

## Russell Moore and Illrd Tyme Out in Morgan Hill

Guglielmo Winery concert under the stars - September 17, 2008



**CBA Presents**



Guglielmo Winery

The South Bay, home to many pickers and bluegrass fans, is a pleasant enough place. But it gets better and better with a little work from our Association. We've got Area VP, Duane Campbell and others making sure there are regular jams in the San Jose and Morgan Hill areas. We've got CBA board director, Tim Edes putting on shows once or twice a year in Morgan Hill, either at the historic Grange Hall or at the beautiful Guglielmo Winery. Tim has another one coming up you won't want to miss.

In September Tim Edes and the CBA will put on a world-class event at the Guglielmo Winery featuring long time favorites Rus-

*Continued on A-6*



Russell Moore and Illrd Tyme Out

## Hobbs Grove Bluegrass Festival

September 26-28, 2008



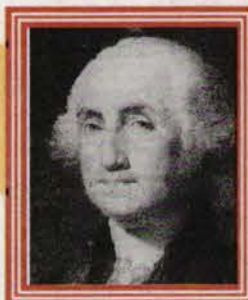
The CBA is proud to announce the Hobbs Grove Bluegrass Festival. While this festival has been going for a few years, getting better and better thanks to the hard work of Fresno area bluegrass fans, our association has adopted the event in 2008.

Hobbs Grove 2008 takes place Friday, Saturday & Sunday, September 26th - 28th. It is located in beautiful Hobbs Grove Park, Sanger, California. That's near Fresno. It's a beautiful site with lots of shade. Of course there'll be lots of jamming, workshops, concessions and fun! There's plenty of room for RV's (no hookups), and lots of shade for tent campers (dry camping only).

**Kenny Hall.**  
Hobbs Grove is proud to include this mando master in their 2008 line up.

*photo: Mike Melnyk*

*Continued on A-4*



**Make the founders proud...**  
Become a candidate for the CBA  
Board of Directors - see page A-4

**By Bruce Campbell**

Visitors to the CBA website in past few weeks will have noticed a considerable amount of turmoil, as the web team dealt with attacks against it. It's a good story - picture your CBA web team as valiant defenders of our little digital castle, desperately trying to fend off attacking hordes of digital marauding Visigoths. Rick Cornish poured

virtual boiling oil while Josh Michaels shored up the walls and fired bolts from his e-crossbow.

Why do we care so much? Why fight this fight at all? Several years ago, the CBA understood the value of giving its members a place to interact with the organization, and to communicate easily with other members as well. At the

*Continued on A-7*

## Inside this issue...



**Mary Kennedy's**  
Goldwing Express  
interview

--see B-6



**Deb Livermore's**  
Vern's diary

-- see B-1

**PLUS...**

- Bluegrass 'n Stuff
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 Phone \_\_\_\_\_ Email: \_\_\_\_\_

#### Membership Categories:

Single Membership \$25.00  
 With Spouse/other added \$30.00  
 Children 13-18 (non-voting) \$1.00 each  
 Children 13-18 (voting) \$10.00 each  
 Band Memberships Out of State Only (3-5 Members) \$40.00

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

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Children's names and birthdates: \_\_\_\_\_

\_\_\_\_\_ New \_\_\_\_\_ Renewal of Member # \_\_\_\_\_  
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 Kids on Bluegrass Fund \$ \_\_\_\_\_  
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Please make checks payable to California Bluegrass Association (CBA). All donations are tax deductible.

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For information, call 530-741-1259  
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If Senior Citizens (65 and over), please list birth years: \_\_\_\_\_



**Voila!**  
**A membership application!**

### California Bluegrass Association Bluegrass Breakdown

is published monthly as a tabloid newspaper at P.O. Box 5037 Marysville, CA 95901, by the California Bluegrass Association. The CBA is a non-profit organization founded in 1974 and is dedicated to the furtherance of Bluegrass, Old-Time, and Gospel music. The views of the authors does not necessarily reflect the views of the CBA or its Board of Directors. Membership in the CBA costs \$25 a year and includes a subscription to the *Bluegrass Breakdown*. A spouse's membership may be added for an additional \$5 and children between 13 and 18 for \$1.00 per child. Children 13-18 who wish to vote will have to join for \$10.00. Names and ages are required.

Band memberships are only available for the out of state bands; cost is \$40. Subscription to the *Bluegrass Breakdown* without membership is available only to foreign locations. Third class postage is paid at Stockton, California. *Bluegrass Breakdown* (USPS 315-350). Postmaster please send address changes to: *Bluegrass Breakdown*, P.O. Box 5037 Marysville, CA 95901. Copy and advertising deadline is the 1st of the month, one month prior to publication (i.e. February deadline is January 1st, etc).

Members are encouraged to attend all board meetings. Please contact any board member or call the CBA office at 916 838-6828 for information and directions.

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

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

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

#### Classified Advertising

The current rates for classified ads are based on 3 1/2 inches of typed copy and are as follows: \$8.00 for the first three lines and 50¢ for each additional line.

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

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

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



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

### What to do for the CBA before the holidays.

**Number One:** So you are a member (or about to renew your membership) and agree or disagree with the direction the California Bluegrass Association is going. You believe the Association is headed in the right direction or believe there should be changes made. You are willing to work hard for the future of the Association and believe in the mission of the CBA. It is time for you to seriously consider running for the Board of Directors. Each year the membership has the opportunity to vote for those candidates who will stand up and ask to serve the Association and that process is beginning again. Each year the current leadership asks others to consider running for a seat on the eleven member Board and each year (in current memory) very few members stand up and submit their candidacy and are prepared to attend monthly meetings and work very hard throughout the year to ensure the CBA continues to prosper and serve its mission. The organization needs people with

energy and vision and the willingness to serve. The work is always interesting and the commitment to the community worth it.

To volunteer to run for election is a fairly simple process. Submit a petition (you may write it yourself) and get at least 15 member signatures supporting your petition. Submit the petition to our membership chairperson, Carolyn Faubel by the deadline of August 15th and email (or snail mail) your candidate's statement (and photograph) to Mark Varner by that same deadline.

**Number Two:** Volunteer! There are numerous ways a member can volunteer to assist the Association. Contact your local Area Activities VP and ask to help with activities in your immediate area. Contact a Board member or Officer or Coordinator and ask what you might be able to do for them. Sign up with Volunteer Coordinator Rosanna Young to volunteer for the next Father's Day Festival. Write an article for the Bluegrass Breakdown by contacting Mark Varner. Write a Column for the website by con-

tacting Rick Cornish. Find a CBA sponsor. Suggest a vendor for the next Father's Day Festival and contact Larry Baker with that information. Are you a bookkeeper or an accountant, then contact Ed Alston to see what jobs our treasurer might have for you. Are you interested in publicity or outreach, then contact Bruce Campbell. The names, addresses and phone numbers of Board Members, Officers and Coordinators are listed in the Bluegrass Breakdown.

**Number Three:** Attend (and volunteer to help with) events produced by the CBA or the organizations with whom we have a partnership. Attend a local jam or house concert in your area. Plan to attend the Berkeley Old Time Convention September 11-14, 2008. ([www.berkeleyoldtimemusic.org](http://www.berkeleyoldtimemusic.org)). Attend the CBA sponsored concert at Guglielmo Winery in Morgan Hill on September 17 with IIIrd Tyme Out. Make plans now to attend the new CBA sponsored Hobbs Grove Festival in Sanger on September 26-28, 2008 and buy an early bird ticket. Treat yourself

to the trip of a lifetime and plan to attend the World of Bluegrass produced by the IBMA in Nashville September 29-October 5 and contact Larry Kuhn for volunteer possibilities. Buy a raffle ticket or a dozen raffle tickets for instruments that support the IBMA endeavor. Plan to attend the Fall Campout and Annual Membership Meeting at the Stockton-Delta KOA October 9-12, 2008. Contact Bob Thomas for volunteer possibilities or contact Bob Schwartz to help plan and implement the Children's Activities planned for the event.

**Number Four:** Reach out to your family and friends and neighbors and take them to a bluegrass, old time or gospel event and recruit them to join the organization. There are many benefits to membership in the CBA: a monthly Bluegrass Breakdown either mailed to your house or downloaded to your personal computer, discounts to many music events, a clear message to the organization that the music and community are relevant and each membership adds revenue to the Association. Last but



Darby Brandli

photo: Mike Melnyk

not least, your membership allows you to vote and we hope you do vote in the upcoming election for Directors.

**Number Five:** Contact us and tell us if we are meeting your expectations. Give us feedback and suggestions. The CBA belongs to you and we receive very little feedback from our membership and welcome your comments. The Bluegrass Breakdown still publishes Letters to the Editor, the Board welcomes your comments to their own personal email addresses and, of course, the Message Board on our very busy website is another place to post. We look forward to another busy and productive year and hope you will help us make it happen.

## 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](mailto: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.

## Hobbs Grove Bluegrass Festival September 26-28, 2008

From page A-1

One thing you can usually bet on: small festivals are a ton of fun and frequently the kind of experience that one files in the bluegrass memory bank. Hobbs Grove is like that. Everything is close up: the stage and camping and facilities are a mere stroll from each other. Grass is everywhere and the audience area is like a large and comfortable back yard, lending the whole affair

a party atmosphere.

The CBA promises to make this a quality festival, just like you'd expect. One look at the line up and you can see we're serious. Grass Valley favorites the Del Williams Band will be there. So will the Kathy Kallick Band, Eric Uglum & Sons, the GrassKickers, Dalton Mountain Gang, Country Grass, Sam Criswell and Groundspeed, Country Grass, Kenny Hall and the Long Haul String Band, Baloney Creek, Heartland Harvest, String Bandits, Smiley Mountain, Kings River Gospelaires, The Grass Less Travelled, Frank Solivan and Kids on Bluegrass.

Sunday morning we'll have Bluegrass Church. The festival will also have an instrument raffle to raise money for kids' programs.

**Ticket Prices:** CBA members early bird (until 8/15/08): \$30.00, Non CBA members early bird (until 8/15/08): \$35.00, Regular 3 day pass: \$40.00. One day ticket prices: Friday only: \$15.00, Saturday only: \$20.00, Sunday Only: \$10.00. For ticket sales contact Henry or Nancy Zuniga at 559-338-0026. Please note: The



The Del Williams Band will rock Hobbs Grove.

photo: Mike Melnyk

festival will go on rain or shine and there will be no refunds!

For festival information and directions see [www.krbblue.net](http://www.krbblue.net) or contact Kelly Broyles at 559-

977-3598 or email [kelly.broyles@sbcglobal.net](mailto:kelly.broyles@sbcglobal.net), or contact Henry Zuniga at 559-476-0447 or email [zuniga1@mail.com](mailto:zuniga1@mail.com).



Kathy Kallick



Eric Uglum and Sons



# Thank you to CBA Father's Day Festival Volunteers

## By Rosanna Young, Volunteer Coordinator

A big Thank You to all the many Volunteers. You outdid yourselves in your willingness to be helpful. Without all of your volunteer efforts there would be no festival. Thank you once again for making this year such an outstanding success.

Tamara Adams  
Andy Agardy  
Joy Allbright  
Jim Allison  
Grif Alm  
Mona & Phil Anacleto  
Mark Anderson  
Mary Ann Anderson  
Paige Anderson  
Peggy Lee Ashford  
Ed Baker  
Ralph Barclay  
Nancie Barker  
Regina Bartlett  
Bob & Dawn Bateman  
Monica Battaglini  
Bob & Melissa Bayly  
Susan & Emilee Benitez  
Arlene Berg  
Ernie Bergman  
Dan & Carol Bernstein  
George Best  
Leslie Billings  
Jim Bishop  
Bill Blassey  
Trudy Boardman  
Shabon Bockover  
Tom & Pat Bockover  
Sharon & Don Bonney  
Jonathan Borah  
Gail Bowcock  
Scott Bowcock  
Layne Bowen  
Gary Boyle  
Adam & Michael Brace  
Kurt Brandli  
Kern Breaux  
Paul Brewer  
Dot & Tasha Brown  
Samantha Brown  
Harold Brown III  
Butch Brown Jr  
Kelly Broyles  
Clyde Broyles  
Larry Bruno  
Jim & Natasha Burke  
Ron Bye  
Carlo Calabi  
George & Pat Calhoun  
Alex & Adam Cameron  
Bruce Campbell  
Bob Canby  
Tom Caudle  
Mel Chapman  
Mack Chapman  
James Chayka  
Jon & Nancy Cherry  
Dick & Joyce Clark  
Barbara Clement  
Tom Coady  
Hannah Combs  
Val Cornejo  
Will Cornelius  
Phil Cornish  
Toni Corpe  
Ron Cotnam  
Dick Couchman  
Joyce Crawford  
Geff & Masha Crawford  
Robert Crowder  
Pam Custer  
Bryan Danewood  
Frank & Peggy Davidson

Jon DeLong  
Don & Suzanne Denison  
Jim Dent  
Linda Swihart & Richard Doak  
T.J. & Angelica Doerfel  
Jeff Dotherrow  
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Rodger Dunham  
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Sydney Evans  
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Sean Feder  
Mikki Feeney  
David Fields  
Susan Finklestein  
Haley Fisk  
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Louise Foster  
Allan French  
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Gordon & Cheri Fuller  
Jeff Furnell  
Steve Gallanthine  
Armando Garcia  
Bonny Garcia  
Pat Garcia  
JD Gardemeyer  
Dave & Karen Gardner  
Paul Gary  
Ron & Jan Gibson  
Tristan Gibson  
Ann Gilleran  
Ian Gilmore  
Sara Gipson  
Penny Godlis  
Dave Gooding  
Naomi Goodlin  
Barbara & Hailey Gray  
Cheyenne & Rainy Gray  
Russ Greenspan  
Bill Grey  
Paige Grim  
Toni Grundy  
Samantha Marks & Rick Grundy  
Ann Guilleran  
Mont Hadley  
Wayne Hagen  
Morgan Hainline  
Dave Hanks  
Greg Szpond & Jessie Harris  
Neil Heath  
Mark & Meredith Henderson  
John & Loretta Hettinger  
Iris Heusler  
Sarah Hietbrink  
Doris Higby  
Linzey Hill  
Caitlin Hofer  
Frank Holmes  
Dick Hough  
Lonnie & Chris Hudgins  
Catherine Hyland  
Jim Ingram  
Tony & Lisa Jacobson  
Anna Jasup  
Doris Johnson  
Hal Johnson  
Darla Novak & Grant Johnston  
Dodie Johnston  
Chris Jones  
Ann Juell  
Gary Kaye  
Joe Kenny  
Gene & Kathy Kirkpatrick  
Esteli Kitchen

Jennifer Kitchen  
John Klein  
Paul Knight  
Dick Kraft  
Ervin & Sammie Kroner  
David & Felicity & Nick Lange  
Sue Lavin  
Betty LeBlanc  
Betsy Riger & Rodney Lee  
Tim Howe & Cindy Leggitt  
Scott Lesovsky  
Jude Levinson  
Michael Lewis  
Dan Lewis  
Sierra Lindgren  
Karen & Cameron Little  
Nowell E. Loop  
Barbara Lubanes  
Jeff Lundblad  
Gary & Dagmar Clay Mansperger  
George Martin  
Les Massman  
Chris Martinez  
Alex Mayers  
Justin McCarthy  
Bob McCoy  
JoAnn McDonald  
Morgan Meadow  
Bill Meiners  
Mike Melnyk  
Josh Micheals  
Matt Milan  
Laura Miller  
Mike Miller  
Jon & Maryanne Mitguard  
Susan, Alec & Tylan Morin  
Craig Mozley  
John Murphy  
Linda Nichols  
Brian Nightingale  
Emil Nishi  
Betty Nolan

Danielle Nolan  
Ernie Noyes  
Sandie Osborne  
Carl Pagter  
Francine Parker  
Ruth & Jim Parkinson  
Don & Judy Pemberton  
Patricia Phillips  
Fred Poieze  
Chuck Poling  
Justin Porter  
Francis Provost  
C.J. Puckett  
Jerry Pujol  
Gail Reese  
Mark Regan  
Bruce Reinhardt  
Jim Reynolds  
Buck Bouker & Velma Roberts  
Harold Rogers  
Ron Rose  
Mike & Suni Rose Roulston  
Robert Rudek II  
Kathleen Rushing  
Ruth Rutherford  
Markie Sanders  
LaNece & Ed Schaefer  
Gena & Jon Schaffer  
Clem Scheible  
Gayle Schmitt  
Bill Schneiderman  
Bob Schwartz  
Doug Schwartz  
Jennifer Kitchen & Mike Schwartz  
Cynthia Semple  
John Senior  
Rob Shotwell  
Mela & David Silva  
Mark Simanski  
Gary Smith  
Jud Smith  
Lucy Smith

Richard Smith  
Tom Sours  
Carlee Sousa  
Phil Steed  
Mel & Charlie Steele  
Maggy & Mary Stemas  
Edie Stewart  
Joe Stewart  
Jennifer Strange  
Suzanne Suwanda  
Mike & Vonnice Tatar, Sr.  
Bill Templin  
Phil Thompson  
Ruth Thompson  
Bennet & Grant Tompkins  
Tyler Tracy  
Hope & Terry Tyler  
Roland Van Horn  
Angela VanValkenberg  
Mark & Allison Varner  
Erin Vincent  
David Walker  
Sue Walters  
Erika Walther  
Henry Warde  
Garrin & Carley Watson  
Angela Weaver  
Patricia & Will Webb  
Dan Wegener  
Beth Weil  
Sonja Wells  
Tim Wenger  
Scott White  
Donnie Wicker  
Randy Wiesendanger  
Dave Williams  
Craig Wilson  
Richard Wortman  
Elizabeth Wrone  
Paul Yap  
Janice Young

## Hooked on Bluegrass

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

This month's bluegrass confession is from:

## Rosanna Young

### CBA Grass Valley Volunteer Coordinator

My husband David and I have been playing and singing country music together ever since we married in 1946.

We listened to played and sang the songs of Kitty Wells, Jeanne Shepherd, Rose Maddox, Tommy Collins, Marty Robbins, Hank Snow and all those guys. We later had a family country gospel band and won some awards for our harmonies when our daughter Janice started singing with us. Dave's brother and sister-in-law Duke & Ruth DuCommun and their daughter Diana Donnelly kept asking us to go to the Grass Valley Festival with them and we finally went to our first one in about 1985. We had a great time and knew we'd be back. We found out that a lot of the country gospel songs we'd been singing were really bluegrass gospel songs so we felt right at home. We really are "Hooked on Bluegrass".



Rosanna Young  
photo: Mark Varner



# Russell Moore and IIIrd Tyme Out in Morgan Hill

## Guglielmo Winery concert under the stars - September 17, 2008

From page A-1  
sell Moore and IIIrd Tyme Out. (Funny name? Read on and we'll explain.) The event takes place Wednesday, September 17. Doors open at 6:00 pm, music at 7:00 pm. Cost for CBA and Wine Club members is \$20. Non-members price is \$22. Guglielmo Winery is located at 1480 East Main Ave., Morgan Hill.

Success for IIIrd Tyme Out was nearly an overnight occurrence for this group following its formation in 1991. They have carried on since then as one of the most beloved and best-selling acts in the genre. To this day, founding member Russell Moore (guitar), along with Steve Dilling (banjo), Justen Haynes (fiddle), Wayne Benson (mandolin), Edgar Loudermilk (bass) and their excellent sound technician, Donnie Carver, are creating a new tradition in modern bluegrass music.

As the saying goes, "The proof is in the pudding," and there is no greater proof of the band's status as one of the world's top bluegrass groups than its seven consecutive IBMA (International Bluegrass Music Association) awards for 'Vocal Group of the Year' and Russell Moore's two IBMA 'Male Vocalist of the Year' trophies. All in all, IIIrd Tyme Out has garnered over 50 industry awards, the last two being 'Bluegrass Band of the Year' and 'Male Vocalist of the Year' (Russell Moore), both from the Society for the Preservation of Bluegrass Music in America (SPBGMA). As a band, their vocals define them, and their a cappella renditions of many songs can barely be matched. Their superb instrumentation provides a strong lead and supportive contrast to the rich vocal blends. Stir all of this together, throw in a heavy touring schedule, including many performances on the Grand Ole Opry and other GAC and RFD channel programs, over fourteen recordings to date, and an unending desire to present their fans with the best music they can, and you've got something quite tasty for the ears.

But where did the name IIIrd Tyme Out originate? The name winkingly references that this was the third time out for founding member Moore, and consequently the third professional bluegrass band association for him. No doubt, the third time proved to be a charm. From 1995 through 2001, IIIrd Tyme Out released a string of acclaimed albums for Rounder Records, that represent the band's finest efforts to date. Available in January, 2008, Footprints: A IIIrd Tyme Out Collection documents the soaring heights the band reached in the Rounder years, with the added bonus of two newly-recorded performances. Songs like "John and Mary," "Giving My Soul Back To Him," and their crowd-pleasing a capella take on "Only You" remain staples of

their repertoire to this day, and number among the very best bluegrass performances of theirs or any other era.

Writes bluegrass musician, songwriter, and journalist Chris Stuart in his perceptive liner note for Footprints, "IIIrd Tyme Out has their own brand of bluegrass: unmatched quartets and trios, masterful lead singing, dead-on rhythm, tasteful fills, lyrical solos, and great songs. From stage left

to right they are a complete band - perhaps the most complete band of the past two decades."

Great music? Yep! Got that covered. Now how about the venue? A winery? Sure! The folks at Guglielmo have been hosting music for many, many years. It's quite a nice place, with plenty of parking, nice facilities, a lovely view of the surrounding foothills, and a spacious lawn. They have a nice stage and seating area in front of the lawn, all

under the skies of a California evening. They'll be serving their award winning wines, including many excellent varietals that we didn't get to sample at the CBA Father's Day Festival. This is the winery that helps sponsor Vern's at Grass Valley. Guglielmo: good folks who support good music!

This is very definitely a family event, so bring grandpa and bring the young 'uns. The South Bay and the Morgan Hill area in particular

have loved and supported our bluegrass events over the years. We're sure this top shelf bluegrass outfit will please these South Bay fans. Guglielmo Winery is located at 1480 East Main Ave. Morgan Hill. Winery info and directions at: [www.guglielmowinery.com](http://www.guglielmowinery.com) or call (408) 779-2145. For event information call Tim Edes at (408) 779-5456 or (408) 595-4882 or email [t.edes@verizon.net](mailto:t.edes@verizon.net).

## 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  
Dalton Mountain Gang  
Earthquake Country  
Faux Renwah  
Grizzly Peak  
Highway One  
Homespun Rowdy



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

Note: Acts Subject to Change

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

BOLADO PARK, HOLLISTER

SOUND BY PAUL KNIGHT!!!

Gates open 8am  
Friday, Saturday &  
Sunday

Music Begins 3 pm  
Friday

Music Ends 5 pm  
Sunday

Camping & Children's Activities & Open Mic Stage  
Food Concessions & Raffle & Crafts & Jamming  
Info: (408)241-5920 • (650)596-9332 • (831)336-2185

Shade Cloth in  
Audience Area

No Dogs Allowed

Special Low Back  
Chair Section

Limited RV Hookups  
at \$20/night

NO BICYCLES

### 2008 Good Old Fashioned Festival Advance Ticket Mail Order Form

Adv. 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](http://www.ncbs.us) where more information can also be found.

Free WiFi!

Bring Your FM Radio!



## CBA on the Wild World Web

From page A-1  
time, this was fairly radical thinking – an organization whose charter is to preserve an old musical art form, using modern technology.

The CBA's website, as far as I can tell, stand alone as THE most interactive, user-friendly Bluegrass site on the Internet. It's extremely dynamic – what you see there changes constantly, but within familiar formats so it's not confusing. You have your familiar stomping grounds (the Message Board, Band News, the Calendar) but the content changes all the time.

I'm not putting down the websites maintained by other Bluegrass associations around the country – I'm sure they serve their respective constituencies well. But the frenetic pace of life in California, the cradle of the World Wide Web, seems to require a web site that is more cutting edge, and the wise folks at the CBA decided to go for it. After all, top-flight web talent is more ubiquitous here. The very URL ([www.cbaontheweb.org](http://www.cbaontheweb.org)) suggests they knew they were a little out there. It's like it's saying "Hey, guess what? We're on the web!"

But the very dynamic nature of this website, with a myriad interactive components, is risky, as we have learned. The features of the coding that allow easy inter-

action have vulnerabilities and we have suffered from cyber attacks on the site. At first, we suspected focused attacks on us by persons who wished us harm. This is a common fallacy, though. Businesses tend to relay on "security by obscurity", reasoning that their narrow audience appeal will keep them under the radar of hackers.

