Brydsville, Tennessee. This debut album shines with original songs, updated classics and a cast of some of bluegrass music's top players.

Some folks may be reminded of Rhonda or Alison when hearing Sierra sing, but her version of "Everybody's Somebody's Fool" may add the vocal stylings of Connie Francis to the mix. Sierra's voice carries that tinge of regret as she "grassifies" the song with its mix of Cory Walker's punchy banjo and Stuart Duncan's fiddle. Sierra's "Trust and Obey" has her pure solo voice accompanied by Ron Block on guitar. Ron also wrote "If You Can Tame My Heart," that features Sierra harmonizing with Dan Tyminski.

While the vocals show a powerful and personal delivery, Sierra's prowess on the mandolin is incredible. Her playing is fluid and strong, and the notes are crisp and tonally clear. Her opening solo on "Secrets" has a melodic sense that perfectly echoes the main theme of the song. Jerry Douglas' dobro and Sierra's mandolin provide an overlay to the song that would make an interesting instrumental all by itself. "Hullarious" is Sierra's own instrumental composition and her mandolin cuts through a very heady mix of guitar, banjo and fiddle. She easily keeps pace with Jim Van Cleve on fiddle, Clay Hess on guitar, Ron Block on banjo and Jason Moore on bass as they tear through Jim's "Smashville." In fact, "Smashville" might be a good title for the album – it's bound to be a smash hit!

Dan Tyminski Band

Wheels
Rounder Records
One Rounder Way
Burlington, MA 01803
c.2008
www.rounder.com

Song list: Wheels, Whose Shoulder Will You Cry On, Making Hay, Who Showed Who, It All Comes Down to You, How Long Is This Train, I Ain't Taking You Back No More, Heads You Win Tails I Lose, How Many Times,

By Brenda Hough

The One You Lean On, Knock Knock!, Some Early Morning.

Dan Tyminski's "Man of Constant Sorrow" vocal in the movie "O Brother" made his voice instantly recognizable, but this Dapper Dan has been singing bluegrass for most of his life. Dan was part of the early Lonesome River Band and has been with Alison Krauss and Union Station for the past 14 years. With Union Station on hiatus for 2008, Dan has enlisted some of the top bluegrass musicians to form the Dan Tyminski Band.

Band members include Dan on guitar and mandolin, Adam Steffey on mandolin, Barry Bales on bass, Ron Stewart on fiddle and banjo and Justin Moses on fiddle. Adam, Barry, and Ron have been members of Union Station, Lonesome River Band and the New South, and the band sound has strong traditional bluegrass roots with a bright contemporary sound filled with strong vocals and top flight instrumental leads and accents.

The title cut, "Wheels," clearly shows this band is ready to roll. The strong lead vocals from Dan are highlighted by the interplay of the fiddle and banjo. Adam's mandolin leads the fray in the instrumental "Knock, Knock," and Justin's steady hand on the fiddle is matched with Ron's crisp and hard driving banjo playing.

Dan's vocals are all top-notch, with that rough hewn tenor floating through the standard tales of bluegrass woe. There's murder and mayhem in "Some Early Morning," a country boy returning to the farm in "Making Hay," and children left alone in "Who Showed Who." "The One You Lean On" is the perfect love song with harmonies from the rest of the band, and Dan's voice gently crooning "I'll Be with You." (George Clooney – put this song in your next movie!)

Cages Bend

Now I'm Lonely
www.cagesbend.com
c.2007

Song list: Getting Over You, Now I'm Lonely, Every Shade of Blue, Long Hard Road, Snaker Dan, High Lonesome Road, Rude and Rambling Man, I'm Not A Fool, the Blues Have Got Me Down, Springtime of Life, Train of Memories.

Sometimes a bluegrass band is like a baseball team. You need a power hitter, a superb pitcher, and a utility shortstop that steps in and makes the big plays for a winner. Cages Bend is a great team, with every member playing together for a diverse band sound that is strong on instrumentals and vocals and can punch a song out of the ballpark.

The band is Missy Radeke-Daley on fiddle and vocals, Simeon



Brenda Hough

Daley on banjo and guitar, Jenni Lyn Gardner on mandolin and vocals, Tony Watt on guitar and vocals and Daniel Hardin on bass and vocals. Daniel, Missy and Jenni all grew up playing in family bands and all three share the lead vocals for the band with an amazing heartfelt believability in the song lyrics. "Now I'm Lonely" is the title cut featuring Missy, and the Stephen Mougin tale of heartache soars out of the speakers and straight to the heart. Jana and Stephen Mougin also add harmonies to the lead vocal in this song and to "The Blues Have Got Me Down" which features Jenni on lead and "I'm Not A Fool," the gritty Robert Gately tune given a fine rendering by Tony. The glorious "Springtime of Life" also written by Robert, has a fine "Fields of Gold" feeling with Jenni's ethereal lead and some melodic guitar accompaniment by Sim Daley. Sim's banjo playing provides the rhythmic foundation for the band as his pulsating punch weaves through all the songs. Sim's instrumental, "Snaker Dan," gives the band a chance to showcase their instrumental prowess as Sim's banjo and guitar, Jenni's mandolin, and Missy's fiddle follow a tightly controlled path of intertwining leads and riffs. It's rare that a first recording has so many potential "hit" songs, but Cages Bend has done a great job of putting together a strong line-up of lyrically strong songs in a multi-layered instrumental setting that hits a "home run!"

The Best of Larry Sparks Bound to Ride

Rebel Records
PO Box 7405
Charlottesville, VA 22906
c.2008
www.rebelrecords.com

Song list: Tennessee 1949, Colleen Malone, John Deere Tractor, A Face in the Crowd, I'd Like To Be A Train, Smokey Mountain Memories, You Ain't Lived, Blue Ridge Cabin Home, You Could Have Called, I'm Bound to Ride, Don't Neglect the Rose, Imitation of the Blues, Just Lovin' You, Blue Virginia Blues.

Larry Sparks calls himself "the youngest old-timer around," but after 45 years in the music business, he has achieved legendary status with signature songs that

Continued on B-11

RECORDING REVIEWS

By Brenda Hough



Brenda Hough

From page B-10

are his alone and a voice that has a tangible heartfelt sincerity and a bluesy soulfulness. Larry first recorded with Ralph Stanley's band as the lead singer and guitarist after the death of Carter Stanley. Three years later, he left to start his own band, the Lonesome Ramblers. Larry has recorded more than 50 albums, but the 14 songs on this album were selected from his King and Rebel Records albums.

Perhaps more than anything else, the songs show Larry's ability to find songs that speak to the heart and experience of life. "A Face in the Crowd" paints a vivid picture of a sadness and anonymity of the man who was "just a friend" at his ex-love's wedding, and the pain is apparent in "You Could Have Called" with Ricky Skaggs' high-baritone harmony. Who could forget the opening "hey mama, here's a letter from your son," from "John Deere Tractor" and its image of the abandoned tractor in the field and the story of a son gone awry in the big city. "Smokey Mountain Memories" and "Blue Ridge Cabin Home" evoke the old home places that populate the bluegrass landscape. "Blue Virginia Blues" is one of the four songs from the talented writing team of Pete Goble and Leroy Drumm who also wrote the tender love song to "Colleen Malone."

