

WANTED



CALIFORNIA BANDS

California Showcase Band Selection for 2009

By Rick Cornish

Beginning immediately bands should start submitting their packages to the California Showcase Selection Committee. Send your promo package, including a CD or cassette to:

John Duncan
2915 57th Street
Sacramento, CA 95817

PACKAGES MUST BE POST MARKED NO LATER THAN NOVEMBER 15th, 2008.

Important Note: Be sure you indicate which three songs you'd like the committee to hear.

Five California-based, non-

Continued on A-23

CBA Fall Campout - October 9-12

Kids' Performances, Family Square Dance Highlight Family-Friendly Event

By Bob Schwartz

Make your reservations NOW for what is shaping up to be a great Fall CBA campout, October 9-12. The campout will be held at the Stockton-Delta KOA campground (near Lodi, check it out at <http://www.stocktondeltakoa.com/>), a first-class facility that offers tent and RV camping as well as cabin rentals, swimming pool, playgrounds, fishing, a restaurant and much more. This year's fall campout will have a number of activities geared to family and kids.

The weekend kicks off on Friday evening with a fundraising dinner provided by Chef Mike, with all of the proceeds going to the CBA's youth programs (such as Kids on Bluegrass, the Instrument Lending Library, etc.). There will be live entertainment at the dinner, organized by Pat Calhoun, and it will feature some of our fine home-grown talent, both young and old. Chef Mike's dinner will be a spaghetti dinner, \$5 per person. Reservations should be emailed to him

Continued on A-11

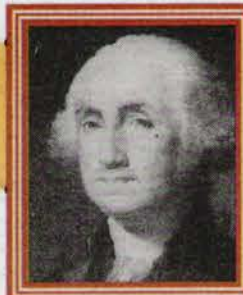
Bluegrassin' In the Foothills Plymouth festival hosts IBMA nominees Michael Cleveland and Flamekeeper, Sept 19-21

By Larry Baker

Another great line-up is on tap with the 2007 IBMA Fiddle Player and Instrumental Group of the Year "Michael Cleveland & Flamekeeper. In fact Michael and his exciting band are up for the same honors in 2008! The hot lineup also includes the 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

Continued on A-11



CBA Presents Hobbs Grove Bluegrass Festival

Sanger, California
September 26-28, 2008

By Kelly Broyles

Well here we are in September already! Henry Zuniga and I are very busy preparing for the Hobbs Grove Bluegrass Festival with help from our wives and many local members. The bands and the contracts are in place. Paul Knight is prepared and ready to give us a great sound system again this year. The caterers are ready to roll. Showers and restrooms are mobile and ready to move. Earl and Laura Taylor along with the Hunters are making final preparations and notes

Continued on A-10



Hobbs Grove artist Del Williams flanked by Danny Van Meter and Paul Lee

photo: Mike Melnyk



CBA Presents IIIrd Tyme Out Morgan Hill, Sept 17, 2008

Don't miss an evening under the stars with bluegrass greats, Russell Moore and IIIrd Tyme Out on Wednesday, September 17, 2008. The event takes place at Guglielmo Winery, 1480 East Main Ave. Morgan Hill. Winery info and directions at 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. 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.

CBA's future in the balance...
Candidates for the CBA Board of Directors statements- page A-5

Inside this issue...



photo: Luara Ingram

High Country in Ireland

--see B-2



photo: Brenda Hough

NCBS GOF 2008 review

-- see B-1

PLUS...

- Bluegrass 'n Stuff
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Last Name _____ First Name _____ Spouse: Last Name _____ First Name _____
 Address _____ Child(ren) _____
 City _____ State _____ Zip _____ Year of Birth _____
 Phone _____ Email: _____

Membership Categories:

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

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

Please sign me up for the following:

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

Children's names and birthdates: _____

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

TOTAL ENCLOSED

\$ _____
 Please make checks payable to California Bluegrass Association (CBA). All donations are tax deductible.

Mail to: CBA Membership Vice President Carolyn Faubel
 PO Box 5037

Marysville, CA 95901-8501

For information, call 530-741-1259

or email CBAMembership@syix.com

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



Voila!

A membership application!

California Bluegrass Association Bluegrass Breakdown

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

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

Please send all contributions and advertisements to:

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Business Card - 2 columns wide (3 7/8" X 2" tall ..	\$35.00	\$45.00

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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.

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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

The Children's Programs Grow Up

The first organized Father's Day Children's Program goes back twenty years to 1988. Lynn Quinones and Jill Crucey proposed and directed that very first program on a budget of \$60. My children used to trudge up to the Gazebo to play "air" guitar and sing along with a band from Alaska in those early years. The program is still going strong under the direction of Ruthie Tompkins and Angela Weaver. I have friends who volunteer for the activity and others who take their children and it is reportedly a first rate endeavor.

The Kids on Stage or Kids on Bluegrass (KOB) program began around 1990 when Frank Solivan II convinced his dad that he should create an activity where the young musicians could perform together on stage. Frank Solivan Sr. took that ball and ran with it and our very high profile KOB program is a result. The KOB is a performance activity for children age three to eighteen to hone their picking and singing skills and perform in an ensemble on the stage of a very prestigious event. The KOB is a legendary program and other

festivals all over the country developed programs based on Frank's model. Many of our local festivals now have similar programs and the IBMA recognizes its value.

A group of CBA Kids on Bluegrass were invited to the World of Bluegrass in Nashville in 2005 to perform at Fan Fest and participate in an IBMA children's program. A group of very talented California musicians have attended in years since and this has been a once in a lifetime opportunity to meet other similarly motivated and talented young people as well as being introduced to the "industry." Kim Fox (with consultation from Frank Solivan) directs the World of Bluegrass program and this year the Anderson Family (Paige, Aimee, Ethan, Daisy), Aissa (AJ) Lee and Molly Tuttle have all been invited back to Nashville to participate.

The Darrell Johnston Kids Lending Library became a reality in 2005 and serves to provide children of CBA members the opportunity to "borrow" an instrument to see if the child is really interested in learning to play. The library makes it financially possible for a family to encourage a child's musical interest when it is unknown

whether the interest will be sustained. The library also makes it possible for a child to learn to play on a fairly good instrument, one that supports the learning of the instrument. Sharon and Steve Elliott created this program based on the dream of Darrell Johnston (our esteemed and deceased Treasurer) who believed that the CBA should find a way to provide instruments to children. This is an enormously successful program and fills a real need.

The CBA created a Teen Ambassador position with the goal of reaching out to the teenagers in our community (pickers and non pickers). Angelica Grim has passed the magic wand to Paige Anderson and plans to develop a "formal" teen program are in the discussion stage.

A Bluegrass in the Schools program was introduced at the SuperGrass Festival in Bakersfield. Yvonne Tatar directed this program and found grant money from the Kern Art Council. The program was modeled on the IBMA Bluegrass in the Schools curriculum and similar programs that Yvonne produces in the San Diego area. IBMA sent a representative to Ba-

kersfield to observe and assist with the program. (CBA was a contributor to the IBMA to develop the Bluegrass in the Schools video and curriculum).

Two years ago a Children's Music Camp was added to the popular Music Camp which precedes the Father's Day Festival. Kathleen Rushing designed the activity and it serves to provide a program for the children of some of the (adult) Music Camp attendees. The children participating in the program are three years to eleven years old. The Music Camp has been very well received and there are definite plans to continue it. The Music Camp itself has quadrupled the enrollment of young musicians and most have attended on full scholarship provided by adult attendees during a scholarship donation.

The 2008 Annual Membership Meeting campout will have a "family friendly" focus this year and Contra Costa County Activities VP, Bob Schwartz, is directing the event. We need to invite our community to bring their children and grandchildren to our campouts and the CBA is dedicated to providing activities to keep our children entertained and engaged



photo: Mike Melnyk

Darby Brandli

and eager to attend other events.

Our members have created a number of very successful activities and events for our younger generation over the years. We have a corps of dedicated volunteers and clearly have shown there is a need for the next big step which is to coordinate our efforts and develop a Youth Program. Instead of a series of discrete activities we could share energy and assets and expand what we already know works for our youth and our organization. The Board elected Betsy Riger to be the Youth Program Coordinator. The various activities have not "talked" to each other over the years. We can do a much better job supporting our already successful programs and the program directors and expand our efforts with cooperation and planning.

Minutes of the July 12, 2008 - California Bluegrass Association Board Meeting

CALL TO ORDER

Rick Cornish, Chairman of the Board, called the meeting to order at 10:02 at The Smoke Café in Jamestown.

ROLL CALL

The roll call was taken and the agenda was set.

APPROVAL OF THE MAY BOARD MEETING MINUTES

The motion to approve the May 3, 2008 minutes was carried, after one minor correction.

PERSONS DESIRING TO ADDRESS THE BOARD ON UNAGENDIZED ITEMS

Dave Nielsen presented a check to the board for The Darrell Johnston Kids Lending Library. The funds were from the sale of the three song demo CD by Diana and the Yes Ma'ams.

OLD BUSINESS

Open Position Appointments - All

1. Education Coordinator -

This position is still not filled.

The motion to establish a Youth Program Coordinator position to oversee all the youth programs we have was carried unanimously.

The motion to appoint Betsy Riger to the new position of Youth Program Coordinator carried unanimously.

2. Entertainment Coordinator

Russ Loop resigned from this position and we need to search for someone to take on this position.

Russ is making up the list of his job duties and will work with the new Coordinator.

Rick asked for suggestions of who might be a good candidate. Rick called for everyone to think it over and try to suggest possible candidates. We will revisit this issue at the August meeting.

3. Festival Director - Montie told the board last year that the 2009 festival will be his last as the Festival Director. We need to find someone to take over this job before the next festival so he can work with the new director.

4. Lighting Director - This will be discussed at the next meeting.

Fairgrounds meeting and plan - Elston

Montie reported that there was a "meet and greet" during the festival with some of the fairgrounds representatives. Sandy Woods will be replacing Ed Schofield. There were no negotiations at this meeting. Montie reported that the next meeting between us and the fair board will probably not be until October. They have the county fair in August and Montie can get tickets for anyone who wants to go to see how they set things up at the fair. They did mention that they don't like the vehicles on the grass.

Windsor Bluegrass Festival

- Hogan

Mark advised the board that he heard from Randi Rembe. They put on a one day BG festival in Wind-

sor. The town liked it and wants to have it every year. She wants the CBA to oversee the event. The city of Windsor will provide certain funds to put the event on. Mark will attend the city council meeting to represent the CBA, if approved. It (the next festival) will be in May. The board approved Mark's offer to attend this meeting and report back to the board.

Old Time Festival

- Hogan

Mark advised that The Old Time Festival/Campout is tentatively scheduled to be held at the Sportsman Club in Duncan Mills on August 21-23, 2009.

Mandolin Luthiers program at FDF 2009

Craig said we can't go forward with the idea until we can confirm a place to have it. Montie advised the board of the current use and costs of the buildings at the fairgrounds. The need to explore space usage will be added to the retrospective agenda.

Morgan Hill Concert

Tim Edes reported that there will be a IIIrd Tyme Out Concert in Morgan Hill on September 17. He also reported that Rhonda Vincent has been booked for a concert at the Grange Hall in Morgan Hill on January 16, 2009.

NEW BUSINESS

State of the web site

- Cornish

Rick talked about the problems with the attacks on the website and advised the board that the website

went "static". He explained what that meant and why it had to happen. Rick explained about the Administration page, what it does and why it was shut down. It's been a laborious job repairing it and the programmers are bringing back the admin site one feature at a time.

State of the message board

- Cornish

Lisa advised that she is trying to get more interesting "conversations" going on the message board. She requested the rest of the board try to get some more provocative subjects going too. Rick explained what the posting problems are and how they can be resolved. There will be a message at the top of the board to advise people what to do if they have trouble registering.

IBMA Budget/Plans

- Kuhn

Larry reminded the board that the money that funds our presence at IBMA is solely from the instrument raffle sales. The raffle sales at this year's festival fell short of the usual amount. Larry distributed the preliminary budget and expense worksheet and went over it in detail. Rich proposed we get tickets to the Area VP's and get them sold at jams, at other festivals and by the board and officers. It was proposed that if he needed more tickets he should have them printed.

The motion to direct Larry to follow the suggestions made above and, after implementing this program, to approve the coverage of any shortfall (up to 1 1/2 percent) from the publicity and/or entertainment budget carried unani-

mously.

Acts for 2009

- Duncan

John reminded the board of the five headliners that have already been booked for the 2009 festival and reminded the board of the slots that still need to be filled. The TAG team was given the task to come back to the August meeting with some figures and a recommendation.

Board of Directors Candidates

- Cornish

Rick asked the board members if they were going to run for the board again and reminded all that they needed to submit their candidate statements.

Election By-Law change to extend deadline

- Cornish

The By-Laws now state that applications to run for the board must be filed by August 1 and Rick proposed that the date be extended to August 15. Montie advised the board that is now set at 8/1 so the membership chairperson can validate the petition signatures for before the breakdown deadline. It was decided to not make any changes to the by-laws.

Job Descriptions and Duties

- Brandli

Darby had previously volunteered to update the job descriptions and duties. She mentioned some job description software but Rich advised it was not good software.

Continued on A-21

Candidates for the CBA Board of Directors 2008/2009

Darby Brandli

I am running for a third term as a Director of this wonderful Association. My goals have remained the same throughout my term: reach out to a younger demographic and increase the number of volunteers. I definitely need another year on the Board to continue to work on these goals but believe



Darby Brandli

great headway has been made. The organization is not the same as it was three years ago and I take credit for many of the changes.