Hackers don't go after websites one by one so much anymore though. Instead, they release "bots" that are designed to probe millions of IP addresses to detect the vulnerabilities that will allow them to wreak havoc. To combat this, new code and applications are developed to plug those vulnerabilities.

Currently, a project is underway to laboriously replace older code and applications on the CBA's website which will inure us against attack, and provide a more easily upgradeable infrastructure will make us able to respond with fixes as new vulnerabilities are discovered. It's a constant game of catch-up, and the steps we're taking now will put us in a better position to play that game.

In the meantime, pardon our dust, and please excuse the occasional lapses – the overall results will be worth it, in the long run.

## CBA awards Rick Cornish with lifetime membership honor

By Lisa Burman

On Saturday night of the Father's Day Festival in 2008, the CBA gave a well-deserved Lifetime Membership to our own Chairman of the Board, Rick Cornish. Rick has been a CBA Board Member for 10 years, and has accomplished a tremendous amount during that time (with the Board's help of course).

Under Rick's leadership the CBA Board has:

- Improved relationships with other Bluegrass Associations in California, Nevada and Arizona. The CBA has now partnered with the Northern California Bluegrass Association, SWABA, the San Diego Bluegrass Society and others on several projects.

- Returned California bands to the Grass Valley stage. Our California Showcase band program highlights California talent on the Main Stage. Further, the new Vern's stage shows off emerging acts in a shaded, intimate setting.

- Begun a very successful Music Camp, now in its 8th year. Our camp draws instructors regional and national acts from all over the country and over 200 students from as far away as Idaho.

- Expanded leadership within

the organization. Under Rick's guidance, the CBA expanded the size of its Board of Directors from 9 to 11, giving us more volunteer leadership capacity. Further, the greatly expanded Regional VP program has given the CBA much more reach within California. We have 11 Regional VP's hosting jams and producing events throughout the state.

- Launched a new format for the Grass Valley festival, including multiple stages. Responding to member input about dinner breaks and the need escape the hot sun, the Board changed the format of the Festival to allow for multiple stages and shade during the hottest part of the day.

- Maintained and expanded the Kids on Bluegrass program. The Kids on Stage program at Grass Valley has always been well-received. Under Rick's leadership, this program has received additional financial support and has been augmented with the Instrument Lending Library program for children whose families need help getting access to playable instruments.

- Successfully weathered a financial downturn. The Grass Valley festival in 2006 and SuperGrass

II in 2007 lost money for the organization, resulting in a depletion of our reserve. Rick held the organization together during this difficult period and provided full-disclosure communication to our membership. Under his leadership, much of the reserve has been re-built, and new financial controls are in place going forward, including a year-round budgeting process and a newly-created controllership office.

- Launched and maintained a state of the art, interactive website. This is perhaps Rick's crowning achievement, and would not have been possible without his technological leadership. The online calendar, teacher list and message board are only a few of the features available to our members on the web site. CBA members can now communicate in ways never before possible! All in all, Rick has expanded the CBA from an organization that produced very successful festival and a nationally known newsletter to an organization that is providing much more to its members. Our hats are off to you, Rick Cornish. Now, about your left-handed fiddling and that strange fiddle bow you use...

23rd Annual



**Bowers Mansion**  
**Bluegrass Festival**  
Bowers Mansion Regional Park  
Washoe Valley, Nevada  
Since 1982

A Weekend of Fun  
for the Whole Family!



**August 16, 2008, Reno, NV 9am-7pm**

**Sawmill Road** \* **Side Saddle & Company** \* **Wild Creek** \* **Bar BQ Boyz**  
**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](http://www.bowersbluegrassfestival.org)**

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





# Brown Barn Bluegrass Music Festival

- September 5-7, 2008  
San Martin, CA

By Matt Dudman

Sue Quesenberry and the daughters of late festival founder Jake Quesenberry proudly present, in his honor, the third annual Brown Barn Festival, featuring the best traditional bluegrass and old-time music talent Northern California has to offer. This one of a



High Country

kind festival takes place September 5-7, 2008 in San Martin, CA, just south of San Jose, near Gilroy.

Camping and "jamming" are encouraged starting Friday afternoon the 5th, and featured bands start live performances Saturday, and include High Country, Ed Neff's Blue & Lonesome, Rosebud Blue, The Mighty Crows, Matt & George and Their Pleasant Valley Boys (including former members of Jake's "MacRae Brothers"), the Mt. Diablo String Band, Angelica Grim, and many others.



Ed Neff

Tickets may be obtained upon entry, or in advance from Sue Quesenberry at (408) 778-1050, or #61, 275 Burnett Ave., Morgan Hill, CA 95037. For further information, please contact Ms. Quesenberry or see <http://pleasantvalleymusic.com/BrownBarn/>



Rosebud Blue

## IBMA welcomes new board leadership

Professional members of the IBMA recently participated in elections to determine leadership in several positions on the organization's board of directors.

Four new faces will be added to these posts. Those elected and the membership categories from which they were elected are:

**Cindy Baucom**, from Elkin, North Carolina, is an award-winning broadcast personality who hosts the nationally syndicated program "Knee Deep in Bluegrass," was elected to represent the broadcast media.

**Craig Havighurst**, an award-winning independent journalist, author and producer whose company - String Theory Media - is located in Nashville, Tennessee, was elected by IBMA's print media and education members.

**Carl Jackson**, an award-winning artist, songwriter and pro-

ducer from Gallatin, Tennessee, was elected to represent artists and composers.

**Ronnie McCoury**, an award-winning artist, producer and member of the Del McCoury Band from Hendersonville, Tennessee was elected as an "at-large" representative for all members.

Each was elected to a three-year term which begins on September 29, 2008. The board is IBMA's policy-making governing body which determines long range goals and priorities for the association. A special note of thanks has also been extended to everyone who ran in these elections and was willing to make the commitment to serve and lead IBMA's efforts.

For more information about IBMA and others serving in leadership, visit: [www.ibma.org/about\\_ibma/leadership.asp](http://www.ibma.org/about_ibma/leadership.asp)

## "Plymouth" Bluegrassin' in the Foothills September 19-21, 2008 Amador County Fairgrounds, Plymouth, CA.

By Larry Baker

Just a month or so until the Plymouth "Bluegrassin' in the Foothills" gets under way. All the fun, laughter, camaraderie and bluegrass friendships will again take place as the summer season starts to wind down. Plymouth has become a fan favorite with its mystic atmosphere while assembling major world class line-ups of talent, yet maintaining that small festival atmosphere.

This has been a troubled year, including the loss of several of our bluegrass family & friends with some currently battling illness, many Ca. fires with loss of structures and with the state of the economy in general, gas prices and most everything increasing, we realize it's a tough time for all of us. Be assured we are all in this together and want to continue to bring a great premier festival to Plymouth. Many festivals, both profit & non-profit are struggling to sustain their events with the continued rising costs. We encourage you to take advantage of saving money by purchasing early-bird 3-day festivals tickets before Sept 1, 2008. With association membership discounts and early-bird savings, a couple can save up to \$30. If you are not yet a member of any association, CBA and others have the best value for your dollar while getting additional festival savings for membership. Becoming a member of CBA gets you many great benefits including this wonderful Bluegrass Breakdown magazine. Be sure to get your Plymouth early-bird tickets before Sept. 1, 2008. L&S Promotions appreciates your support and can not bring our festivals to you without your continued support. We appreciate and count on you as you count on us to bring a premier festival for your dollar.

Another great line-up is on tap with the 2007 IBMA Fiddle Player and Instrumental Group of the Year "Michael Cleveland & Flamekeeper, the talented Gibson Brothers, the ever-popular Bluegrass Brothers, traditionalists Don Rigsby & Midnight Call, the youthfulness of New Found Road,

Carrie Hassler & Hard Rain, Sawmill Road fresh off of their win of the national Bluegrass Playoffs at Huck Finn's Jubilee, The Anderson Family Band offering exceptional young talent and the 2007 Plymouth Emerging Artist winner Rita Hosking & Cousin Jack. Friday's emerging artist performance by four up & coming bands to include: Nell Robinson & Red Level, Natural Drift, Four Fingered String Band & Gritchy McGrally, Sunday morning's Kids on Stage performance produced by Frank Solivan Sr. and his staff of Steve & Sharon



The Gibson Brothers

Sound re-enforcement provided by Northern California's John Senior Sound Co. As you see our festival will again offer a great fun-filled week-end with outstanding world class music, workshops, including the return of the beginners workshop "Introductory to Bluegrass 101 by Phil Thompson, 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. 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 Promotion's festivals. If you don't have a good time with lots of fun we want to hear about it.

The 6th Annual "Plymouth" Bluegrassin' 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 and save. For additional festival information and ticket prices call: L&S Promotions-Larry & Sondra Baker (209) 785-4693 or visit our website: [www.landspromotions.com](http://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!



Don Rigsby

Elliott will bring you to the edge of your seats with this popular part of the Plymouth Festival.

Throw in Friday night's rock n roll dance band Rick Barnes and Silvermoon and we will have a great w/e of outstanding music not to mention all the jamming along the midway and throughout the fairgrounds. Remember to pack your 50's & 60's clothes for the best dressed contest with great prizes. This makes Plymouth the place to be the third w/e of Sept for your bluegrass fix and to wind down the summer season. Our art's & crafts vendors will have their wares and don't forget the great food & beverage vendors available when you don't want to cook and have those hunger pains. Add in our Sat classic car show, band workshops and many other activities and we have the fixin's for a great festival.



Carrie Hassler and Hard Rain



# Livin' la vida local

By Rick Cornish

Bluegrass is soul music. Bluegrass rocks. Kids dig it. A great old-timey band can get ya dancing and smiling. An afternoon jam or an evening concert can make your world a better place: a community. The more we make our own local community stronger the better off we'll be if we want to be part of the larger bluegrass world. The CBA, with help of Area VPs and bluegrass fans, wants to help bring the world's best music to your hometown.

Recent addition to the CBA VP roll, Kelly Broyles, can certainly speak to this issue.

"Our local music scene continues to flourish, and besides the Hobbs Fest, now includes 3 monthly jams and a weekly "Bluegrass in the Park," concert series. These shows are currently held on Friday evenings from 6:30pm. until 8:30. The address is 450 Fourth St., Clovis. This is on the grassy area next to the Senior Center. There was a time when it was rather difficult to find bluegrass music in the central valley. Not any more! What changed? What powerful forces came to light that have made our local bluegrass scene explode with possibilities and options? It's all about involvement, folks. It's about stepping up and making it happen. And the best thing about it is that it doesn't take a lot of work or time.

Kelly adds, "I'm the first to admit that a lot of what happened in this area was already in place before the CBA asked me

to become an area VP. The KRBA was in operation for a number of years but needed a little help to continue to produce the Hobbs Fest and other activities. So, after a little coaxing, I, and the CBA, took charge and things have gotten better. There's no doubt about the success that we've had and the direction that we're going, but, none of this would have been possible without the help of several people. All it took was for someone to ask for volunteers and make it happen."

Can this work in your area? Are you sitting at home lamenting the dearth of picking opportunities in your area? Well, stop it! You have the power to make it happen. Just ask Kelvin Gregory who took the bull by the horns and started a jam in Bakersfield. We were there last Monday and there were about 20 pickers in attendance! It wasn't too long ago that the locals there were complaining about not having any jams going. Now there are two in Bakersfield! Another case in point is Marcos Alvira who has started a jam in Modesto. Neither of the jams would have been possible if these guys hadn't stepped up and taken control of the situation and made it better.

Do you have to be an area VP to do this? The answer is, NO! Just find a place to hold the events and put up a few notices and viola, you'll be in business. Now, the only problem that I have, is finding time to make it to all of these cool events. Have a great week and get some pickin' in!



"The Roadmap to Jamming."

— Joe Craven

## JAMMING 101



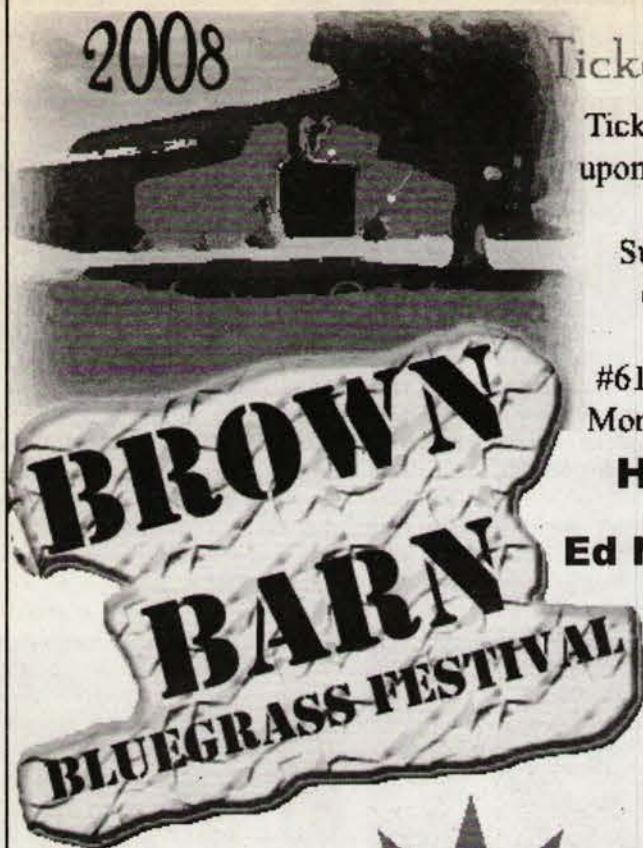
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Country Park,  
San Martin

September 5-7  
2008

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Tickets may be obtained  
upon entry, or in advance  
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Sue Quesenberry at  
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or

#61, 275 Burnett Ave.,  
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**High Country**

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September 17, 2008

A night at the Winery with  
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THIRD TYME OUT**



**Guglielmo Winery**

Doors 6pm

Music at 7pm

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Located 20 minutes south of San Jose, 1 hour south of  
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members \$20 / non-members \$22

Concert Info: California Bluegrass Association  
Tim Edes (408) 779-5456 or (408) 595-4882

Winery Info: (408) 779-2145  
[www.guglielmowinery.com](http://www.guglielmowinery.com)



# 8th Annual CBA Music Camp

## - lots of happy campers!

By Ingrid Noyes

Another year has come and gone at the CBA Music Camp, which was held in June at Grass Valley.

Each photo is worth a thousand words, so we'll keep the article short. But we'll start by saying that the camp director is highly pleased with our new photographer, Mike Melnyk, who took one beautiful photograph after another, for the entire four days of camp. He also made a wonderful slide show of our Monday night contra dance, which you can view and listen to yourself at his website: [http://mikemelnyk.com/possum\\_icing/](http://mikemelnyk.com/possum_icing/) Thank you, Mike! We're delighted to have you join us.

Some comments from this year's campers:

"The camp was excellent."

"Just loved the whole thing!"  
"It's one of the highlights of my whole year."

"It truly rocks."  
"Camp was a blast as usual. We look forward to it all year."

"The camp ran beautifully, and our entire family had a great time."

"The camp exceeded even my high expectations and I feel like I discovered a community that I'll be in touch with for a long time."

"My instructor was absolutely awesome."

"It was my first time at camp, and it was incredible! Organization was amazing, food was great, and the people who attended and taught were wonderful. I really enjoyed myself and learned some good guitar strums and runs. THANK YOU so much for put-

ting on such an amazing event—I hope to come back next year."

"I am practicing daily - so psyched. Coming back next year - camp is SOOOOOO FUN."

"Loved it and thank you a million for all you do - incredible."

"We SOO thoroughly enjoyed camp. I can't wait to come back."

"You did a great job. I had a wonderful time."

"Great camp—my teacher was excellent and I made new friends. Thank you!!"

"THANK YOU a million times. It was heaven."

That's the good news, and we've already started lining up another outstanding group of instructors for next year. By the

end of the year, plans will be solidified, and we'll update the website by February 1st with new information about Music Camp '09. Registration will open mid-February 2009.

The bad news, if you can call it that, is that the camp has become so popular that we've have to turn away many would-be campers, and there will be discussion about that over the course of the year to see if there's a way to accommodate more people, or if not, how to prioritize if it comes to that.

To dispel some of the rumors flying around, camp registration remains on a first-come, first-served basis, so if it's important to

you to come to camp, just be sure to register as soon as registration opens—procrastinators risk being left in the dust. The classes fill earlier every year—this year, our first class was full three days after registration opened. Assuming that trend will continue, it's quite likely that some classes may fill or overflow on the first day of registration next year, and that's when we'll have to make some hard decisions about which ten people are in each class. While doing this, we will keep in mind the goals of the camp and the goals of the CBA, and make our best decisions. Stay tuned, we'll keep you informed—and meanwhile, enjoy the summer!

## 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.



Veteran CBA Music Camp instructor, Butch Waller and first timer, Alan Bibey.



Bill Evans and Brad Leftwich.

All photos this page: Mike Melnyk

Yoga - twice a day at CBA Music Camp



Songstress Gail Reese finds her bliss.



# CBA Music Camp 2008 photo review by Mike Melnyk



Lisa Burns' Bass I class

*All photos this page: Mike Melnyk*



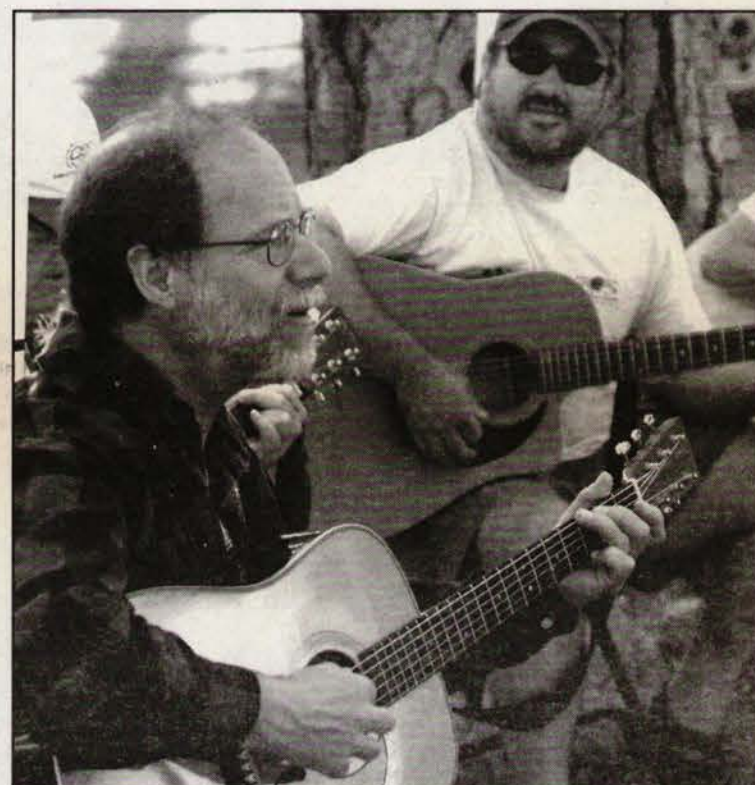
California bluegrass hero Keith Little returned as a most excellent vocal teacher.



Dix Bruce, Steve Baughman and Lisa Burns  
- part of the all-star contra dance band



Tim Stafford performs at the  
Camp Concert.



Dix Bruce taught guitar, level 1. Whether he's teaching guitar or  
mando, Dix is one of CBA Music Camp's favorite instructors.



Serious aerobic exercise and big fun at the annual CBA Music Camp contra dance.



Rob Ickes teaches Dobro to level 2 students.



# CBA music camp photo review by Mike Melnyk



Sid Lewis gives one of his very popular jammin' classes.



It was Paul Knight's birthday!



Ivan Rosenberg's Level 1 Dobro class

*All photos this page: Mike Melnyk*



Bruno Brandli and Ethan Anderson getting schooled.



Lovely Megan Lynch enjoys her work.



CBA President Darby Brandli enjoys her royal ice cream as Megan Lange and friend watch with interest.



A bassist has to start somewhere.



Brad Leftwich's Level 2 old-time banjo class



Jack Tuttle instills decorum and seriousness in his Level 2 fiddle class.



Heidi Clare: old-time fiddle teacher and supermodel.





# Bluegrass Music Festival

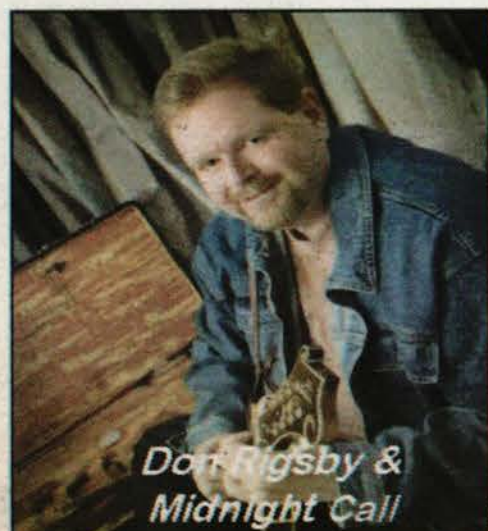
## August 22-23-24, 2008

Held in VISTA, CA.

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3Days • Exciting Bands!  
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Music Workshops!  
Kid's Activities!  
Kid's Music Camp!  
Music & Craft Vendors  
Instrument Raffles!  
Dry Camping

**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)

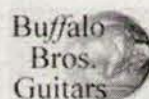
**KIDS:** 10 & under **FREE** (with adult)

**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](http://www.summergrass.net) ★ 858-679-4854**



## FiddleStar Camp, 2008 September 25-28, 2008

2008 is not over - and neither are FiddleStar Camps!! One more camp has been announced and it may be the most ambitious yet. Welcome to the FiddleStar International Bluegrass Camp - September 25-28. This one includes 6 time National Fiddle Champion Megan B. Lynch, Lonesome River Band bassist and harmony singer Mike Anglin, Sam Bush guitarist and singer Stephen Mougin, former Sunny Mountain Boy bassist and harmony singer Kip Martin, and Lonesome River Band mandolin player and high lead singer Andy Ball. More instructors will be added soon. There will be formal instrument classes, jams and jam classes, Nashville field trips, band scrambles, many more activities, and tons of fun!! At the end of camp, we will be hosting a huge pre-IBMA jam/party with some of the most amazing musicians in the country mingling and playing with the campers.

We are inviting students from around the world. If you are from

Europe or Asia or Antarctica, make the most of the weak dollar and enjoy a very unique bluegrass experience. Tuition also includes free lodging (not including food, but full use of kitchen) for IBMA's World of Bluegrass convention ([www.ibma.org](http://www.ibma.org)) and FanFest. Only 20 minutes from downtown Nashville, FiddleStar Camp is a beautiful (and much less expensive than a downtown hotel!) home base for enjoying the bluegrass experience of a lifetime.

Camp Tuition - \$500US which includes lodging (dormitory style) and all meals. \$400US for camp without lodging. All student fees include camp t-shirt. All travel expenses are the responsibility of the student (except transportation to and from the airport - we'll come get you!) but FiddleStar can help you find the best travel deals - just let us know if you need help. For more information or to register by phone, email FiddleStar Camp at [megan@fiddlestar.com](mailto:megan@fiddlestar.com) or call 615-428-1681

## Blue Grass Boy Peter Rowan at Sweetwater Station in Larkspur

The August 9th edition of the Bluegrass Gold series at Sweetwater Station in downtown Larkspur will feature Marin County's own bluegrass troubadour and former Blue Grass Boy Peter Rowan in a rare solo appearance. Bluegrass Gold is the long-running series that is produced by Carltone Music.

Peter Rowan has led a long and varied career. In the 1960s he played with bluegrass legend Bill Monroe & The Blue Grass Boys as well as the bands Earth Opera and Seatrain. In 1973 he formed the all-star bluegrass band Old and In the Way, with David Grisman, Jerry Garcia, Vassar Clements and John Kahn, and their self-titled recording is one of the best-selling bluegrass albums of all time. He then recorded a few albums

with his brothers Chris and Lorin, toured with his own band The Free Mexican Air Force, and he recorded several solo albums. His song "Panama Red" was a million-selling hit for The New Riders of the Purple Sage. His most recent recording on Rounder Records is Quartet with bluegrass guitar wizard Tony Rice. Peter has lived in Marin County for over thirty years, and he is one of the most entertaining and versatile performers on the scene today. Don't miss this chance to see him up close and personal with just his voice, songs and guitar.

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](http://www.sweetwaterstation.net).



Peter Rowan

## GOF is NCBS's big dance August 8-10, 2008

### San Francisco's Homespun Rowdy added to line up

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. This festival is the NCBS's major fundraiser for the year. This is the 15th annual "GOF".