Larry's guitar playing is often overlooked, but his flatpicked guitar leads and expert rhythm strumming provide perfect frameworks for the songs. "Imitation of the Blues" has an excellent blend of guitar, dobro, mandolin and fiddle that could be a textbook example of how to play a blues song bluegrass style. This collection is Larry Sparks at his soulful best!

James King Gardens in the Sky

Rounder Records
One Rounder Way
Burlington, MA 01803
c.2008
www.rounder.com
www.thejameskingband.com

Song list: Will He Wait A Little Longer, The Darkest Hour Is Just Before Dawn, I Just Steal Away and Pray, Daddy Doesn't Pray Anymore, Garden in the Sky, Jerusalem Tomorrow, It's Hot Down Here, Sweeter Than the Flowers, Don't Worry Mama, The Touch of God's Hand, These Old Pictures, Just as the Sun Went Down, Message for Peace, Angels Are Singing, The Prettiest Flowers Will Be Blooming, Voice of My Savior, Will You Feel At Home, Happy I'll Be.

James King has one of those bluegrass voices that echo through time, place and feeling with intensity, power and deep conviction. It's surprising that this is the first all-gospel collection of songs from

James, but the performances gathered from earlier albums cover the range from traditional gospel songs to more modern songs written by Ralph and Carter Stanley and Ray Park and Vern Williams.

Life on Appalachian farms was often hard and the dream of the beautiful heaven to come made hard lives and times easier to bear. "Garden in the Sky" is the bitter-sweet song sung about the little daughter called to heaven's garden. Paul Williams and James join voices on the traditional "I Just Steal Away and Pray," and Kevin Prater, John Wade and Chris Hill join James in a powerful four-part harmony on "It's Hot Down Here."

James King sang with Ralph Stanley in the 80s and several Stanley songs are in this collection. Dan Tyminski sings with James on "The Darkest Hour Is Just Before The Dawn" and their soaring harmonies are pure gospel. Another powerful song is David Olney's "Jerusalem Tomorrow," a contemporary look at Jesus from the viewpoint of a converted huckster. James delivers the song with a storyteller's skill and Adam Haynes' haunting fiddle is a perfect complement. Chris Hill's banjo and Adam Haynes' fiddle propel the Vern Williams/Ray Park song "Will You Feel At Home" and the album ends with another Vern and Ray gospel song, the lush four-part harmony "Happy I'll Be." This is bluegrass gospel signed, sealed and delivered.

The Brombies Live at the Spitting Llamas Bluegrass Bar

Mag Mel Music
c. 2005
www.thebrombies.com

Song list: We're Finding Our Way Back Home, Anywhere Is Home When You're With Me, Little Bitty Piece of God, Midnight Blues, I Call Him Honey, Water Into Wine, Bar-be-que, It's Better To Have Loved and Lost, McPhearson's Reel, Restin' in Your Arms, Escondido, For My True Love, Closer to the Throne.

In case you wondered, brumbies are wild horses on the Australian outback, but this band is more heartland than outback. George and Jo Ellen Doering are joined by Doug Livingston on dobro and Pete Harrison on bass on this album. The songs feature George and Ellen's duets, and George's mandolin and Jo Ellen's guitar.

Jo Ellen and George have been making music all their lives, and having started in the 1900's (as they happily declare in the liner notes), they've had time to develop a cozy, home-based style with original songs of love and joy. Jo Ellen's Mother, Naomi Ruth, was the inspiration for the opening cut, "We're Finding Our Way Back Home." It's a wonderful song, with

lyrics and melody that make it a great group or choral song, and George and Jo Ellen's blending voices capture the duet style favored by the many bluegrass brother acts. "Closer to the Throne" is a more upbeat gospel song with lovely fiddle embellishments from Gabe Witcher. Jo Ellen's "I Call Him Honey" is a great swing style song with great lyrics about the quirks of love: "Sometimes I like coffee, sometimes I like tea, he don't like either, but that's OK with me." "Bar-b-Que" is a fun romp through a family outing with carrots, chips, cokes and jokes. "It's Better To Have and Lost (Than to Never Have Loved At All)" is performed with a "dulcigurdy" which imparts a wonderful bagpipery drone to a song celebrating love in the Stanley Brothers style.

The current band now includes Patrick Sauber on banjo and Bill Bryson on bass, and the band is completing a new CD "From the Piney Hills -----Of Hollywood." P.S. There is no Spitting Llamas Bluegrass Bar, darn! - it would be a unique venue!

Western Lights Bob Played Here!

http://webs.lanset.com/fiddlebug/
#hp
c.2008

Song list: Bob Played Here, I'm A Lonesome Fugitive, Great Judgment Day, Katy Daley, Lonesome Jailhouse Blues, Daniel Prayed, New Panhandle Rag, When Are You Gonna Tell Me That You Miss Me, Milk Cow Blues, Jealous, My Bucket's Got A Hole In It, Blues For Dixie/Texas, Buffalo Gals/Old Joe Clark, Mama Tried, If God Be For Us, Miss Molly.

The "Bob" in the title is not the name of anyone in the band, but the legendary Texas swing fiddler, Bob Wills. It turns out that Bob Wills did play in Sacramento though not at the Old Sacramento train station with its classic train cars that is featured in the album photos.

Western Lights started as a group of friends jamming in Bill Ward's home, and their musical influences include western swing music, classic country, gospel and traditional bluegrass songs. With three part harmonies and strong instrumental skills, the album has an impressive set of songs. Guitarist Bill Ward and fiddler Melvin Fong wrote the title song "Bob Played Here" and Bill's warm lead vocal and Melvin, banjo player Gene Mason and mandolin player Mike Brooks' harmony vocals are a fitting tribute to Bob Wills' musical style. Melvin's fiddle and Gene's banjo add that swing sparkle to the song, and Bill's guitar and bassist Bobbie Kuhn's moving bass lines add substance to the song. "My Bucket's Got A Hole in It" has some of Bill's swing style guitar playing

and instrumental solos from Mike on mandolin and Melvin on fiddle. Other classic songs included on the album are the Delmore Brothers' "Lonesome Jailhouse Blues," "The New Panhandle Rag" and the "Milk Cow Blues."

Newest band member Gene Mason arranged the Merle Haggard classic song, "I'm A Lonesome Fugitive," with a hard-driving banjo and a perfect rough-edged vocal. Bill, Gene and Melvin also harmonize on another of Merle's classic songs, "Mama Tried." Former band member and web site manager Martha Ervins swings and sways her voice around the Bob Wills classic, "Blues For Dixie." Other guests include Ward "kids" Jimmy and Steven on guitar and Jennifer (Ward) Reeves with a rafter-raising vocal on the old hymn, "Daniel Prayed." You can always tell when a band enjoys each other's company and works hard to get a "band sound" - pull up a chair and "set a spell!"

Dave Evans and River Bend

Rebel Records
PO Box 7405
Charlottesville, VA 22906
c.2008
www.rebelrecords.com

Song list: Highway 52, 99 Years Is Almost For Life, Legend of the Johnson Boyhs, The Train That Carried My Girl From Town, Soldier's Return, Barbara Allen, When The Snow Falls on My Foggy Mountain Home, White House Blues, Short Life of Trouble, Carry Me Back to Bluegrass, Sweeter Than the Flowers, Call Me On Home Too, Dark As The Night Blue As The Day, From Life's Other Side, Sun's Gonna Shine On My Back Door Someday.