The Father's Day Festival format has changed but the continuity of presenting mostly traditional music has not. I worked hard to actualize some of my ideas which were apparent only because I have children who have grown up attending the festival. I think I have a finger on the pulse of the younger demographic we seek. We now have a Teen Ambassador, bicycles, dancing, beer and wine, the fabulous Vern's Stage and Pine Tree Stage (stay tuned for a different name). I have been able to recruit many younger and extremely bright volunteers to help us remain relevant to the generation that will succeed us and thus keep the music alive.

I have helped create a more visible presence in the State by expanding our regional activities by increasing our Area Activities VPs and supporting them in taking the music into their communities. I take full credit for our new CBA photographer, Mike Melnyk, whose photographs are taken with a very different eye than in the past. I have reached out to and invited the Board to "partner" with other music organizations who share the same struggle we face, that of introducing the music to a new generation of fans.

My current project is to help develop the Youth Program. I organized a meeting with all the committed children's program volunteers immediately after the June Festival and proposed a Youth Program Coordinator to the Board. I am excited about the prospect of "growing" and adding to our very successful young people's pro-

grams and know that without an enormous amount of energy and outreach our membership will continue to age and diminish. We must reach out to a younger generation of fans and volunteers. We have had a great three decade run and it is time to recruit, groom and pass the organization on to people who share our vision. My goal has always directly coincided with our published mission...to preserve the music.

If elected, I also want my own golf cart for 2009.



Lisa Burns

I am excited by the opportunity to serve for a seventh year on the CBA Board of Directors. We are back on our feet financially, and continue to rebuild our reserve funds. In addition, we completed our sixth year of industry sponsorship for our organization from luthiers, record companies and music stores through both cash donations and instrument donations. The CBA Music Camp continues to be a great success, with record attendance and an excellent bottom line. Finally, the Father's Day



Lisa Burns

photo: David Licht

Festival 2008 was a great success both musically and financially.

This year, I led a strategic planning committee which worked through the future of the CBA. Our goals include membership development, leadership development in our regional VPs, fiscal development and attracting youth and families to the organization. These goals will help the Board prioritize expenditures and efforts throughout the year.

If elected, I will continue to make watching out for our financial position a high priority for the coming year. Also, I will continue to look for more ways to attract younger members, especially teens, "twenty-somethings," and "thirty-somethings" to our ranks and to our Festivals. We received good comments from you on the younger and more progressive bands we

booked in 2008. And we have seen more young people in our midst this year. If elected I will continue this trend in 2008 and 2009.

All of the attention to financial success is important. However, the real reason I work for this organization is for the opportunity to change lives and bring joy to folks. Whether it is a small child appearing for their first time on stage or a beautiful 78 year old guitar player taking her first public solo, I have seen firsthand the joy that Bluegrass music and the CBA bring to people. I look forward to continuing all this important work - I hope you will elect me for a seventh term.



Bruce Campbell

My name is Bruce Campbell, and I am "throwing my hat in the ring" for re-election to the CBA Board of Directors. If re-elected, I would begin my third term on the Board.

Why vote for me? I believe I have a lot of value to bring the Board, and to the CBA.

This is a unique time in history, and it poses considerable challenges to the CBA. The aging of our membership, the need to bring younger members into the fold, the economic realities of our times - all of this will force changes in the way the CBA is run, and it's important that we recognize the need for these changes, and remain determined to make the changes necessary for this organization to thrive, while still preserving a positive experience for the members.

First and foremost, the CBA exists for the members. The Board understands this, and I believe I can help make sure of this. I believe also, that communication is key, for two principal reasons: One, the Board needs to hear from the members as fully and as accurately as possible. Secondly, the members need to know what the Board is doing on their behalf. It can be difficult to keep information flowing in both directions, but I can contribute greatly to this effort, with the marketing experience I have.

The world around the CBA has changed tremendously since the organization's inception, and the CBA seems to be in the forefront in embracing technology to keep the organization relevant; we will need to continue this trend moving forward. The move towards online publications, e-mailed announcements neatly complements the website and its message board, online voting, calendar, band info, etc. I have the experience in high tech necessary to understand these processes and be an informed voice on the Board as we explore, consider and implement these tools.

The membership of the CBA is widely varied in age, location,



Bruce Campbell

and musical preferences. Surveys can help us locate where the majority's tastes lie, but we must make a reasonable effort to accommodate every nook and cranny of the membership. This can be difficult and involves thinking outside the box and considering ideas that are unusual, or maybe deemed not worthy of discussion in the past. I believe I bring a wide-open mind to the Board of Directors, and I believe this, more than anything else, will allow me to serve the membership effectively for another term.

I hope you will take the trouble to vote in this year's Board election, and I hope I will get your vote for another term. I have a lot of energy and know-how to contribute, and I consider it an honor to get the chance.



Rick Cornish



Rick Cornish

This will be my tenth run for the CBA board of directors. I'm not sure, but I have a sense that each time I run I receive a slightly smaller share of the total votes than the year before. This could either mean that I'm increasingly less effective as a leader, (perhaps due to the natural aging process—I'm sixty now), or that I'm increasingly willing to take on unpopular causes and issues (again probably due to my advanced years). Or maybe I'm just wearing my 'base' down. In any event, you'll be the judge when you vote.

Any way, here's what I'm for.... Continued scaling back, in reason-

able increments, of our Fathers Day expenses, including talent costs, until this national economy/gas thing shakes out;

An even greater focus on FDF offerings and activities during the afternoon and evening breaks from the main stage;

Some kind of strategic exploitation of our newly expanded area vice presidents structure (who knows, maybe an event or activity in EACH of the fourteen areas—e.g., Bakersfield Jam, Hobbs Grove, Sonoma Bluegrass Festival, Sacto Annual Gospel Concert, Santa Clara County Evening at the Grange, etc.);

Better articulation between our various youth programs, with one ultimate goal of bringing younger families into the Association by attracting the kids first;

Creation of a broad range of new opportunities for our younger members to transition into leadership roles in the Association; and

The creation of a SECOND CBA music camp in order to accommodate the needs of the scores of people we're forced to turn away each year because of limited space and, more significantly, in order to build our membership through the incredibly popular camp experience

Continued on A-6

With 11 board seats and 11 candidates, why vote?

Every now and then we have a CBA board of directors election in which the number of seats and the number of candidates are the same, and that's where we find ourselves this year. But before you say to yourself, 'Oh, no competition, guess I don't need to vote', please remember that in order to have a valid election, we must have a quorum of members voting. The Association's by-laws call for a minimum of ten percent of our members to vote; and if we don't get those numbers, we're required to START ALL OVER AGAIN WITH ANOTHER ELECTION.

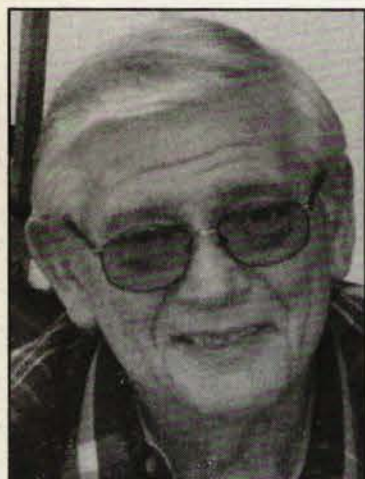
So please, take time to vote this year. You can cut out the ballot in this Breakdown, complete it and send it in; you can vote online at cbaontheweb.org; you can vote at our Membership table at Plymouth; or you can vote at the Fall Campout. Doesn't matter where you do it, so long as you do it. Oh, and if you're hesitant to vote because there aren't twelve candidates you want to vote for, no problem—all your ballot needs to be counted is one vote, and that can be a write in.

Candidates for the CBA Board of Directors 2008/2009

Continued from A-5

John Duncan

As many of you know, my name is John Duncan, and I am a candidate for re-election to the California Bluegrass Association's Board of Directors. Bluegrass music has been my passion in life for a long time (I pick a little, but I'm a big fan as well). I've been a member of the CBA since the mid 1980s. I have served as CBA's Goodwill Ambassador for several years, and this past year I was appointed Vice President of Member Giving. I developed a pamphlet outlining ways our members can help the CBA in accomplishing our mission of promoting and preserving bluegrass, old time, and gospel music. This is now available for distribution. I have been a regular attendee of board meetings long before I was ever elected to the board, because I care deeply about the CBA, and I believe that members should express their points of view. I also believe that board members should be open to what members have to say.



John Duncan

For several years, I chaired the Band Selection Committee, and, more recently, I have served on the Talent Advisory Group. Both activities have had an impact on the lineup for the CBA Fathers' Day Festival.

I believe in supporting local efforts to put on bluegrass concerts and related events. I make it a point to attend as many concerts and shows as I can. Several of our hard working members have done a very good job in pulling these events together, and they deserve our thanks. I urge members to get out and hear more music every chance they get.

During the past year, your board has taken steps to improve the association's financial well being. We adopted a tight budget and voted to cut expenditures wherever we could. The CBA's participation at IBMA was scaled down, and we were able to implement savings relating to the Fathers' Day Festival. There were also some changes to the festival format this year, which

are being evaluated.

The festival as a whole was a success, as was the increased activity at the Vern's Stage. As an active board member, I am proud of the progress that has been made. A BIG thank you goes out to the many great volunteers who pulled together to make it all happen.

The CBA's mission centers around keeping bluegrass, old time, and gospel music alive and well. While we spread the word by staging concerts, festivals, campouts, jam sessions and other events, I believe that the key to our music's future, and that of our organization, rests with our young people. It's always amazing to watch our Kids On Bluegrass perform on the main stage—just spectacular! The CBA must continue to support youth programs that will get more youngsters interested in playing bluegrass music and listening to it. In the meantime, we must also continue to address the needs of our current membership.

As I said before, the CBA is important to me, as is the bluegrass family. I would be honored to serve again as your representative on the Board of Directors. I would appreciate your vote.



Tim Edes

Hello Friends,

Well it is election time again, time for the candidates to explain to the membership why they should be a board member. Some will talk about their accomplishments; some will talk about their visions. Some will talk about what is wrong with the CBA, and their idea on how to fix it. I have been thinking about this for a while now and I expect that I should tell you what I believe is good about the CBA right now.

Primarily, what I believe is good about the CBA is the people. The people... the volunteers are what make this organization run, and there sure are a lot of good people out there. People who are volunteering their time and talent,



Tim Edes

enormous amounts of time and talent, for the good of others. Time and talent so that others can enjoy a music genre beyond compare. And... what should an organization with a high energy level like this do? Well, recruit more volunteers. As people move in and out with life's rotations, as well as new and improved programs being developed in the CBA, we always need more people...fresh faces, new ideas. So how does this relate to my candidates statement? Well, as a board member I have been trying to bring new people in by bringing the music to the people with local concerts.

As many of you know, I live in Morgan Hill, in the south bay. With the help of our beloved friend and co-founder Jake Quisenberry, bluegrass took root here. Before his passing, Jake helped me start a concert in Morgan Hill five years ago. That concert has grown to two concerts a year, jams and an interest in bluegrass music not known in these parts ever before. Musicians and fans are showing up in big numbers. New members have stepped up and have really nurtured this music. Duane Campbell for example, showed up at my house some four years ago to jam. I had not met him before that. He is now the South Bay Regional Vice President. Duane has started two jams in the south bay and has formed a local band. Like Duane, many others have stepped up and are sharing their time and talents.

In addition to currently being a board member, I have served as the assistant director of the Father's Day Festival for the past two years, festival electrician for the past 10 years, Entertainment Coordinator for SuperGrass II, as well as the promoter of the Morgan Hill Grange and Guglielmo Winery concerts. With your support, I would be honored to serve you, the members, for another term on the board of directors. It is a magnificent organization and I want to help in making the decisions that guide it's future. I enjoy the challenges and I will work hard for you. Thank you.



Montie Elston

Hello, I am Montie Elston and I am running for re-election to the Board of Directors of the California Bluegrass Association

The CBA is one of the best bluegrass associations in the United States. I believe that the CBA needs to continue on the road of perpetuating bluegrass, old-time, and gospel music through festivals, concerts, campouts and other activities. To do this, the CBA needs people to work: volunteers.

Volunteering is the heart of the CBA. Almost every job that needs to be done, has to be done by

a volunteer. Without volunteers, the CBA can not go on! We absolutely, positively, without fail must have more people doing jobs that others have been doing for years. We need you to volunteer now!

At the heart of any organization is communications. We have the Bluegrass Breakdown and our website: cbaontheweb.org. These are our primary communications media. Both have the goal of letting not only members but every-



Montie Elston

one know what's going on in bluegrass in California. We need to continue to use both to reach out to all.

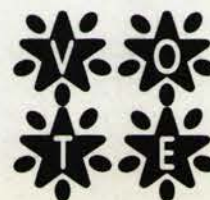
We need to continue our annual Music Camp. This camp has become one of the best in the United States and is one way the CBA can help perpetuate our music.

We need to continue our involvement with and support of the International Bluegrass Music Association. The IBMA helps to perpetuate bluegrass all over the world as well as developing programs for our schools and teachers.

I strongly advocate that each member be involved in the CBA. Be involved by voicing your opinions to leadership with your ideas for the future of the CBA. Let them know what is on your mind. The directors represent you. So let them know what you want. It is your organization.

Every member should vote! You are responsible for the success of the CBA. Commit yourself. However you vote or don't vote, is how the CBA will be run. Vote for me, vote for someone else, but vote

It is because of wonderful people like you that I am running for reelection to the board of directors. I will work hard to serve your best interests and the interests of bluegrass music and the California Bluegrass Association. Thank you.