The festival is a showcase of outstanding California bluegrass talent and is a benefit for the NCBS. The main stage band line-up includes Abbott Family Band, Amazing Dr. Zarcon's Breathing Machine, Bean Creek, Belle Monroe & Her Brew Glass Boys, Common Cents, Courthouse Ramblers, Cross Roads, Earthquake Country, Faux Renwah, Highway One, Homespun Rowdy, Houston Jones, Jimmy Chickenpants, 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



Homespun Rowdy will perform at GOF 2008

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, afford-

able 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](http://www.ncbs.us) or e-mail [hallmw@gmail.com](mailto:hallmw@gmail.com).

## Nashville Songwriters Hall of Fame names fifteen nominees for 2008

NASHVILLE, TENN. (June 19, 2008)--Ten songwriters and five songwriter/artists have been nominated for one of the nation's highest songwriting honors - induction into the Nashville Songwriters Hall of Fame. Of the nominees, two from the songwriter category and one from the songwriter/artist category will be inducted during the annual Hall of Fame Dinner and Induction Ceremony to be held on Sunday, October 26, at the Renaissance Nashville Hotel.

"Each of these nominees has honed the songwriting craft to perfection, and the songs they've given us are absolute treasures," said Roger Murrah, a 2005 inductee and the current chair of the Nashville Songwriters Hall of Fame Foundation (NaSHOF), which owns and administers the Nashville Songwriters Hall of Fame.

The ballot seeks to recognize songwriters whose first significant works achieved commercial success and/or artistic recognition at least 20 years ago and have "positively impacted and been closely associated with the Nashville music community and deemed to be outstanding and significant."

This year's ten nominees in the Songwriter category are: Matraca Berg ("Strawberry Wine" by Deana Carter), Paul Craft ("Hank Williams, You Wrote My Life" by Moe Bandy), Kye Fleming ("I Was

Country When Country Wasn't Cool" by Barbara Mandrell), Larry Henley ("The Wind Beneath My Wings" by Bette Midler), the late John Jarrard ("Blue Clear Sky" by George Strait), Bob Morrison ("You Decorated My Life" by Kenny Rogers), Mark D. Sanders ("I Hope You Dance" by Lee Ann Womack), Tom Shapiro ("Ain't Nothing 'Bout You" by Brooks & Dunn), John Scott Sherrill ("Would You Go With Me" by Josh Turner) and Sharon Vaughn ("My Heroes Have Always Been Cowboys" by Willie Nelson).

The five nominees in the Songwriter/Artist category are: the late Paul Davis ("I Go Crazy"), Larry Gatlin ("All the Gold in California"), John Hiatt ("Ridin' With the King"), the late Johnny Horton ("Honky Tonk Man") and Tony Joe White ("Rainy Night in Georgia").

Biographical information on the nominees, and an on-line version of this release, is available at: <http://www.nashvillesongwritersfoundation.com/73TEMP/news13B.html>.

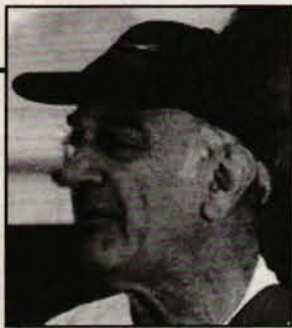
The ballot was recommended to the NaSHOF board of directors by the Hall of Fame Nominating Committee, which is comprised of Hall of Fame members and Music Row historians. Votes are cast by Hall of Fame members and Professional Songwriter members of the Nashville Songwriters Association

International (NSAI), as well as the boards of the NaSHOF and NSAI.

Established in 1970, the Nashville Songwriters Hall of Fame boasts 168 members, including songwriting luminaries such as Johnny Cash, Rodney Crowell, Bob Dylan, Don & Phil Everly, Flatt & Scruggs, Vince Gill, Harlan Howard, Roger Miller, Bill Monroe, Roy Orbison, Dolly Parton, Carl Perkins, Dottie Rambo, Jimmie Rodgers, Cindy Walker, Jimmy Webb, Hank Williams, Sr. and Hank Williams, Jr. It was announced in September 2007 that the future home of the Nashville Songwriters Hall of Fame will be the historic building at 34 Music Square East, former home of the Quonset Hut, Columbia Studio A, Columbia and Epic Records and Sony Music Nashville. The Nashville Songwriters Hall of Fame will become the first organization honoring songwriters to emerge from a virtual entity to one with a physical location.

The Nashville Songwriters Hall of Fame Foundation, Inc. is a non-profit foundation dedicated to honoring and preserving the songwriting legacy of the Nashville Songwriters Hall of Fame. The NaSHOF's principal purposes are to educate, archive and celebrate songwriting that is uniquely associated with the Nashville music community.





Roger Siminoff

## The Luthier's Corner - Roger Siminoff

**Q:** I have heard that it is better to carve a mandolin's soundboard and backboard by hand because it doesn't disrupt the woods, fibers and it provides a better tone. Is that true?

**A:** This is an interesting premise, but it is not aligned to what I have learned from carving from hand and carving by machine. I have found that instrument backboards and soundboards are much more respon-

sive when carved by machine because of the intense "de-damping" that occurs from the vibration and frequency of the carving tools. The intense vibration is continuous, and the constant flexing it delivers to the plates (soundboard and backboard) makes the boards more limber. It's like flexing a coffee stick back for forth for a long period of time; after a while, the stick becomes more flexible. It is not a question of distorting the wood fibers as much as flexing them to make the entire board more supple, and flexibility is a good quality for soundboards and backboards.

**Q:** I noticed that some companies - D'Addario in particular - puts the tensions of the strings on their packages. Why do they do that and what does that information mean to me?

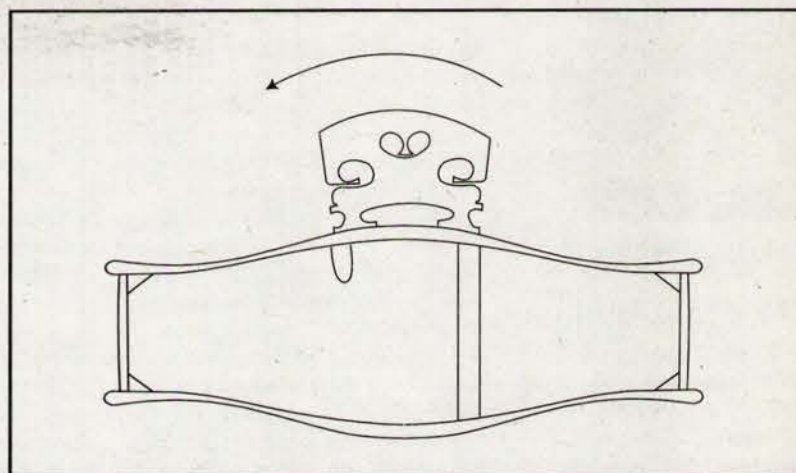
**A:** Interesting question. In 1982, when I was the editor of Frets Magazine, and we were working on a column called "Frets String Clinic," I spearheaded an initiative to categorize strings based on their tension. I was consulting with Gibson's string division in Elgin, Illinois at the time and building some string winding devices to provide a better wrap wire. I showed them that the string tension was very important in many aspects, especially in gauging strings for sets. As our column began to gain both momentum and attention, various string manufacturers either took interest in or were opposed to our findings on the string tensions. (If you look back at any old string packages you may have from the 1980s, you'll notice that none of the manufacturers provided tensions then.) Several string manufacturers came to California to meet with us. We demonstrated how strings with similar string tensions on all their strings were better for fixed bridge instruments, and how strings for movable bridge instruments (banjos, mandolins) were better with lighter tensions on strings over the bridge's posts or legs and heavier tensions on strings that rested over the bridge saddle's arches or spaces. By the beginning of 1987 or 1988 several manufacturers followed our recommendations and began providing tensions and setting up the string gauges in their sets based on tension and not just on string gauge.

So, if you follow the guideline mentioned above, strings with similar string tensions on all their strings were better for fixed bridge instruments, and strings for movable bridge instruments (banjos, mandolins) are better with lighter tensions on strings over the bridge's posts or legs, and heavier tensions on strings that rested over the bridge saddle's arches or spaces. When you select your string sets or gauges, you'll find yourself with better string-to-string balance. And, if you're happy about the results, you can thank the original staff of Frets Magazine for launching the idea!

**Q:** Since a mandolin has twice as many strings as a violin, why doesn't it need a soundpost to hold the top like the violin does?

**A:** The soundpost on a violin is not there to hold up the soundboard (top). The arched shape of the soundboard provides sufficient strength to support the load of the strings.

The post is there to act as a stiffener with the goal of driving the strings' energy to the bass bar. As the bow is moved sideways, the primary modes of the strings are also sideways, and this motion forces the bridge to rock sideways, which transfers most of the lateral energy of the strings to the bass bar.



**Fig 1:** In addition to damping unwanted overtones from the violin's soundboard and backboard, the violin's soundpost provides a fulcrum about which the bridge can rock which, in turn, drives most of the energy to the soundboard's bass bar.

Violin makers and repair folks know that moving the soundpost around has a major effect on how the violin sounds. The closer the post is to the bridge, the brighter and more treble the instrument sounds. As the soundpost is moved back from the bridge, the instrument sounds warmer and loses some of its treble qualities. The magic is to find the ideal location for the soundpost where the violin has excellent balance between its treble and bass response.

While one would think that the soundpost damps the bridge's vibrations, the violin's bow delivers tremendous, continuous energy, and the violin's amplitude doesn't suffer because a soundpost is placed beneath the bridge. But, the violin will clearly work without a soundpost - it just won't sound like a "violin."

Although the violin family instruments have a bass bar (under the bass foot of the bridge) and a soundpost (just behind the treble foot of the bridge, the f-hole mandolin (such as the F5) has two tone bars and doesn't use a soundpost (it doesn't need one to hold the soundboard up). And in the case of the mandolin, a soundpost would damp the bridge's vibrations, which would result in a reduction of the instrument's amplitude.

=====

See you next month.

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

Roger Siminoff was the founder of Pickin' and Frets magazines and has written several books on instrument set-up and construction. His latest book, *The Physics of Music* is a transcription of a student's notebook from Lloyd Loar's last class 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](http://www.siminoff.net).

## Jim "Okie" Adams Jr. passes



Jim "Okie" Adams

Jim "Okie" Adams passed away on July 4th.

Jim attended many festivals and was a friend to anyone lucky enough to meet him. CBA folks may have met him at Supergrass. He was a mainstay at the Topanga Banjo Fiddle Contest, Huck Finn Jubilee and Old Time Fiddlers, where he will be greatly missed. He won First Place in Intermediate Traditional Banjo. He also had the pleasure of backing-up his Grandson Xavier in Traditional Banjo.

He was known as Okie Adams, however that title really belonged to his father, a banjo maker, who also died just a short while ago. You could find Jim always friendly, often times together with his wife Robin; both wearing bib overalls or other identical attire, and always with

a "Tanjo" - a banjo adorned with small tambourines that he would sell to you for about \$100 or so.

Jim was an ardent promoter of the clawhammer style banjo picking and an advocate of helping children become familiar with the music. He is survived by his wife Robin.

His father only passed away last November 16th, 2007 in one of those California wildfires. During these fires, Okie Jr. went around to the various areas where survivors were gathered entertaining them with his inimitable style of banjo and his homemade wooden Jews harp. For this and many other things, he made newsprint.

If you wish to send a card, please send to Robin Adams & family, 13175 Cozzens Ave., Chino, CA 91710.

## Bay Area musician John Toliver passes

By Aric Leavitt

California bluegrass fans should know about the passing of guitar player/bluegrass singer John Toliver, North Carolina native and one of the "founding fathers" of bluegrass music in the Fremont area. I played in his band, Mountain Grass, for a while in the late 1970s and kept in touch with him through the years. Although he was limited in his later years by aging and illness, he kept playing until life's end. He died at 74 last November. John Toliver was 73.

John was a longtime bluegrass musician was always a lot of fun to play with. The music was very much a part of him. He was actually one of the originators.

If anyone who knew him would like to donate to his favorite cause: Kids on Bluegrass Fund, CBA, c/o Ed Alston, Treasurer, P.O. Box 6956, Santa Maria, Calif. 93456





Chuck Poling

## Bluegrass Confidential - By Chuck Poling

### The Barefoot Nellies

What makes a bluegrass band tick? What motivates individuals to spend endless hours practicing, jamming, rehearsing and generally committing ninety percent of their free time to music-related activities? How does a group of four or five musicians find consensus on the band's goals, and how do they all agree on the same level of commitment toward them? And if they reach those goals – how do they go forward, how do they define success?

Producing a CD is an accomplishment that establishes some measure of success. And most bands hope their initial recording captures the essence of their talents. The Barefoot Nellies' recent release "Let Me Down Easy" hits the mark on that account. Recorded live at

Amnesia in San Francisco, the disc's twelve songs highlight the Nellies' instrumental and vocal talents, as well as their ability to connect with a crowd and turn any gig into one big, whoopin' bluegrass party.

Featured on the recording are Prentice Sellers on banjo, Erika Walther on guitar, Jess Beebe on bass, Nicole Solis on mandolin and Betsy Maudlin on fiddle. Most of the gals sing and all of them are serious about their bluegrass. While there are certain aspects of playing in an all-woman band that they find fun and novel, make no mistake – the Nellies are not looking to get a pass on the "chick factor." They want to be judged on the quality of their music – that just happens to be played by five women.

"Let Me Down Easy" is a perfect showcase for their talents and ably demonstrates their love and respect for bluegrass music. The Nellies play every fourth Monday of the month at Amnesia, so recording live there was an easy decision. Recorded over a year ago, the project's release was delayed by the band's all-too-democratic process in making decisions at the mixing stage. Knowing how stressful

the production of a CD can be, I checked in with Nicole, Betsy and Jess to hear how it went for them.

"Advice for a band making their first CD: Don't try to make every decision jointly," said Jess. "Give each person free rein to make decisions in a particular area – what songs to include, the sound of the mix, artwork and design, and so on. Accept that your bandmates may make different decisions than you would have, and decide that's okay. We switched to this approach after literally months of trying to do things by consensus, and the project moved much more quickly from then on. We never would have finished it otherwise."

When asked what she would do different about producing the CD if she had a second chance Betsy Maudlin laughed, "I would have done it a lot earlier! Our first advice to bands: get your CD recorded as soon as you think about making a CD." Nicole agreed, "We'd get it done faster. And abandon the democratic decision-making. You can't have five people listen to three rounds of mixes of 12 songs and expect it to proceed quickly."

"I'm really happy with the new



The Barefoot Nellies perform at Atlas Cafe for SFBOT '08

photo: Mike Melnyk

CD," added Nicole. "We were on a bit of a time crunch – we recorded it about a week before Prentice gave birth to her second son, knowing that for his first few months she wouldn't really have a lot of free time to practice – so we couldn't go into the studio for a week. We needed to get it done in a day. Plus, the Nellies are a bar band. We play at Amnesia every month, most of

our other gigs are in bars, and we do best with those noisy crowds who are out to have a fun night. So that was the vibe we wanted."

"We actually recorded some 'rehearsals' during the day at Amnesia, with no audience, and we didn't end up using any of them," said Nicole. "The tracks had no energy compared to the live stuff."

Continued page A-19

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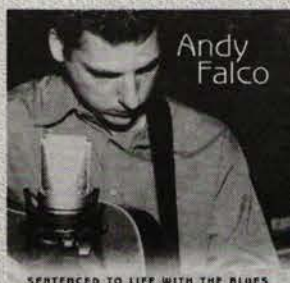
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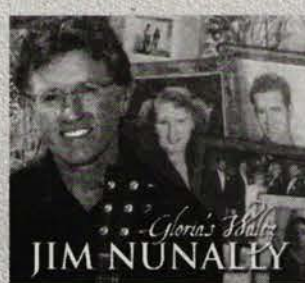
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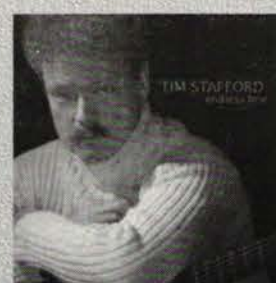
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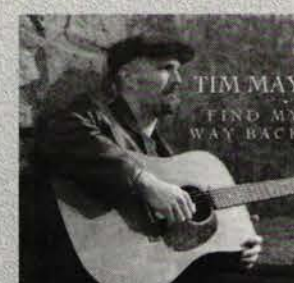
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# Joe Weed's Studio Insider

## Questions from the Grass Valley Festival Recording Workshop

We had a fun and spirited workshop at the Father's Day Grass Valley Festival. Thanks to all who came. Due to a schedule misprint, along with the high number of attendees with questions, we ended up talking about recording for almost three hours! Folks brought up many excellent topics, and I'll discuss some of them here in the hope that readers will be interested in them, too.

### One Click

Several people asked about using click tracks while recording. I have some suggestions for click track creation and usage, so I'll cover these first. Greg, who records in his home studio, asked about click track bleed. He finds that when he uses a click track to keep his timing steady, the sound of the click bleeds through his headphones and ends up being recorded faintly along with the sound of his guitar.

### Four Tricks

There are several tricks that you can use to keep the click track out of other tracks being recorded.

(1) Start by using closed-cup headphones. Make sure that your phones aren't the open-air type, which are often more comfortable, but which let in room sound, and simultaneously let their own sound out into the room.

(2) Pan the click sound in the head phone mix to the side of the head that's farthest from the microphone. If you're a right-hander playing guitar, for example, your head will likely be facing the fingerboard and your left arm. Your right ear, then, will be much closer to the mics than your left ear. Pan the click to your left headphone only, which is further away from the mics.

(3) Keep the volume of your guitar fairly low in the phones, so that the click won't have to be very loud. Learning to listen to the other musicians (or a click track) while playing your instrument is a great skill. The best players have the biggest ears. They listen acutely to the musicians they're working with, and play to the sound and feel of the other musicians to achieve a tight sense of community.

(4) If you're using a digital audio workstation, like ProTools, Logic, Digital Performer, etc., use automation to shut off the click track near the end of the tune. This will avoid the click banging away in the background while your guitar decays beautifully into (supposed) silence. Additionally, many bands slow down slightly during the final bars of a tune, and if a click track

is slamming your head at a fixed tempo, achieving a natural ritard can be difficult. Stopping the click during the tag is a great remedy for this.

### Clicks with kicks

A few people commented on the difficulties they've encountered working with a click track. If the mechanical knock-knock-knock of the click is too difficult to make music to, try using a drum beat pattern. This is easy to create with most digital audio workstations, and often doesn't even require an external drum machine. I do this frequently for musicians who tend to move ahead of the click and disregard it. Having a pseudo drummer provide the tempo guide through the full structure of a tune will often allow the player to make the minor deviations from clock-perfect tempo that normally occur in live playing, without using the abrupt corrections back to the click that show up so clearly on playback. Playing to a "drummer," even if she's a cyber drummer, often helps the player relax into a groove.

Try using different sounds for the click. Many musicians prefer a short, percussive, fast-response sound like a clave or a rim shot; others prefer a slower and less percussive sound, like a conga or tamborine or synth note.

### Hicks

If your computer system's click seems to be wavering somewhat, then record the click onto a single track before you begin recording your guitar. Don't have your computer do any additional tasks while recording that click, and it will probably go the length of the tune without having "click track hiccups." Then, listen to that recorded click track as you record your guitar.

Once you've successfully recorded and edited a good rhythm track, don't let additional overdubbing musicians listen to the click (other than as a count-off). They should only listen to the real rhythm track that you'll be using to build the tune. Different interpretations of the click by different players will produce rhythmic ambiguities and take away the spontaneous feel that makes a recording sound better. Overdubbers should listen to and match the tracks that the original rhythm players put down.

### Is it live, or is it...

Another subject that came up at the workshop is whether it's better to record a single (live) performance by a band, or to overdub multiple tracks and then put together the finished product. This topic generated quite a bit of input, and I'll give some pluses and minuses of both approaches. It's important to emphasize, however, that there isn't one right or wrong

way for everybody. Advanced players, musicians who have lots of recording experience, and professional musicians might be able to work one way, while amateur and hobby musicians might find a different way works better for them.

Recording a tune with all players and vocalists performing at once is usually called "live recording." If the musicians are accustomed to working together, know the material, and are experienced with studio recording, then live recording may allow them to achieve a great performance with more spontaneity than a careful, layered and overdubbed approach would. But there are lots of "ifs" that point lesser-gifted players towards the world of overdubbing.

### Try with six

For example, let's look at the case of a six-piece weekend band recording a tune with guitar, upright bass, dobro, fiddle, banjo, and mandolin, and with one lead vocal and two harmony vocals. During a live recording, if the banjo player breaks a string, then she'll have to replace it, re-tune the banjo, and all six players will have to gather around the mics and start a new recording. Then, during take two, the baritone singer mistakenly doubles the melody part on the choruses. Once again, the band needs to gather at their mics and re-do the tune. On the third take, the fiddle is out of tune, and the bass has a series of buzzy notes, although the vocals are better. Since the band is recording live, the fiddler can't fix his parts -- they've bled into the vocal mics, and those bad parts will sound along with the fixed parts if he re-does his track. So the band gathers again for take four. The bass player is secretly relieved that the buzzy notes won't be heard. After the second chorus, the banjo player and mando player both kick off the solo break, forgetting who was supposed to get the first half and who the second. The take grinds to a halt, and after some creative and supportive conversation about the road map for the arrangement, they start take five. The lead vocalist is now getting tired of hitting that high "B"

in the verses, and the edge of spontaneity has dropped enough so that the tunes begins to sound lack-luster. At this point, six musicians, a producer, and a recording engineer are an hour into the session, and no keeper tracks have been recorded. People are getting tired and frustrated. This is a band that's a prime candidate for overdubbing, in which individual players and singers add their parts one-by-one on top of a basic rhythm track of guitar, bass, and a guide vocal. If a player makes a mistake, it doesn't spoil the others' performances. The player can re-start from before the mistake, fix it, and continue until the part is finished.

While the layered, overdubbing technique of recording can allow players to assemble a glitch-free version of a tune, the resulting recording may lack some of the spontaneity and ebb-and-flow that stellar professionals can achieve from an uninterrupted live recording. Look carefully at your band's experience level, and the amount of time and financial resources available to the band when you make a decision about whether to

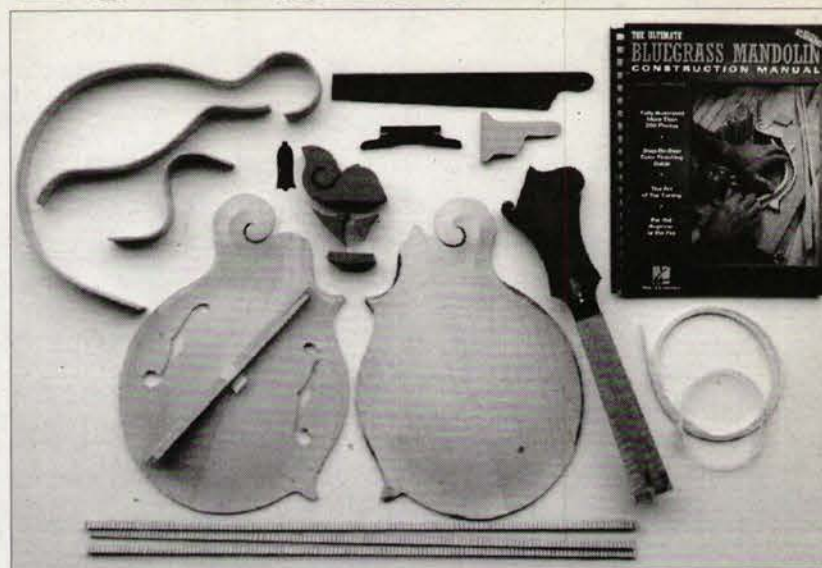


Joe Weed

record live or in layers. Rehearsals will definitely improve the group's sound, and will show positive results in the studio, especially after recording a few tunes and re-assessing the process. Have fun!

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.

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# Al's Music Tidbits

... By Al Shank

Al Shank

## Irregular Resolution

Last month, I wrote about the so-called "secondary dominant" chords. These chords contain notes not belonging to the "home" scale, borrowing notes from scales built on other degrees of the "home" scale. So, in the key of C:

V7 is G7, and contains notes from C major only

V7 of V is D7, which borrows F# from the key of G, built on the 5th degree of C  
V7 of IV is C7, which borrows Bb from the key of F, built on the 4th degree of C  
V7 of II is A7, which borrows C# from the key of D, built on the 2nd degree of C  
V7 of VI is E7, which borrows G# from the key of A, built on the 6th degree of C  
V7 of III is B7, which borrows F# and D# from the key of E, built on the 3rd degree of C

The regular resolution of all these dominants, borrowed or not, is to their tonic. Thus V7 of V usually resolves to V, V7 of IV to IV, etc. However, as we saw last month, the chord of resolution may also be a dominant-type, as we chain these things together in a "Circle of Fifths". Each progression, then, is an "up 4/down 5", and we may wait some time for the "expected" resolution to a triad of the original key.

in C: E7 V7 of VI - regular resolution to an A minor triad, but resolves to:

A7 V7 of II - regular resolution to a D minor triad, but resolves to:

D7 V7 of V - regular resolution to a G major triad, resolves to:

G7 V7 - regular resolution to C major

And that, folks, is how the "B" part to Raw Hide goes, after the "A" part is a very common I I IV I IV I VI progression. That's about as far back around the Circle of Fifths as you are likely to go in Bluegrass.