Dave Evans is one of those singers who strip back a song to its raw emotions, and the number of his fans has grown through the years. Dave started in his teens and played with Earl Taylor and the Stoney Mountain Boys, Larry Sparks and the Lonesome Ramblers, Red Allen The Boys from Indiana and Melvin Goins. In 1978, he started Dave Evans and River Bend to showcase his own songs. The band recorded several albums for Vetco Records, and this collection features many of these early songs.

"99 Years Is Almost For Life" has been one of the songs most associated with Dave, and his soulful delivery of a prisoner's lament has all the anguish of a life wasted. "Soldier's Return" is a gentle story affirming the true love of a woman waiting for her soldier to return. "Highway 52" is one of Dave's original songs, and his banjo and Danny Cade's fiddle blend in perfect unison behind Dave's vocals. Danny also adds a bluesy harmonica to Dave's version of the tradi-

tional folk song, "Barbara Allen."

"Carry Me Back to the Bluegrass" is another Dave Evans original, and River Bend is in fine form on this song. Mike Hamilton adds a tenor vocal to Dave's lead, and his guitar playing adds a strong rhythm to the banjo flourishes and Danny Cade's fiddle. "From Life's Other Side" is a test of a singer's skill in delivering a message and has soaring high notes that test vocal stamina, and Dave proves that he's best at singing his own songs. For Dave Evans fans, this collection is a missing link from his past to the present.

10 Years of European World of Bluegrass

PO Box 628 2130 AP Hoofddorp
The Netherlands
www.StrictlyCountryRecords.com
www.ewob.eu
liz@lizmeyer.com
c.2008

With 48 bands from 14 countries singing and playing 48 original and classic bluegrass songs, it's hard to list each and every song, but truly this selection of highlights from 10 years of the European Bluegrass Festival is a delightful glimpse into some great music with a Continental twist. The festival is held in Voorthuizen, a small town in the Netherlands, and has had 377 concerts with 182 bands from 24 different countries.

This collection features some fine American visiting bands: Randy Waller and the Country Gentlemen perform a soulful version of "Southbound Train" and Laurie Lewis and Her Bluegrass Pals perform the "Wood Thrush Song" with its gentle reminder of the changes man has brought to the environment.

But the most exciting performances are those of the European bands who are not just imitators of American bluegrass. The instrumentals have some flavorings from European folk music and the drive and punch of bluegrass music are clearly evident in instrumentals such as the Tomas Perko Band performing "Light in the Storm." Red Wine adds a pulsing mandolin backdrop to their version of Gillian Welch's "Winter's Come and Gone." Sunny Side, a band from the Czech Republic, added a Dixieland rhythm banjo to their

Continued on B-12

RECORDING REVIEWS

By Brenda Hough

From page B-13
version of Monroe's "Dark as the Night." Another fun listen is the bluegrass version of "All I Have To Do Is Dream" from 4-Wheel Drive from the Netherlands with a fine fiddle and banjo accompaniment.

Liz Meyer is one of the driving forces behind the festival and European bluegrass, and her performances with Nugget include her original song, "I've Got A Feelin'." Another show stopper is the high lonesome singing of Zbynek Buresz who pulls out all the stops in his version of Jimmie Rodgers' "Blue Yodel #4." Some great four part gospel singing is show by Relief's "Calm The Storm" and an a cappella "Talk About Suffering" from the Mideando String Quartet from Italy. Even if you can't get a flight to this premier European festival, you can enjoy the best music on the other side of the "pond" with this 2 CD set."

The Mashville Brigade Bluegrass Smash Hits Volume 1

Rural Rhythm Records
Box 660040
Arcadia, CA 91066-0040
c. 2008
www.ruralrhythm.com

Song list: My Home's Across The Blueridge Mountains, Banks of the Ohio, White House Blues, John Henry, Take This Hammer, Sitting on Top of the World, Two Dollar Bill, Bury Me Beneath The Willow Tree, Little Maggie, Going Across the Sea, I'll Remember You Love in My Prayers, Lonesome Road Blues, Ain't Nobody Gonna Miss Me When I'm gone, Salt Creek, Roving Gambler, Sally Goodin'.

The Mashville Brigade is the Tuesday night band at the world-famous Station Inn in Nashville, and its members are all members of top bluegrass bands. Depending on who's in town or playing at the Grand Ol' Opry that night, the members may vary, but if this album is any indication, Tuesday nights in Nashville should only be spent here.

Band members are banjo player and singer Aaron McDavis who plays with the Grascals, guitar player and lead singer Darrell Webb with Rhonda Vincent and the Rage, singer and mandolin player Ashby Frank who also plays with Special Consensus, fiddler Jim Van Cleve from Mountain Heart and bass player Randy Barnes from New Found Road.

While all these other bands are

part of the ever-evolving bluegrass genre, Mashville Brigade decided to pay tribute to bluegrass's golden past by recording some of the "smash hits" of the early days in a live performance with no overdubs or studio tricks. The resulting recording is an exciting, hard-driving and heartfelt example of the best bluegrass music. The instrumentation is superb with fiddle, banjo and mandolin all in careful alignment with the vocals. "Going Across the Sea" has some gorgeous mandolin playing from Ashby, and Aaron's banjo just punches through the mix. Other instrumentals include a powerhouse "Salt Creek" and the not-to-be-missed "Sally Goodin'." If you want a reference version for any of these songs, this collection would be an ideal start for "learning the songs they way they should be played and sung."

Beatlegras

GeMiDaCo Records
LLC
214-363-8282
dave@beatlegras.com
www.beatlegras.com

Beatlegras (first album): Back in the U.S.S.R., She Came in Through the Bathroom Window, Mother Nature's Son, Come Together, Lady Madonna, Drive My Car, Blackbird, Hey Bulldog, In My Life, Norwegian Wood.

Beatlegras 2: Please Please Me, Good Day Sunshine, Another Girl, Time 4 U, Things We Said Today/I'll Be Back Again, Eleanor Rigby, Hey Are You Lookin' for Me, Eight Days A Week, What Goes On, Do You Remember, Julia.

"It was 40 years ago today that — Give that phrase to anyone over a certain age, and they will be able to fill in "Sergeant Pepper taught the band to play." The songs of the Beatles peppered the lives of many growing up in the 60s and 70s and even now, news of Sir Paul continues to fill the tabloids and talk shows.

George Anderson, Dave Walser and Milo Deering have been dubbed the "Fab Three" and their versions of Beatle songs have a fresh and cooperative musicianship that make the songs come alive again with a special bluegrass flavor. Guitarist Dave Walser gathered multi instrumentalist Milo Deering

(guitar, mandolin, fiddle, dobro) and bassist George Anderson for a special recording project that evolved into a performing band that has now graced stages at festivals with Ruthie Foster and David Grisman.

Dave, George and Milo have a magical vocal blend that captures the soul and sentiment of the Beatles songs and their musical forays on mandolin, bass and guitar move the songs into melodic flights of fancy. Their version of "Eleanor Rigby" begins with a bowed bass introduction, followed by a crisp mandolin interlude before the beginning vocals. "Julia" has Milo's fiddle melding with Dave's guitar and George's bass runs. Their original songs on the 2nd album sound as if they were from some long lost Beatle bootleg. "Do You Remember" is a montage of images from growing-up years with the dobro adding a sitar-like sound to "fireflies at night" and "bubbles in the air." But the best way to appreciate the band is to visit their web site. You can see videos of the band's live performances and a delightful cartoon sequence that has the band traveling to "Bubba's Bluegrass Café." And if you are so inclined, you can download songs and buy albums!