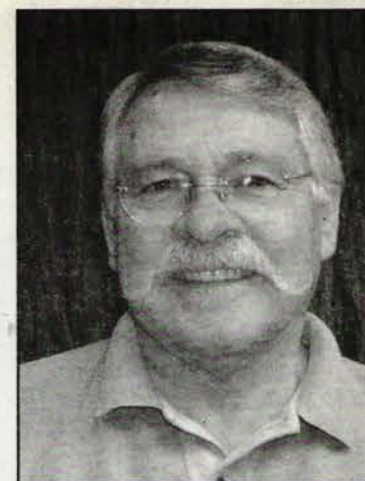


Rich Evans

I have had the pleasure of serving on the CBA board for the last several years, and am asking for your vote again this year. I am a firm believer in the goals of this organization and support them fully. The issues most important to me are:

- Promotion of Bluegrass music to new audiences
- Continuation of a strong Kids on Bluegrass program
- Fiscal responsibility
- Production of a first class Fathers Day Festival
- Representation of the membership by board members
- Promotion of regional festivals and concerts
- Preservation of Traditional Bluegrass Music
- Strategic planning for the future of the CBA

As Electrical, Communications, and Transportation Coordinator for the Fathers day Festival I am responsible for setting up and maintaining the Electric only Hookup area of the fairgrounds, Radio and Telephone communications, and creation and management of the People Mover shuttle program. I have been successful in



Rich Evans

achieving cost savings to the CBA while continuing to provide the same high level of service for these functions.

I believe my years of management experience in Agricultural related businesses provide me a good foundation for contributing to the management of the CBA.

Please take time to vote in this election, because this is your organization, and voting for the candidates that share your beliefs is the best way for you make your voice heard. If you have specific things you would like to know about me and my beliefs I welcome discussions with any of our members.



Candidates for the CBA Board of Directors 2008/2009

Debra Livermore

First of all, I would like to thank all of you for your support and encouragement over the past year. My first year as a CBA Board Member has been awesome. With just a couple of small bumps along the road, the experience has been a pleasant one. I have learned more about the inner workings of the Association and just what it takes to provide Bluegrass Music to our friends. Discussions have been a very important part of making the decisions we have made over the last year, and I would like to continue being there to do just that. Listening to the ideas of our Association Members is key to knowing what we need to do. It is then our job to find ways to make changes or in some cases, not to make changes at all, and to provide answers for our decisions. I truly hope that we have done that this past year.

I have been involved in several areas of our association. I helped send letters out to our members whose memberships had expired. I also had the pleasure of sending Thank You notes to those kind and generous people that sponsored our Music Camp participants.



Debra Livermore

It was my privilege to attend the "Hardly Strictly Bluegrass Festival" in San Francisco this past October, providing information about the CBA and encouraging people to sign our email list. We got over 100 signatures and I truly hope that some of those people were able to attend some of our events over this last year.

At our Fall and Spring camp outs, it was my duty to organize the Band Scrambles. Boy was that fun. I really enjoyed seeing how groups were formed and listening to the great music that came out of the pairings. It's absolutely amazing what wonderful music can be produced in 1 hour!

The CBA's 33rd Annual Father's Day Festival was Fabulous! I again worked to provide Vern's at our Father's Day Festival. The venue was better than last year and we are working towards some improvements to make it an even better place to hear music, gather

with friends, and enjoy a little refreshment next year. I was also involved in the development of the Dancing Area. I hope some of you enjoyed "Groovin' to the Music" with Dancing John and that more of you will joy in next year.

I have joined the Nevada County Fairgrounds contract negotiations team. We are looking at the concerns of the fairgrounds administration and hope to find ways to keep everyone happy. It's a challenge but one that I'm sure we can

be successful with.

Another project that I have been involved in is the creation of the Pet Park. We are still looking into an appropriate area of the fairgrounds to house our Pet People and their Pets and hopes are high that we can

figure this challenge out.

I would like to be on the team that looks for sponsors for our Father's Day Festival from the business people in the local areas. It is something that has been lacking and is

Continued on A-8

California Bluegrass Association Election of the 2008/2009 Board of Directors

OFFICIAL BALLOT

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

Please complete your ballot(s), fold so that the address is outside, tape or staple, place 1st class stamp and mail to the pre-printed address. You can also put your ballot in an envelope and mail to: Election Committee, P.O. Box 5037, CA 95901-8501. Mailed ballots must be received by October 7, 2008. To ensure that your ballot is received on time, it should be postmarked by September 26th. There will be ballot boxes at the Hobbs Grove Festival (Sanger) and Bluegrass in the Foothills Festival (Plymouth). Ballots may also be cast in person on October 10 or 11 at the Fall Campout to be held at the Stockton Delta KOA, Lodi, CA. Election will close at 1:00 p.m. on Saturday, October 11, 2008.

Ballot #1 (principal member)

Ballot will be verified and cut here before counting.

Membership # _____

Name _____

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

Vote for up to eleven (11) candidates

Ballot #2 (spouse or other)

Ballot will be verified and cut here before counting.

Membership # _____

Name _____

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

Vote for up to eleven (11) candidates

**Come join in the fun -- October 9-12, 2008 for the
CBA's Fall Campout, Election, Annual Meeting & Jammer's weekend at the
Stockton Delta KOA, 14900 West Highway 12, Lodi, CA**

Please place a First Class stamp on the reverse of this ballot. Fold the ballot in thirds with the return address on the outside, staple or tape the edge, and drop in the mail. Mailed ballots must be received by October 7, 2008 to be valid.

Candidates for the CBA Board of Directors 2008/2009

Continued from A-7
needed desperately.

We are still faced with challenges where the CBA budget is concerned. We are looking at all of our options to keep providing the music we all love within tight

budget constraints. It takes a team to discuss, evaluate, and determine where we can make changes and to come up with new ideas. We were successful in pairing back the entertainment portion of our budget for the 33rd Annual Father's Day

Festival as well as several other areas where we could appreciate a savings, and in doing that, stayed within our parameters. This in turn showed a profit for the single most important event that the CBA endeavors.

I would again like to ask for your votes so that I can continue to be on the CBA Board. I love this association and the people in it. And of course, I Love the Music! This is our main concern. Providing, promoting and insuring that

Bluegrass, Gospel, and Old Time Music will remain accessible to all people is our goal and I want to work towards that.

Please consider me for this position and I can't wait to see you all somewhere down the road to Bluegrass Music. Great Big Bluegrass Hugs to You All.

Cut Below This Line



J.D. Rhynes

Howdy folks; I'll start with these facts this year. I am one of the founding members of the CBA. I have been a musician for 62 of my 70 years, and Bluegrass Music has been my consuming passion all of my life. I have been fortunate to have played with some of the best in the business over the years. The bands that I have played with include, The San Joaquin Valley Boys, Vern and Ray, the Vern Williams Band, Carolina Special, and Rose Maddox, to name a few. I was first



J.D. Rhynes

appointed to the Board of Directors in 1991, and have served the Association as the entertainment coordinator, stage construction coordinator, back stage coordinator, as well as instituting the Heritage Fund, with a \$5,000.00 donation several years back. It has been my pleasure to write the column, J.D.'s Bluegrass Kitchen, for our award winning publication, The Breakdown starting my 23rd year this August.

My goal for the Heritage Fund is one thing, and one thing only. Simply put, the CBA needs to have a permanent home of IT'S OWN. We have a lot of archival material relating to Bluegrass Music history here in the state of California. We need a place to SAFELY store and display that material. We also need to establish a permanent place where we can put on our festival every year, without paying other land lords \$30,000.00 or more for a weeks use of their facilities. Lets face the facts folks; That figure is NOT going to go DOWN in the future! We all know how much costs have risen these last few years,

Continued on A-8

FOLD HERE FIRST

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

SECOND FOLD



Thanks for voting!

Candidates for the CBA Board of Directors 2008/2009

Continued from A-7
just to keep our families going. The costs of doing business for the CBA has risen dramatically in the last 10 years. These costs too, are not going to decrease. So you ask, where's ol J.D. going with this? Folks, I hate to keep on beating the same ol drum year after year, but it is up to YOU, the membership to get behind this fund raising campaign, and get it done! I am going to insist that the Board of Directors start a campaign for each member to give a measly \$5.00 a month to the Heritage Fund. Five bucks a month isn't going to bankrupt any of us, and here's some figures that'll knock yer hat in the creek!

Our membership the morning of August 4th stood at 3,256. Multiply that by \$5.00 a month and you come up with the figure of \$16,280.00 a month. When multiplied by 12 that gives us a total of \$195,360.00 a YEAR! At the end of a short five years, that figure will rise to \$976,800.00! At the end of ten years, we now have \$1,954,600.00 BUCKS! All on a measly five bucks a month! So I ask all of you this very pertinent question? Will you join me in donating five bucks a month to the Heritage Fund?

It has been a pleasure to serve the members of the greatest Bluegrass Music association in the world, since 1991. Together we have enjoyed the good times as

well as surviving some trying times. I look forward to the coming years challenges, and I know that with you, the members help, there's nothing that we cannot overcome. Also, I would be remiss to not acknowledge the volunteers from our members that really make this Association the astounding success that it is! I thank all of you from the bottom of my heart. So, with that said; Buddy, can you spare five bucks? Yer Friend, J.D. Rhynes.



Craig Wilson

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

Music has always been a large part of my life. I was infused with early Country music in my childhood and in the late '50s I started playing semi-professionally in Rock bands while in High School. In 1963 I caught the Bluegrass "bug". I started out playing guitar and took up mandolin within a short time. While still teenagers, Bay area

luthier and banjoist, Larry Cohea and I formed our first Bluegrass band, The Cumberland County Boys. I have played in many Bluegrass bands over the years including Stoney Point, the Born Again Bluegrass Band (along with CBA "Life Member" LeRoy McNees) and Pacific Crest, all of whom performed at a variety of events and venues in the West including our great Grass Valley Father's Day festival. I have also been involved with Leroy for several years in putting together the Father's Day Festival Sunday chapel service and in more recent years, chapel service music at the annual Parkfield festival.

I had the good fortune early on to personally meet many of the first generation creators of Bluegrass music including Bill Monroe, Flatt and Scruggs, and Ralph Stanley.

In 2000 I retired after serving 31 years as a Deputy Probation Officer with the County of Kern. While still employed I was elected to two terms as President of a professional organization for Probation Peace Officers. Since that time I have served my community as a member and President of a local Kiwanis club. I also serve in my church worship band.

Since 2000 I have been the South San Joaquin Valley Regional Activities Vice President as an officer of the CBA. In this role I have been able to promote and help

facilitate many performances and concerts for both national and regional Bluegrass bands in the Bakersfield area. More recently I had a hand in starting a monthly Bluegrass jam session in the Bakersfield area after obtaining the help of local Bluegrass musician Kelvin Gregory to oversee and coordinate it. This jam has been very successful and well attended by musicians as well as spectators. From that jam a second weekly jam was spawned which is being overseen and coordinated by another local musician, Jeff Russinsky. I assisted with last year's Super Jam held in Bakersfield and will be providing assistance in the 48 Hour Bluegrass Jam being scheduled for early January 2009. I am currently working with a local service club and partnering with a local charity to hopefully produce a high quality Bluegrass fundraiser concert as an adjunct to the 48 Hour Bluegrass Jam event.

In 2004 I began building F style mandolins and mandolas and have developed many friends and associates in the mandolin building community. I have also worked with and have developed a friendly relationship with Scott Tichenor of the Mandolin Café website. Mandolin Café has been a sponsor of recent CBA events and I will be happy to serve in any liaison position in communications with Mandolin Café. I am also willing to act as a liaison with the luthiery

community as they are involved in our events.

I worked very hard as one of the directors of SuperGrass/Loarfest held in Bakersfield in 2006 and 2007 and learned volumes as it relates to creating and administering large Bluegrass events. Subsequently, I was the Full Hookup Lottery coordinator for the 2008 Fathers' Day Festival in Grass Valley and I'm currently preparing for the upcoming lottery at the 2009 FDF event.

I bring a great variety of leadership experience and passion both for Bluegrass music and the California Bluegrass Association. I appreciate your vote to be retained as one of your directors.



Craig Wilson



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Hobbs Grove Bluegrass Festival

Sanger, California - September 26-28, 2008

From page A-1

to run the ticket and entry booth. My wife Julie and Sandy are ready to decorate the stage area. My Dad has his plot plan for parking ready and is waiting to hit the site and lay out his plan. (He is a retired land surveyor so he's ready to roll!)

Of course there's lots more to do and volunteer duties to assign. But we have a great bunch of locals that will be stepping up as always to handle the jobs! And we will have more volunteers from the CBA looking to help out! We have had a great year here locally with the Friday Night Bluegrass in the Park. I helped set this event up with Doug Bremseth and Candy Sponhaltz and Lyn and Amy from the Clovis Senior Center.

This is really helping bring new people to bluegrass. It's a musical night out with friends and family and neighbors! Of course we always remind them of the upcoming Hobbs Grove Festival, which is one of the main efforts to push our music out to the locals in our area. Last night we had a house concert here at my place with Carrie Hasler and Hard Rain along with the Dalton Mountain Gang! We had some folks we haven't seen before so it's all working and the word is getting out. It's all very exciting with all that's going on.

This is by far the best year I've had in raising sponsors for the festival.

As you probably already know we're very proud to dedicate this year's festival to Aaron Cornelius and our soldiers serving us and their country. So putting on a festival or a house concert or a Friday night concert in the park seems pretty small in comparison.

I hope this is the biggest crowd and best year we've seen so far at the Hobbs Grove Festival. But only you can make it happen so spread the word and come on out!! I can guarantee you the jamming in the camp areas is going to be super! The stage show will be the best by far, and the local bluegrassers are energized and excited by all the happenings! We're working hard to get a kid's lending program up and running here and have been in contact with Sharon Elliott to get it started.