We know that the V or V7 chord does not always resolve to the tonic; sometimes it proceeds down one to the IV chord. Step-wise progression of the root is felt as strong, because the new chord has a whole new set of notes, unless the 7th of the dominant is held over to be the root of the IV chord. Another "irregular" resolution is to the VI chord, A minor in C, step-wise in the other direction. This is often used in endings, such as:

I	IV	I	V	I	VI	IV	I	V	I
I	IV	I	V	VI	IV	I	V	I	

Off the top of my head, I can't think of a Bluegrass song that uses this effect, but you hear this it lot in Nashville country songs, like Reba McEntire's "Today All Over Again". You're expecting the I chord again, but instead get the different color of a minor triad with two of the same notes in it (6th degree instead of 5th), then to the subdominant and back to the "real" cadence I V I.

Last month, I pointed out a place in "Dear Old Dixie" where there is a V of VI (B7 in G) chord, but it doesn't progress to VI (Em) or V7 of II (E7), but rather to IV (C). This is a similar "up one" irregular resolution. You hear it in several Bluegrass songs going right from I to V7 of VI to IV and back to I, like "Old Home Place" by The Dillards, or "Sweet Thing" by The Stanley Brothers (in A major, A C#7 D A).

The II and III chords, minor triads in a major key, don't get used much in "classic" Bluegrass, although more so in what some call "Smoothgrass". You hear them much more in pop and Nashville country. "Devil's Dream", though, a classic fiddle tune, has the II chord as a major part of the melody:

A	Bm	A	DA	EA	X 2	
A	Bm	Bm E	A	DA	EA	X 2

Some people stick that short E in the 4th measure in the A part, too.

If you consider "Fox on the Run" as part of the Bluegrass repertoire, it also has a II chord in it; well, it has it even if you don't.

Except for songs in minor keys, the most-used minor chord in Bluegrass is the VI chord, also called the "relative minor". If you play the white keys on a piano (no sharps or flats) and start from middle C, you get a C major scale. If you play those keys starting from two notes lower, an A, you get an A minor scale (natural minor, it's called). These keys have the same "signature", in other words, the same number of sharps and flats, so they are "relative" to each other. Lots of Bluegrass songs go from the tonic to the relative minor, like "Down the Road" and "Willow Garden", and Frank Wakefield's great mandolin tune, "New Camptown Races" make considerable use of VI:

I	IV	I	VI	VofV	V
I	IV	I	VI	V	I
VI			VofV		
I	IV	I	VI	V	I

We've almost exhausted the harmonic material commonly used in Bluegrass, but we haven't touched on minor keys and the "Myxolydian" VII chord. I'm sure you can't wait.

Any questions or suggestions for subject matter may be sent to:

squidnet@notoriousshankbrothers.com.



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## Bill Wilhelm's BLUEGRASS FOLKS

## Tom and Cheryl Doerfel of The Doerfel Family Bluegrass Band

By Bill Wilhelm

It was my pleasure at the recent 33rd California Bluegrass Festival at Grass Valley, Ca to meet Tom and Cheryl Doerfel, formerly of upstate New York at Springville. Along with their ten (yep, ten) kids, they have become a large traveling bluegrass band. Well, as a bluegrass band does not consist of twelve people, they are rarely all on stage together. In fact they have a unique way of presenting several versions of a bluegrass band, as each of them is a musician in his (her) own right. Well, that's not entirely true, as you will see. Then there is the youngest family member who is only two years old, but with big ambition (that shows) to become a musician, probably even without waiting to become old enough.

"Actually, Cheryl and I are classically trained musicians, says Tom. We were each in high school bands and she was the president of the one she was in. Then she was a music education major in college."

"Cheryl was so bright in college, that she dropped out and married me," said Tom with a big grin. "But the truth is she decided to take the easy life, dropped out, married me, had ten kids, caused me to quit my job in construction and go on the road."

"Years back, we went to Buffalo to see Lynn Morris. It was our first bluegrass show. We just loved her show. That show was our introduction to bluegrass music. We

were so impressed, that from then on, we changed our music to bluegrass and put all our musical efforts into it. Then as the children came along, we started them out playing it."

A large motor home has become the home of the Doerfel Family. They spend their winters in Florida and their summers in New York. In the winter, Florida's population explodes every year by the "snow birds" from all the above states and Canada. They all like entertainment and Tom says playing jobs are easy to get there in the winter months. Back to New York in the spring where they spend their summers, they entertain in various places along the way. Cheryl says that it is like getting paid to go on vacation.

Tom tells me that he believes that all their musical abilities and talents are a gift from God. He has taught the children that and that they would not be showing proper appreciation and respect if they did not respond by entertaining people when they can. The children are home schooled by Cheryl.

"There are lots of advantages that way," says Cheryl. "They don't meet the wrong people nor hang out in groups or gangs."

"People think a church is a building," adds Tom. "It isn't really, it's the people. Our kids associate and blend well with all our bluegrass friends. That way, they connect well with people of all ages."



T.J. ("Mr. Angelica"), Addie, Ben, Joey, and Kim Doerfel

When I asked Tom who is the master of ceremonies for the group, he said he used to be, but that Kimberly has taken that away from him. That was actually a good thing, though, as until then, Tom had not seen them on stage. This gave him a chance to see their show from in the audience and get an overview evaluation. Yes, Kimberly, their only daughter, was not just playing the fiddle, but was the M.C. She was handling both jobs well. She has a "gift of gab" and is never struck for words. That's a necessary part of that job.

I made a list of the siblings, their instruments and listed their ages. They are: T. J. - 19 Banjo, Kimberly - 18 Fiddle, Bobby - Does not travel with the band, stays in Florida and is contemplating college, Addie - 15 Mandolin, Joey - 14 Bass, Ben - 12 Guitar, Curt - 11 Mandolin, Garret - 9 Fiddle, Tommy - 6 Sings, Charley - 2 wants to learn to play

Now for The Rest of the Story! Move over, Paul Harvey, but I was saving this part for last. Lots of us in California have seen Angelica Grim grow up from a little girl to

a young lady. She's been playing a guitar and singing bluegrass songs all the way. She's even been one of Frank Sullivan's "Kids on Bluegrass."

Well, this secret's probably out, but all boys have their antennas working full time for rare little creatures such as this. It so happened that on this California trip, Angelica became Mrs. T. J. Doerfel, but that's another story. That's all you get for now, but stay tuned...

## Bluegrass Confidential - By Chuck Poling

From A-16

We really feed off that audience energy. Lou Judson, our engineer for the whole project, really did an amazing job on the whole project. He really captured the feel of that night."

The Barefoot Nellies can proudly point to a well-produced CD that truly communicates the fun and excitement of being there at a live performance. Along with ten bluegrass standards, the disc include two originals, "When You Break My Heart," by Nicole and the title track, "Let Me Down Easy," by Erika.

OK, they can check making a CD off their band to-do list. What's next?

The Nellies now face the challenge of replacing Erika, who recently left the band. Anyone who's ever been in a band knows how difficult it is to devote so much of one's "free" time to the ten hours of work that goes behind every hour of performance. In the meantime, the Nellies have various pickers setting in with them, including the occasional "Barefoot Nelson" - their name for male musicians

- to help them out. It's not surprising that turnover would affect the Nellies, but replacing Erika won't be easy, even with the pool of talented female bluegrassers in the Bay Area.

"She's a founding member, she's got a phenomenal voice, she's a great songwriter and a solid rhythm player, and she's a really close friend," said Nicole. "The time commitment just became too much for her and she wanted to make other things more of a priority in her life. So that was hard. But to be honest, we understood, and we knew that it was the right decision for her."

"We've got a special thing going with this band, and anyone who's going to be a Nellie has to actively contribute to that. We're going to take our time finding a new guitar player, and in the meantime, we're going to get as many amazing guitarists sitting in with us as possible, to see what different people contribute to our sound. We're ready to take the Nellies to the next level, and playing with different musicians will be a fun way to try out some new directions to

see what we like and what we don't like as we're getting a better idea for ourselves of what that 'next level' is."

So their outlook is optimistic, bolstered by the respect they get from the local bluegrass community, and they have the talent and the attitude that it takes to move forward. And now they've got an excellent CD to their credit, so they take a lot of pride in accomplishing a lot in a relatively short time. They each came to bluegrass music from very different paths, and those paths eventually led to Avram Sigel's jam class where Erika and Nicole first started harmonizing.

"Guys can't appreciate this, but for women who are used to jamming with mostly men, it's pretty mind-blowing to have someone do a proper tenor to your lead, instead of a low tenor. It's a whole different experience," recalled Nicole. She had started playing guitar in college, mostly swing, rock and jazz, but one teacher showed her a few fiddle tunes that she recalls as opening her eyes to how much fun bluegrass is to play. It wasn't until

a few years later when she landed a job as editor at Acoustic Guitar Magazine that she really started immersing herself in the bluegrass soup.

Jess came from a musical family and learned to play classical guitar as a teenager. She had started taking lessons from CBA stalwart Larry Chung and through him got to know Bruno and Darby Brandli and a host of local bluegrass pickers. She soon found herself bewitched by the low-profile power of the bass. "We already had a bass player in the family," said Jess, "so I was forced to get out and play with new people. After I'd been playing bass for about three weeks, I went to the Monday night jam at McGrath's and just jumped in. I'm really grateful to those folks for putting up with a rank beginner."

Betsy's musical roots go back to childhood violin lessons, which revolved around the standard classical repertoire and led the young violinist to rebel - and become a fiddler!

"My first exposure to bluegrass was 'Soldier's Joy', as taught by my Suzuki teacher as a fun little side

tune," Betsy recounted. The sociability of the music was an added bonus. "My mother's friends sometimes came over and played and sang folk music," she said, "and my dad let me listen to his records. The only ones that appealed to me were folk. This planted the idea that indigenous music was fun and social, somehow related to fiddle music, and something I wanted to do."

Whatever is up next for the Nellies is sure to result in some good bluegrass. They share an affection and respect for the music that is evident in their performances as well on their CD. They work hard and take pride in their ever-growing knowledge of bluegrass. In a few short years they've progressed from beginners at a jam class to seasoned, confident performers whose skills take them far beyond the province of a mere all-gal novelty act. "We've never wanted to be good for a girl band," said Nicole. "We want to be good, period."

Check out the Barefoot Nellies' CD, "Let Me Down Easy." It's good. Period.

<http://www.barefootnellies.com/>



# BMP BLUEGRASS Music Profiles

What a wonderful experience it was working together with Bluegrass Music Profiles to share the story of Pine Mountain Railroad. Thanks, Kevin & Lori, for the opportunity! Folks all over the USA love BMP magazine and so do all of us at PMRR."

**Cody Shuler**  
**Pine Mountain Railroad**

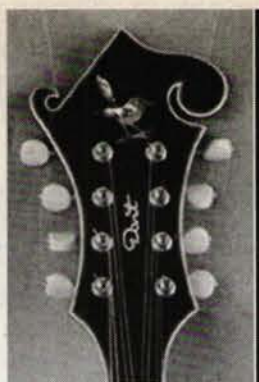
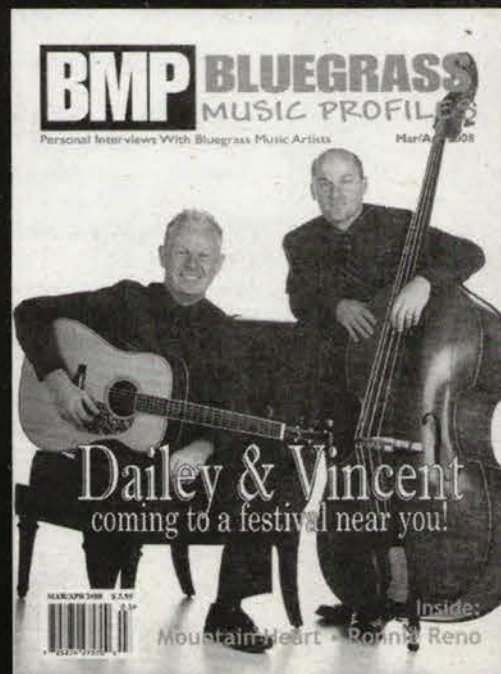
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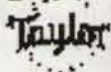
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Kyle Abbott

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

“♪♪ We got cotton, silk and satin / In styles Anglo, Dutch and Latin / When you sail don't take that chance / Wearing nothing beneath your pants / Trust... Silver's Long Johns! \*They breathe!\*”

Whoops, I didn't see you there! You caught me singing a seventeenth-century jingle from the buccaneering times. Welcome to Bluegrass n' Stuff!

One well known fact about the Pacific Garden Mall is that it's a breeding ground for street musicians. A wide variety of music can be heard on Pacific Avenue: Mexican Mariachi, Japanese shamisen, multi-genre bongo-beating, crap, and of course, bluegrass! You don't need a permit to busk and unless somebody complains, the police won't mind...unless you throw something at them. The mall is intimate, yet long enough that you can have at least a dozen musicians playing on the mall the mall and the sounds won't intermingle with each other, causing a breach in the space-time continuum. If you've got a smidgen of good-soundingness, you can attract a sizable crowd and make just-as-much/per hour as a criminal lawyer—the only downside being you don't get to sit in a courtroom all day (and of course, divvy up the booty 'n spoils with your band mates).

Another jovial thing about the mall is that you've got characters. Interesting folks that make each day playing on the mall unique and special. We, The Abbott Family Band, have been playing on the mall for at least 96 months and today, will relay to you the Top 5 Most Memorable Mall Moments!

### #6 Bombs away! – March 2007

On the mall, there are musical “hot spots.” Locations where a lot of people tend to converge. Prime busking territory. One hot spot is the Palomar hotel. Those waiting for a table at the hotel's restaurant usually wait outside, which means you've got yourself a guaranteed crowd! However, the downside is it's a risky spot since all the residents' windows are right over the street. Several times, we played without problem. One day however, we heard this \*ker-splash\* and found a pool of water a yard away from our feet. No further action was taken after that, even though we kept playing. That was the only time when we had a liquid thrown at us and we sure were lucky it just water. Another time, a resident of the hotel kept slamming their window in hopes to scare us away. Our banjo was an equal match for any

slamming window and when he/she realized we weren't budging, he/she called the cops, who politely suggested that we move. Again, we consider ourselves lucky as other street musicians have had oranges and indecent explanative-scribbled papers thrown from the windows at them.

### #5 Kentakki Baruugurasu – June 2007

As we were ripping through Lonesome Road Blues, I noticed that a bunch of cameramen came by following a Japanese woman with a giant candy cane. She came up in front of us and started dancing a bit. It was no doubt that she was the host of a Japanese television show. Even though we spoke different languages, she knew the universal understanding about royalties, and therefore put in a dollar.

### #4 Sax Retaliation – August 2005

When you're downtown playing, you're almost guaranteed to have a loud automobile go by, sometimes an ambulance or a muffler-less car. Usually, it's scrawny guys on Harleys. Well, we had a good audience going and one of the audient was a saxophoneist. He was not a big fan of blazing choppers and when a flock of Harleys went by, he assembled his sax and chased after them, blowing at full lung.

### #3 Brando's Buddy – Christmas 2004

We were drawing a nice sized crowd until a pickled man steeped in sherry came by with a newspaper. He read it and exclaimed, “Hey! Marlon Brando died! Augh, he's my hero! \*pointing to the picture in the newspaper\* Look how young he looks!” I had never seen Marlon Brando before, but I hear he was a movie star made famous by his unforgettable work in the film HogFodder (or something like it).

Anyway, he came up to us as we were playing and repeated that. Then he followed up by walking up to almost every single listener (who remained) and repeated the routine. Ma had a hard time containing laughter as the absurdity reached a climax when all the Harley Hogs (from the Starbucks across the street) were loudly rumbling off as Marlo's biggest fan was holding the newspaper above his head saying, “Hey, Marlon Brando died! Look how young he looks! He's my hero man!” He must've been some actor.

### #2 Sir, stay behind the yellow safety line! – January 2006

Nighttime is when crowds are at a minimum. However, one night, we had one loyal fan who kinda looked like Abraham Lin-

coln' (except with a face at bit more round like an apple pie... wearing Robocop glasses). They say Bluegrass has depth and gravity. If that's true, then we were really sucking him in... close. A little too close. Freakily close. I mean, if you stuck your hand right out in front, you'd be fondling his beard. That was OK, though it would've been better if he was partially transparent so the audience could see us. However, as soon as we finished a song, he would start talking immediately. Then he requested Foggy Mountain Breakdown. If he didn't request it again after we told him that we forgot the words, it would've been no big deal. But in the period of 15 minutes, he requested it 6 times. He finally stopped after our friend playing with us said, “Christ! We don't play that song!” Before he left, he was nice enough to leave some chocolate with us. Brother Luke was the only one who had the courage to take a bite. (Surprisingly, he wasn't violently ill after!)

### #1 Bluegrass Jester – Present

Most times we play on the mall, people get in the dancing mood, especially toddlers. It can be a little scary when the grown-ups dance, but if they don't smash bottles, it's usually safe. Moreover, unless they start clapping, dancers really improve the mall performing experience for the audience. They would even deserve a cut of the profit for their effort, if we didn't already give all our proceeds to charity. — No, we don't give it to the ‘Strings & Picks Foundation: Giving strings to needy Abbotts everywhere!’ Anyway, all the quirky dancers and folks we run into over the years was no match for the presence of a most unique... interpretive dancer.

As we were playing, this young man sidled up to us wearing a skirt. No, not a manly kind like the Japanese or Scots get away with. This was a bright orange, very “flowy” skirt. Sure, big whoop. This is Santa Cruz! However, it got more interesting when he stood on his head, which made the skirt drop, revealing purple bloomer-like shorts. Then he took off the skirt and stood on his head again. After, he descended back down to the ground, but then stood on his head again. Then, he got on his feet and took off his shorts. “Whoa boy!” we thought, as he donned bright, neon tie-dye undergarments. Then he, you guessed it, stood on his head again.

We later saw him at the beach where he asked Pa for some “medical cannabis” for his friend who was ill. Cannabis, for all you who don't have a plant reference book, is of course, chillums/funk/funny stuff/giggle weed/paca lolo/etc. We didn't have any of course.

Ahh, good times, goood times. Despite all the wacky folks that find their way into your performance, playing on the mall is a

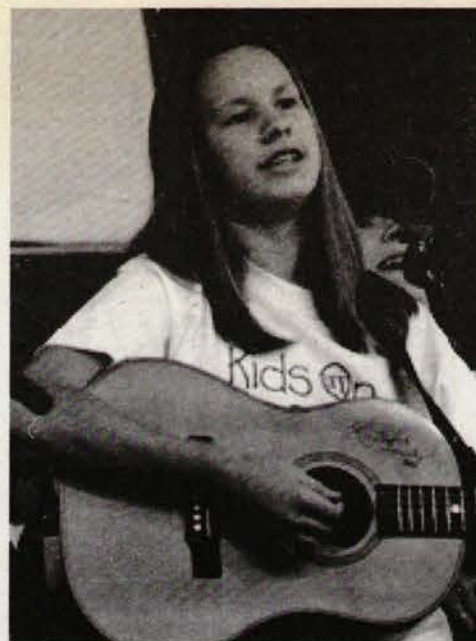
fun, family-friendly way to spend a few hours. People have driven all the way from San Francisco just to play on the mall. It's by far the best gig on the planet. If people like the music, they stay and throw in money. If they don't like it, they leave and still throw in money (though it's usually pity money).

Plus, you can build up levels of fame if you are play regularly. The first level of notoriety is when you are known by all the bums. You know you have reached that level if as you walk down, instrument or not, you hear voices say, “Hey! You've guys rock!” The next level is when you are known by all the mall goers. Those who have jobs, but hang around the mall a lot because it's a very social place. The next level is when you get recognized by people you've never seen before. You usually can tell when you've reached this stage if you hear one person say to their friend “Hey, I've heard about these guys!” That's the highest level we've reached so far. I assume the next level of fame is reached when you receive a letter from the president of the Grand

Ol' Opry asking you to play; the only reference of him knowing you is a brief mention from a friend of a friend of a friend's colleague who saw you on the mall.

Now for the joke of the month: A man was drinking in a bar when he noticed this beautiful young lady sitting next to him. “Hello there,” says the man, “and what is your name?” “Hello,” giggles the woman, “I'm Stacey. What's yours?” “I'm Jim.” “Jim, do you want to come over to my house tonight?” “Sure!” replies Jim, “Let's go!” So Stacey takes Jim to her house. Jim sits down and notices a picture of a man on Stacey's desk. Jim says, “Stacey, I noticed the picture of a man on your desk.” “Yes? And what about it?” asks Stacey. “Is it your brother?” “No, it isn't, Jim!” Stacey giggles. Jim's eyes widen, suspecting that it might be Stacey's husband. When he finally asks, “Is it your husband?” Stacey giggles even more, “No, silly!” Jim was relieved. “Then, who is it?” Jim asks. Stacey replies, “That's me BEFORE my operation!!” HEYYOOO!!!! That's enough.

### 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.

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

Howdy, Howdy, Howdy!

It's been smoky here on Bluegrass Acres for the last two weeks, due to the fires here in northern California. You would think that you were in the "Great Smokie Mountains" of the south, it's so smoky. I'm jes glad that Calaveras County has been spared from fires that have been burning the length of our state. Last week, it was so smoky out side, I swear you could have hung a fresh ham on the clothesline, and in about 4 hours, it would have been smoked to perfection! Thankfully, there was only a day or so of the heavy smoke.

Well, I survived another week of pure Bluegrass bliss at our 33rd Fathers Day festival in grass Valley. The weather this year was absolutely fantastic, never getting hotter than 86 degrees, the music was the best ever, and we had good attendance. What more could we ask for? The only down point for me was seeing my ol buddy Ken Reynolds have to leave, due to his back problems. Since then, he's had surgery on it, and is on the mend, so lets all keep him and his wife Grace in our prayers. Watching Ken jamming with some of the Doerful kids one evening was a wonderful thing to see. The young'uns learning from the older ones. Pure Bluegrass 101, class in session, thank you!

Our music camp was a success again, and I got to visit with some of the guys from Blue Highway, and Grasstowne, who were teaching at the camp. It's always great to see them and swap stories and jokes, and we shared a few meals together too. Good food and Blue-

grass Music seems to go hand in hand doesn't it folks? And that's what this column is all about, so tie yer pony in the shade, come on out to the 'ol out door kitchen in the shade of the Black Oak's, grab a "cold one", and lets make medicine over some good ol vittles!

When summer time comes every year, we all have our favorite BBQ recipes that we like to fix fer family and friends, and my favorite is a good 'ol BBQ'd Rib Steak, jes slathered with a good home made sauce. A long time ago when I was a little bitty red neck, there was a BBQ joint in east Stockton that was run by an old colored gentleman who was known simply as "Doc". Doc's BBQ was in an old weathered board building not much more than 20 feet square in size, and he had his cooking "pit" out back of the building. You could get ribs, hot links, chicken, pork, beef, sausages, and a few things that I cant remember now, these 55 years later. My favorite of Doc's BBQ was his BBQ'd beef, chuck roast. It had such a great flavor that I'd never experienced before, and I finally got the nerve to ask Doc how his beef had such great flavor. He looked at me and said one word; SALT. That's it, jes SALT. He would salt the meat real heavy, and let it set for a few hours, rinse it off, pat it dry and cook it real slow fer some of the tastiest pulled beef you'd ever wrapped a lip around! I still get a case of the "slobbers" jes thinking about one of Doc's pulled beef sandwiches, drippin' that sauce of his. Since then, I've consulted several fine BBQ chefs, and

they all use salt to flavor the meat before cooking it. As my ol pard Ron Thomason would say, told ya that so's I can tell ya this! When I get ready to fix a good steak, I salt them real heavy with Kosher Salt, NEVER that Iodized stuff, place 'em in a sink or a big pot, and cover 'em with cold water and let 'em soak fer 3 or 4 hours. Take 'em out of the salt water, rinse 'em off, pat dry with paper towels, then apply yer rub or spices, and let em set for at least an hour at room temp. When salted like this, it draws out all of the residual blood in the meat, and flavors it as no other method can. Now yer ready to cook up a great steak, versus jes a good steak. Sooooo, with all of that said, here's a great recipe fer a grilled rib eye steak with some good home made steak sauce.