Corbett, Chrisman & Tice

Patuxent Music
c.2007
www.prec.com

Song list: Panda and Critter, Ode to a Vending Machine, Last Summer, Chincoteague, Lopin', Stoneground, Better Life, Out There, Mean Streets of the East, Battle Point.

Wes Corbett, Simon Chrisman, and Jordan Tice are three musicians who take their music on a musical journey that is not bound by genres, styles or locales. Each has been part of other musical projects, but their blending of banjo, hammered dulcimer and guitar is a unique viewpoint. All three composed songs for the project, and yet each song has all instruments present and integrated into the whole.

Simon's hammered dulcimer is bright and percussive as he produces the lead melodies in the song and his treble notes contrast with Wes' banjo rhythms in "Last Summer." "Chincoteague" starts with a hammered dulcimer introduction of the theme with the banjo adding a lower counterpoint, and then the two instruments switch positions. Jordan Tice's guitar fills in with bass note rhythms and shifting guitar leads. "Lopin'" has a percussive hammered dulcimer opening following a banjo solo. The music has a synergistic feel with interwoven responses between the instruments that are hard to define and separate. Repeated listening will bring nuances to the forefront and the band has succeeded in producing

a "jam session" with content and soul.

Caroline Herring Lantana

Signature Sounds Recording Company
PO Box 106
Whately, MA 01093
c. 2008
www.carolineherring.com

Song list: Stone Cold World, Lay My Burden Down, Paper Gown, Heartbreak Tonight, Midnight on the Water, States of Grace, All the Pretty Little Horses, Fair and Tender Ladies, Lover Girl, Song for Fay.

Caroline Herring is a Mississippi-born singer songwriter who crafts songs about of lives lived behind a gauze curtain swaying in the breeze. The women in the stories bend with the breezes or break with the adversity of life and Caroline brings their stories to focus with grains of truth that hold true for anyone.

Lantana is a marvel of packaging, both sonically and physically. Delicate green impressions of leaves grace the album cover and white and green shadows (remember putting out light sensitive paper to catch images of pressed leaves and flowers) give the liner notes the look of fine stationery. Rich Brotherton, Glenn Fukunaga, Danny Barnes, Warren Hoode, Marty Muse, Tom Van Schaik and Paul Percy add guitars, banjo, fiddle, bass, viola and percussion to Caroline's vocals and guitar playing. The instrumental settings are perfect frames for the lyrics and Caroline's rich alto voice.

"Paper Gown" is a Southern gothic novel brought to life. Based on the true story of Susan Smith who drowned her two boys in a lake, the song shimmers with "all the promises faded away, no one but me controls my destiny." "All the Pretty Little Horses" is an old folk lullaby, and Caroline gives the song a gentle hush-a-bye rendition. "Midnight on the Water" is a lament for love and the guitar playing is warm and alluring.

Caroline's women are the heroines that rise above mud and spit and reach out for goodness, love and butterflies. There are mothers watching children grow, or women who were "looking so good in front of that mirror, but (are now) living in the back room." For those who say that there are no strong singer-songwriters emerging from the south, they only have to listen to Caroline Herring to find a new voice raised in song.

Please contact Brenda Hough for more information or to submit material for review:

hufstuff2003@yahoo.com

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

CBA Calendar of Upcoming Music Events

BAND GIGS & CONCERTS JULY

7/1/2008 -- Bean Creek will perform from 6:30 to 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For more information, call 408-297-9151 or visit www.samsbbq.com.

7/2/2008 -- Mike Marshall's International Mandolin Night, 8 pm at the Freight & Salvage Coffeehouse, 1111 Addison Street, Berkeley, CA. Tickets are \$22.50 in advance and \$23.50 at the door. For information or tickets, call 510-548-1761 or visit www.freightandsalvage.org.

7/2/2008 -- 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.

7/2/2008 -- Sidesaddle & Company will perform from 6:30 to 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For more information, call 408-297-9151 or visit www.samsbbq.com.

7/3/2008 -- Dark Hollow will perform at the Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, call 415-648-1047, email shout@jimbotrout.com, or visit <http://www.atlascafe.net>.

7/3/2008 -- Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

7/3/2008 -- Salt Martians will play from 5:30 to 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information or reservations, call the restaurant at 805-899-3100 or visit <http://www.tupelojunction.com/>.

7/4/2008 -- Sonoma Mountain Band 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, or visit www.sonomapub.com.

7/5/2008 -- Riley's Mountaineers "Hometown Jamboree" 6 pm at Riley's at Los Rios Rancho, 39611 Oak Glen Road, Yucaipa, CA. Folks can tuck into a tasty meal and enjoy a hand-clappin', knee-slappin', toe-tappin' good time as Riley's Mountaineers and special guest performers. Guest musicians are always welcome to tote along an instrument or two and join in the free-wheeling jam after the show. Cost is \$15 for adults and \$12 for kids 12 and under. For tickets or information, go to www.losriosrancho.com or call 909-797-1005.

7/5/2008 -- The GrassKickers will be performing from 6:30 to 8:30 pm at The Patio Cafe, Fig Garden Village, 5138 N. Palm Ave., Fresno, CA. For informa-

tion, call 559 243-1074.

7/6/2008 -- "Twang Cafe" featuring The Earl Brothers, Tippy Canoe and the Paddlemen at the Epic Arts, 1923 Ashby Ave., Berkeley, CA. For information, visit www.twangcafe.com.

7/6/2008 -- Earthquake Country will perform from 2 to 5 pm at the San Gregorio General Store, Highway 84 and Stage Road, San Gregorio, CA. For information, visit www.sangregoriostore.com/.

7/6/2008 -- Ray Bierl & Friends will play from 11 am to 1 pm at the Cafe Di Bartolo, 3306 Grand Ave., Oakland, CA. For information, call 510-628-0982.

7/6/2008 -- Don't Look Back acoustic string band will perform at 8 pm at the Freight & Salvage Coffeehouse, 1111 Addison Street, Berkeley, CA. Tickets are \$17.50 in advance and \$18.50 at the door. For information or tickets, call 510-548-1761 or visit www.freightandsalvage.org.

7/7/2008 -- Homespun Rowdy will perform 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, or visit www.homespunrowdy.com.

7/7/2008 -- Belle Monroe and Her Brewglass Boys will perform at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-0012 or visit www.amnesiathebar.com.

7/8/2008 -- Benefit Concert for Paul McBride featuring Laurie Lewis & Kathy Kallick, Tom Rozum & Home Run Jethro, Julay Brooks & Friends and Conspiracy of Venus 8 pm at the Freight & Salvage Coffeehouse, 1111 Addison Street, Berkeley, CA. Tickets are \$22.50 in advance and \$23.50 at the door. For information or tickets, call 510-548-1761 or visit www.freightandsalvage.org.

7/8/2008 -- Houston Jones will perform from 6:30 to 8:30 pm at Todos Santos Plaza in downtown Concord, CA. For information, visit www.communityconcerts.com.

7/8/2008 -- Carolina Special will perform from 6:30 to 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For more information, call 408-297-9151 or visit www.samsbbq.com.