All in all this is gonna be a great year. If you don't want to pull or drive your RV or camp out, I have visited a couple of Motels in Sanger to look them over, the Town House Motel is a nice little place with reasonable rates, a single room is going for \$55.00 a night and a double for \$65.00 a night. I have spoken with the owner and CBA members will get a discounted rate of \$50.00 for a single and \$55.00 for a double (their number is 559-875-55312).

But back to the show, as you know our line up is top notch and Frank Sullivan will be back with

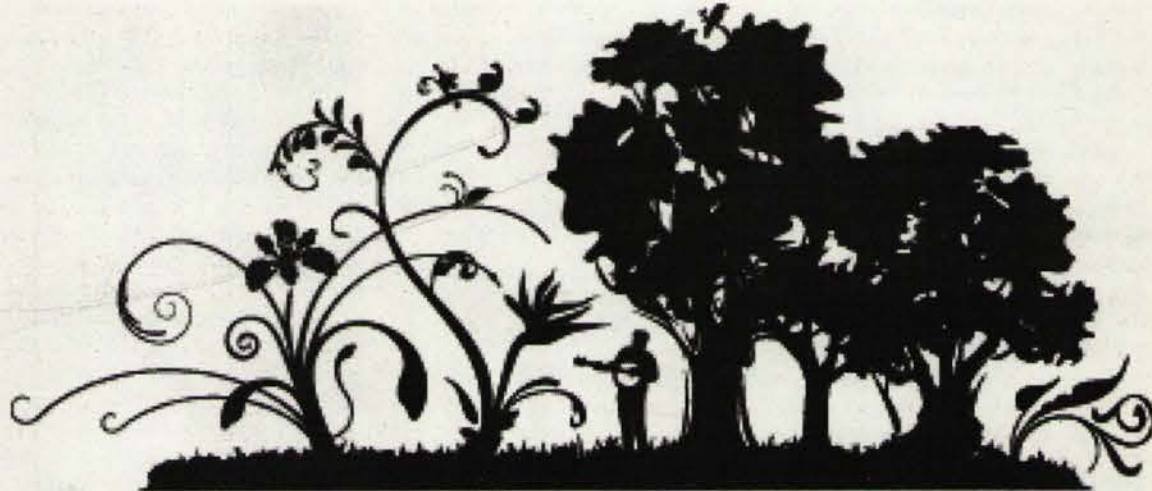
the Kids on Bluegrass program!! If that doesn't warm your heart then you can't be breathin'! I know it's something I look forward to and am trying to get more involvement here with our local kids.

Last night at the house concert a new neighbor came over because she saw the bluegrass sign out front of my house for the show, she had her very young daughter, about 4 and her son, about 6 years old. Two beautiful little kids! She said her son heard some bluegrass on the radio and begged for a CD and won't quit playing it over and over again! So when she saw the sign she decided to come over and see what we were doing and joined us for the show. (It was cute to see them with their bikes and backpacks.) When she introduced herself and told me the story I gave her a Bluegrass Breakdown paper supplied by Henry and told her all about our local instructors and the CBA and she said she wants to join up! You can bet I will follow up and get to know the family and try to help get the little guys going in bluegrass! So be ready for some new performers, Frank!

We still have lots to do but it's going smoothly from what I can see. I would still like to see one of the big music shops come on out as a vendor. If you know anyone like we had in Grass Valley that might be interested then pass the word around. It's my feeling that anyone that anyone that reads this and has ideas and is willing to help see them thru should contact Henry or me and let's see what we can do. It just takes a little commitment and great things can happen from it. These things are not and should not be one-man shows. That's why we are an association! So don't be shy and give me a call or e-mail if you have any thoughts or suggestions to help out! I'll keep you updated and look forward to seeing my CBA, and other Bluegrass Association member friends in Sanger the 26th, 27th and 28th of September. Contact me, Kelly Broyles, by phone at 559-977-3598 or email me at kelly.broyles@sbcglobal.net. Find out more about the festival at www.krblue.net.

A 3 day festival pass costs \$40.00. One day ticket prices: Friday only: \$15.00, Saturday only: \$20.00, Sunday only: \$10.00.

The Hobbs Grove Bluegrass Festival is proud to present the Del Williams Band, 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 Traveled, Frank Solivan and Kids on Bluegrass. Sunday morning we'll have Bluegrass Church.



HOBBS GROVE BLUEGRASS FESTIVAL

CALIFORNIA BLUEGRASS ASSOCIATION

Hooked on Bluegrass

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

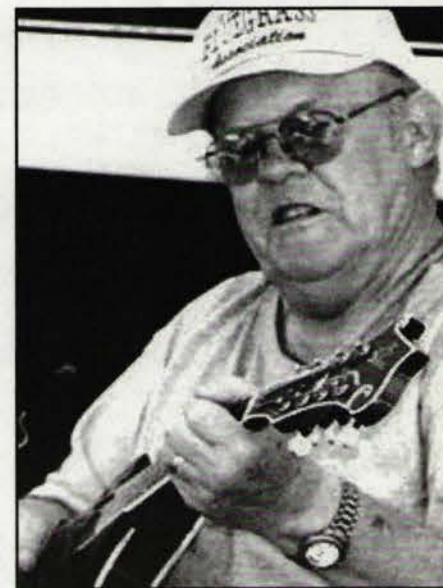
This month's bluegrass confession is from:

Ken Reynolds

CBA Volunteer and Bluegrass Hoss



I have been interested in bluegrass most of my life. My first recollection of hearing bluegrass was as a child. I spent a lot of time with my Grandmother and every Saturday night she would set up her quilting frame and tune in the Grand Ole Opry on the radio. She would quilt and I would card cotton for her as we listened to the show. I remember hearing the Osborne Brothers on the Opry. I didn't know what they were playing, but I could tell they were different from the other acts on the show. I really liked what they were playing. The sound of the banjo and mandolin really intrigued me. Their vocal harmonies made the hair stand up on the back of my neck. In the early seventies, I met my first real banjo player at a Search and Rescue training session. He invited me to his home to do some jamming. We would get together every Tuesday night to pick. At times there were as many as fifteen pickers in his living room. One of the jammers that showed up at our weekly encounters was a local bluegrass promoter. He selected a few of us jammers to put together a group to play at his festival. After the festival was over, my daughter and I decided we wanted to keep playing this wonderful music, so we formed our first band. The name of our group was Spring Mountain Harmony. We played a lot of local venues over the years and in 1985 we were invited to play at CBA June festival in Grass Valley. What a thrill that was. We got invited back in 1986. This was more than I could have



Ken Reynolds
photo: Grace Reynolds

ever hoped for. After playing the 1986 festival, my daughter got married and moved away from home. Without her the band thing wasn't the same, so the band died a natural death. But these experiences set the bluegrass hook in this old boy good and proper, and I have been involved in bluegrass ever since.

Big Sur Bluegrass Festival Announced Weekend of October 17-19th. 2008 Fernwood Resort, Big Sur CA

By Mike McKinley

Plans have been unveiled for a unique Bluegrass Festival to be held in Big Sur, at the Fernwood Resort.

The Big Sur Bluegrass Festival combines bluegrass music with a beautiful campground under the Big Sur redwood canopy. Throw in the campground jam sessions, the chefs and staff of Fernwood resort, and the Big Sur River meandering through the festival grounds to complete the picture of what to expect at the Big Sur Bluegrass Festival.

Frank Wakefield has been proclaimed to be the Grand Marshall of the weekend. He will be headlining the music part of the Festival Saturday and Sunday as well as a giving a workshop on his unique mandolin stylings and world view.

Other performers beside Frank Wakefield and his band include Lone Prairie, Diana Donnelly and the Yes Ma'ams, Harmony Grits, Faux Renwah, Bean Creek, The Down Beets, Jimmy Chickenpants, Eddie du-Common, and more.

The Fernwood, Resort, like most of the Big Sur businesses, was spared by the recent Basin-Complex forest fire. The campground is in beautiful shape and the smoke has cleared away.

The Big Sur Bluegrass Festival starts at 5:04 October 17th and ends Sunday October 19th at 5:00. Contact Fernwood Resort to extend your stay even longer.

There are a limited number of tickets available. They are being sold for the weekend only, (no single day tickets). The cost is \$100.00 per ticket, or 40.00 for kids 4-12.



Frank Wakefield

More information can be found at www.bigsurbluegrass.com. There is a link to contact the festival staff and on line sale of tickets.

For more info contact me, Mike McKinley - Festival Manager at (831) 459-0908.

CBA Fall Campout - October 9-12

Kids' Performances, Family Square Dance Highlight Family-Friendly Event

From page A-1

at ChefMikeWM@aol.com.

On Saturday morning, Kathleen Rushing, who led the CBA Music Camp's young children's program, will delight the younger kids at the campout with one of her "Bingo Schmingo" performances (<http://bingoschmingo.com/>). Kathleen's performances always captivate the imagination of the younger set, and this is a great way to get your youngsters introduced to the joys of singing and music-making. Later that same day, on Saturday afternoon, Kathleen's all-female bluegrass/old-time/Celtic band, Extended Roots, and caller-extraordinaire Erik Hoffman (<http://www.erikhoffman.com/calling.html#family>) will perform at what is sure to be a lively family contra dance.

On Saturday evening, there will be a dessert potluck, followed by announcement of the Board election results and a question and answer session for the new Board (as well as an annual meeting).

Watch the CBA website and message board for more details about other campout activities.

Naturally a CBA campout is all about bluegrass fellowship and jamming. There will be the usual uninterrupted jamming and jamming as well, but we're in the process of adding some additional activities that we hope will make the weekend especially enjoyable for families and kids who might not otherwise attend one of our campouts, and introduce them to the great world of bluegrass and the CBA. Watch your Bluegrass Breakdown and the CBA website and message boards for further announcements about the campout as the program is developed. If you're interested in helping plan activities or volunteering at the campout, please contact Bob Schwartz by phone at 415-999-3136 or email rschwartz@truckerhuss.com or Bob Thomas at 916-989-0993 or email sacbluegrass@comcast.net. Hope to see you in October!

Bluegrassin' In the Foothills Plymouth festival hosts IBMA nominees Michael Cleveland and Flamekeeper, Sept. 19-21

From page A-1

& coming bands to include: Nell Robinson & Red Level, Natural Drift, Four Fingered String Band & Gritchy MaGrally, Sunday morning's Kids on Stage performance produced by Frank Solivan Sr. and his staff of Steve & Sharon Elliott will bring you to the edge of your seats with this popular part of the Plymouth Festival.

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 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



Michael Cleveland

photo: Bob Colkins

The Desert Bluegrass Association presents its 9th Annual

Tucson Bluegrass Festival

Oct. 25&26, 2008 10 am - 5:30 pm
Desert Diamond Casino Plaza

featuring

Dale Ann Bradley
Kirby Knob Boys
Chris Stuart & Backcountry
Sawmill Road
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Friday Night Band Contest

Information: www.desertbluegrass.org or (520)296-1231

Directions:

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Pima Mine Rd.
Exit & turn left.

Admission:

\$20 Sat. \$20 Sun.
\$30 Weekend
Free camping
Children under 16 free

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RBA 2008/2009 shows announced

The Redwood Bluegrass Associates 2008-09 Concert Season (our 18th annual!) is nearly complete. All that remains to be scheduled is the October show, and we're talking with one of your old/new favorites about playing on that date.

All shows begin at 8:00 pm on Saturday nights, and take place at the First Presbyterian Church of Mountain View, 1667 Miramonte Ave., Mt. View.

The concerts are preceded (at 5:30 pm) by an HOT open jam session, organized by Ed Cirimele and always including an instigator or two.

Refreshments include NorCal's greatest pies -- sweet and savory -- and the sound is by the one and only Paul Knight. The venue has been remodeled, and now boasts a new stage, floor, drapes (which helps the sound), and chairs with PADDED SEATS.

Tickets for RBA shows are \$18/advance, \$20/day of show, and series tickets are now available: \$85 for any five shows. More information on the bands and the organization can be found at www.rba.org.

Hope to see you at one or more of these great concerts:

Sept. 13/08: Russell Moore & Illrd Tyme Out

Oct. 25/08: tba

Nov. 15/08: The Stairwell Sisters

Dec. 6/08: Eric Thompson & Kleptograss; The Tuttle Family

Jan. 17/09: The Charlie Sizemore Band

Feb. 7/09: The Claire Lynch Band

Feb. 28/09: Blue Highway

March 21/09: Mac Martin & the California Travelers

April 25/09: Laurie Lewis & the Right Hands



The Charlie Sizemore Band

Breakdown Correction Dept.

The Article "CBA awards Rick Cornish with lifetime membership honor" was written by Lisa Burns, not Lisa Burman.



Frank Solivan, Sr.

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

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

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

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

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

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

www.kidsonbluegrass.com



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First Sunday SCVFA Happenings in San Jose

By Chip Curry

This fall the Santa Clara Valley Fiddlers Association (SCVFA) is sweetening up our first Sunday of the month jams with featured performers and a youth fiddle contest.



Noel Monteleone

These get-togethers in San Jose are a 35 year tradition and they are only getting better. See the end of the article for time and location.

The highlight of our September 7 jam is a performance at 3:00 PM by Noel Monteleone from Paso Robles. Noel is a powerhouse old time fiddler, to say the least. He took an early liking to Charlie Poole's character, and his performance shows it. He began fiddling

with Kenny Hall and Harry Liedstrand. He also met and learned from fiddle pioneer Tommy Jarrell through his association with Mike Seeger.

His travels have taken him from Nashville to Bali, Indonesia, Australia, most of Europe and most every island chain in the Pacific. The Nashville part of his adventure found him delivering solo performances on the Grand Ole Opry. The September show should not be missed if you want to hear old time fiddlin' and singin' in overdrive.