## Rib Eye Steak, with Homemade Steak Sauce

4 rib eye steaks, an inch thick, salted and soaked, dried, and ready to cook

**The Sauce:**  
1/2 cup of water  
1/3 cup of raisins  
1/4 cup of ketchup  
3 tbsp of Worcestershire sauce  
2 tbsp Dijon mustard  
2 tbsp white vinegar  
salt and pepper

Combine water and raisins in a bowl. Cover with plastic wrap, microwave until water boils. Let stand 5 minutes until raisins are

soft. Process raisins, water, ketchup, Worcestershire, mustard, and vinegar in a blender until smooth. Season with salt and pepper. Cook the steaks over a hot fire, 4 to 8 minutes a side to desired doneness, tent with foil, and let rest 5 minutes. Serve 'em up with the sauce on the side, Best durn steak you'll ever wrap a lip around!

One of my very favorite style of cooking is Mediterranean style. Food prepared this way is not only flavorful, but it's good fer yer heart and all of yer vital organs too. This next recipe is fast and easy to whip up fer a nice supper on a summer evening. It has a Greek flavor to it, and I'm a great fan of good Greek food, Gryos and Dolemades, and Lemon Rice Soup being some of my favorites, in Greek cuisine. So, here's how to fix some great chicken.

## Mediterranean Chicken Breasts

4 boneless chicken breasts  
salt and pepper  
2 tbsp Olive oil  
1 onion, chopped fine  
4 garlic cloves minced fine  
3/4 cup low sodium chicken broth  
1/2 cup pitted Kalamata olives  
1 1/2 cups cherry tomatoes  
2 tbsp finely chopped fresh Oregano  
2 tbsp finely chopped fresh Parsley

Pat chicken dry and season with salt and pepper. Heat one tbsp oil over med high heat. Cook chicken till golden brown. Place on a plate and tent with foil. Add remaining oil and cook onion till browned, about 5 minutes. Stir in Garlic and cook for 30 seconds. Add broth, olives and browned chicken, and bring to a boil, reduce heat to a simmer, cover and cook until chicken is done, 5 or 6 minutes. Transfer chicken to a plate, add tomatoes to the skillet and cook till just softened. Off heat, stir in Oregano, and Parsley and season with salt and pepper, spoon over chicken.

Now how much easier could that be? A great dish for a summer's evening meal that will make yer taste buds do "dilly whippers" and "doodad's"! Serve this with a nice salad, some crusty french bread, and a decently chilled bottle of Pinot Grigio, and even ol King Solomon never ate this good! WOW!

One of my favorite salads is a good Pasta salad. When they're chilled real good they just seem to make a summer evening meal so much better. Here's one that has roasted red peppers in it, one of my very favorites.



J.D. Rhynes

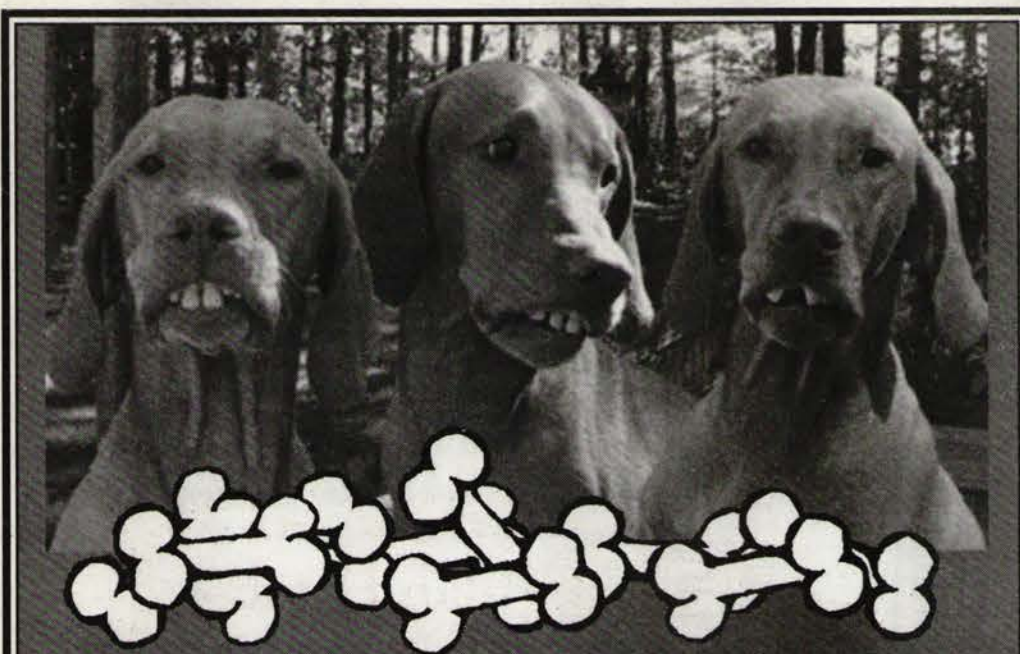
## Roasted Red Pepper Pesto Pasta Salad

1 pound Penne pasta  
1/4 cup Ricotta cheese  
1 1/4 cups jarred roasted red peppers, drained, chopped  
1/2 cup slivered almonds, toasted  
1/4 cup Asiago cheese  
1/4 cup extra virgin olive oil  
1 garlic clove minced  
2 tbsp fresh parsley, chopped  
1/4 tsp red pepper flakes

Boil the pasta in 4 quarts of salted water, using 1 tbsp of salt. Reserve 3/4 cup of pasta water. Drain and rinse the pasta in cold water. Puree the ricotta and 2 tbsp's of the pasta water till smooth, add 3/4 cup roasted red peppers, 1/4 cup of almonds, the Asiago, oil, garlic, parsley, pepper flakes, and 1/2 tsp salt. Puree till smooth, and stir pesto into the pasta, adding pasta water as needed to adjust the consistency. Fold in the remaining red peppers and Almonds. Season with salt and serve.

A great way to top off a summer evening meal! Well folks, there's another edition of the ol Bluegrass Kitchen. This month marks the start of the 23rd year that I've been writing this column fer you folks out there in Bluegrass land. It's been a lot of fun fer me, and I'd like to think that it's been fun fer all of you too. I have received so many nice compliments from a lot of my readers over the years, and that alone makes this effort of mine worthwhile. I thank all of you from my heart for the nice things said, and for your support for all of these years. I'd also like to thank all of you that have invited me to share a meal with you. Like my ol pard Vern Williams used to say: I never met a plate full of vittles that I didn't like!

Lets all remember to keep our service men and women who are in harm's way in our prayers. Without them, America would not be the land of the free and the home of the brave. May GOD grant us all peace and health. GOD bless America! Yer friend, J.D. Rhynes

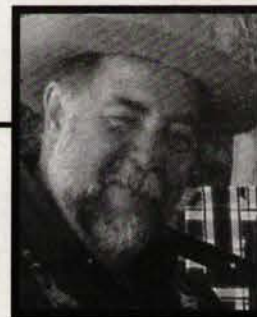


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# The Bluegrass Bard - Cliff Compton



## Waiting at the Gate

And Ricky Skaggs does this old gospel song called,  
"Waiting at the gate"

*Waiting at the gate  
Waiting for my ride  
Soon to carry me  
To the other side*

And that was me, grass valley 2007  
At the Fathers day festival  
And it's four o'clock in the morning  
On Thursday before the gates open  
And we've got our seats laid out in a row  
And I'm the eighth seat from the front  
And Lucy is right in front of me  
And we've been jamming with Suzanne Suwanda  
And a whole host of others  
That have slipped in and out of our consciousness  
And I'm half dead  
Because I've been here off and on since last Friday  
And there's been a lot of notes coming out of these strings  
And my fingers are too tired to ache  
And man, if I could just get a little sleep but,

*"I'm waiting at the gate..."*

And Lucy and Suzanne are playing all this soft mother music  
And gentle nighttime pretty stuff  
And it sounds too good to put any testosterone any it  
So I'm playing soft and quiet  
And staying out of the way  
And we're playing, and waiting  
And playing, and waiting  
And the guy at the front of the line has sunk into his parka  
And stretched out his legs and disappeared into sleep  
And nobodies talking and the line is growing  
And it's crossed the road into under the streetlight  
And back into the shadows  
And the clock is ticking in waltz time  
And Lucy's playing this plaintive song about a dying mother  
Giving advice to her young daughter  
And I can just see it in the back of my eyes  
And she sings "I don't mind dying cause I'm a child of God"  
And I feel the same way, cause I'm a child of God  
But I'd prefer not to die tonight  
There's a lot of jamming time left at the festival and

*"I'm waiting at the gate..."*

And tomorrow, on the other side of that gate "Monroe Crossing"  
Is gonna be playing a hot set  
And I remember them singing on Garrison Kiellers "Prairie Home  
Companion"  
And let me tell you that big woman can sing  
Sounds like an angel  
Sounds like Lucy at four o'clock in the morning  
Out here in line picking "Hickory Wind"  
And I'm having a hard time staying awake  
But I can't lose a chance for a seat in front of the stage  
Because if I can't see the sparks coming off the fingers of the  
pickers  
I don't want to be there  
if you can't get close enough to feel their souls,  
You might as well sleep an extra hour  
And jam a little later and,

*"I'm waiting at the gate..."*

And it don't seem like the clock is moving at all  
Everything is in slow motion  
And my fingers aren't paying attention to anything my mind tells  
them  
So they're just playing on their own  
And I'm listening because what they're doing sounds pretty good  
And we're doing something else in slow four/four time

And I can't make it any further  
So I fall asleep  
But I don't stop playing,  
My fingers don't need for me to be around to play a soft, four-thirty in  
the morning song

*"I'm waiting at the gate..."*

And I'm about to fall off of my chair  
Drifting in and out of consciousness  
And the moon is singing a lullaby  
And the air is whispering bed time stories  
And finally Goodman Jack says  
"Cliff get some sleep, I'll put your #@\$% chairs out for you  
And I nodded in heartfelt appreciation  
And stumbled away into the night  
Leaving the younger  
And more resolute

Waiting at the gate

Cliff Compton June 2008

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1 Ticket Per Member ~ Assoc. Name &amp; 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 # \_\_\_\_\_

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## B-Section--the-bluegrass-buzz

# From my vantage point - a Vern's diary

By Deb Livermore

Sunday June 8, 2008

My camp is complete. It's very quiet here in the cove of grass and trees that has been my camp for three years now. This is the earliest

as the bees that are flying around the sweet pea blooms on the fence at my camp. It's hard to sit here and watch and so off I go. The Nevada County Fairground's Staff have been transforming the site into our festival configuration. The fork lifts



The audience area at Vern's was the place to be mid-afternoon.

photo: Deb Livermore

I have ever been able to arrive here, usually having to wait until Tuesday evening. But I just didn't want to wait this year. I knew that my friends would be here, enjoying the pines, the breeze, and the music and I would just be dreaming about it all....and so, here I sit, quite, content, watching the humming bird curiously sniffing my colorful little paper lanterns, hanging at the edge of my sun shade. For the next couple of days, I will sit here, drinking coffee in the morning, thinking about my duties at this Festival - Vern's is waiting to be created for our music loving friends.



Tony Corpe (left) and Rainey Escobar tend bar at Vern's.

Tuesday June 10, 2008

So, I can't wait much longer to get busy....it's been two whole days of relaxation. How much of that can one person stand....There are lots of other people that are as busy

and trucks have been moving stuff from here to there. And in some cases, back again. And through all of that, they always have a smile to offer to the person who is flagging them down with the latest request. Much thanks and gratitude goes out to them and I'm sure we



Deb Livermore basks in the glow.

all hope we weren't too much of a pain, when it's all over.

Wednesday June 11, 2008

Breakfast is done, and I'm off and running. Thanks to our friends at Sierra Nevada, we have beer arriving by the keg full. Matt from NorCal is the delivery person and man is he great. Got all the "Bubbles" worked out of the system so that we can sell some beer. Victor from Sierra Nevada came by to make sure all is well. He was very helpful, bringing the handles for the taps and giving guidance, for free! Gene Guglielmo sent lots of wine in a variety of flavors and we have our commemorative wine glasses to offer again. We appreciate all of these people and the companies they represent. We couldn't do this without them! Our heart felt gratitude goes out to you all.

The signboards are made and ready to hang. The cash register is programmed and ready to ring. The stage is set and musicians begin to sing! Let's get this festival going and in full swing!

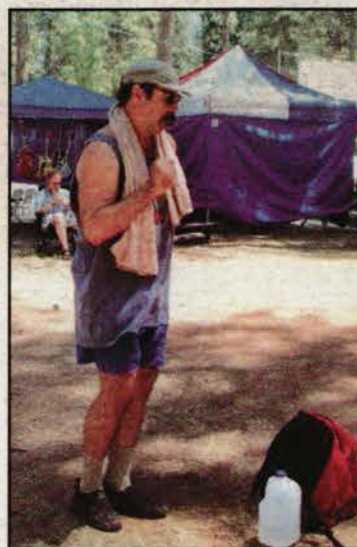
Thursday June 12, 2008

Sitting here at 7:00am, nice and clean after a hot shower, watching the long, long line of people waiting to put their chairs in their respective "Favorite Spots". Calmly, with great excitement, filing in to the main stage area, some under the pines, to watch and listen to their passionately favorite music. They had waited for hours. Of course I understand that some people had put their chairs in line at 10:00pm the night before and then went to snuggle up in their beds, but they still returned at 5:00am to wait for the "Okay, go ahead". And ahead they went, respectfully filing in.... walking with determination to their spots. Why am I still sitting here,

Continued on B-2



Angela Grim's band included Molly Tuttle (right) and some Doerfels.  
photo: Deb Livermore



Dancin' John.



Breakdown columnist Al Shank.



Hamilton County Bluegrass Band from New Zealand.

### Also in the B section...

More, more, more FDF photos  
Goldwing Express interview  
Brenda Hough's CD reviews  
The CBA calendar  
and many more features, photos and articles





# From my vantage point - a Vern's diary

*Continued from B-1*  
watching the procession? Because I know that what little time I will be able to spend in the audience at this festival, I will be allowed to sit in any empty seat available until it's owner returns. And so, I will wait patiently with excitement until its my turn to get in line and place my chairs, so that someone, even if it's not me, will get to sit 5 rows back on the dancing side of the audience.

So the start of the festival at Vern's was a little scary. The beer was warm and foaming. Not a good pour to be had. But we persevered and managed to get through it with a just a minimal amount of grumbling, mostly from me....

My vantage point from Vern's has been extraordinary....

This afternoon held something extremely special for me. The Dalton Mountain Gang and Angelica Grim graced the stage at Vern's. To watch my friends, true friends, grow and blossom as great musicians and singers, warms my heart like nothing else. I am amazed at the talent. But alas, I am not the only one enjoying their performances. The picnic tables are full, standing room only, with all eyes and ears directed towards the stage. Even the youngest, a new grandbaby, being bounced to the bluegrass music by his Grama the President, and a two year old clapping and stomping his feet. Everyone is enjoying

midnight under the street lights, surrounded by friends and music, with your hands around a great hot dog! It just doesn't get much better than that....unless you are one of the patrons with smiles across their faces that I saw cruising the fair grounds all weekend, holding ice cream, food and drink, new instruments, and little furry puppets. Groups of friends gathered together under the pines, enjoying each other and the music, ooohhh the music! The variety of styles and the musicianship was awesome. The best festival yet! I hope that my vantage point has shown me what works and where improvement is needed.

Sunday June 15, 2008

It's a little harder to wake up this morning....although I slept very well. Exhaustion will do that to you. The coffee tastes especially good and I can't wait to get my favorite breakfast - biscuits, gravy and bacon! I have been waiting for this! And then to work. It's our last day of music making under the pines. By all accounts, it's been a fun festival. I have enjoyed myself to the hilt and I hope everyone else has too. It's been nice to meet new people and hear new music and of course to see my near and dear friends on stages, both the main stage and Vern's. The Kids on Bluegrass are growing up and moving on. I love to watch them change and become strong people and great musicians. It is like the black and orange butterfly that fluttered around in front of me as I walked the vendor lane. It was here and there and then over here and then gone...off to show it's self to the rest of the world....

Monday June 16, 2008

My van is packed! I am tired, a little sad that it's time to leave, but ready to go home and rest. It has been a fun packed, work filled, week. I hope that people have appreciated our efforts at providing them a place to be with family and friends, to meet new friends, to hear awesome musicians, and maybe something different or new. And to come closer to the spirit that holds



Josh Michaels, CBA web dude, among other things, gets some work done at Vern's.

us all together under the pines.

From my vantage point, the volunteers that helped to create and sustain Vern's were absolutely phenomenal! It could not have been done without you all. From the crew that Dave Zimmerman put together to raise and lower the sun shade, set up the stage and move the picnic tables at least twice...., to the angels that helped unload the wine and glasses....., to the strapping young men that helped to get Vern's ready, hanging the banners and lights and then taking it all apart at the end, it could not have happened without you! To the wonderful music lov-

ers that sold the tickets and poured the beverages, all the while missing the music on the main stage, your help was appreciated to the enth degree! I hope you all had as much fun as I did and I hope you can't wait until next year when we can do it all over again, bigger and better...And finally, but not lastly, I'd like to thank our sponsors and host again. Sierra Nevada, Guglielmo, NorCal, and the Nevada County Fairground's staff.

The patrons at Vern's enjoyed their experience at our little stage under the pines more because of your support. My Biggest Bluegrass Hugs to You All!



Dalton Mountain Gang on the Vern's stage.

Then, as if Vern knew we needed a miracle, the first encore from Vern's stage was requested of the Band from New Zealand!!!! The Hamilton County Bluegrass Band will forever go down in history as the very first band to do an encore, they were just that good and appreciated by the audience! I had the pleasure of speaking to several of the musicians, including Paul. It was an absolute pleasure to find out that musicians from "Way Down There" are just as friendly and accomplished as our friends "Way Up Here".

Friday June 13, 2008

their vantage point at Vern's.

Saturday June 14, 2008

I can't believe it's Saturday morning already....geeze, where has the time gone....The sun shining through the early morning haze is a deep red. The fires are burning around us...scary, but I feel safe amongst my friends. I hope all is well out there in the rest of the world....

My vantage point has allowed me to see so many wonderful sites and sounds and smells....oooooh the smell of hot dogs at midnight! Who would have thought that you could feel so close to heaven at



Ron "is there anything he can't do" Cotnam runs sound for Vern's Stage.

## LETTERS TO THE EDITOR



Photo courtesy Don Rigby

Dear CBA,

I just wanted to let the entire board (I hope I didn't miss anyone) know how much I enjoyed the festival this year. I was only able to attend part of Thursday's performances, (I missed Dan Tyminski), but I enjoyed what I got to see. The Wilders were great, please bring them back in the future. I really liked some of the bands at Vern's Stage, Kitchen Help was outstanding and once again proved that all of the good music is not on the main stage. This does however raise a problem, in the past I used the lunch and dinner breaks to rest a little and get something to eat. I may not be able to do that in the future if you keep getting such good bands at those times. I would also like to ask the board to bring back Dry Branch Fire Squad in the future if at all possible. While I didn't get to see Doyle Lawson this year I'm sure he put on a great show. His gospel numbers are some of the best music I've ever heard. I know he's been here a lot recently, but please keep bringing him back.

Thank you for all of the hard work you do putting this festival together, please keep it up.

Ed Harrison



## Berkeley Old Time Music Convention - More than just concerts! Sept. 11 - 14, 2008

By Suzy Thompson

Some of the most exciting old-time musicians in the U.S. will be in Berkeley this September for the Berkeley Old Time Music Convention, and they'll be doing a lot more than simply performing on stage in the concerts at the Freight & Salvage.



Evo Bluestein

the musical advisor and coach for the movie "Songcatcher" or sing oldtime songs from Surrey County, North Carolina (with the occasional gospel song or bluegrass standard) with Frank Bode and Benton Flippen. Autoharp players will have a special treat this year



Sheila Kay Adams

vage. There are all kinds of ways to experience this music: listening, dancing, and (of course) playing and singing! The BOTMC offers a chance to take instructional workshops from some true masters of oldtime music. Class size is limited so you really can get some closeup time with these amazing musicians.

You can learn old-time fiddle tunes from Rayna Gellert (Uncle Earl) or Sammy Lind (Foghorn String Band.) If banjo is your thing, get some tips on oldtime banjo from Paul Brown (who will be teaching both frailing and two-finger picking), or from Seattle's Molly Tenenbaum, who will be

with a workshop by Evo Bluestein, inventor of the "Evoharp" and an expert in old-time autoharp in the style of such traditional players as Kilby Snow.

Just added: A BOTMC Kickoff Dance Party on Weds. night, with Water Tower String Band, the Gallus Brothers, and caller Amy Hofer. You'll have to visit the "West Bay" for this event (it's at the Make Out Room in San Francisco): all other BOTMC events take place within Berkeley city limits.

Kids and families have more activities than ever this year. For young children, Evo Bluestein will give a free concert at the Main Branch of the Berkeley Public Li-

kids and families, with dances that even babes in arms can do, and as an extra added attraction, a half-hour clogging workshop with Evie Ladin is included in the price of admission!

Thursday from 11:00 AM to 12:30 PM is another free event: a panel discussion at Hertz Hall on the U.C. campus. Sheila Kay Adams and Rayna Gellert will each talk about their journey with old time music, and will also do some singing and playing. Admission is free and all are welcome!

The 2008 Berkeley Old Time Music Convention runs Thursday, September 11 through Sunday, September 14. For more information, including details on entering the contest and signing up for the cabaret, go to [www.berkeleyoldtimemusic.org](http://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](http://www.berkeleyoldtimemusic.org) for updates and more info.



Foghorn Stringband

concentrating on songs and tunes from some of the great female oldtime banjo players of the earlier generation: Cousin Emmy, Lily Mae Ledford, and Samantha Bumgarner. If you like to sing, you can learn a traditional ballad "knee-to-knee" style from Shelia Kay Adams, who has some pretty good teaching credentials: she was

brary on Saturday morning - he'll have an armload of instruments including fiddle, banjo, autoharp, Cajun accordion and more! For kids who want to get up on stage, there's the Youth Showcase (also free) in Civic Center Park, which kicks off the festivities on Saturday. In the evening, the first hour of the square dance is geared towards

## Summergrass - August 22-24, 2008



By Yvonne Tatar

Summergrass will be here before you know it! It's happening August 22-23-24, 2008! Summergrass is Southern California's most exciting bluegrass music festival and held at the Antique Gas & Steam Engine Museum in Vista CA, a fascinating 40-acre outdoor museum. Our stellar entertainment lineup features Don Rigsby and Midnight Call, The Infamous Stringdusters, Bluegrass Etc., Sawmill Road, Chris Stuart and Backcountry, Burnett Family, Grateful Hooligans, Highway 76, Lighthouse, Pacific Ocean Bluegrass, Superstrings the Virtual Strangers, and the Bluegrass Brethren! Three days of live music from 12 international, national, regional and local bands, music workshops presented by our performing artists, a variety of special family & kid-oriented music activities, lots of spontaneous live jam sessions, instrument raffles, tasty food and a variety of vendors. Enjoyable whether you're 6 or 60, it's a great, affordable, family event.

Keeping costs down isn't easy these days. Summergrass is a great value and is virtually in your own "backyard" - we're within one tank of gas for many folks. Many loyal Summergrass fans already know that our festival is an affordable getaway where you can enjoy all the festival has to offer, and relax with family and friends. Shucks, it's almost a family reunion! Come on out to Summergrass and make some memories that won't break the budget! Check out our advance ticket prices to save even more \$\$\$ "How do I get mine?" The easiest way is to go to [www.summergrass.net](http://www.summergrass.net), and follow the directions. Scroll down the left side of the page, almost to the bottom, and you will see a heading "Purchase Tickets". Click on that and it will take you to the purchase ticket page. If you have questions send an email to [tickets@summergrass.net](mailto:tickets@summergrass.net). Tickets sales will be ramping up soon so get your tickets now.

Feeling lucky? Win a Great New Instrument on August 24, 2008. A beautiful new instrument would be just the thing to spice up your

summer! Win one of these great instruments in the 2008 Summergrass Instrument Raffle: Recording King RK-50 Melody King banjo, courtesy of Recording King; Martin D-16RGT guitar, courtesy of Martin Guitars; Deering Good-Time Banjo, courtesy of Deering Banjo; Collings MT Mandolin, courtesy of Collings Guitars. Raffle tickets are 1 for \$3; 2 for \$5 and 5 for \$10; and you decide which instrument raffle your ticket is for. Buy your raffle tickets in advance at all San Diego Bluegrass Society and North County Bluegrass & Folk Club events. Tickets will also be available at Summergrass at the raffle booth. Instrument winners will be drawn on the main stage at 3:50 p.m. on Sunday, August 24. You need not be present to win.