7/9/2008 -- 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 more information, call 408-297-9151 or visit www.samsbbq.com.

7/10/2008 -- Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA.

For information, call 707-775-4232.

7/10/2008 -- Salt Martians will play from 5:30 to 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information or reservations, call the restaurant at 805-899-3100 or visit <http://www.tupelojunction.com/>.

7/25/2008 -- Chojo Jacques and Hillbilly Jazz, 8 pm Fiddling Cricket Concert at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road in Felton, CA. Tickets are \$10 advance and \$10 at the door. For information or tickets, visit www.donquixotesmusic.com.

7/11/2008 -- Houston Jones will perform at McGrath's Pub, 1539 Lincoln Ave., Alameda, CA. For information, call 510-522-6163 or visit www.mcgrathspub.com.

7/13/2008 -- The Grascals will perform 8 pm at the Freight & Salvage Coffeehouse, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 in advance and \$19.50 at the door. For information or tickets, call 510-548-1761 or visit www.freightandsalvage.org.

7/14/2008 -- Toshio Hirano will perform at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-0012 or visit www.amnesiathebar.com.

7/15/2008 -- Cabin Fever will perform from 6:30 to 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For more information, call 408-297-9151 or visit www.samsbbq.com.

7/16/2008 -- 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.

7/18/2008 -- Jeanie & Chuck Poling & Friends will play at Velo Rouge Cafe, 798 Arguello Blvd., San Francisco, CA. For information, call 415-752-7299 or visit www.velorouge-cafe.com.

7/18/2008 -- Blue Highway 8 pm concert in the Willow Creek Lounge at the Black Oak Casino, 19400 Tuolumne Road North, Tuolumne, CA. For information, contact Brent Pierce at 877-747-8777, email bpierce@blackoakcasino.com, or visit www.blackoakcasino.com.

7/20/2008 -- Cadillac Sky will perform an 7 pm Fiddling Cricket concert at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road in Felton, CA. Tickets are \$12 advance and \$14 at the door. For information or tickets, visit www.donquixotesmusic.com.

7/20/2008 -- Earthquake Country will perform from 2 to 5 pm at the San Gregorio General

Store, Highway 84 and Stage Road, San Gregorio, CA. For information, visit www.sangregoriostore.com/.

7/21/2008 -- Homespun Rowdy will perform at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-0012 or visit www.amnesiathebar.com.

7/22/2008 -- Cabin Fever will play from 6:30 to 8:30 pm at Sam's BBQ, 1110 S. Bascom Ave, San Jose, CA. For information, call 408-297-9151 or visit www.samsbbq.com.

7/23/2008 -- Sidesaddle & Co., will play from 6:30 to 8:30 pm at Sam's BBQ, 1110 S. Bascom Ave, San Jose, CA. For information, call 408-297-9151 or visit www.samsbbq.com.

7/24/2008 -- Carrie Hassler & Hard Rain will be performing at Monterey Live!, 414 Alvarado St., Monterey, CA. for information, call 831-646-1415 or visit www.monterey-live.net.

7/24/2008 -- Keith Little & Jim Nunally will play from 7 to 10 pm at the First Street Cafe Upstairs, 440 First Street, Benicia, CA. For information, call 707-745-1400, email firststcafe@pacbell.net, or visit <http://www.firststcafe.com>.

7/25/2008 -- Carrie Hassler and Hard Rain 8 pm concert in the Willow Creek Lounge at the Black Oak Casino, 19400 Tuolumne Road North, Tuolumne, CA. For information, contact Brent Pierce at 877-747-8777, email bpierce@blackoakcasino.com, or visit www.blackoakcasino.com.

7/26/2008 -- 10th Anniversary Benefit concert featuring Black Irish Band, Cody Bryant & The Riders of the Purple Sage, Mill Creek Boys and Scott Gates' Pacific Ocean Bluegrass Band from 9 am to 10 pm at the Big Bear Discovery Center Amphitheater, 40971 North Shore Dr. (Hwy 38), Fawnskin, CA. Tickets are \$10 for Dayfest and \$30 for Evening fest or \$35 for both. For information, contact Kathy Clapsaddle at 909-382-2780, email kathy-clapsaddle@msn.com, or visit www.bigbeardiscoverycenter.com.

7/26/2008 -- The GrassKickers will perform from 6 to 8 pm in concert at the Merced Mall, 713 Merced Mall, Merced, CA. Part of the Merced Summer Music Series. Call 209 723-3981 for details.

7/27/2008 -- Jeanie & Chuck's Country Roundup, 5 to 8 pm at Jupiter Brewpub, 2181 Shattuck, Berkeley, CA. For information, visit www.jupiterbeer.com/jupiter/events.

7/27/2008 -- Emmylou Harris with Jimmy Gaudreau and Moondi Klein 7:30 pm concert at Mountain Winery, 14831 Pierce Rd., Saratoga, CA. For information or tickets, call

408-741-2822 or visit www.livenation.com/event.

7/27/2008 -- Carrie Hassler and Hard Rain 7 pm concert at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road in Felton, CA. Tickets are \$10 advance and \$12 at the door. For information or tickets, visit www.donquixotesmusic.com.

7/28/2008 -- The Barefoot Nellies will perform at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-0012 or visit www.amnesiathebar.com.

7/29/2008 -- The Mighty Crows will perform from 6:30 to 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For more information, call 408-297-9151 or visit www.samsbbq.com.

7/29/2008 -- Jeff & Vida plus The Earl Brothers, 7:30 pm concert at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road in Felton, CA. Tickets are \$10 advance and \$12 at the door. For information or tickets, visit www.donquixotesmusic.com.

7/30/2008 -- 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 more information, call 408-297-9151 or visit www.samsbbq.com.

7/31/2008 -- The biscuit Burners will perform 8 pm at the Freight & Salvage Coffeehouse, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 in advance and \$19.50 at the door. For information or tickets, call 510-548-1761 or visit www.freightandsalvage.org.

AUGUST

8/2/2008 -- Riley's Mountaineers "Hometown Jamboree" 6 pm at Riley's at Los Rios Rancho, 39611 Oak Glen Road, Yucaipa, CA. Folks can tuck into a tasty meal and enjoy a hand-clappin', knee-slappin', toe-tappin' good time as Riley's Mountaineers and special guest performers. Guest musicians are always welcome to tote along an instrument or two and join in the free-wheeling jam after the show. Cost is \$15 for adults and \$12 for kids 12 and under. For tickets or information, go to www.losriosrancho.com or call 909-797-1005.

8/2/2008 -- Claudia Russell and the Folk Unlimited Orchestra will perform at 8 pm at the West Side Theatre, 1331 Main Street, Newman, CA. Tickets are \$14 General Admission and \$17 Reserved Seating. For tickets or information, call 209-862-4490, email info@westsidetheatre.org, or visit <http://www.westsidetheatre.org>.