Our October 5 jam features Erin Shrader, the 1998 U.S. Irish Fiddle Champion and honored recipient of a grant from the National Endowment for the Arts. Many Bay Area folks know Erin's spirited Irish fiddling and singing. They may not realize that she is also a brilliant performer of Old Time music and New England contra dance music.

An hour before her 3:00 PM performance, Erin will teach one of our youth classes known as KidFiddle. An important part of our mission is to help pass the bow to the next generation. KidFiddle students spend about 45 minutes with the instructor and complete their experience by playing on stage to perform the tunes they learned. So

bring your kids, and sign up at the jam. And bring your cameras!

In November we present our seventh annual Youth Fiddle Contest. There are three age divisions: 8 and under, 11 and under and 16 and under, with cash prizes and loads of great young fiddlers. As long-time member Sam Morocco notes, "There isn't anywhere where just kids compete, not Oroville, not Weiser. A young person gets to perform with their peers and afterward can say 'Hey, I'm not so bad.'" Contestants and teachers can see the details and rules at www.scvfa.org.

So there is a lot happening on the first Sundays of the month in San Jose. We invite all kinds of acoustic musicians—bluegrass, old time, western swing, swing jazz, Irish, Celtic, Mexican, Scandinavian—you call the tune! There are always several different jams taking place outside and inside at all levels. All players are invited to take a turn at playing on the stage. Many folks come just to listen and have a good time.

The Santa Clara Valley Fiddlers Association (SCVFA) is a California non-profit, volunteer-operated public organization dedicated to the preservation, teaching and enjoyment of traditional mu-

sic for the fiddle and other instruments. It was founded in 1973 in San Jose, California. We offer family memberships for \$15 per year, which includes a subscription to our monthly newsletter, the Fiddler's Rag. The newsletter provides



Erin Shrader

articles on music history, people, instruments, tunes, and other music events of interest to our members, as well as information on the activities of the SCVFA itself.

Who: Santa Clara Valley Fiddlers Association (SCVFA)

When: First Sunday of every month

Location: Hoover Middle School Cafeteria, 1635 Park Avenue, San Jose, CA (on the corner of Naglee and Park, park in lot on Naglee, look for SCVFA banner)

Time: Jam, 1-5 PM, guest performers, approx. 3:00 PM

Cost: Admission is \$5. Kids 16 and under are always free.

What to Bring: Bring acoustic musical instruments: fiddles, banjos, guitars, etc. Come to play, listen or maybe even dance a few turns.

Three Featured events:

1. September 7: Powerhouse Old Time Fiddler - Grand Ole Opry Performer Noel Monteleone, performance 3:00 PM

2. October 5: U.S. Irish Fiddle Champion 1998, NPR recording artist Erin Shrader, performance 3:00 PM, KidFiddle class at 2:00 PM taught by Erin, \$5, sign up at jam, young fiddlers welcome.

3. November 2: Youth Fiddle Contest, three age divisions: 8 and under, 11 and under and 16 and under, with cash prizes and loads of great young fiddlers. Contestants and teachers: see details and rules at www.scvfa.org.

Contact: email: President@SCVFA.org; website: www.scvfa.org; phone Richard Brooks at (650) 328-3939.

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Roger Siminoff

The Luthier's Corner - Roger Siminoff

Q: The first and second string on my banjo seem to have a very strong second harmonic tone with a long duration ring. In some cases these loud harmonic tones of the two strings beat with each other and seem to produce the low "difference" tone. Is that a wolf note?

A: Harmonics are rather prominent on banjos - it's a characteristic that makes a banjo sound like a "banjo."

And, as on any instrument, some strings have stronger harmonics (overtones) than others depending on: 1) the restoring force that is the result of a part or parts of the instrument tuned to the frequency of the note(s) played; 2) the specific tension of the strings in question; 3) whether the strings are wound or plain; 4) how new the strings are (new strings produce a stronger overtone series); 5) whether the string is over a foot or an arch on the bridge; 6) how, where, and with what intensity the strings are excited; 7) the structure and composition of the mechanical parts of the banjo; or 8) a combination of a few or all of these.

Interesting that you mentioned the "difference tone," and it appears that you are referring to it properly. A difference tone is the a sound we hear that is the difference in frequency between two notes. However, a difference tone is not usually loud enough to hear with the same intensity that you would hear a harmonic or overtone.

As to the question of a wolf note, it is not typical that a wolf note is heard on a plucked instrument. The wolf note is a result of continuous excitation of the strings (as on a fiddle). When a string is excited by a bow, if some part of the instrument (the backboard, soundboard or air chamber, for example) is tuned to the same note played, that part will begin to vibrate in what is called sympathetic vibrations. As that part begins to vibrate, its energy is sent back to the string as a restoring force. If the bow is still playing the same note, the string is now powered by both the bow and the restoring force and the energy is amplified. This amplified energy is again transferred to the part that was previously vibrating and as the energy is exchanged back and forth a loud "woo woo woo" sound is heard called a "wolf tone" or "wolf note." The wolf tone stops as soon as the bow ceases exciting the string or when a different note is played that no longer excites the part that was set in motion.

So, to make a long story short, it's really hard to determine exactly what is causing the excessive harmonic on your banjo. You might find that simply changing the gauge of the second string will change the overtones.

Q: I am going to shorten the fretboard on the mandolin I'm building to around the 20th or 22nd fret. How do I calculate the new scale length?

A: You can shorten the fretboard as much as you want, and as long as you just take frets off the bridge-end of the fretboard it won't change the fret scale at all. The major factor of the scale length is the distance between the nut and the bridge, not how many frets you have. You can have a 14" scale with 20 frets, or a 14" scale with 15 frets. In both cases the scale length will be the same, you'll just end up with a longer or shorter fretboard.

Q: I've been reading about the "ball bearing" banjos that Gibson made in the early 1920s, but I don't have a good understanding of how they are constructed and where the balls go. Can you explain how they are assembled or do you have any photos?

A: The Gibson ball-bearing banjos were a wonderful development, and the design is attributed to the work of Lloyd Loar who was well known as Gibson's acoustical engineer and was responsible for the highly acclaimed F5 mandolin.

From a feature standpoint, the focus is more on the floating tone tube than on the ball-bearings. The tone tube rests on top of 24 ball bearings and each ball bearing rests on a spring. This provides the tone chamber with great resilience and gives the banjo great sustain and power.

As to a photo, I can do better. Here is a cross-section illustration showing all of the parts.

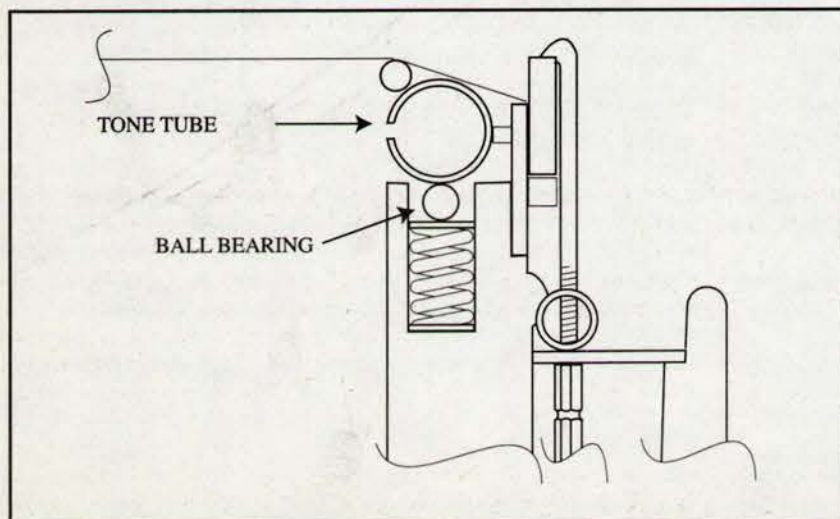


Fig 1: The second ball-bearing tone chamber system had a lot of parts and was difficult to assemble. (The first ball-bearing design from Gibson did not have springs.)

The entire system is comprised of 24 ball bearings, 24 springs, 24 upper washers (with small dimples in them), 24 lower washers, a tone tube with a round-rod brazed to its upper edge (this gives the head the appearance of an arch top), a spacer band, and an outer ring. So, there are 99 parts just to make up the tone chamber system.

When the banjos were originally assembled at the Gibson factory, the builders put paper shims (actually paper punch-outs from the office hole punch) under the lower washer to set all of the balls to an identical height.

Unfortunately, during the skin head days when the humidity changed and the head stretched a bit, the springs would push the tone tube up and the action became unplayable. The instability of the tone chamber's height, the extensive labor of assembling all the parts (especially when mounting a wetted skin head), and the overall quantity of parts required led Gibson to replace the ball bearing tone chamber system with a single arch-top tone chamber casting that looked the same from the outside but was much easier to manufacture and assemble.

Ball-bearing banjos are lighter than those with cast tone chambers and sound really great. (I have one, and it is my favorite of several banjos I own.)

=====

See you next month.

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

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



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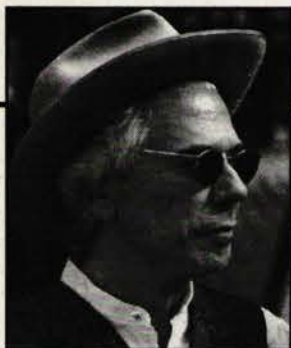
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Chuck Poling

Bluegrass Confidential - By Chuck Poling

Bradley Walker

Bluegrass musicians are notoriously obsessed with their instruments – the materials and construction, the appointments and finish, the provenance, and the intangible qualities that give each instrument a “voice” that makes it stand out. The instruments of certain bluegrass pioneers are near as well known as the artists themselves – such as Bill Monroe’s 1923 Gibson Lloyd Loar mandolin and Lester Flatt’s 1950 Martin D-28 guitar.

But for emerging bluegrass star Bradley Walker, his signature instrument does not come with herringbone trim, butterbean tuners or optional custom inlay. Walker and his instrument – his voice – are one and the same. Drawing comparisons to George Jones and

Merle Haggard, Walker – his voice and his music – is getting attention and respect in a bluegrass world that often gives more points for hot pickin’ than hard country singing.

His performance at this year’s CBA Father’s Day Festival marked his initial appearance at a California bluegrass event, and I was lucky enough to share some time with Bradley not long before his first show. The backstage area was a whirlwind of activity as Kids on Bluegrass were getting ready to go on, and Bradley had graciously agreed to perform with the youngsters on short notice.

Once we found a relatively quiet spot, I asked him what I’d ask any bluegrass: When did you start, who were your earliest influences, what did you learn from each and how do you use it in your music? He quickly warmed to the subject when I started talking about some of the great singers, like Jones, Haggard and another favorite of his, Jimmy Martin.

“Jones’s phrasing is what kills me,” Bradley replied. “I try to take things from different people and mold it into my own style. I grew up listening to a lot of country mu-

sic before I got turned on to bluegrass. Somebody like Jones, the way he can take a note and bend it about five different ways...and it sounds like that’s exactly the way it was supposed to be sung. Jimmy Martin is a huge influence on me,” he continued. “The feeling that he puts into singing...it’s kind of a mixture of hard-driving bluegrass with a country feel to it too.

“Things like that, that I take from different people. Merle Haggard is my number one influence as far as my kind of style and vocal range. I kind of got the same lower end vocal range. And his tone is unbelievable, still, to this day,” he said in an almost reverential manner.

Bradley’s rendition of Haggard’s classic “Today I Started Loving You Again” at Grass Valley was more than a cover or a tribute. It was a sign that there’s a new generation of singers out there who can bring freshness and vitality to the music without turning it into watered down rock and roll. And the choice he’s made to pursue a career on the bluegrass circuit demonstrates his confidence that a combination of a good voice and good songs will win over fans known for their opinions and their loyalty.

Walker’s choice of an instrument was “not much of a choice. Born with muscular dystrophy, he seems to treat the condition as more of a challenge than a handicap. He grew up in a home where bluegrass and country music were constantly on the radio or record player and he just started singing what he heard around the house. Before long he decided that music was his future and, by all accounts, he’s on the right track.

“I’ve known from the start what I wanted to do,” he said. “I’ve known from a very early age that music was going to be an important part of my life. I guess around the same time I started playing more on stage, playing with live bands that I’ve always known that if there was any opportunity to make a living or to sing as much as I could, that’s what I wanted to do. You have to have the right opportunities and have people believe in you and give you the chances. And luckily I’ve had that. But I’ve been doing this my whole life, it’s not something that happened overnight. But if you stick with it and persevere and never stop believing in yourself, eventually it’ll happen.”

When asked about his approach to singing and blending his voice with a band, he replied, “You’re right, my voice is my instrument. That’s why I try to pick songs that I can use that instrument for. A lot of bluegrass – the emphasis is more on the picking, more on the music – a lot of my songs might be a little bit different.



Bradley Walker on stage with Savannah Agardy and KOB 2008

Maybe a little more slower songs. I try to pick songs I love to do, I love to sing.”

“I’ve been singing my whole life,” said Bradley. “When I was a senior in high school and starting to sing more frequently, I just paid more attention to singers and listened to what they do and how they sing, people like Keith Whitley...just the way that different people sing. I realized that, hey, I can do some of that. It was kind of a discovery process for me to take what I’ve learned from all those people and turned it into my own style.”

Bradley has never had any formal vocal training and tries not to analyze how he phrases or bends notes. “It’s a natural thing. I don’t think about it. You might hear me sing a song today and I may I sing the song tomorrow and I’ll sing it totally different. I’ll put different moods in it. It’s a natural thing. I don’t really know what I’m going to do until it comes out,” he remarked.

Other influences include Tony Rice, Ronny Bowman, Lou Reid and Russell Moore.