Calling All Musical Kids! Announcing our Summergrass 2008 Kids Camp. With the return of Kids Camp, we are proud to have Chris Stuart & Backcountry as our instructors this year. Kids ages 6-16 are welcome and pre-registration is required. The camp begins on Friday afternoon at 3 p.m. as Kids Camp attendees see Chris Stuart & Backcountry open the festival with a mainstage performance. Kids Camp check-in and orientation will follow immediately. All three fun-filled days will include instrument classes and stage performance classes. There will also be a special vocal workshop on Saturday. Kids Camp will conclude on Sunday with a 30-minute festival main stage performance where the Kids Camp kids are the stars!

Motel News - The official motel of the 2008 Summergrass Bluegrass Festival is the La Quinta Inn at 630 Sycamore Ave., Vista, CA 92083. It's a short drive to the festival venue. The phone number is 760-727-8180. When you call and reserve your room you need to tell them that you are attending the Summergrass Bluegrass Festival for your special Summergrass room rate.

Come on down to Summergrass! It's a great way to round up your summer festival fun!



## Sawmill Road in concert with IIIrd Tyme Out

By Bruce Johnson,

I wanted to let you know that you can catch Sawmill Road and nationally touring band, IIIrd Tyme Out together in concert. The concert will be September 14th at 7:00 pm at the Blue Goose at 3550 Taylor Road, Loomis, Ca. The phone number for the Blue Goose is 915-652-8341. The concert will feature an interesting format. Russell Moore and I discussed the fact that a single 45 minute set just isn't enough. We feel as though the audience and the performers just don't get enough. So, with that, we will each do an hour and fifteen minutes with an intermission between. Hopefully this will satisfy our musical needs as well as provide the audience with a very satisfying experience. There will be food and drinks available with the proceeds going to the local FFA chapter to benefit that program.

Eric Rice from KVMR radio will be airing the info for the concert as well. Tickets will be available at The Blue Goose as well as other businesses in the area.

Call me at 530-320-2925 or email me at BJFiddle@gmail.com for information on the show and how to get tickets. Band websites are [www.IIIrdtymeout.com/epk](http://www.IIIrdtymeout.com/epk) and [www.sawmillroad.net](http://www.sawmillroad.net)



Check out Sawmill Road's new CD: One.

## The Music Store 10th anniversary party & concert - Saturday, August 9, 2008

The Music Store celebrates its 10th anniversary with a all day event!

Rockin' the West Portal with tune for a decade we can only celebrate with live music, food, drinks, door prizes, fun & good times! Musical offerings include but are not limited to: TrainWreck Riders (alt-country), Kemo Sabe (alt-bluegrass), the Grooverobbers (jazz), Riffat Sultana (world-fusion).

Find The Music Store at 66 West Portal Ave, San Francisco. Phone them at 415-664-2044.

## Lilly Brothers: First West Coast tour in 20 years!

**August 7** - Conor Byrne Pub in Seattle, WA

**August 8** - McMenamin's White Eagle in Portland, OR

**August 9** - Axe & Fiddle in Cottage Grove, OR

**August 10** - Humboldt Brewing Company in Arcata, CA

**August 11** - Amnesia in San Francisco, CA

**August 12** - Don Quixote's in Felton, CA

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.



Everett Lilly

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! LONG LIVE THE LILLY BROTHERS! [www.lillymountaineers.com](http://www.lillymountaineers.com)

Bay Area Info:  
Mon, Aug 11  
Amnesia - 853 Valencia, SF, San Francisco, CA  
with 49 Special (SF)  
8:30 doors / 9pm show / \$10-\$15 cover / 21+  
Advance Tix highly recommended!  
Get them at The Music Store, 66 West Portal, SF. 415-664-2044  
[www.amnesiathebar.com](http://www.amnesiathebar.com)

Tue, Aug 12  
Don Quixote's International Music Hall - Felton, CA  
7pm / \$12 adv / \$14 door / all ages (under 21 accompanied by parent)  
[www.donquixotesmusic.info](http://www.donquixotesmusic.info)

## Peter Feldmann & Rick Cunha and Music On The Green - Solvang, CA Thursday, August 14th

Folk and bluegrass musician Peter Feldmann will team up with songwriter and guitarist Rick Cunha to present a free concert for the New Frontiers "Music On The Green" music series at 1984 Mission Drive (Highway 246) and Alamo Pintado Road in Solvang, California.

Scheduled to begin at 5:30 PM, the show will feature songs and tunes from rural country performers of the past century: Jimmie Rodgers, the original Carter Family, Uncle Dave Macon, and many others. The songs, including some of Rick's original works, will be accompanied on guitar, mandolin, slide and slack-key guitar, and five-string banjo.

Rick Cunha may truly be described as a guitar players' guitar player. He is also one of America's finest songwriters. Rick has performed in concert with Mason Williams (for whom he also produces), Emmy Lou Harris, John Stewart, Anne Murray, Jennifer Warnes, Buck Owens, and The Smothers Brothers, to name a few. His songs have been recorded by Ms. Warnes, Ian Matthews, The Smothers Brothers, Michael Johnson and many other artists. Mr. Cunha's solo recording career began in 1974 with an album for the GRC label, that included his song "Yo-Yo-Man" which has since been immortalized on television and in concert by Tom Smothers. Other solo albums include: "Cunha Tunes" and "Moving Pictures".

2008 Topanga Banjo/Fiddle Association Music Legend Award Winner, Peter Feldmann has long been a musical mainstay in Southern California. Besides actively performing bluegrass and old time music with a variety of groups, Peter is a bluegrass historian, teacher, and producer. He was the among the first to bring many prominent folk, blues, and bluegrass artists, including Bill Monroe, Mance Lipscomb, The Stanley Brothers, The New Lost City Ramblers, Fred McDowell, and the Balfa Brothers to Southern California. Over a 21 year period, he produced weekly shows on country and bluegrass music on commercial and public stations. His own music has been heard in clubs, concerts, saloons, universities, pre-schools, at weddings, wakes, parties, barn-raising, calf-ropings, rodeos, auctions, fund raisers, wine tastings and chili cook offs.

In 1970, Peter helped move the Topanga Banjo Fiddle Contest from Los Angeles County, where it had been banned, to the UCSB campus. After the festival moved back to Los Angeles, Peter started the Santa Barbara Old Time Fiddlers' Convention, an annual event in October, now in its 37th con-

secutive year of operation. The Old Time Fiddlers' Convention is the only pure old-time festival and contest in Southern California.

In 1971, Peter founded The Bluebird Cafe in Santa Barbara. Besides becoming a music mecca, it also acted as a school of music for the next generation of folk and bluegrass performers.

As a teacher and scholar, Peter has organized classes in the history and performance of American traditional music and taught banjo, fiddle & guitar in university extension and adult education classes. He still presents lectures on country music history at UCSB, Santa Barbara area libraries, and in April 2008 at UCLA. Peter produced some of the first instructional re-



Rick Cunha & Peter Feldmann

cords for fiddle (three of them), banjo, and guitar in the 1970s, at a time when very little instructional material was available. His 1975 instructional package for Maybelle Carter's style of guitar playing remains a classic (and is now available on CD). Peter is the director of the "Santa Barbara Beachbillies" - a group of students and graduate students under the auspices of the UCSB Ethnomusicology Dept., who are learning about old time and pre-bluegrass music by performing it.

Despite his achievements as a teacher, scholar, and promoter, Peter is first and foremost an entertainer, sharing his respect, energy and love for the music with his fellow musicians, friends, and audiences. Peter performs tunes and songs from the heart of America's musical treasure chest. His shows can include fiddle, guitar, banjo, and mandolin. He has performed with Bill Monroe, Ralph Stanley, The Balfa Brothers, Mike Seeger, Byron Berline, Rose Maddox, and his own bands. His latest recording, a tribute to Uncle Dave Macon, "Grey Cat On The Tennessee Farm," was named to the nation's Top Ten Bluegrass albums of 2005 by the Chicago Tribune. You can read Peter's blog at <http://bluegrasswest.com/wordpress/>, or visit his great Web Site at [www.bluegrasswest.com](http://www.bluegrasswest.com). You can email Peter at [peter@bluegrasswest.com](mailto:peter@bluegrasswest.com).



# CBA's 2008 IBMA Fund-raiser Drawing

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



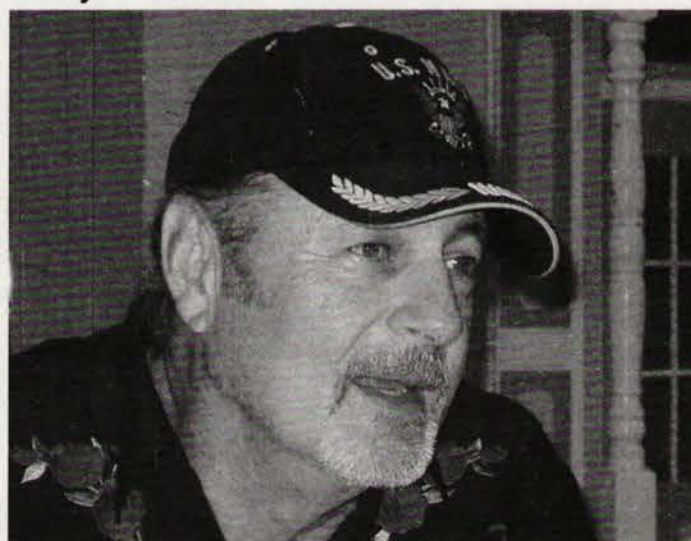
## Martin HD28V Guitar

- 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

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# A chat with Goldwing Express

By Mary M. Kennedy

The name Goldwing Express evokes imagery of angels, eagles, and trains as well as the motorcycle of the same name. It is a perfect name for a great bluegrass show band with a blend of Christian ethics, proud Creek (Musogee) tribal heritage, dynamic showmanship, and quick comedic timing.

This June at the 2008 California Bluegrass Association Father's Day Bluegrass Festival in Grass Valley, Bob Baldrige and his boys of the Goldwing Express bluegrass band played their selection of great bluegrass music to the crowd along with a message amidst the jokes and laughs. This east coast/midwest band has an earthy sense of humor and strong patriotic bent. Bob's three sons share Creek ancestry (from their late mom, Juanita) and Irish ancestry (from Pop), which makes them full red-blooded Americans. The audience at Grass Valley came away from the Goldwing Express performances entertained and relaxed after being served up a well-balanced menu of classic bluegrass and gospel mixed with original songs and country music. The set interspersed strong doses of laughter spiced with a touch of tears.

boys during their performances. But aside from the teasing asides, his mandolin chop is right in there, rock-steady rhythm on the offbeat.

All the members of this band sing bluegrass harmony vocals, and they are a family band whose voices therefore mesh especially well singing bluegrass gospel. The songs they wrote themselves, "Full-blooded Half-Breed," "Tatonka/Trail of Tears," tell their story living in this country as descendants of the original Americans, saddened by the way the wild animals and the environment has suffered under the white man's rule. While singing these songs, the boys don colorful Indian headdresses in memory of their mom, Juanita, who was Bob's high school sweetheart. Bob and Juanita were married for 35 years until her death in 1999. The beautiful and costly leather fringe American Indian-style jackets Goldwing Express wears on stage were given to them courtesy of a good friend and entertainer, Ed Parker, from Texas.

Dad gets a lot of ribbing on stage from his boys about being a white man, but it is plain to see that this family truly loves each other. They literally live their family and tribal values by bringing along the entire

then later with his pop, Bob Baldrige, backstage at the festival. (This interview has been edited for content.)

M.K.: How did you guys all get started?

Shawn: We went to a bluegrass festival in Oklahoma, a place called Hugo. Dad came home, said "You boys, let's have us a family band. We all had maybe two lessons each. Couldn't afford em so Dad said "Well you boys put the records on and you learn off the records with your ear," so that's how we learned.

M.K. So you guys play back east --what are some of your favorite festivals back east?

Shawn: Well we play just about every major festival that there is back east

M.K. All the major festivals?

Shawn: You got Myrtle Beach--

M.K. Yeah I saw you at Myrtle Beach last Thanksgiving (The 2007 South Carolina State Bluegrass Festival at the Myrtle Beach Conven-

M.K. You're interacting with the audience, how did you get into doing that? How did you get into that kind of play with the audience?

Shawn: Branson, --Branson, Missouri.

M.K. So is that a festival?

Shawn: No, no, Branson they call it the Entertainment Capitol of the World-- now is what they are saying, they got about 130 shows there, and there is probably at least 70 theatres maybe.

M.K. And so going to this (entertainment capitol) you see these various stage acts, and you decided to--

Shawn: We had to start doing something to stand out. Like tonight in remembrance of our mother, we lost her in '99, we wear Indian headdresses and we do it for a couple a songs, maybe 3 songs

M.K. You do a lot of gospel?

Shawn: Yeah a lot of gospel.

M.K. So gospel is Christian bluegrass, I guess a lot of Native Americans are also Christian, so you consider yourself part of the southern Christian crowd too?

Shawn: Yeah, we're Assembly of God

M.K. Do you guys have links to your Creek heritage, do you get involved in any of the ceremonies and stuff?

Shawn: Like Pow-wows and things? Well we're so busy that the only thing we do is play Indian casinos. They have nice theatres and they'll book us in to do a show.

M.K. I've noticed that the casinos are a really good place for bluegrass bands to get gigs.

Shawn: It is, it is.

M.K. It's interesting, and the audience really loves it. And it fits the mood with the machines?

Shawn: Well you know, the places we play aren't in the club areas you know, we play in the theatres, they have actual theatres (in Branson), people buy tickets and sit down, they aren't in a club.

M.K. So they put a lot of money into a good quality (sound) setup?

Shawn: Oh yeah, you're probably looking at a \$500,000 board just to run the sound, that's probably just the beginning of the costs. Some of the theatres might fit 1000, some might fit 1500 (people).

(While I was talking to Shawn, his dad Bob Baldrige came back stage

and the interview continued with Bob answering the questions.)

M.K. You got any good jokes?

Bob: I was just thinking about a trip I was taking with the boys' mother. I must have said something to make her mad. She wouldn't speak to me and we was on our way to California to a big festival and we was in our first bus, a Volkswagen. And we got close to the show and I said to myself -- I got to get this woman talking. So I looked out in an open field -- there was one lonely mule standing by itself. I looked over at her and I said "that's some of your people, aint it?" And she looked at me and said "by marriage."

(Mary laughs.)

Bob: Oh I got lots of jokes, honey, I could run you a tape out.

M.K. You do a lot of joking in your set.

Bob: Yeah, we do a lot, you wonder if you whether you ought to get into a lot of comedy or humor in your first appearance you know, and you're only here a short time and then you're gone--.

M.K. You want to be thought of as a "real" bluegrass band?

Bob: It doesn't really matter --we just do whatever is spontaneous.

M.K. Do what feels right? Cause you're bluegrass improvisers. --So you put a band together after what, hearing the Lewis Family?

Bob: The Lewis Family, the Boys From Indiana. Course I grew up with this stuff, but I only listened to it on the long play 33 1/3 records, I didn't know they had wonderful entertainment like this out under the shade trees

M.K. You mean here in CA--?

Bob: I mean all over America, see I never did go to festivals much.

M.K. So you didn't get to the festivals, so you didn't know, you just heard some good music --?

Bob: Just heard it, grew up with it listening to it on the Grand Old Opry, you know, then my brother talked me into going to a festival.

M.K. You were making your own music and then finally you found out about the festivals--?

Bob: We started going (to the festivals), nobody would hire us-- M.K. Nobody would hire you? How did you get hired the first time?

Shawn: Yeah, how did we?



Goldwing Express lets their colors fly on stage at CBA's Father's Day Bluegrass Festival 2008. It was their first time at Grass Valley.

Photo: Mary Kennedy

The three Baldrige boys are crowd-pleasing star bluegrass musicians. Bob Baldrige (Pop) raised himself some fine musicians in his family band, with Stephen Joseph's (baritone, lead vocals, banjo) amazingly stellar playing on his great sounding signature Stelling Banjo, "The Tomahawk", Paul David (high tenor, dobro, gitjo, guitar) on his Martin HD-28V picking some sweet & lightening fast full-bodied guitar licks, and Shawn David (lead, bass vocals, fiddle, upright bass) providing robust and clean upright bass. Pop's (lead vocals, mandolin) mandolin playing can draw its share of jokes from his

family, including wives (Bob has remarried, to a lady named Joyce), children, grandbabies, uncles, and aunts, to travel with the band out to California for their well-received first time performance at the California Bluegrass Association Father's Day Festival.

Shawn Baldrige told me during my interview with them backstage at the California Bluegrass Association's Father's Day Bluegrass Festival, that starting out as a family band, they didn't have money for lessons and had to learn from bluegrass albums by ear.

Here is an excerpt from my interview with Shawn Baldrige and

tion Center).

Shawn: You got Cherokee, North Carolina (too). A good one that's coming along is called "Mandolin Farm," boy-- that one's really coming along now.

M.K. I want to go to this one! I got a flyer for it at this festival, it sounds like it is a really good festival.

Shawn: It's a good festival! Ah man, that place is coming along, and they do it right, they do it right



# A chat with Goldwing Express

Bob: Well I guess some lady felt sorry for us and invited us to their festival. (Later on) we decided we'd go to a band contest and won 3-4 band events, in fact it was on our way to CA, and this happened in Texas, and we didn't have the money to get out here, cause we used it as a gambler to check and see if we'd come out on top (in the contest), and we did in the contest, made lots of money, got us to California.

M.K. Where did you play the first time in California--at a casino?

Bob: Ah it was at pretty nice big church events, you know

M.K. Was it in the San Francisco area?

Bob: No actually it was Barstow, yeah Barstow was our first time

M.K. So you were playing at church events, was it a church that hired you?

Bob: It was a Assembly of God church. Actually, I laid my wallet up there on a gas pump, 50 miles east of there (Barstow), in the middle of the desert, and forgot it, went off and left it. Got into Barstow and that was all of our money, we had pretty good money and we lost it. I said "Boys-- lets go into Baskin Robbins-- get us a big ol banana split," oh it was hot in that desert. So we ordered it, I looked at the boy's mama, when she was living then, said "you got the money to pay for this?" She said "yeah", -- (but) no wallet! So we made a flying trip, she and I, we were on Goldwing Motorcycles, , that's how we got our name, from the Goldwing Express motorcycles, so we made a flying trip (back) to Ludlow-- but it was gone. So I called the pastor at the church, told him what we were facing, he said he'd be right there. He knew we were solid people, he said "Boys-- I'm taking you out for breakfast but you're going to pay for your meal, Sunday." So we stayed over, took (in) us a good amount of money, and we just went up through CA playing shows, traveling on motorcycles and a Volkswagen van. Oh honey, -- the stories I could tell you!

-M.K. About what you guys got up to in California?

Bob: We was heading up that Hollywood Boulevard, you know, up that hill, here we go man, up this hill, going into Hollywood in a Volkswagen van, it would barely

reach the top, it was an old orange bomber, we'd left our Goldwings at the bottom of the hill, Well the rich people in their Jaguars and Lexuses, BMWs, were trying to get around us, I mean we was the second coming of the Beverly Hillbillies, cept we didn't have a mattress. They'd honk, honk and try to get around us. The boys wanted to get down and hide beneath the floor boards, --didn't bother me. The boys said "Dad, let's go back down to the foot of the mountain and get our Goldwings," so we jumped on our Goldwings and headed up that same street, then they would pass us and they (the rich people) gave us thumbs up on them Goldwings!

some critical people at first because they was bluegrass diehards. The reason I make a statement like "the ratings," is because of the number of sales at the table. The fans are going to go to the table that they like the most (at a bluegrass show-- the highest rating means Goldwing Express sells more cds than the other bands.) And we do a lot of gospel, and people love the harmony, family harmony if it's good is real good. And you know, somebody's got to lift Christ up, so we bring some of that in. See I used to pastor churches in California, down around Barstow. I did pastor in Oklahoma, California.

M.K. Before you were in a bluegrass band or along with it?

Bob: Along with it. I pastored 5 years and did several years of evangelist work. And then ended up in the same jail cell with Jim Baker!

M.K. With Jim Baker?

Bob: (Laughs) No, no, I'm just kidding! Steve uses that (joke) on stage sometimes--I'd better change that real fast!

These days, Goldwing Express has come a long way from being hillbillies traveling in an "orange bomber." The pretty

red RV bus that was parked just behind the stage at the Father's Day Bluegrass Festival this June is be fancy enough to garner the respect of even those snobby rich people in Beverly Hills, CA. This award winning band (2003 Entertaining Bluegrass Band of the Year from the Society for the Preservation of Bluegrass Music in America) of Oklahoma hillbillies has struck it rich, but not by discovering oil in the ground or by selling snake oil to the audience.

This family band has pulled themselves up by their bootstraps from being poor to making it big as an entertainment bluegrass show band by their love of bluegrass music, sheer talent, good humor, honest hard work, faith in God and themselves and pride in their heritage. Goldwing Express is in high demand to play just about every big bluegrass venue there is back east, including their steady gig at the God and Country Theatre in Branson, Missouri. This June, for the first time, Goldwing Express was invited to play at the California Bluegrass Association's Father's Day Bluegrass Festival in Grass Valley. I hope that this very entertaining band comes back out play for us all in California again, soon.

M.K. So if you were to introduce yourself to the San Francisco Bay area, what would you want the audience to know about you as a band? What makes your band you other than your humor and your Native American heritage? Do you have a goal in your music that you are aiming for?

Bob: Well actually I don't know unless I go by the comments that we get from the people, what they say you know. They just say "you're different," because of our humor and the variety that we do, like country. We do some Conway Twitty, Don Williams, Josh Turner, Bill Monroe, Scruggs, Flatts, all dressed up in one, I guess you might say. But it's all different, you know.

M.K. So you have a broad range, you're versatile, you can go from Conway Twitty to Bill Monroe,

Bob: We do that, I don't know, to us we're just another group, but people tell us (we're) different. I think one thing that's really helped us in our ratings, in all honesty, we got about as a high rating as there is in America-- Because of the variations we do on stage we did get



Paul and Stephen Baldridge display their heritage  
photo: Mary Kennedy

## Big Sur Bluegrass Festival Fernwood Resort, Big Sur, CA Oct 17-19

By Mike McKinley

Announcing our First Annual Big Sur Festival, October 17-19, 2008. We're very excited about our festival. The fire situation has not affected our plans to this point. We are keeping a close eye on the situation down there.

The Big Sur Bluegrass Festival



Mando great Frank Wakefield

will be held in a beautiful redwood grove with the Big Sur River running through, see it at [www.fernwood.com](http://www.fernwood.com).

The lineup includes these bands: Frank Wakefield, Lone Prairie, Diana, Donnelly and the Yes Ma'ams, Harmony Grits, Bean Creek, Faux Renwah, The Down Beets, and Jimmy Chickenpants.

Only full festival passes will be sold. No one day tickets are available.

Friday Night, there will be music on a smaller stage in the Campground, with music in the Tavern starting at 8:30.

Saturday, the main stage goes from 10:00 AM to 11:00PM, with late night music in the Tavern, and an informal stage in the campground.

Sunday features Gospel and Bluegrass Music from 10:30AM to 5 PM.

The chefs at the Redwood Grill in Fernwood will offer a Sunday breakfast buffet. And yes, there will be full bars set up in the campground.

Group camping will be provided for several large camps.

Please do not contact Fernwood directly at this time due to the situation with local fires. You can get info at [www.Bigsurbluegrass.com](http://www.Bigsurbluegrass.com) or call (831) 459-0908 or email [Info@bigsurbluegrass.com](mailto:Info@bigsurbluegrass.com).

And adult weekend pas is \$100 and a childs pass (ages 4-12) is \$40. Children under four are admitted free. Pets are \$10 and RV hookups are \$20.

## Lighthouse Resort's 1st ever bluegrass event

July 29 -  
August 5, 2008

By John Hettinger

The Lighthouse Resort & Marina, 151 Brannan Island Rd, Isleton, CA, 916-777-5511, [info@lighthouseresortandmarina.com](mailto:info@lighthouseresortandmarina.com), will hold its first annual bluegrass campout from Tuesday, July 29 to Tuesday, August 5. There will be jamming whenever & where you & your friends get together. This is a private membership resort located on the scenic Delta Loop next to the Mokelumne River & has activities for all to enjoy (volleyball, basketball, miniature golf, horseshoes, tetherball, swimming pool, spa) plus an arcade room, club house, fishing, boat ramp, general store, & a fine restaurant right on the river.

By Saturday night, participants will vote on pickers to play for the Saturday night paid dance performance at the clubhouse.

RV campsites are \$20 per night per RV plus one tent. A small group of tents (up to 8 people) can go in together on a campsite. OR you can come just for the day(s) FREE! They have reserved 30 RV sites for this event; 10 of these are already reserved. They suggest reservations for the remainder of these; otherwise you take your chances.