8/9/2008 -- The Fishtank Ensemble will perform at 8 pm at the

Continued on B-14

CBA Calendar of Upcoming Music Events

Frm page B-13

West Side Theatre., 1331 Main Street, Newman, CA. Tickets are \$14 General Admission and \$17 Reserved Seating. For tickets or information, call 209-862-4490, email info@westsidetheatre.org, or visit <http://www.westsidetheatre.org>

CAMP OUTS

OCTOBER

10/9/2008 – 10/12/2008 – CBA Fall Campout at the Stockton-Delta KOA Campground, 14900 West Highway 12, Lodi, CA. Advance reservations are highly recommended since this is a commercial campground. The CBA has reserved 125 full hookup sites and Camping Lodges. Rates are \$33 per night for RVS and \$25 for tents. To make reservations, call 1-800-562-0913 or 209-369-1041. In addition to plenty of jamming all weekend, the KOA offers a pavilion, swimming pool and spa, free boat launch, fishing, boat rentals, dog park, children's play area, snack bar, store and a bar and grill restaurant. Lodges are available for those who don't tent or RV. For more information on the KOA, visit www.stocktondeltakoa.com.

DANCE

7/13/2008 – -- Square Dance featuring music by Triple Chicken Foot from 3-5 pm at The Grand Old Echo, in Echo Park, 1822 Susnet Blvd, Los Angeles, CA. All dances taught, all ages welcome, beginners encouraged. \$5 fee. For information, contact Ben Gutzman at ben@triplechickenfoot.com, or visit www.myspace.com/triplechickenfoot

FESTIVALS

JULY

7/11/2008 – 7/13/2008 – Bluegrass on the Comstock in Miner's Park, (Carson and F Streets), Virginia City, NV. For information, contact Virginia City Visitors Center, P.O. Box 920, Virginia City, NV 89440, call 800-718-7587 or email info@visitvirginiacitynv.com.
7/11/ -- 7/13/2008 -- The 2008 Prospect Bluegrass Festival will be held in Lions Park, Prospect, OR. This is the 13th annual festival hosted by the Prospect Lion's Club. The festival will be more fun than ever with some of the best bluegrass bands in Oregon, an old-fashioned barn dance and wonderful parkin' lot pickin' all weekend. Festival headliners include True North from Salem, Oregon, Green Mountain Bluegrass Band from Eugene, Siskiyou Summit from the Rogue Valley, The Mighty Lonesomes from Ashland, Oregon, Gold River from Grants Pass and local favorites, the Goldman Family Band from

Eagle Point, Oregon along with the Rogue Valley's Old-Time Fiddlers and more. Also, returning to the festival will be Leon Flick, the entertaining and award-winning Cowboy Poet. There will be an Old-Fashioned Barn Dance on Saturday night with well-known caller Woody Lane and the Generic String Band, as well as a Gospel Open-Mic on Sunday morning, and a Kid's Jam on Sunday afternoon, craft booths by regional artisans, a Lion's Club Pancake Breakfast on Sunday morning and Barbecue Dinner on Saturday evening. For more information, Call 541-488-0178, email jrjones@opendoor.com, or visit www.prospectcommunity.org.

7/17/2008 – 7/20/2008 -- World Fest at Nevada County Fairgrounds in Grass Valley, CA. Eight stages and musicians galore. Partial line-up includes: Big Bad Voodoo Daddy, Waifs, Les Yeux Noir, Fishtank Ensemble, Baka Beyond, Wailin' Jennys, Rufus and Chic Gamine with more bands TBA. Tickets are available online at www.worldfest.net or call 530-891-4098.

7/18/2008 – 7/20/2008 – Scott Valley Bluegrass Festival in the town of Etna, CA. Bands include Carrie Hassler & Hard Rain, Illrd Generation BG Band, Lost Highway, Ida Viper, Alhambra Valley Band, Anderson Family, Piney Creek Weasels and Siskiyou Summit. For information or tickets, visit <http://www.scottvalleybluegrass.org>

7/26/2008 – Bluegrass, Bluejeans & Beyond, the 10th Anniversary Fund-raiser for the San Bernardino National Forest, 9 am to 10 pm in the Big Bear Discovery Center Amphitheater, 40971 North Shore Drive (Hwy 38), Fawnskin, CA. Dayfest from 9 am to 5 pm featuring The Mill Creek Boys, Scott Gates' Pacific Ocean Bluegrass Band and South Coast with more bands TBA. Eveningfest from 5 to 10 pm with dinner and bar available, featuring the Black Irish Bluegrass Band with Michael Martin Murphy and Cody Bryant and the Riders of the Purple Sage. Tickets: Dayfest - \$10 adults (13+) and children 12 and under free. Eveningfest -- \$30 adults; \$20 for ages 13-17; and 12 and under free. Advance combo tickets are \$35 for adults. For information or tickets, call 909-382-2780 or visit www.bigbeardiscoverycenter.com.

AUGUST

8/1/2008 – 8/3/2008 -- Blueberry Bluegrass and Country Music Festival, Exhibition Park, Stony Plain, Alberta, Canada. Bands include The David Grisman Bluegrass Experience, Lou

Reid & Carolina, Don Rigsby & Midnight Call, Kenny & Amanda Smith, Cedar Hill and many more. For information or tickets, call 780-922-5527, email info@blueberrybluegrass.com or visit www.blueberrybluegrass.com.

8/8/2008 – 8/10/2008 -- Good Old Fashioned Bluegrass Festival, in Bolado Park, 8 miles south of Hollister, CA. Presented by the Northern California Bluegrass Society. Bands include The Abbott Family Band, Amazing Dr. Zaron's Breathing Machine, Bean Creek, Belle Monroe & Her Brewglass Boys, Wranglers, and Yodeling Lady Lolita. Many more acts. For information or tickets, visit <http://www.scsb.org/GOF2008/GOF08Home.htm>

8/22/2008 – 8/24/2008 – Summergrass, at the The Antique Gas & Steam Engine Museum, 2040 N. Santa Fe Avenue, Vista, CA. Bands include Don Rigsby & Midnight Call, The Infamous Stringdusters, Bluegrass Etc. Chris Stuart & Backcountry and the Burnett Family. For information or tickets, visit (<http://www.summergrass.net>).

8/23/2008 – Bowers Mansion Bluegrass Festival between Reno & Carson City, NV. Bands include Rustler's Moon with Kathy Kallick & Bill Evans, Sidesaddle & Co., Wild Creek, The Bar BQ Boys, Wild Horse Drive and the NNBA Monday Night Volunteers. For information or tickets, visit <http://bowersbluegrassfestival.org>.

8/28/2008 – 8/31/2008 – Strawberry Fall Music Festival, Camp Mather near Yosemite National Park, CA. Advance tickets now on sale. Bands include: Sam Bush, Riders in the Sky, The Avett Brothers, The Steel Drivers, Victor Martinez and Oaxaca Contemporaneo, Chick Gamine plus many more to be announced. For information or tickets, call 209-984-8630 or visit www.strawberrymusic.com. Tickets sell out early for this one!

OCTOBER

10/10/2008 – 10/12/2008 – 19th Annual Bluegrass Festival at the Clark County Fairgrounds in Logandale, NV. Sponsored by the Southern Nevada Bluegrass Music Society and the Moapa Valley Chamber of Commerce. Lineup includes Lost Highway, Silverado Bluegrass Band, Sawmill Road, the Marty Warburton Band, Red Desert Ramblers, Digger Davis & Tombstone, Just For Fun and Stuck in Reverse. RV and tent camping are available on site. Advance tickets are now on sale. For information, call 702-566-9372 or visit www.snvbbluegrass.com.