“Russell Moore’s probably one of my biggest [influences] as far as bluegrass music is concerned. And a lot of it goes beyond singing. Russell’s one of the greatest singers alive, but his professionalism on stage and the way he approaches what he does... it’s a serious business. When he gets onstage he’s got a job to do and, boy, does he do it well.

“I love singers who just sing with feeling. When you think about folks like George Jones, Haggard, Vern Gosdin, or Keith Whitley, voices like that, the one thing they all have in common is the feeling you can hear in their voice. I try to

always pick songs that I can relate to, so the same feeling can be heard through my voice.”

Walker does have a knack for selecting songs that complement his range, tone and style. “Highway of Dreams,” his latest CD, is a showcase of his talent and versatility. A melancholy barroom classic like Lefty Frizzell’s “I Never Go Around Mirrors” or a more contemporary heartbreak song like Larry Cordle’s “When I’m Hurtin’” emphasize the smooth, sliding qualities of his voice. He’ll head for a note, starting just slightly under it and then

oscillate above and below it and then return to perfect pitch at the end of the phrase. He sounds like a weary veteran of a hundred honky-tonk heartaches.

But he can turn around and sing a pretty ballad

like Shawn Camp’s “Lost at Sea” with a sincere, guileless delivery that can make your heart flutter.

Teaming with Nashville pro Carl Jackson to produce “Highway of Dreams,” Bradley found himself in the studio with help from, among others, Ron Block, Adam Steffey, Rhonda Vincent, Rob Ickes and Alecia Nugent. Not bad company. Of course, with his star on the rise, he’s also attracted the attention of songwriters from coast to coast.

“I get songs all the time, and I’m happy to,” he said. But it doesn’t take him long to figure out which ones he can put his heart into. “My rule for picking songs is: if it doesn’t touch me, it’s not right for me. It’s not to say it’s not a great song, but it’s not right for me.”

“I know what I like and I know the kind of style I love to sing,” said Bradley. “I try to stay true to what I love to do and the kind of songs I love to sing.”

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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Joe Weed's Studio Insider

Recording the Liedstrand family band

I recently had the pleasure of recording the Liedstrand family band here at Highland Studios. Because many readers of this column are interested in recording their own groups, I'll describe the band, how we recorded them, and also provide recommendations that might help readers record their own small bands.

The Family

Harry Liedstrand leads the family band. He plays old time fiddle and guitar, and he sings. His wife Cindy plays guitar and sings harmony. Their grown children Farrin (fiddle) and Terrell (mandolin) complete the group. I had heard the family's fine playing recently when mastering the Mount Diablo String Band's new CD, "Grand Picnic," on which all the family members play. When Harry asked me about recording his family band, I thought, "This will be fun!" It was.

Like many musicians in the CBA, members of the Liedstrand family band all work day jobs, but their passion is music. They have a lively old-timey sound, play well together, and prefer to dig a groove rather than feature hot soloing. When we started the project, we began by discussing our work plan. They told me that they wanted to set up in a circle and play live, without headphones, and do a few takes of each tune if needed, so that they could choose the best take lat-

er. They all sing, so we'd need to set up mics for vocals as well as instruments.

The room

The acoustics in our main studio at Highland are adjustable, so I flipped our wall panels around, turning the diffusors in towards the walls and exposing their rear, absorptive sides. This turned our very live-sounding room into a more manageable semi-live room. Although the fully live room makes fiddles really sing, it's better to tame the room's reflections when recording many instruments and vocals at once. Otherwise, all those different sounds bouncing around the walls can set up a cacophony of ambient sound that obscures the details of individual instruments and voices.

The set-up

The band prefers to sit when they play, so we placed the four chairs facing each other, as close as we could get them while still allowing space for microphones and stands. We used dedicated instrument and vocal mics for each person so that we could get more precise imaging from each one. Using one mic per person, to serve for both vocals and instrument, could have worked also, but would have necessitated moving the mics farther from the performers to increase the width of their pick-up patterns. This would have meant that each mic would pick up more bleed from the other performers -- something that we didn't want to do. We opted to have minimal

bleed so that if we needed to do any post-production "repairs" to any tracks, we could do so without bleed on other tracks causing "ghosted" images of the parts being replaced.

One compromise that we opted for was to eliminate those large "pop" screens from the vocal mics. Because vocal mics and screens had to be close to the faces of the singing musicians, they blocked the view of the other players, and the family wasn't comfortable with that. They wanted to see each other well, just as they do at home and when they play gigs. So I explained the need to turn to the side when singing plosives like "B" and "P," etc. I figured that we would have to deal with hiding a few breath "thumps" when editing and mixing, but this was worth it to the group in order to see each other well.

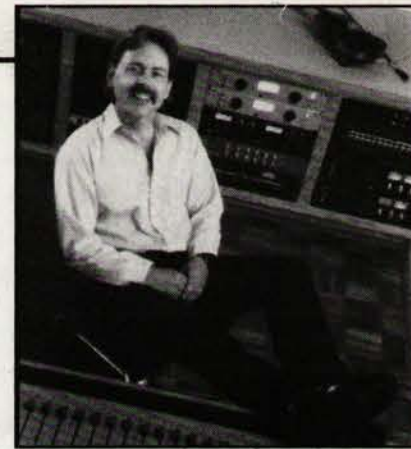
The gear

All the mics we used were cardioid (uni-directional) mics. It was important to use this type so each mic would only pick up the voice or instrument right in front of it, and reject the sounds coming from behind (meaning bleed from other players.) For vocals, we used large diaphragm condenser mics, a common choice when recording vocals in the studio. My go-to mic in this situation is a Neumann U87 model, but there are many other fine brands and models available to home recordists for much less money. For the guitar and mandolin, we used Neumann KM-184 mics. These are small diaphragm

mics that produce a very clean and hot (loud) signal. They work wonderfully for these instruments in a small acoustic band setting. For the fiddles, I chose Neumann U-89 models. These are large diaphragm condensers, and they have five selectable pick-up patterns, varying from narrow cardioid through omni (hears from all directions). The sound of this model is sweeter and less strident than the U87, so I like to use them on fiddle when I can.

The sessions

I explained to the musicians that microphone placement would be critical in obtaining a good sound and keeping it consistent throughout the sessions. If you get really close to a cardioid mic, it gets very bassy; as you move away, the sound gets thinner. Guitar players need to be aware that placing the sound hole in front of the mic will make for a deep, boomy and indistinct guitar sound that should be avoided in this type of session. I asked Cindy Liedstrand to watch and keep the guitar mic opposite the neck and body joint, with the diaphragm pointed towards the sound hole. Terrell was to keep his A-model (round-hole) mandolin about 8" away from his mic, and like Cindy with her guitar, keep the mic opposite the neck/body joint, pointed towards the sound hole. We suspended the fiddle mics with



Joe Weed

the diaphragms about 12" above Harry and Farrin's fiddles, centered over the wide end of the fingerboard.

The band played a test tune so I could obtain levels for the preamps and interfaces, and adjust mic and instrument placement. Then they came into the control room to hear how they sounded. Smiles were everywhere, and we were off to a great start!

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.

Bill Evans & Megan Lynch On Tour in California

September & October Workshops & Concerts

Bill Evans and Megan Lynch return to northern California for a series of concerts and workshops this September and October. Since their last area performances in the spring, the duo have toured throughout the West in addition to teaching at music camps together this past summer in Grass Valley and British Columbia.

Together, their virtuosity on banjo and fiddle is to be expected.

The surprise is in their superb vocal work, not only on traditional material but contemporary songs from Deb Tannen, John Gorka, Chris Coole, Mark Knopfler and others. This month, the duo are readying their debut CD for an October release. This CD, titled Let's Do Something... is produced by Steve Mougin, guitarist for the Sam Bush Band.

Megan is a six-time National fiddle champion known for her work with 3 Fox Drive and Pam Tillis. She now hosts her own fiddle and music camps out of her home in Goodlettsville, Tennessee. Bill has played with Dry Branch Fire Squad, David Grisman and Peter Rowan and is the author of Banjo For Dummies, now the world's largest selling banjo instructional book.

Highlights of this fall's shows include an appearance at Hardly Strictly Bluegrass, opening for Illrd Tyme Out in Chico, a San Jose house concert and workshops and concerts in Willits. To hear tracks from the duo's upcoming CD, visit their MySpace page at <http://www.myspace.com/billevansandmeganlynch>.

September 16: Chico, CA: Bill Evans and Megan Lynch open for Illrd Tyme Out at the Sierra Nevada Brewery's Big Room, 1075 East 20th Street, doors open at 6 p.m. show begins at 7:30 p.m. Info at <http://www.sierranevada.com/bigroom/calendar.asp>

September 18: El Cerrito, CA: Bill Evans and Megan Lynch debut at the East Bay's newest music venue 33 Revolutions, a uniquely wonderful record shop & cafe, 10086 San Pablo Avenue (in the same block as the Cerrito Speak-easy Theater, across from Nations). Admission is free but donations are welcome. Performance is from 7:30 to 9:30 p.m. For additional info, phone 510-898-1836 or email 33revolutions@gmail.com.

September 19: San Jose, CA: Bill

Evans and Megan Lynch perform a house concert in the Almaden section of San Jose. Great music, fine food and wine in an intimate setting. \$20 admission. For more info, email Kerri at kerriantes@sbcglobal.net or phone 408-373-9534. Seating is limited, advance reservations are recommended.

September 20: Willits, CA: Bill Evans and Megan Lynch host afternoon banjo and fiddle workshops and perform an evening concert at the Willits Cultural Arts Center, 71 East Commercial St. Workshops from 2 to 4 p.m. \$30. Phone 707-459-4549 to save a slot. Evening concert tickets \$15, available by phone at 707-459-0436 or at the Leaves of Grass bookstore. Redwood Highway opens. Concert sponsored by Willits Rotary.

October 5: San Francisco, CA: Bill Evans String Summit with Megan Lynch (Bill Evans, Megan Lynch, Scott Nygaard, Steve Smith, Bill Amatneek and Alex Hargraves), Hardly Strictly Bluegrass, Golden Gate Park, Porch Stage. Set time TBA. Info

at <http://www.hardlystrictly-bluegrass.com/>

October 8: Berkeley, CA: Bill Evans and Megan Lynch return for an evening of music, fine food and wine at LeBateau Ivre, 2629 Telegraph Ave., 94704. Performance from 7 to 9 p.m. Admission is free but the hat is aggressively passed. Phone 510-849-1100. Additional info at <http://www.lebateauivre.net/>

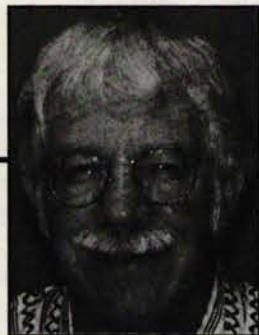
October 9: San Francisco, CA: Bill Evans and Megan Lynch performing with the Jesse Jay Harris Band, Amnesia, 863 Valencia St., 415-970-0012. Admission is free. Additional info at http://www.amnesiathebar.com/Amnesia/Amnesia_-_Home.html

October 10: Alameda, CA: Bill Evans and Megan Lynch, McGrath's Pub, 1539 Lincoln Avenue, 8 p.m. Cover is \$5. Additional info at <http://www.mcgrathspub.com/index.html>

October 11: Sonoma, CA: Bill Evans and Megan Lynch, The Old Stan, 177 South Washington Street. Info at 209-536-9598 and http://www.oldstan.com/Our_Music/our_music.html



Bill Evans and Megan Lynch



Al's Music Tidbits

... By Al Shank

Al Shank

Myxolydian VII

We've almost used up the harmonic material used in most Bluegrass songs/tunes. In major keys, most of the chords containing notes outside of the major scale are "secondary dominant" chords, "borrowed" from other closely-related major keys. (By closely-related, I mean differing in scale by one or two notes.)

One chord that you hear quite often and prominently in Bluegrass that is neither a triad taken from the home major scale nor a borrowed dominant is the major triad built on the lowered 7th degree, a semitone below the leading tone. In G, this would be an F chord, in A a G chord, etc. One of the very first "breakdowns" in Bluegrass music, called, appropriately enough, "Bluegrass Breakdown" goes like this:

|GGGG|GGGG|FFFF|GGGG|FFFF|GGGG|DDDD|GGGG| X 2
|GGGG|GGGG|CCCC|GGGG|CCCC|GGGG|DDDD|GGGG| X 1

So, in our numbering system, this is I bVII I bVII I V I

This is a very common pattern in Bluegrass instrumental "breakdowns", with the "other" chord besides I and V sometimes being IV ("Lonesome Road Blues"), sometimes VI ("Foggy Mountain Breakdown").

Bill Monroe, writing his first "hot" instrumental, chose the "modal" sound of the lowered VII chord. Why do I call it "modal"? Well, before Western music settled on two basic scales, major and minor, for its music, there were a set of "church modes". Go back to the "Bluegrass piano" for a bit. If you play only the white keys, beginning with a "C" note, you get a major scale. However, if you play only the white keys, but begin with different notes, you get a set of scales that differ from one another in the placement of the semitone intervals. In a major scale, the "close-together" notes are the 3rd/4th and 7th/8th (1st). However, try playing the

white keys beginning with a G note. The first six notes sound just like a G major scale, but the last three are E, F and G, not E, F# and G. The 7th tone is a whole tone below the next tonic. This was called the "Mixolydian" mode. So, I call the triad built on this lowered 7th the "Mixolydian VII" chord.

More often than not, this chord is approached from the tonic triad and resolves back to it, although it sometimes progresses to IV. For example, Josh Williams' song, "Cheatin' Kind of Life", goes:

|I |I |I |bVII|IV|I |I V|I |X 2
before going to the IV on the chorus.