### Feeling helpful?



### Volunteer!

Contact Rosanna:

[rosanna@youngconstruction.com](mailto:rosanna@youngconstruction.com)



## Portrait of the artist - by Lynn Cornish

Extraordinary old-time fiddler and CBA Music Camp instructor:

### Heidi Clare

"What you get here is MUSCLE, pure and simple, powerful and purposeful, seemingly limitless and untiring. Heidi Clare plays like she's defining 'bearing down'. This is athletic fiddling done by an athlete. To find fiddle chords and drone notes like these you'd have to listen to John Carson, Ray Cline, or G.B. Grayson. There comes a time in modern convention when even those with the strength, taste, and talent to muscle through a tune tend to lighten up for the sake of melody, clarity, or finesse. But Heidi just refuses. Once she's in her "groove" (her word) it would take an old-time southwest Ohio bluegrass bar fight to dislodge her. And those are as gone as the fiddlers who defined the standards that Heidi Clare emulates."

Ron Thomason





# Father's Day Festival 2008 - Festival photos

Photos by Mike Melnyk



And so it begins...



Keith Little and Jim Nunally.  
All photos this page: Mike Melnyk



Jeanie and Chuck's Country Roundup, with fiddler Mayumi Urgino, on the Vern's stage.



Tom Drohan entertains the kids by defying gravity.



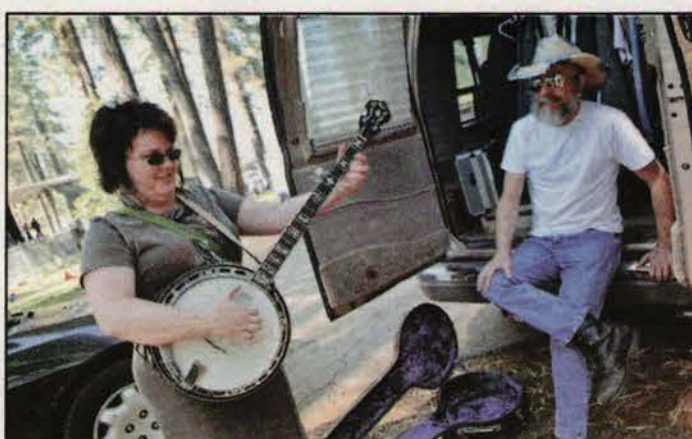
Aoife O'Donovan and Crooked Still are joined on stage by Laurie Lewis.



Barry Bales, Dan Tyminski and Justin Moses got the crowd on its feet.



Pam Brandon in character as Belle Monroe.



The Wilder's Betsy Ellis and Ike Sheldon enjoy a quiet moment.



Veronica Varner and "Leo".



Angela Personeni and Ken Torke jam.

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# RECORDING REVIEWS

By Brenda Hough



Brenda Hough

## Crooked Still: Still Crooked

Signature Sounds Recordings  
PO Box 106  
Whately, MA 01093  
c.2008  
www.signaturesounds.com  
www.crookedstill.com

**Song list:** Undone in Sorrow, The Absentee, Captain, Captain, Tell Her to Come Back Home, Low Down and Dirty, Oh Agamemnon, Pharaoh, Florence, Did You Sleep Well?, Poor Ellen Smith, Theme from The Absentee, Wading Deep Waters, Baby, What's Wrong With You?

Crooked Still, the band with the moonshine name, started in urban Boston in 2001. Three of the band's original members were studying music at Berklee or the New England Conservatory of Music, and the band's careful transformation of "oldies into newbies" is done with grace, style and attention to musical structure and context. Aoife O'Donovan's upbringing was in the United States, but her family's rich Irish musical heritage included summer visits to Irish festivals. Gregory Liszt's banjo combines has a melodic flow of notes that help define the band's signature sound. Corey DiMario's pulsing bass lines are the band's sound foundation. New band members are Californians Brittany Haas on five string fiddle and Tristan Clarridge on fiddle and cello.

Aoife's ethereal vocals have the passion of her ancestral homeland, but the songs have all been from American sources. "Undone in Sorrow" was written by Ola Belle Reed and it has the fine poetic images of her other songs brought to life with an undercurrent of banjo, and Tristan's melancholy cello adding a tonal contrast to the vocal. The band combined other song elements to Rebecca King Jones' "Captain, Captain" to develop a tale of lost love that has cello and fiddle underscoring the sorrow. Aoife's original "Low Down and Dirty" has all the elements of a bluegrass song: a murder in the graveyard by a disappointed lover, but this song has a twist – the murderer is a woman! Nathan Taylor's "Did You Sleep Well?" is a short story in 10 stanzas with the banjo, fiddle and cello providing a suspenseful tone to the departure. Bertha Tolliver's "Wading Deep Waters" has the repeated chorus of an old-time spiritual filled with promise and redemption. While you may find it hard to put a folk or bluegrass label on the band, there's no ignoring the unique and powerful sound that they impart to every song they perform.

**Laurie Lewis & The Right Hands: Live**  
Spruce and Maple Music  
PO Box 9417  
Berkeley, CA 94709-0417

www.laurielewis.com  
c.2008

**Song list:** Alaska, Before the Sun Goes Down, Just A Lie, Live Forever, Geraldine and Ruthie Mae, O My Malissa/How Old Are You?, Val's Cabin, Curly-Headed Woman, Tall Pines, Love Chooses You, Worried Man Blues, The Rope, Going to the West, The Wood Thrush's Song, Diamond Joe, Without My Walking Stick, Who Will Watch The Home Place?, Texas Bluebonnets.

With two IBMA Female Vocalist of the Year awards and the acclaim of Bay Area bluegrass fans, Laurie Lewis is poised to win more awards for her first live recording featuring her Right Hands band. Laurie is joined by long-time duo partner Tom Rozum on mandolin and mandola, Craig Smith on banjo, Scott Huffman on guitar and vocals and Todd Phillips on bass.

Laurie is the epitome of a contemporary bluegrass musician; she has embraced the traditional sound in her fiddle playing and her songs touch the heart and soul of the human condition with an eye to love and laughter and a probing glimpse into the effects of progress on the environment. Her original songs capture moments in time with vignettes of life lived well. "Val's Cabin," is a nostalgic look at a past with cabins in the hills and the discovery of nature waiting by the nearest stream. It's not today's family vacation filled with Gameboys and amusement parks. "O My Malissa" is a fiddle-filled love song about Bill Monroe's mother's courtship. "The Wood Thrush's Song" is a mournful lament about the crush of man's embrace on the environment. Laurie's interpretation of Kate Long's "Who Will Watch The Home Place?" won the 1997 IBMA Song of the Year, and her version of Sarah Elizabeth Campbell's "Geraldine and Ruthie Mae" focuses on the story of two old friends.

The new band has top instrumentalists and Scott's guitar provides a strong guitar rhythm and melodic presence that embellishes the songs. His warm baritone enlivens Billy Joe Shaver's "Life Forever." Tom Rozum's "Nelson" mandola underscores the message in "Just A Lie" and then Tom leads the band in a fine version of Irving Berlin's "Without My Walking Stick." Laurie Lewis fans will enjoy having some of her best songs in one collection with the extra instrumental mastery provided by Todd, Craig, Scott, Laurie and Tom. Right on, right hands!

**The Grascals:  
Keep On Walkin'**  
Rounder Records  
One Rounder Way  
Burlington, MA 01803  
www.rounder.com  
www.grascals.com

c. 2008

**Song list:** Feeling Blue, Sad Wind Sighs, Choices, The Only Daddy That Will Walk the Line, Indiana, Rollin' in My Sweet Baby's Arms, Today I Started Loving You Again, Can't You Hear That Whistle Blow, Remembering, Keep on Walkin', Happy Go Lucky, Farther Along.

You know that a band is very special if they win the IBMA Emerging Artist of the Year award, but to follow that honor with awards as the Entertainer of the Year in 2006 and 2007 is an unheard of accomplishment. The Grascals' third album shows that their fine vocal harmonies, top instrumental skills and talent for selecting songs with deep passion and meaning has only gotten better.

The signature Grascal sound is there – the smooth vocal trios with harmonies as smooth as the Everly Brothers featuring Terry Smith, Terry Eldredge and Jamie Johnson. Jamie pays tribute Indiana and a nod to his tenure as one of the Boys From Indiana in his song about missing the cornfields of his home state. "Keep On Walkin'" is a lifetime of making choices and not falling into temptations. Terry takes the lead vocal in the George Jones song, "Choices," and the band adds extra sparkle to the Merle Haggard classic, "Today I Started Loving You Again." Aubrey Holt's "Feeling Blue" has the feel of an old country bluegrass song, and Aaron McDarris' banjo leads the charge with Danny Roberts adding some crisp mandolin solos. If you listen closely, you'll hear nuances from the sound of the Osborne Brothers and Lonesome Standard Time. Their version of "Rolling In My Sweet Baby's Arms" is a tribute to the playing of Flatt and Scruggs and the band proves that are new ways to play old favorites. Whether it's classic songs or original songs, the Grascals have their own special magic formula that makes each song new and special.

**Country Ham:  
Playing On**  
17 Julianne Ct.  
Walnut Creek, CA 94595  
c.2008

**Song list:** Cabin in the Mountains, Beautiful Bouquet, Shenandoah Falls, Give Me The Flowers While I'm Living, Hopalong Peter, Groundhog, Don't You Hear Jerusalem Moan, Spotted Pony, Let the Light Shine Down on Me, I'd Like to Live in Dreamland, Hold the Woodpile Down, Willie Roy, What Became of That Beautiful Picture, Shady Grove, Staten Island Hornpipe, We Shall Meet Someday, I'll Be All Right Tomorrow.

Many folks know Carl Pagter as one of the founders of the Cali-

fornia Bluegrass Association, but less may know that Carl and Judie Pagter are proud members of the Country Ham band. Country Ham is as flavorful as its namesake – spicy and punchy banjo, smooth harmony vocals and sweet autoharp trills. Carl and Judie are joined by M.D. Mallory on guitar and vocals, Wanda Shelton on bass, Dick Smith on mandolin and Wayne Lanham on fiddle. With 7 CDs and 9 record albums over the last 30 years, this is a band that is truly "playing on" and on.

The 17 songs were chosen from various sources including Flatt and Scruggs, Vern Williams and the Skillet Lickers. Traditional fiddle tunes such as "Staten Island Hornpipe" have a whole new dimension when Judie's autoharp takes the lead instrumental. Carl's banjo takes the lead on a frolicking "Shenandoah Falls," and the "Spotted Pony" continues the foot-stomping rhythms with the banjo and fiddle. "Hopalong Peter" and "Groundhog" are two more traditional songs with cross rhythms on banjo and autoharp. "Beautiful Bouquet" was recorded by Rose Maddox and the band sings this classic in tribute to the singer that was a part of the early days of California bluegrass. Another tender love song is "I'd Like to Live in Dreamland" that Judie and Carl sing in the best duo style. "Give Me the Flowers While I'm Living" is a Flatt and Scruggs classic with Carl and Judie. Country ham and Country Ham music are both tasty and delicious, and both will give you energy and inspiration to dance and sing! Yummy!

**The Wilders:  
Throw Down**  
Free Dirt Records  
PO Box 11451  
Takoma Park, MD 20913  
c.2005-7  
www.wilderscountry.com

**Song list:** Hawk's Got A Chicken and Flew in the Woods, Honky Tonk Habit, It'll Never Be Through With Us, Won't You Sometimes Think of Me, Squirrel Hunters, Belshazzar, Jenny on the Railroad, Together Apart, The Blues Come Around, Goat Creek, Drivin' Nails in My Coffin, When I Get to Heaven, When the Levee's Gone, January Waltz, I'm Gonna Find Her, How Mountain Girls Can Love.

The Wilders officially became a band in 1996, but its members had previous lives in country bands, rock bands and world-groove sitar and violin duos. Their high-energy shows are filled with old time fiddle tunes, country and hillbilly songs and original songs written with the classic songs in mind.

Betse Ellis' fiddle playing takes center stage in the opening cut. "Hawk's Got A Chicken and Flew in the Woods" may be one of the

longest song titles, but the fast and furious notes from the fiddle are quickly joined by Phil Wade's punchy banjo and Ike Sheldon's guitar and Nate Gawron's bass in a free for all that imitates feathers flying! "Squirrel Hunters" is a John Hartford tune, and it would be amazing if you aren't dancing by the end of the tune. "January Waltz" is one of Betse's own tunes and its slow, melancholy tone brings to mind couples dancing the last dance in the dark.

"Drivin' Nails in My Coffin" has Phil's dobro ebbing and flowing over the lyrics of the song as Ike's voice alternates between a boozy languor and a frantic shout. Ike's song "When I Get to Heaven" showcases his grandfather's vintage Silvertone archtop guitar and a stirring vocal solo. "When the Levee's Gone" is another original song with banjo and fiddle pushing the hard-driving sound. Another high-powered original is Nate's "Honky Tonk Habit" with its undercurrent of rhythm and the lyrics extolling the honky tonk lifestyle. With a versatile and wide-ranging selection of songs and stories, the album is infectious and fun!

**Jerry Ashford, Beth McNamara, Joe Ross:  
Moonglow**  
Zephyr Records  
170 Loreda Drive  
Roseburg, Oregon 97470  
c.2008  
www.amazon.com

**Song list:** Moonglow, Everybody Loves My Baby, Miles of Texas, They Can't Take That Away From Me, Tico Tico, Scotch and Soda, The Sheik of Araby, I Don't Want to Set The World on Fire, Wahoo, Embraceable You, I'm Confessin' That I Love You, There I Said It Again, It Don't Mean a Thing, Honeysuckle Rose, Time Changes Everything, Under Paris Skies.

The "good old days" of the 20s, 30s and 40s certainly had a flair for music with ensemble bands playing jazz, swing and dance tunes to crowds in smoky bars and glamorous ballrooms. Jerry Ashford, Beth McNamara and Joe Ross have pared the music to its essentials with vocal harmonies and accompaniment with guitar, mandolin, and bass. Joining the trio on several songs are Tim Crouch on fiddle and Todd

Continued on B-10



# RECORDING REVIEWS

By Brenda Hough



Brenda Hough

From page B-9  
Clinesmith on steel guitar.

Jerry and Beth have developed a smooth duo harmony in their vocals and you can almost float through their dreamy world of "Moonglow" with "heavenly songs that seem to come from everywhere." Love's "bumpy roads" are analyzed and celebrated in the Gershwin's "You Can't Take That Away From Me," and while passion may be hidden, the singers proclaim that they don't want to set the world on fire. The intoxicating "Scotch and Soda" is given a warm and tantalizing glow and "Tico Tico" and "Miles of Texas" are given an uptempo rendition that will set your toes to tapping. Moonglow is a delicious tribute to days gone by, and the songs will draw you into another time and place filled with delight.

## Hamilton County Bluegrass Band: Way Down South

Kiwin Pacific Records  
Box 919  
Hastings 4156  
New Zealand  
www.kiwapacific.com  
c. 2008

**Song list:** You Turned Your Back, Ever Since The Day, Kentucky Romp, There Is A Time, Way Down South, The 8th of February, It Doesn't Matter Anymore, Get Into My Boat, Hit the Road, Town and Country, Banjo Rag, Will You Ever Return.

The Hamilton County Bluegrass Band started in New Zealand in 1965, and through the years it has helped showcase bluegrass in this most "southern" of lands. The band was featured on "The Country Touch" television program in New Zealand, and was honored as a bluegrass pioneer at the 2008 International Bluegrass Museum "ROMP" festival.

"Way Down South" is a newly recorded project featuring some of the band's best songs, and the smooth and cohesive delivery by Colleen Trenwith on fiddle, Paul Trenwith on banjo and vocals, Alan Rhodes on guitar and vocals, Dave Calder on mandolin and Tim Trenwith on bass is one reason the band has remained popular all these years.

"There Is A Time" is a classic Dillards song, and the magical blend of mandolin, fiddle and banjo is as magical as it was when first recorded over 40 years ago. "Way Down South" is Paul's original song recounting his first American festivals where he was accepted as a true "southerner" and bluegrass musician. "Kentucky Romp" and "Banjo Rag" are also Paul's compositions, and his banjo happily frolics through the instrumentals. Colleen's "The 8th of February" has some of that woody, melancholy fiddle combined with David's punchy mandolin that

makes mountain music so special. The band's fine harmonies shine in Paul's gospel flavored "Get Into My Boat," an variation of the American "Take Me in Your Lifeboat" metaphor. Interestingly enough, the song was inspired by the rescue of Isabelle Autissier when her boat capsized during an international yacht race. The best of Kiwi bluegrass and worth searching for on the internet!

## Greenbrier: The Back of the Book

Hope River Entertainment  
www.jimbowhaley.com  
c.2008

**Song list:** The Back of the Book, Breakin' Jail at Midnight, Barabab, Momma Prayed, All Prayed Up, Gloryland, Thank You Lord, Workin' on a Building, Will Jesus Find Us Watching, You Take the Lead, I'll Have a New Life.

Jimbo Whaley was part of the Pine Mountain Railroad band and has been the author of many IBMA Showcase songs. With Greenbrier, he has a chance to showcase some fine original songs, innovative guitar work and a voice powerful enough to lead a gospel quartet to shake the rafters.

Jimbo is joined by Roger Helton on guitar, banjo, dobro and vocals, Scott Carris on bass, Danny Barnes on mandolin and Shad Cobb on fiddle. Roger and Jimbo's robust harmonies and perfectly blended timing are a great example of gospel singing at its best. Their performance of the title cut, "The Back of the Book," is rousing and would be great opener for a revival meeting. "Momma Prayed" and "All Prayed Up" have the exciting, upbeat tempo that is sure to get an audience ready to join in or shout for joy. "I'll Have A New Life" is a sublime 4 part cappella number with Jim Whaley taking the bass vocal and Ray Ball singing the lead with Roger and Jimbo.

## Jamie Laval & Ashley Broder: Zephyr in the Confetti Factory

www.JamieLaval.com  
www.AshleyBroder.com  
c. 2007

**Song list:** Paddy Jenny and the Boys, Staircase, Jig Jag, Sir Archibald Grant of Monymusk, Levantine's "Spinning Barrel," Old Man Elzic, The Cuckoo and the Blackberry, Loudeac Round Dances, The Sorceress.

One of my father's favorite movies was "Fantasia" and his love of fine classical music and artistic sense delighted in the imaginative and colorful visuals that Disney cartoonists gave to the musical passages. Jamie and Ashley have managed to produce an album of stunning auditory delights, blending

and merging songs and styles from many countries and genres into a nine songs that might easily bring visions of dancing animals, vibrating colors or plasmas, or somber marches to your mind.

Violinist Jamie Laval has been a professional symphony violinist and his command of technique and clear noting is precise and crystal clear. He won the 2002 U.S. National Scottish Fiddle Championship and has been touring and doing concerts, festivals and radio shows since. Ashley started playing violin as a child and her teacher encouraged her to play fiddle tunes and learn the mandolin as well. Her skills on fiddle, mandolin and cello give her a wide-ranging musical palette to embellish the songs.

The songs may have roots in Canada and the Celtic lands, but the duo constructs tapestries of tone that go beyond the melody of the originals. "Paddy, Jenny and the Boys" has its origins in Paddy on the Railroad, Jenny Picking Cockles and The Boys of Malim, but the high energy trading of notes between the mandolin and fiddle is awesome. "Sir Archibald Grant of Monymusk" is an exploration of different dance patterns and the melody flows into a Highland flings, strathspey, and a reel. "Levantine's Spinning Barrel" is a bouncy hornpipe with a touch of barrel organ and music box rolled in for good measure. "The Cuckoo and the Blackberry" takes two bluegrass tunes, "The Cuckoo's Nest" and "Blackberry Blossom" and the instruments flow back and forth over the two melodies. Though there is no song named "Zephyr in the Confetti Factory," the title brings to mind a wonderful image of swirling colored paper blown about in the wind, and is an invitation to delight!

## The Waybacks: Loaded

Compass Records  
916 19th Avenue South  
Nashville, TN  
www.compassrecords.com  
c. 2008

**Song list:** City Boy, Nice to Be Alone, The River, Good Enough, Loaded, Savannah, Conjugal Visit, Tired of Being Right, Lowdown, Beyond the Northwest Passage, Black Cat, Russell County Gorge.

One of the Waybacks' early recordings had an evolving Neanderthal on the cover, and this album continues the band's evolutionary path. To be sure, the band was never afraid to add drums to the mix, and there are some steel guitar, organ and pedal steel licks on the songs so no one would consider the band as a traditional bluegrass band.

The band now has four members: James Nash vocals and guitar and mandolin, Warren Hood fid-

dle, mandolin and vocals, Chuck Hamilton on drums and backing vocals, and Joe Kyle Jr. on bass and vocals. This album features all original songs, written by either James or Warren. The Waybacks have always had intriguing lyrics and powerful instrumentals with guitar and fiddle flourishes that take melodic flight.

"Good Enough" contains Warren's wry comment: "the queen bee gets all the honey when the little bee filled up the hive." He also penned "Nice to Be Alone," a song of the open road and independence. In "Good Enough," Warren sums up life with the lyric: "nobody is willing to do anything, everybody likes to complain." True words perhaps, and it is a gift to get so much into two lines of lyrics. "Conjugal Visit" is one of James Nash's songs about a single Mom whose child is the "daughter of a conjugal visit." He also wrote "City Boy," a bouncy feel good melody with the city boy's jump into the cool river marred by the presence of a large snake. It's one of the delights about this band's music; you can pause and think about the message in the words or you can swing and sway to the music and melodies.

## Rick Hayes: Fly By Night

Hayes Productions  
4603 Primer Court  
Batavia, Ohio 45102  
www.RickeyHayes.com  
www.HayesProductions.com  
c.2008

**Song list:** Fly By Night, Oh What A Silent Night, Marty Stuart Visits the Moon, Sweet Mountain Darlin', Flora Lily of the West, Little Lies, Footsteps So Near, Two Hours Down, Cliffs Down by the Sea, King of Broken Hearts, New Whitehouse Blues, Broken Hearted Lovers Ride, Jacob's Ladder.

Rick Hayes is the mandolin player in the Gibson Brothers band and his trademark licks and fills are part of that band's great sound. Rick also makes his own Hayes brand of mandolin and the rich tone and crisp sound can easily be heard on his solo breaks including the instrumental written by Marty Stuart (a fine mandolin player in his own right), "Marty Stuart Visits the Moon."

Also appearing on the songs with Rick are Leigh and Eric Gibson, Jim van Cleve on fiddle, Ron Stewart on banjo, Josh Swift on dobro and Dwight McCall on tenor and baritone vocals. The Gibsons blend their voices on Mark Cole's "Sweet Mountain Darling" and Jeff White's "Little Lies." Rick takes the lead on an innovative version of "Flora" with a blend of dobro and mandolin powering the instrumental backdrop. "Two Hours Down" is an Eric Gibson song and is a great example of a "driving down the road listening to Haggard and Monroe" running away song. Clay Hess' "New Whitehouse Blues" recounts the assassination of John Kennedy and the lonely grave of Oswald. The opening cut, "Fly By Night," has Ron Stewart's banjo leading the way in a hard-driving bluegrass song by Clay Hess. Good solid contemporary country bluegrass!