JAM SESSIONS SUNDAY

- Alameda – Regular Jam Session from 6-8 pm every Sunday at the Alameda School of Music, 1307 High St., Alameda, CA. The 1st and 3rd Sundays are Bluegrass and 2nd and 4th Sundays are Swing/Jazz nights. Separate rooms are available for different skill levels, and a professional player will always be on hand to facilitate the jams. All skill levels welcome. For information, contact Barry Solomon at 510-501-2876 or email barry6661@earthlink.net
- Arroyo Grande -- Bluegrass Jam every 3rd Sunday 5:30 - 8:30 pm, at SLO Down Pub, 1200 E. Grand Ave. (at Briscoe). For information, contact Roger Siminoff at 805-474-4876, or email siminoff@siminoff.com.
- Arroyo Grande – Slow jam from 5:30 to 8:30 on the 4th Sunday of every month at the SLO Down Pub, 1200 E. Grand Ave. (at Briscoe). These jams are geared to beginners and they play from a set list of songs. For more information, contact Wendy at captainc@alonet.org.
- Berkeley – Bluegrass Jam every Sunday at 7 pm at the Jupiter Brewpub, 2181 Shattuck Ave., Berkeley, CA. For information, contact Kurt Caudle at 510-649-0456 or email weelitzo@pacbell.net
- Berkeley – Spud's Pizza, 3290 Adeline (at the corner of Alcatraz), Berkeley, CA. Old-time Singing jam on the 2nd and 4th Tuesday of every month from 7:30 – 9:30 pm. Occasional performances by local musicians. For information, email laurence.white@gmail.com.
- Castro Valley – California Old-time Fiddlers Association Jam from 1:30 to 5 pm on the 4th Sunday of every month at the United Methodist Church, 19806 Wisteria St., Castro Valley, CA. For information, call 925-455-4970.
- Chico – Bluegrass Jam from 2-5 pm on the 1st Sunday of every month at the Shade Tree Restaurant, 817 Main St. (between 8th & 9th Streets), Chico, CA. For information, contact Sid Lewis at 530-894-2526 or email sidlewis420@yahoo.com.
- Coulterville – Old-time and Irish Music and Dance Celebration on the 4th Sunday of every month at the Magnolia Saloon in the Hotel Jeffrey, 41 Main Street, Coulterville, Ca. Open Old Time and Irish traditional music Jam from 1 to 3 pm and open session from 3 to 6 pm. For information, call 209-962-6455; email kowanalynn@yahoo.com or visit www.hoteljeffreysgold.com.
- Crescent City – Bluegrass Jam from 6-8 pm every Sunday at the United Methodist Church,

7th & H Streets, Crescent City, CA. Everyone welcome especially newer players. For information, contact George Layton at 707-464-8151 or email ke6tkn@juno.com.

- Nevada City – Mountain Fiddlers Jam session, 1 pm on 1st Sunday of every month at Madelyn Helling Library Community Room, Nevada City, CA. For information, call 530-292-4203.
- Orangevale – California Old-Time Fiddlers' Association Jam Session on the 2nd Sunday of every month from 1 to 4:30 pm, Orangevale Grange Hall, 5805 Walnut, Orangevale, CA. For information, call 916-966-9067.
- San Francisco – Bluegrass Jam at 6 pm on the 2nd and 4th Sunday of every month at Progressive Grounds Coffee Shop, 400 Courtland Ave., San Francisco, CA. For information, email larrythe241@yahoo.com.
- San Jose – Santa Clara Valley Fiddlers Association Jam from 1 to 5 pm on the 1st Sunday of every month at Hoover Middle School, Naglee & Park Streets, San Jose, CA. For information, call Paul Clarke at 408-749-0184 or visit www.scvfa.org.
- Santa Barbara – Bluegrass jam session beginning at noon on the second Sunday of every month Tucker's Grove County Park, 805 San Antonio Road, [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
- Santa Cruz – Bluegrass and Old Time Jam on the 4th Sunday of every month in Oceanview Park, 102 Ocean View Ave., Santa Cruz, CA. This jam has three separate circles: slow jam, advanced bluegrass jam, old time jam. For more information, call 831-359-1864, email santacruzjam@googlegroups.com, or visit <http://groups.google.com/group/santacruz-jam>
- Sebastopol – Bluegrass Gospel Jam from 2-5 pm on the 4th Sunday of every month at the Sebastopol Christian Church, 7433 Bodega Avenue Corner of Bodega & Jewell Ave., Sebastopol, CA. Bring your acoustic instruments & favorite old hymns/gospel songs to lead. For information, contact Jack & Laura Benge at 707-824-1960 or email bengeatlarge@sbcglobal.net
- Sutter Creek – Old-time and Irish Jam session from 1 to 5 pm on the 1st and 3rd Sunday of every month at the American Exchange Hotel, 53 Main St, Sutter Creek, CA. For information, call 209-296-7706. New location.