One of my favorite mandolin tunes, "Daybreak in Dixie", has both "modal" and non-modal versions. If you look it up on allmusic.com, you can find several composers credited with this tune, but mostly you find Bill Napier or Carter Stanley, even Ralph. Bill Napier was the mandolin player on the earliest recording I know of, an early Stanley Brothers recording, so I suspect that he wrote it. That version, played as a mandolin lead at an insane tempo, does not use the VII chord, going from I to IV to V and back to I for the first part. Later, the Stanleys recorded it again as a banjo lead, putting the bVII chord in after the I before going to the IV. Later still, Ricky Skaggs recorded it with Keith Whitley and Ralph (after Carter died), going back to a mandolin lead but leaving the bVII chord in. I like it both ways, so The Notorious Shank Brothers played it on Vern's Stage at the recent CBA Father's Day Festival with the mandolin playing the Napier version for the first and last breaks, the fiddle, middle mandolin break and banjo using the "Stanley VII". Our bass player loves it when we do stuff like that!!

Mac Martin and the Dixie Travelers, with my old teacher Bob Artis on mandolin, did one called "Dixie Bound" that is quite similar, going I bVII I IV V I. Its "B" part is also quite similar to "Daybreak in Dixie", so much so that I suspect it was "written off of" the old Napier tune. Or not.

Note that all the tunes I have mentioned use the V chord as well as the lowered VII, and that the V chord contains the leading tone, the regular 7th degree of a major scale, so the Mixolydian mode is "mixed" in with the major scale, which, by the way, is the same as the Ionian Mode. Sometimes the bVII chord resolves to the V chord, so the lowered 7th degree is replaced by the leading tone. Bill Monroe's song, "You'll Find Her Name Written There" is an example of this:

I bVII I
No more, no more, she walks the Earth
I bVII V
Her face like a beautiful flower

Speaking of church modes, the Aeolian mode corresponds to what we call the "natural minor" scale, which is the white keys of the piano, but starting from an A note, giving:

A B C D E F G A

Here, the semitone steps are between the 2nd and 3rd and the 5th and 6th degrees of the scale. The diatonic triads built upon the scale degrees would then be:

A minor (ACE)
B diminished (BDF)
C major (CEG)
D minor (DFA)
E minor (EGB)
F major (FAC)
G major (GED)

However, the dominant effect, requiring the leading tone, is so important that the V chord from the major scale is almost always used in minor-key tunes. This produces what is called a "harmonic minor" scale, with the minor 6th degree but the major 7th degree.

Bluegrass tunes and songs in minor keys tend to have the VII and sometimes the III chord mixed in with the V from the major mode. You don't often hear the IV chord in minor keys. One exception to this, however, is Bill Monroe's instrumental "Crossing the Cumberland", which combines the VII with the IV and V, alternating between the minor and major 7th degrees.

G minor
|I VII|I IV|I |V7|
|I VII|I IV|I V7|I|

That pretty much exhausts the harmonic material of Bluegrass, so next month we'll be talking about rhythm.

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

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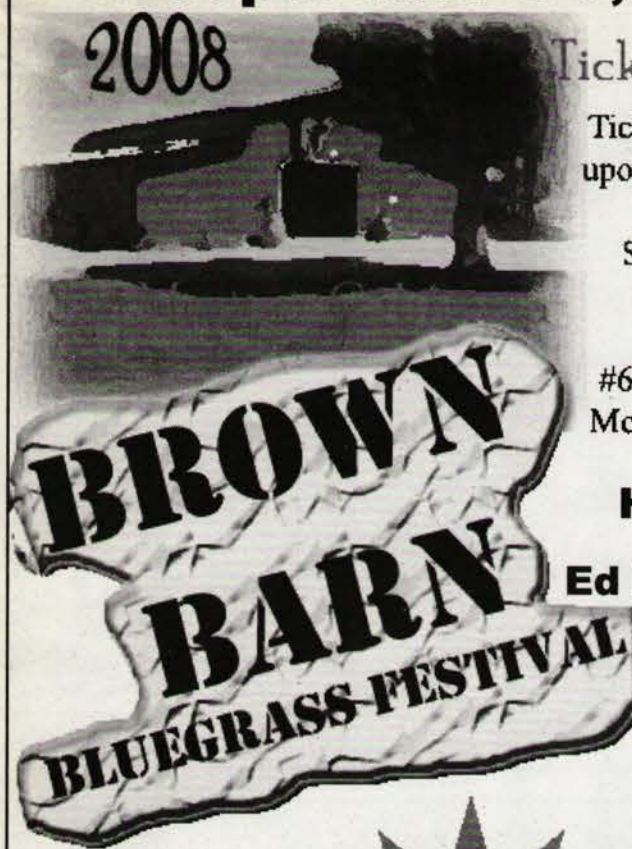
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**Do you have an instrument
you're not playing that could
make a child smile like this?**



Luke Davisson
Photo by Bob Calkins

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

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

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

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

Sharon or Steve Elliott at 510-728-7613
or email kidslendinglibrary@yahoo.com

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

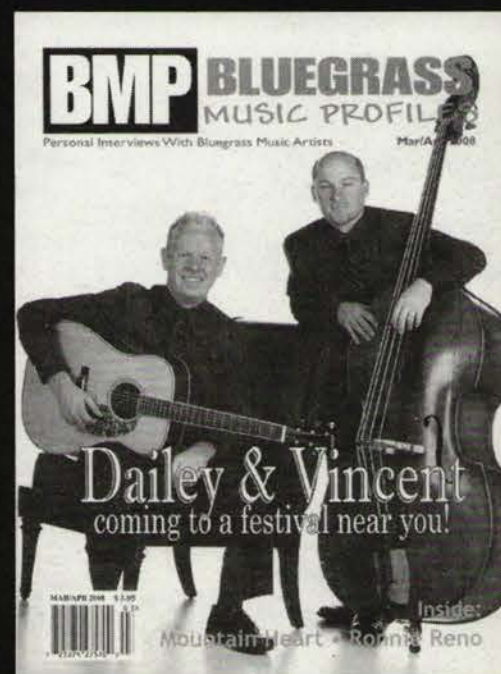
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Kyle Abbott

Bluegrass 'n Stuff... By Kyle Abbott

...and that, my friends, is the relationship between theoretical music and spoon players. Oh, hi there! I'm sorry you just missed my groundbreaking lecture (that's the last time an anvil will fall out of my pocket, I promise) on the Understanding of Misunderstood Instruments and the Troubled Souls Who Play 'Em in 'Em. (That's "E minor," but you knew that.) Fortunately, you are just in time for Bluegrass 'n Stuff!

Like Jehovah's Witnesses, festival season is at our doorstep almost any time of the year (at least somewhere in the world). If you are in a band, or one of those one-man bands (my apologies), you have a plethora of opportunities to get on that big stage and get lots of free food! (Oh and, hey kids: if you are taking a M.D. Exam and forget sternocleidomastoid, use 'plethora'. Nobody will know the difference!)

First, when deciding which gig you want to play at, even before knowing whether it's a paid gig or not, you want to make sure they have free food. The gig may pay well, but you might have a pathetic audience. That, steeped with a stooped morale from nobody laughing at your jokes, will result in a grungy gig experience. No amount of money will rub away that feeling of the audience's

of free food. Sure, you could just buy your own food afterwards, but that only makes it worse. Not only are you spending your hard earned gig money right away on chugging food, but the time it takes to drive to the store is just more time spent wallowing in misery. So priority numero uno is: make sure you have free food! Some festivals will just put out a bag of chips, others will separate the green M&M's from the rest if you so desire. My standards are low. If they put out a half eaten corn dog, I'm happy. However, you may want to eat more like a king.

Now that you have determined which gig pays out the most in calories, you need to narrow the list by finding out who's on the Band Selection Committee. With all the bands trying to get into festivals, you need to make your band stand out above the others. Your music quality may not be able to be a factor in this, so you'll need to improvise. Find out who's on the committee and then see if any of them are ex-girlfriends of your band mates. You'd think that a messy break up would be the last thing you want on your resume for being accepted to a gig. However, as they say, all publicity is good publicity. If you need an extra square inch of duct tape to seal the deal, you can attach an apple to your audition package.

Kids use 'em all the time to bribe teachers into giving them A+'s, so passing one onto a volunteer at a committee will be like giving candy to a baby—provided that baby is on the Band Selection Committee.

Now that you know how to get the committee's attention, you need to wow 'em with your musical material! But what if the best you have is the Turkey in the Swamp (Turkey in the Straw's modal cousin)? No sweat. Go to the local music store and find a CD or two of some local, unknown bands who made CDs back when making CDs was the in thing to do. (You know, before live recordings became the big wave.) Find some impressive tracks and copy them for your audition CD. It's perfectly moral to do this, as long as nobody finds out.

Alright! You scored a sweet gig, and unless Renky Tippetop (the sword swallower) recovers from food poisoning, your spot is guaranteed. Next comes deciding what to wear. This is a very controversially complex subject all of its own, and if I wasn't such a nice person, I would dedicate a whole article on the subject. See, there's a fine line between looking flashy as a trumpeter in a mariachi band and looking like spoiled coffee grounds, like a drummer in a garbage band. Most people think, "If I am performing, I want to look my best, as if I was a caricature sketcher at a wedding." Well, that's not necessarily true. The problem with looking too sloppy is that people will think it's Open Mic day and will climb up on stage and start singing "I

got the blues hangin' down." Not pretty.

However, if you dress too stuck-up, then people will feel intimidated and not request any songs (though that's probably a good thing). Plus, they might think you are too good even for their \$4000 one-hour gig—complete with full catered buffet. If you thought Bluegrass (or any music) meant wearing suits and cowboy hats, think again. You won't get an award by looking like Bill Monroe's incarnate. He was just a so-so mando player (though he could do a stellar hambone) with a hot temper and was a little flat on the vocals as he got riper. [Yet another reason for Kyle to avoid festivals now.... —Luke] As a rule of thumb, you wear a suit when you kill yourself and wear a cowboy hat when you go to tell your accountant that the pony for your daughter was a business expense.

Let's not be pompous here. Except for gourmet salads, formal dressing went out with powdered wigs. Take a look at guests on David Letterman. Well-off musicians and actors are coming out wearing hole-ridden jeans! If they can get away with that, than there is no reason that I—er, you—have to look like King Louis the 14th... with a banjo. These days, you want to look like a Man of the People (though if you're not a man, than you'll want to look like a Man of the People: Woman Edition). Folks from all walks of life, and preferably those who are rich enough to hover through life rather than walk, should be able to come up to you and offer you gigs.

Let's look over your attire from the bottom up, starting with shoes. Wear nothing where the heel is above the toe. Go with sneakers for the feet, and if you want to be classy, dig the built-up gunk out of the inlay in the sole. Even better, go barefoot. To cover up your disgusting thighs, wear a pair of shorts. They're as casual as barbarian barbeques and offer a friendly look at your legs, without making a big fuss about it. Fishing waders are another thing to wear, but make sure there is some chance of flooding; whether it be a flash flood zone or a tipsy lobster tank. Next, if the event doesn't seem quite so abs-worthy, you may want to cover up your chest. Even I will admit that a t-shirt is a little too casual. Anything button-up will do. Corsets are an equal equivalent, but could be a touch too medievally formal. Finally, if you are like me, then you like to take a quick cat nap while you're singing. You'll need to cover up your dreaming eyes, but sunglasses look too cool and equally worse, stupid if you are in a dark bar. Settle for a nice, big floppy hat instead. Everybody loves seeing somebody in a floppy hat. It's cute and let's face it, hilarious! The added humor will pull people to your tip-jar like Howard Taft to a bag of double stuffed Oreos.

OK! Hooray! You've just finished your gig, got paid (hopefully) and, most importantly, are running backstage for the trough full of foot long Po' Boys. Time to feast 'n forget! Now for the Joke of the Month: I like to play mandolin. Why? Because it's not a banjo. HEYYOOO?? That's enough.

Minutes of the July 12, 2008 - California Bluegrass Association Board Meeting

From page A-4

Donation to Nevada City Police Explorer Scouts

— Elston

Montie said our practice has been to make a donation to the Explorer Scouts. They assist us at the festival with the day parking on Friday and Saturday.

The motion to donate funds to the Nevada City Police Explorer Scouts for their work at the festival carried unanimously.

No show policy at Music Camp, teachers and students

— Burns

There was a discussion on how to handle Music Camp no-shows. As there are waiting lists of people wanting a spot in the music camp it was decided that if they cancelled early enough for us to fill the spot with an alternate, the fee could be refunded. If there was no advanced warning and no reasonable expect-

tation of being able to fill the spot with an alternate, the fee would not be refunded.

CBA Archive

— Nielsen/Hogan

Mark Hogan addressed the board regarding the archives of previous festivals. Dave Nielsen explained the procedure for preserving the tapes and converting them to a digital format.

Brown Barn Festival

— Cornish

The motion to offer limited support to the Brown Barn Festival carried unanimously.

FDF retrospective scheduling

— Elston

This meeting was re-scheduled and set for August 3 at Diana's home in Modesto.

REPORTS

Membership Report

Carolyn emailed her report. Darby

went over the report and called for discussion.

Advance Tickets Coordinator Report

This report was tabled to the next meeting.

FDF Director Report

Montie reported that the fairgrounds board is withholding the security deposit for damage claimed to a door and a thermostat.

Montie also reported that he received a letter from a member stating that on Monday, after the festival, someone damaged their motor home. Carl stated we should notify the insurance company immediately and get an insurance adjuster out there. Montie said he will take care of it.

Treasurer's Report

Ed distributed the treasurer's report, went over the figures and answered questions.