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

hufstuff2003@yahoo.com

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# CBA Calendar of Upcoming Music Events

## BAND GIGS & CONCERTS AUGUST

- 8/1/2008 -- Sonoma Mountain Band will perform at 8 pm at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660 or visit [www.sonomapub.com](http://www.sonomapub.com).
- 8/2/2008 -- Claudia Russell and the Folk Unlimited Orchestra 8 pm concert at the Westside Theatre, Theatre, 1331 Main Street, Newman, CA. Doors open at 7 pm. Tickets are \$14 General Admission and \$17 Reserved Seating. For tickets or information, call 209-862-4490; email [info@westsidetheatre.org](mailto:info@westsidetheatre.org) or visit [www.westside-theatre.org](http://www.westside-theatre.org).
- 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](http://www.losriosrancho.com) or call 909-797-1005.
- 8/4/2008 -- Homespun Rowdy will perform from 7:30 to 10:30 pm at Amnesia, 853 Valencia Street, San Francisco, CA. For information, call 415-970-8336, email [info@homespunrowdy.com](mailto:info@homespunrowdy.com) or visit [www.homespunrowdy.com](http://www.homespunrowdy.com).
- 8/5/2008 -- Bean Creek will perform from 6:30 - 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit [www.samsbbq.com](http://www.samsbbq.com).
- 8/6/08 -- Sidesaddle & Co. will perform from 6:30 - 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit [www.samsbbq.com](http://www.samsbbq.com).
- 8/6/2008 -- Whiskey Brothers will play at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit [www.albatrosspub.com](http://www.albatrosspub.com).
- 8/7/2008 -- Ed Neff & Friends play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 8/7/2008 -- Salt Martians perform from 5:30 - 7:30 pm at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information or reservations, call 805-899-3100 or visit [www.tupelojunction.com](http://www.tupelojunction.com).
- 8/8/2008 -- Marley's Ghost will perform at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-548-1761, or visit [www.freightandsalvage.org](http://www.freightandsalvage.org).
- 8/9/2008 -- High Country will perform at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-548-1761, or visit [www.freightandsalvage.org](http://www.freightandsalvage.org).
- 8/9/2008 -- Fishtank Ensemble 8 pm concert at the Westside Theatre, Theatre, 1331 Main Street, Newman, CA. Doors open at 7 pm. Tickets are \$14 General Admission and \$17 Reserved Seating. For tickets or information, call 209-862-4490; email [info@westsidetheatre.org](mailto:info@westsidetheatre.org) or visit [www.westside-theatre.org](http://www.westside-theatre.org).
- 8/9/2008 -- Hot Buttered Rum String Band 8 pm concert in the Willow Lounge at Black Oak Casino, 19400 Tuolumne Road North, in Tuolumne, CA. For information, contact Brent Pierce at 877-747-8777, email [bpierce@blackoakcasino.com](mailto:bpierce@blackoakcasino.com) or visit [www.blackoakcasino.com](http://www.blackoakcasino.com).
- 8/9/2008 -- Peter Rowan Solo Concert, 8 pm at the Sweetwater Station, 500 Magnolia, Larkspur, CA. Tickets are \$20 per person. For information, email Erin at [sweetwaer.salon@hotmail.com](mailto:sweetwaer.salon@hotmail.com) or visit [www.sweetwaterstation.net](http://www.sweetwaterstation.net).
- 8/12/2008 -- Everett Lilly and the Lilly Mountaineers, 7 pm concert at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road, Felton, CA. Tickets are \$12 advance and \$14 at the door. For information or tickets, contact Tom Miller at 831-335-5308 or visit [www.donquixotemusic.com](http://www.donquixotemusic.com).
- 8/12/2008 -- Carolina Special will perform from 6:30 - 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit [www.samsbbq.com](http://www.samsbbq.com).
- 8/13/2008 -- Diana Donnelly & the Yes Ma'ams will perform from 6:30 - 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit [www.samsbbq.com](http://www.samsbbq.com).
- 8/13/2008 -- Kathy Kallick's Bluegrass Sessions, 8 pm at McGrath's Irish Pub, on the corner of Lincoln and Stanton, Alameda, CA. Kathy reinvigorates the music of Bill Monroe, the Stanley Brothers, Flatt & Scruggs and other traditional bluegrass icons with the help of Tom Bekeney, Laurie Lewis & Steve Pottier. For information, call 510-533-2792 or visit [www.mcgrathspub.com](http://www.mcgrathspub.com).
- 8/14/2008 -- Ed Neff & Friends play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 8/14/2008 -- Salt Martians perform from 5:30 - 7:30 pm at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information or reservations, call 805-899-3100 or visit [www.tupelojunction.com](http://www.tupelojunction.com).
- 8/16/2008 -- The Notorious Shank Brothers will perform on the West Stage from 6:30 - 8:30 pm during the Yolo County Fair at the Country Fairgrounds, 1125 East Street, Woodland, CA. For information, call 530 666 0678, email [entertainment@yolocountyfair.net](mailto:entertainment@yolocountyfair.net), or visit [www.yolocounty-fair.com](http://www.yolocounty-fair.com).
- 8/16/2008 -- Kathy Kallick Bluegrass Vocal Workshop, 7:30 to 9 pm at the Fifth String Music, 3051 Adeline Street, Berkeley, CA. There is a \$20 fee per person. Handouts will be provided and tape recorders are welcome. For reservations, call 510-530-0839 or email [bgsignal@comcast.net](mailto:bgsignal@comcast.net). For store information, call 510-548-8282, email [fifthstring@copper.net](mailto:fifthstring@copper.net), [www.5thstringberkeley.com](http://www.5thstringberkeley.com).
- 8/17/2008 -- Savannah Blu will play from noon until 3 pm at the Sand Dollar Restaurant, 3458 Shoreline Highway, Stinson Beach, CA. For information, call 415-868-0434 or visit [www.stinsonbeachrestaurant.com](http://www.stinsonbeachrestaurant.com).
- 8/18/2008 -- Homespun Rowdy will perform from 7:30 to 10:30 pm at Amnesia, 853 Valencia Street, San Francisco, CA. For information, call 415-970-8336, email [info@homespunrowdy.com](mailto:info@homespunrowdy.com) or visit [www.homespunrowdy.com](http://www.homespunrowdy.com).
- 8/19/2008 -- Cabin Fever will perform from 6:30 - 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit [www.samsbbq.com](http://www.samsbbq.com).
- 8/20/2008 -- Sidesaddle & Company will perform from 6:30 - 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit [www.samsbbq.com](http://www.samsbbq.com).
- 8/20/2008 -- Lighthouse will perform at the Golden Goose Coffee House, 10001 Maine Ave., Lakeside, CA. For information, call 619/390-1990 or visit [www.waynerice.com/lh-gigs.htm](http://www.waynerice.com/lh-gigs.htm).
- 8/20/2008 -- Whiskey Brothers will play at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit [www.albatrosspub.com](http://www.albatrosspub.com).
- 8/20/2008 -- Kathy Kallick Bluegrass Vocal Workshop, 7:30 to 9 pm at the Fifth String Music, 3051 Adeline Street, Berkeley, CA. There is a \$20 fee per person. Handouts will be provided and tape recorders are welcome. For reservations, call 510-530-0839 or email [bgsignal@comcast.net](mailto:bgsignal@comcast.net). For store information, call 510-548-8282, email [fifthstring@copper.net](mailto:fifthstring@copper.net), [www.5thstringberkeley.com](http://www.5thstringberkeley.com).
- 8/21/2008 -- Ed Neff & Friends play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 8/21/2008 -- Salt Martians perform from 5:30 - 7:30 pm at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information or reservations, call 805-899-3100 or visit [www.tupelojunction.com](http://www.tupelojunction.com).
- 8/22/2008 -- Cadillac Sky with opening band Belle Monroe and Her Brewglass Boys, 9 pm concert in the Willow Lounge at Black Oak Casino, 19400 Tuolumne Road North, Tuolumne, CA. For information, contact Brent Pierce at 877-747-8777, email [bpierce@blackoakcasino.com](mailto:bpierce@blackoakcasino.com), or visit [www.blackoakcasino.com](http://www.blackoakcasino.com).
- 8/23/2008 -- Keystone Station will perform at 8 pm at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660 or visit [www.sonomapub.com](http://www.sonomapub.com).
- 8/23/2008 -- Sonia Shell and the Factor of Five will play at Big Basin Bistro, 14480 Big Basin Way, Saratoga, CA. For information, call 408-867-1764.
- 8/26/2008 -- Larry Lynch & Sunshine Mountain will perform from 6:30 - 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit [www.samsbbq.com](http://www.samsbbq.com).
- 8/27/2008 -- Diana Donnelly & the Yes Ma'ams will perform from 6:30 - 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit [www.samsbbq.com](http://www.samsbbq.com).
- 8/28/2008 -- Ed Neff & Friends play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 8/28/2008 -- Salt Martians perform from 5:30 - 7:30 pm at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information or reservations, call 805-899-3100 or visit [www.tupelojunction.com](http://www.tupelojunction.com).
- 8/29/2008 -- Blue & Lonesome will perform at 8 pm at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660 or visit [www.sonomapub.com](http://www.sonomapub.com).
- 8/30/2008 -- The GrassKickers will play from 6:30 to 8:30 pm at The Patio Cafe, in the Fig Garden Village, 5138 N. Palm Ave., Fresno, CA. No cover charge, limited seating. For information, call 559 243-1074 or visit [www.patio-cafe.com](http://www.patio-cafe.com).
- 8/31/2008 -- Salt Martians perform from 5:30 - 7:30 pm at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information or reservations, call 805-899-3100 or visit [www.tupelojunction.com](http://www.tupelojunction.com).
- 8/31/2008 -- Ed Neff & Friends play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 9/2/2008 -- Bean Creek will perform from 6:30 - 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit [www.samsbbq.com](http://www.samsbbq.com).
- 9/3/2008 -- Sidesaddle & Company will perform from 6:30 - 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit [www.samsbbq.com](http://www.samsbbq.com).
- 9/3/2008 -- Whiskey Brothers will play at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit [www.albatrosspub.com](http://www.albatrosspub.com).
- 9/4/2008 -- Ed Neff & Friends play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 9/6/2008 -- 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](http://www.losriosrancho.com) or call 909-797-1005.
- 9/6/2008 -- Coyote Hill will perform during the Wild West Music and Barbecue from 6-9 pm at Hurst Ranch, 17145 Hwy. 108, Jamestown, CA. Tickets are \$25 for adults; \$8 for children 6-7 and free for those under 6 years. For information or tickets, call 209-532-2787 or visit [www.farmart.org](http://www.farmart.org).
- 9/7/2008 -- Cliff Wagner & The Old #7 will open for IIIrd Tyme Out at the John Anson Ford Amphitheatre, 2580 Cahuenga Blvd., East Hollywood, CA. A night of Bluegrass under the stars. Picnic before the show and hear the very best of contemporary and traditional bluegrass music. For information or tickets, call 323-461-3673, email [htarlitz@thirdmillenniumtravel.com](mailto:htarlitz@thirdmillenniumtravel.com) or visit [www.fordamphitheatre.org](http://www.fordamphitheatre.org).
- 9/7/2008 -- The Fog Valley Drifters will perform during the Foothill Farms Art Festival, at Aspen Meadows Pack Station, Jamestown, CA. Full day of family activities, ranching demonstrations and music, 10 am to 4 pm. See website for details, venue location and ticket prices or call 209-532-2787.
- 9/9/2008 -- Carolina Special will perform from 6:30 - 8:30 pm at Sam's Barbeque, 1110 S.

Continued on B-14



# CBA Calendar of Upcoming Music Events

*Continued from B-13*

Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit [www.samsbbq.com](http://www.samsbbq.com)

9/10/2008 -- Diana Donnelly & the Yes Ma'ams will perform from 6:30 - 8:30 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit [www.samsbbq.com](http://www.samsbbq.com)

9/10/2008 -- Wednesday Night Kick-off Square Dance at the Make Out Room, 3225 Mission St., San Francisco, CA. Come join this fun event to kick-off the Berkeley Old-Time Music Convention with music by The Water Tower String Band and the Gallus Brothers and caller Amy Hofer. For more information, call Suzie Thompson at 510-848-5018, email [info@berkeleyoldtimemusic.org](mailto:info@berkeleyoldtimemusic.org), or visit [www.berkeleyoldtimemusic.org](http://www.berkeleyoldtimemusic.org).

9/13/2008 -- Rogers & Norton Buffalo 8 pm concert at the Westside Theatre, Theatre, 1331 Main Street, Newman, CA. Doors open at 7 pm. Tickets are \$14 General Admission and \$17 Reserved Seating. For tickets or information, call 209-862-4490; email [info@westsidetheatre.org](mailto:info@westsidetheatre.org) or visit [www.westsidetheatre.org](http://www.westsidetheatre.org)

9/14/2008 -- Fiddling Cricket Concert featuring Dan Crary, 7 pm at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road in Felton, CA. Tickets are \$14 advance and \$16 at the door. For information or tickets, call Tom Miller at 831-603-2294 or visit [www.donquixotesmusic.com](http://www.donquixotesmusic.com).

9/15/2008 -- Rosebud Blue will perform at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-548-1761, or visit [www.freightandsalvage.org](http://www.freightandsalvage.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.stocktondelta.com](http://www.stocktondelta.com).

tion on the KOA, visit [www.stocktondelta.com](http://www.stocktondelta.com).

## DANCES AUGUST

8/10/2008 -- Square Dance with music by Triple Chicken Foot, 3-5 pm at the Grand Old Echo, in Echo Park, 1822 Sunset Blvd., Los Angeles, CA. All dances taught, all ages welcome, beginners encouraged. There is a \$5 per person fee. For information, call Ben Guzman at 213-820-0136, email [ben@triplechickenfoot.com](mailto:ben@triplechickenfoot.com), or visit [www.myspace.com/triplechickenfoot](http://www.myspace.com/triplechickenfoot).

## MUSIC CAMPS AUGUST

8/10/2008 - 8/14/2008 American River Acoustic Music Camp at the American River Resort, 6019 New River Road, Coloma, CA. Classes will be offered in Songwriting, Singing, Flatpick Guitar, Fingerstyle Guitar, Beginning Guitar, Ukulele, Mandolin World, Fiddle, Bluegrass Banjo and Frailing Banjo, Dobro, Upright Bass, Blues Guitar, Art of Jamming, Music Theory, "Rhythm: The Engine Room", "Folk Percussion and Rhythms", and much more! Registration now open and some scholarships available. For information or registration, email [registration@americanriverfolk.org](mailto:registration@americanriverfolk.org) or visit [www.americanriverfolk.org](http://www.americanriverfolk.org). For information on the resort, call 530-622-6700.

## WORKSHOPS

8/6/2008 -- Kathy Kallick's Bluegrass Vocal Workshop, 7:30 - 9 pm at the 5th String Music Store, 3051 Adeline St., Berkeley, CA. There is a \$20 fee per person. Handouts will be provided and tape recorders are welcome. For information or reservations, call 510-530-0839 or email [bgsignal@comcast.net](mailto:bgsignal@comcast.net). For information on the 5th String Music Store, call 510-548-0839 or visit [www.5thstringberkeley.com](http://www.5thstringberkeley.com).

## FESTIVALS 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](mailto:info@blueberrybluegrass.com) or visit [www.blueberrybluegrass.com](http://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. Zarcón's Breathing Machine, Bean Creek, Belle Monroe & 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 Brownnton & Sidetrack, Rogue River, Scott Gates & Pacific Ocean Bluegrass Band, Smiley Mountain Band, Stoney Mountain Ramblers, Western Lights, Wranglers, and Yodeling Lady Lolita. For information or tickets, visit <http://www.scbs.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](http://www.strawberrymusic.com). Tickets sell out early for this one!

## SEPTEMBER

9/5/2008 - 9/7/2008 -- Brown Barn Bluegrass Festival, At San Martin County Park, 13865 Monterey Highway, San Martin, CA. Bands include, High Country, Ed Neff's Blue and Lonesome, Rosebud Blue, Mount Diablo String Band, the Mighty Crows, the Pleasant Valley Boys, Highway One, Angelica Grim & Friends, Hyperbole Mountain and more TBA. For information, contact Matt Dudman at 530 400-3872, email [info@pleasantvalleymusic.com](mailto:info@pleasantvalleymusic.com) or visit <http://pleasantvalleymusic.com/BrownBarn>. Advance ticket orders by mail order, see

website for prices and order form. Discounts available for CBA, RBA, SCVFA & NCBS members.

9/6/2008 - 9/13/2008 -- Foothill Farms Music and Arts Festival -- some bluegrass, old time and other music genres by various bands and individual performers at various locations in and near Jamestown, CA. For information, call 209-532-2787 or visit [www.farmart.org](http://www.farmart.org).

9/11/2008 - 9/14/2008 -- Berkeley Old-Time Music Convention, at various locations in Berkeley, CA. Bands include Zero Visibility Bluegrass Band, Foghorn String Band, Sheila Kay Adams, Paul Brown, Benton Flippin, Rayna Gellert, the Stairwell Sisters, Evo Bluestein, Squirrely String Band and many more! Four days of nonstop old time music at venues throughout Berkeley, with concerts, square dancing, string band contest, jamming, workshops, open mic, and kids activities! For more information, call Suzy Thompson at 510-848-5018, email [info@berkeleyoldtimemusic.org](mailto:info@berkeleyoldtimemusic.org), or visit [www.berkeleyoldtimemusic.org](http://www.berkeleyoldtimemusic.org).

9/13/2008 - 9/14/2008 -- Old Time Bluegrass Festival at Anderson Marsh St. Park on Hwy. 53 in Lower Lake, CA. Music on 2 stages 9am-6pm Sat & Sun. There will be children's activities, crafts & art, wine and beer garden, jams and workshops. Featured bands: Bound to Ride, Mighty Crows, Alhambra Valley Band, Mountain Laurel, Sidesaddle, Public Nuisance and many more. For more information and tickets, call 707 995-2658 or visit [www.andersonmarsh.org](http://www.andersonmarsh.org).

9/19/2008 - 9/21/2008 -- Bluegrass in the Foothills, at the Amador County Fairgrounds, Plymouth, CA. Bands include The Bluegrass Brothers, Don Rigsby & Midnight Call, Carrie Hassler & Hard Rain, Sawmill Road, The Anderson Family, Rita Hosking, plus 2008 Emerging Artists - Nell Robinson & Red Level, Four Finger String Band, Gritchy McGrally & Natural Drift. Other festival events include a late night dance on Friday, a 50's/60's Best Dressed Contest, and more. For information or tickets, write to L&S Promotions, P.O. Box 444, Copperopolis, CA 95228, email [sondrabaker@netscape.com](mailto:sondrabaker@netscape.com) or visit [www.landspromotions.com](http://www.landspromotions.com).

## 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.snvbluegrass.com](http://www.snvbluegrass.com).

## JAM SESSIONS SUNDAY

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

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

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

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

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

•Coulterville -- Old-time and Irish Music and Dance Celebration on the 4th Sunday of every month at the Magnolia Saloon

*Continued on B-15*



# CBA Calendar of Upcoming Music Events

*Continued from B-14*  
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.hoteljeffreyygold.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@sbglobal.net

- Sutter Creek – Old-time and Irish Jam session from 1 to 5 pm on the 1st and 3rd Sunday of every month at the American Exchange Hotel, 53 Main St, Sutter Creek, CA. For information, call 209-296-7706. New location.
- Belotti's Bar on Main St (Hwy 49) in Sutter Creek, CA. For information, contact Masha Goodman at 209-296-7706; email masha@banjodancer.com; or visit [www.banjodancer.com](http://www.banjodancer.com).
- Thermalito – Bluegrass Jam on the 4th Sunday of every month from 1-4 pm at the Thermalito Grange, Thermalito, CA. For information, call 530-589-4844.
- Various locations – Pickin' Potlucks and Jams on the 2nd Sunday of each month in Alameda and Contra Costa Counties. Potluck from noon to 5 pm along with jam session. The jams will be held in various private homes in Oakland, Berkeley and El Cerrito. For information and exact location, email Metronome7@aol.com 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 – Fuddrucker's at Grossmont Shopping Center, in La Mesa; 3rd Tuesday at Fuddrucker's 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](http://www.henflings.com)

- Chico – Bluegrass Jam from 7-9 pm at A Bean Scene Coffee-house & 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](http://www.bfms.freesevers.com)
- Lompoc – Bluegrass Jam from 7 to 9 pm on the second and fourth Wednesday of every month at Southside Coffee Co., 105 South "H" St., Lompoc, CA. For more information, call Bill at (805) 736-8241
- Merced – Merced Bluegrass Society Jam session from 7 to 10 pm on the first Wednesday of every month at Mc-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](http://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](http://www.TheBluegrass.com).
- Placerville – Bluegrass Jam on the 2nd Wednesday of every month from 7-10 pm at Hidden Passage Books, 352 Main St, Placerville, CA. For information, call 530-622-4540 or 530-626-8751.
- San Francisco – Bluegrass and Country Jam on the 1st Wednesday of every month at the Plough and Stars, 116 Clement St. (between 2nd & 3rd Ave.), San Francisco, CA. For information, contact Jeanie or Chuck Poling at 415-751-1122.
- Santa Rosa – Old-Time and Bluegrass jam on the last Wednesday of every month at The Black Rose Pub, 2074 Armory Drive, Santa Rosa, CA. For more information, call Don Coffin at 707-995-0658 or Ricky Rakin at 707-824-9376.

## THURSDAY

- 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](http://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>

## Jam 1<sup>st</sup> 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](http://www.scvfa.org) or Richard Brooks: 650-328-3939



# CBA Calendar of Music Events

*Continued from B-14*

- 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](http://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](mailto:ben@triplechickenfoot.com) or visit [www.myspace.com/triplechickenfoot](http://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](mailto: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](mailto: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](mailto: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](mailto:gene@generubinaudio.com) or visit <http://home.earthlink.net/~generubinaudio/index.html>.

## FRIDAY

- Sonora – Bluegrass Jam starting at 7 pm on the 2nd and 4th Friday of every month at the Old Stan, 177 S. Washington Street, Sonora, CA. For information, email [mandobil@bigvalley.net](mailto:mandobil@bigvalley.net).

## SATURDAY

- Clovis – Bluegrass Jam session 7 to 11 pm on the 1st and 3rd Saturday of every month at the Clovis Senior Center, 850 4th street, Clovis, CA. There is a \$1 fee to cover the cost of the rental of the hall. Sponsored by the Kings River Bluegrass Association. For information, contact Gerald L. (Jerry) Johnston at 559-225-6016; email [tophawker@yahoo.com](mailto:tophawker@yahoo.com) or visit <http://www.KRBLUE.NET>.
- Fremont – Bluegrass Jam Session on the 1st and 3rd Saturday of every month at Mission Pizza and Pub, 1572 Washington Blvd., Fremont, CA. For information, call 510-651-6858 or visit [www.missionpizza.com](http://www.missionpizza.com).
- Fresno – Old time fiddle jam and dance from 7 – 10 pm 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 [semanuels@comcast.net](mailto:semanuels@comcast.net).
- Kingsburg – Bluegrass and Country jam session and potluck from 6-10 pm on the 2nd and 4th Saturday of every month at 1450 Ellis St., Kingsburg, CA. For information, contact Bud Cartwright at 559-582-9155 or 559-582-7680, or email [Bud-Cartwright@comcast.net](mailto: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.

**Attention bands, promoters, venues – if you would like to have your performances, concerts, festivals or jam sessions listed in Bluegrass Breakdown and on the CBA website, please send your information to CBA Calendar Editor Suzanne Denison at [bgs-breakdown@volcano.net](mailto:bgs-breakdown@volcano.net).**

## 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](mailto:bevan@nativeandfine.com).

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

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## Review: 10 years of European World of Bluegrass – various artists

So, the high cost of gas is putting the brakes on your festival-going plans for the summer? Never fear: Producer Liz Meyer and the fine folks at the European World of Bluegrass have put together the festival to end all festivals on an outstanding two-disc set. They've culled the best of the best from 10 years of festival shows to bring us 48 bands from 15 countries, including the United States. Here are some of the highlights:

The four-piece band, Footprints, and their seamless fusion of hardcore high-lonesome with vocals in their native Slovenian.

Transcendent a cappella gospel from the Czech Republic's Relief and Italy's Mideando String Quartet, whose bass vocalist... is one for the ages.

Raymond McLain (banjo) and Mike Stevens (harmonica) raising a ruckus on a lightning fast dash through "Train 45." Likewise, the Hunger Mountain Boys on "Feast Here Tonight," and the Czech trio, Jiri Kralik & the Rowdy Rascals, with a version of "Ida Red" that would make the New Lost City Ramblers proud.

Sublime pre-bluegrass sounds from the Dutch band, Skyland, on Doc and Rosa Lee Watson's "Your Long Journey," and Laurie Lewis and Her Bluegrass Pals, on the roadside ballad "Wood Thrush Song."

Outstanding performances come from American favorites, Bill Clifton & Pick of the Crop ("Little

Whitewashed Chimney"), Randy Waller & the Country Gentlemen ("Southbound Train"), and Dan Paisley and the Southern Grass ("When My Time Comes to Go").

The innovative gospel sounds of France's Springfield, who combine driving, Watson-style guitar with black gospel-style vocals on "Paul and Silas." This is a band to watch.

The crisp, driving style of yet another band to watch. Jussi Syren & the Groundbreakers come from Finland, but their "Life of a Steel Driving Man" is pure Appalachia. Syren's rough-and-ready lead vocal and his songwriting chops will thrill traditionalists.

Sublime contemporary grass from both sides of the Atlantic. The members of the Czech band, Goodwill, all play with exquisite tone and musicianship, but Martin Vitasek's whiskey-rich guitar and lead vocals make this another band to watch. Also in that category, The New England Bluegrass Band grasses up the Everly Brothers classic "Brand New Heartache" with yearning trio harmonies.

Those are just a few of the brilliant performances in this set. There are many more worth repeated listening, and many more bands worth seeking out. "10 Years of European World of Bluegrass" is a collection of remarkable diversity and depth.

And don't miss the European World of Bluegrass Festival 2009: May 21-22-23 [www.ewob.eu](http://www.ewob.eu)

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



Luke Davison

Photo by Bob Calkins

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

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

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

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

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



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