Belotti's Bar on Main St (Hwy

Continued on B-15

CBA Calendar of Upcoming Music Events

Continued from B-14

- 49) in Sutter Creek, CA. For information, contact Masha Goodman at 209-296-7706; email masha@banjodancer.com; or visit www.banjodancer.com.
- Thermalito – Bluegrass Jam on the 4th Sunday of every month from 1-4 pm at the Thermalito Grange, Thermalito, CA. For information, call 530-589-4844.
 - Various locations – Pickin' Potlucks and Jams on the 2nd Sunday of each month in Alameda and Contra Costa Counties. Potluck from noon to 5 pm along with jam session. The jams will be held in various private homes in Oakland, Berkeley and El Cerrito. For information and exact location, email Metronome7@aol.com or visit <http://www.pickinpotlucks.com/>
- ## MONDAY
- Alameda – Bluegrass Jam every Monday at McGrath's Irish Pub on the corner of Lincoln and Stanton in Alameda, CA. For information, contact Darby Brandli at 510-533-2792 or email darbyandbruno@comcast.net.
 - Oakland – Bluegrass Jam at 8 pm every Monday beginning at 6 pm at the Baja Taqueria, 4070 Piedmont Ave. (near 41st Street), Oakland, CA. For information, call Joe Howton at 510-547-2252 or email TRman2323@aol.com.
 - Palo Alto – Old Time Jam session, 7 to 10 pm on the first and third Monday of every month at Fandango Pizza, 3163 Middlefield Road, Palo Alto, CA. For information, call 650-328-0853 or email akatiff@sbsglobal.net.
 - San Diego – Open Mic and Jam from 6 to 9 pm on the 4th Monday of every month at Godfather's Pizza, 5583 Claremont Mesa Blvd, San Diego, CA. For information, email Mike Tatar at staghorn2@cox.net.
 - Signal Hill – Bluegrass Jam Session every Monday from 7 to 10 pm at Curley's, 1999 E. Willow St., Signal Hill, CA. For information, call 562-424-0018.
- ## TUESDAY
- Berkeley – Bluegrass jam session every Tuesday from 7:30 to 9:30 at the 5th String Music Store, 3051 Adeline St., Berkeley, CA. The jam is hosted by Jacob Groopman of the Donner Mountain Bluegrass Band and is open to all skill levels and is given in an instructional environment. For information, email jgroopman@gmail.com.
 - Berkeley – Old-Time Sing Along jam from 7:30 - 9:30 pm with occasional performances by local bands, at Spud's Pizza, 3290 Adeline (at the corner of Alcatraz), Berkeley, CA. For information, email Larry White at laurence.white@gmail.com.
 - 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.
 - 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.
- ## WEDNESDAY
- Ben Lomond – Intermediate Pickers Jam, 8 pm until closing at Henflings Tavern, 9450 Highway 9, Ben Lomond, CA. For information, call Jered at 831-335-1642 or 831-336-8811, email jered@weber-hayes.com or visit www.henflings.com
 - Chico – Bluegrass Jam from 7-9 pm at A Bean Scene Coffeehouse & Gallery, 1387 E. 8th Street, Chico, CA. Jam is open to all intermediate to advanced players. For information, call 530-898-9474 or 530-342-7998, email novakd42@aol.com or visit www.bfms.freesevers.com
 - Lompoc – Bluegrass Jam from 7 to 9 pm on the second and fourth Wednesday of every month at Southside Coffee Co., 105 South "H" St., Lompoc, CA. For more information, call Bill at (805) 736-8241
 - Merced – Merced Bluegrass Society Jam session from 7 to 10 pm on the first Wednesday of every month at Me-N-Ed's Pizza, 3524 G Street (in the Raley's Shopping Center), Merced, CA. For information, visit www.geocities.com/merced-bluegrass@scglobal.net or email MALvira@mcsd.k12.ca.us.
 - Palo Alto – Bluegrass Jam from 7-10 pm every Wednesday at Fandango Pizza, 3163 Middlefield Road (corner of Loma Verde), Palo Alto, CA. Sign on building also says Pommard's Café. For information, call 650-494-2928 or visit www.TheBluegrass.com.
 - Placerville – Bluegrass Jam on the 2nd Wednesday of every month from 7-10 pm at Hidden Passage Books, 352 Main St, Placerville, CA. For information, call 530-622-4540 or 530-626-8751.
 - San Francisco – Bluegrass and Country Jam on the 1st Wednesday of every month at the Plough and Stars, 116 Clement St. (between 2nd & 3rd Ave.), San Francisco, CA. For information, contact Jeanie or Chuck Poling at 415-751-1122.
 - Santa Rosa – Old-Time and Bluegrass jam on the last Wednesday of every month at The Black Rose Pub, 2074 Armory Drive, Santa Rosa, CA. For more information, call Don Coffin at 707-995-0658 or Ricky Rakin at 707-824-9376.
- ## THURSDAY
- Arnold – Bluegrass Jam Session at Acoustic Attic, 1122 Hwy. 4, Suite 4, Arnold, CA from 6 pm until dusk on the 1st and 3rd Thursday of every month (and the occasional 5th Thursday). For information, call 209-795-7819, email mercer-guitars@scglobal.net or visit www.mercer-guitars.com.
 - Berkeley – Bluegrass Jam session at the 5th String Music Store, 3051 Adeline Street, Berkeley, CA. For information, call Tim Hicks at 510-548-8282 or visit <http://www.5thStringBerkeley.com>
 - Chico – CBA Bluegrass Jam from 6 to 10 pm on the 2nd Thursday of every month at Augie's Café, 230 Salem Street, Chico, CA. For more information, call 530-828-4676.
 - Corte Madera – Marin Bluegrass Jam on the 1st and 3rd Thursday of every month from 7:30 to 10 pm at the Marin Lutheran Church, 649 Meadowsweet, Corte Madera, CA. For information, visit www.carltonemusic.com
 - Los Angeles – Old Time Jam session 9 pm to 12 am at the Hyperion Tavern, 1941 Hyperion Ave., Los Angeles on the 3rd Thursday of every month. Free admission. For information, contact Ben Guzman via email at ben@triplechickenfoot.com or visit www.myspace.com/triplechickenfoot.
 - 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.
 - Morgan Hill – Bluegrass Jam from 6 to 10 pm on the 1st, 3rd and 5th Thursday 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.
 - 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.
 - Sacramento – Bluegrass Jam session the 3rd Thursday of every month beginning at 7 pm at Boyd Luthiery, 2014-B Del Paso Boulevard, Sacramento, CA. For more information, email matthewcoleman999@hotmail.com or visit <http://www.luthiery.woodyboyd.net>
 - San Francisco – Bluegrass and Old-time music jam on the 4th Thursday of every month at the Atlas Café, 3049 20th Street at Alabama, San Francisco, CA.
 - Ventura – Bluegrass Jam from 6 to 9:30 pm on the 2nd and 4th Thursday of every month at Zoey's Cafe, 451 E. Main Street in Ventura, CA. All skills welcome. For information, contact Gene Rubin at 805-658-8311 or email gene@generubinaudio.com or visit <http://home.earthlink.net/~generubinaudio/index.html>.
- ## FRIDAY
- Sonoma – Bluegrass Jam starting at 7 pm on the 2nd and 4th Friday of every month at the Old Stan, 177 S. Washington Street, Sonoma, CA. For information, email mandobil@bigvalley.net.
- ## SATURDAY
- Clovis – Bluegrass Jam session 7 to 11 pm on the 1st and 3rd Saturday of every month at the Clovis Senior Center, 850 4th street, Clovis, CA. There is a \$1 fee to cover the cost of the rental of the hall. Sponsored by the Kings River Bluegrass Association. For information, contact Gerald L. (Jerry) Johnston at 559-225-6016; email tophawker@yahoo.com or visit <http://www.KRBLUE.NET>.
 - Fremont – Bluegrass Jam Session on the 1st and 3rd Saturday of every month at Mission Pizza and Pub, 1572 Washington Blvd., Fremont, CA. For information, call 510-651-6858 or visit www.missionpizza.com.
 - Fresno – Old time fiddle jam and dance from 7 - 10 pm every Saturday of each 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 se-manuels@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 Bud-Cartwright@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.
 - Redwood City – Bluegrass Jam, noon to 3 pm on the 3rd Saturday of every month at Bob's Court House Coffee Shop and Restaurant, 2198 Broadway, Redwood City, CA. Jennifer Kitchen facilitates the Jam and her Band "Kitchen Help" may be on-hand to add spice to the monthly event. For more information, call 650-780-0593.
 - 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.

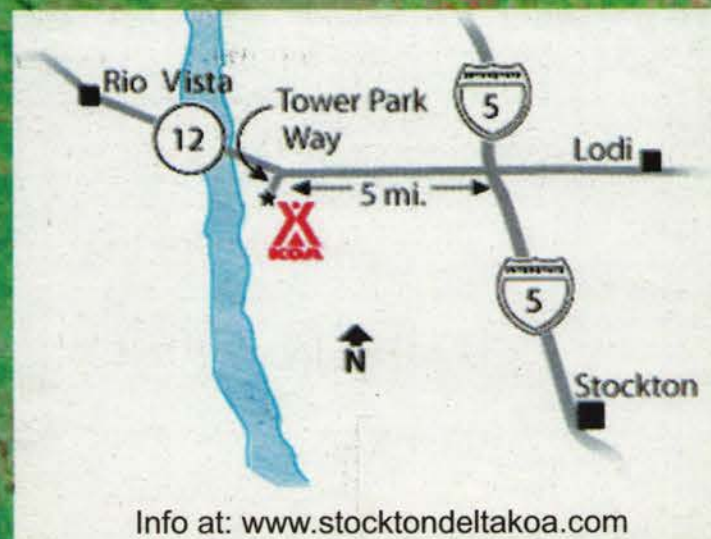
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