Area VP Reports

Mark Hogan reported on the plans for the next Sonoma festival which is scheduled for March 14, 2009. He has Laurie Lewis and Tom Rozom, Ray Bierle trio and a good Hawaiian band booked so far.

Craig Wilson reported that the Bakersfield jam (their 4th) had their largest turnout ever (22 people). He also reported on a new jam at a downtown coffee house called Dagny's that's held every Saturday. The Arts Council of Kern has approached Craig and arranged a meeting where they stated their wish to explore ways to revive SuperGrass. They will be approaching community funding sources with some of the possibilities being the local Community College and State University, both of whom sit on large foundations and already support the arts.

Darby reported for Bruno the East

Bay AVP and announced that there will be a Pedal Steel Guitar Jam and Summit at McGrath's in Alameda on July 26, 2008.

Tim Edes reported for Duane Campbell that there is a new south bay jam at El Toro brewing Co. in Morgan Hill every Thursday. He also stated that the new jam in San Jose is still going on.

Lucy Smith reported that the Paradise BG festival was cancelled because of the fires.

SET TIME AND PLACE FOR THE AUGUST BOARD MEETING

Next meeting set for August 3 at Diana's home in Modesto

ADJOURNMENT

The meeting was adjourned at 2:30 pm.

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

Howdy, Howdy, Howdy!

Ah yes, September! The month that the leaves start to get a little color change in 'em, the nights start to cool off here in the high country, and fall huntin' seasons open. Every year at this time, I'm always reminded of the years that my Uncle Jack and I spent the major portion of this month, in the high Sierras hunting deer. Those were the grandest days of my youth, and if I could pick one time from my past to live over, it would be those grand days spent a' horseback in the "Shining Mountains". (The old Mountain Men gave 'em that name, because when they were heading West over the arid plains of Nevada, you could see 'em "shining" in the distance.) Every year, we would pick out a mountain in the distance, saddle up, pack the pack horse with a few days supplies, bed rolls, etc., and go see what was on the other side of that mountain! A freer life style has never existed! To see what man has made, all you have to do is get in your car and go see it all. BUT, to see what GOD has made, you have to see it from the back of a horse! I'd give almost anything to be ridin' my pony "Tarzan" up Bull Run trail again, heading to camp, and a big cup of hot coffee. The best coffee in the world came out of that 32 cup, speckled porcelain pot. Go to the creek that ran right by the camp, dip it full of fresh snow melt water, set it on the fireplace grate, and add two handfuls of fresh coffee, poke up the fire until it starts to boil, move off of the flame and let 'er simmer for a few minutes, and THAT my friend is real Cowboy Coffee! Add a dash of canned cow, a big spoonful of sugar, and let the world go by, 'cause when yer a' settin' next to a good fire, high in the mountains like that, you've got it made!

But, jes like everything else, that part of my life is gone forever, and all I've got is those wonderful memories to cherish. The only constant in our lives, is change. It takes us awhile to get used to it, about 60 years in my case, but change it does. Just this morning,

July 31, I was talking to my good friend John Murphy about how things have changed over the years, and some of our favorite memories of festivals past. He reminded me of the time some 20 odd years ago, when he and Scott Mehafeey fixed a HUGE breakfast for any one that was around. They made a good 3 gallons of Gravy, and at least 3 or 4 dozen Buttermilk Biscuits. They were so intent on gettin' everybody fed, before they knew it, it was all gone and they didn't get one taste of it all! Not one durn Biscuit! OI! "Moonshine Vic" Cearley came back stage and asked me why I wasn't over to the big feed that mornin', and that I'd missed some of the best biscuits and gravy that John and Scott had ever fixed! We had a good laugh over it this mornin', and right then and there, I got John to give me his recipe for Country Cream Gravy. My favorite memory of the Woodland Veterans Day festival is the time 4 or 5 years ago when I was a guest at John's for breakfast. He fixed biscuits and gravy, and I swear I didn't eat for two days after, I ate so much! So, with that said, lets make some more good memories today. Tie yer Pony in the shed out back, throw him a scale of hay and come on into the kitchen where I've got the 'ol cook stove all warmed up. Pour yerself a big cup of good ol' Cowboy Coffee, and let's palaver over some good vittles and their fixin's!

The morning that I was invited to breakfast by John, it was a cold rainy morning there in Woodland, and I was as hungry as a spring Grizzly, fresh out of hibernation! When he pulled that big pan of biscuits out of the oven, I knew I was in Country Boy Heaven! He piled about 4 of 'em onto a big plate, slathered 'em with that Country Cream Gravy, gingerly set 'em in front of me and stood back out of the way! I could've sworn that I did a double back flip into 'em! They were so good; I had two more for dessert! (Yes, you CAN have dessert at breakfast time.) THAT is one of my most favorite festival memories! I was a happy

camper for the rest of the day, and you will be too, after you fix a big skillet of this fer breakfast! Here's John's recipe for;

Country Cream Gravy

1/2 lb. bacon
1/2 lb. ground beef
6 tbsp flour
1 cup of heavy cream
1 1/2 quarts milk
Salt and pepper to taste

Fry the bacon good and crisp. Set aside. Brown the ground beef in the bacon fat. When browned good, add the flour, and stir while browning the flour. When browned good, crumble the bacon into the mixture. Add the cream and milk, stirring all the while. Bring to a boil, stirring constantly, and reduce to desired thickness. Season with salt and pepper to taste. Will serve 4 normal folks or 1 banjo picker.

You talk about some good 'ol country vittles! This gravy goes good on anything! Especially 'taters. I purely love 'taters and gravy, and I can eat 'em fer every meal without a doubt. When I was a little red neck, all my momma had to do to make me happy at supper time, was to have a big plate full of 'smashed 'taters and gravy! Momma never got tired of fixin' 'em fer me, and I durn sure never got tired of eatin' 'em! One of my favorite ways to eat 'taters, is to take a baked 'tater, skin it, smash it up real good with a fork, and cover it with gravy, salt and pepper it, and dig in! Wowser's, as my 'ol pickin pard Vern would say.

Speakin' of good ways to fix a big mess of 'taters that'll satisfy even the pickiest of palates, try this recipe the next time that you get a hankerin' fer some fried 'taters. I used to fry up a big stack of these fer the boys in our huntin' camp almost every morning. If I didn't put some aside fer myself, they'd disappear in a heartbeat when that bunch heard the call; Come and git it you coyote's, before I throw

it in the creek! I had to quadruple this recipe to feed 6 hungry deer hunters.

Country Potato Pancakes

3 large potatoes, peeled
2 eggs, beaten
1 to 2 tbsp grated Onion
2 tbsp flour
1 tsp salt
1/2 tsp baking powder
Vegetable oil

Grate the taters real fine. Drain any liquid. Add eggs, onion, flour, salt and baking powder. Mix real good. Heat about 1/2 inch of oil in a deep skillet till hot. Add batter by the heaping spoonful, and flatten with the spoon. Fry to a golden brown, turn and brown other side. Serve hot. Makes about 24.

When you serve up a big platter of these with a big bowl of gravy, some hot biscuits and scrambled eggs, you've got a meal that'll last you until supper time. When I fed the boys a big breakfast like this in our deer camp, they were good to go all day long, but the only bad part of it all was, they wanted it again fer breakfast the next day! As long as I fixed 'em some biscuits and gravy every day, I NEVER had to rustle up the firewood or water fer cookin'.

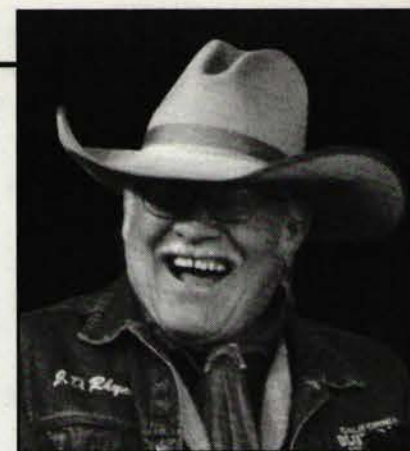
Speaking of my deer camp cookin' day's, here's a recipe that I haven't fixed in years. I was diggin' through my recipe box, a'lookin' fer some thing to share with you folks here this month, when I ran across this one. We were getting ready to head out of the mountains one fall, and I was using up whatever foodstuffs we had left over, and this recipe was the result of that last morning's breakfast. I had about 6 or 8 left over biscuits from supper the nite before, so I jes split 'em, toasted 'em in a big skillet and served this egg dish over 'em. The boys really liked it, so I wrote it down on a brown paper bag, and lo and behold, I still have it, these 50 years later.

My Uncle Jack asked this, that morning; What The Heck Are These Eggs?

What The Heck Are These Eggs

4 tbsp butter
2 cups grated cheese
6 tbsp beer
1 1/2 to 2 tsp Worcestershire sauce
2 tsp Lemon juice
Salt and cayenne pepper to taste
6 eggs beaten
6 to 8 sliced biscuits, toasted

Melt the butter; add the cheese, beer, Worcestershire



J.D. Rhynes

sauce, lemon juice, and seasonings. Cook on low heat until smooth and creamy. Add eggs, stir good and cook until the eggs are done. Spoon over toasted biscuits, serve to a bunch of hungry Cowboys, and stand back! I can still hear the grunts and happy sounds of a bunch of happy boys eatin' a meal in the high mountains, on a cool clear morning!

Whenever I got back from one of those extended trips in the high country, my mom would make me get undressed in the garage next to the washing machine, so's I wouldn't bring all of the "smokey, horse smells" into the house with me. I had to scrub down in the wash sink before I could go take a shower in the house. After a couple of weeks of sleeping on the ground and using my saddle for a pillow, gettin' into a real bed felt strange fer the first couple of nights. One time I mentioned to my mom that I sure missed sleeping on my saddle, and I was told in no uncertain terms that there would be NO SMELLY SADDLES in her house! Jes fer the heck of it, one year, I lugged my saddle onto the back porch, and asked her where did she think it would fit the best in my bedroom? My mom could have killed Attila the Hun with a broom, and it didn't take me long to get that saddle back into my car, and down the road to my uncle Jack's barn! Good memories that I'd love to relive again.

Well folks, that's it fer another edition of the ol Bluegrass Kitchen. I'd like to thank my 'ol pickin' pard John Murphy fer agreein' to let me use his recipe fer Country Cream Gravy in my column. John, you and yer lovely wife Mary are the bestest ever! (Mary cooks the best durn rice in the whole world!) Meet me here next month by the ol cookstove, and we'll "make medicine" as the ol Indian would say, over some more good vittles and their fixin's. Please remember all of our wonderful service men and women in you prayers. Without their dedication and service to our country we would not be the Land Of The Free. May God grant us all peace and health, and may GOD bless America! Yer friend, J.D.Rhynes.

The Bluegrass Breakdown is one of the premiums of membership in the California Bluegrass Association.

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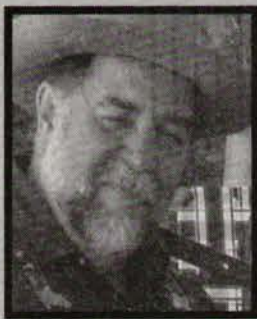
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The Bluegrass Bard

- Cliff Compton



Campout at the Lighthouse Marina

Chef Mike and I are sitting in this little restaurant
On the berm above the river on the delta loop
Eating a cheese steak sandwich
And talking about what's important
And he's here because we're here
And he got tired of listening to the thirteen messages
On his cell phone telling him to get down here
And do some picking with his friends
And we've come down here to the lighthouse marina
To camp out, play a little music,
Maybe to explore another reason
To be alive
And this song's been going through my head
Ever since I got here

*I thank God for the lighthouse
I owe it all to him
For Jesus is the lighthouse
And from this rock of sin
He has shown the light in darkest night
That safely leads us home
If it wasn't for the lighthouse
Where would this ship be*

I don't figure that the folks who named this place
May have had this song in mind
Probably had more to do with the river
But I guess it is sort of a lighthouse,
This campground where folks from Sacramento
Modesto, Stockton, and wherever can escape the
The rocks that line the rivers of our lives
And find a gentle harbor to rest from the cares of life

And last night Matt Milan, John Shaffer, and a couple of others
Were picking in the twilight
And a bunch of us just felt like listening for a change
There amidst the R.V.s, under the trees
Resting in the night, in this peaceful harbor
And I was thinking about this place from my childhood
This place they called the lighthouse
Down on Sixth and Burnside, on skid row, in Portland Oregon,
Right down by the river, where this big sign made of flashing
Light bulbs said "Jesus the light of the world"
And it stood about six feet tall and sat on top of a church
And the light would draw the merchant seamen
And the bums from the bars into the sanctuary
Where they'd find rest from the troubles of their lives

That was a long time ago
But I don't know
I guess there's always gonna be a need for a lighthouse
A light on a hill guiding us home
A sanctuary from the cares of life
Where you play a little music with your friends
Have a little fun on a Saturday night
Pay your respects to the lord on Sunday,
Always keeping your eyes on the light on hill
That will guide you
Safely home

Aug 2008

California Showcase Band Selection for 2009

From page A-1

touring bands will be selected to perform at the 2009 Fathers Day Festival. The Selection Committee listens to the submission of each of the bands and individual members give a score to each submitting group. Total scores are used to generate a ranked listing of the bands, and that listing is used, along with other criteria, by the board of directors to select the five Showcase bands. For a detailed description of the overall talent selection process for the Fathers Day Festival see www.cbaontheweb.org. Bands selected for past California Showcases are eligible for the 2009 Showcase.

If you'd like to be considered for the 2008 California Showcase Selection Committee send an e-mail to John Duncan at oandt3@comcast.net. Say a little something about why you'd like to serve on the committee, your exposure to bluegrass over the years, etc. Our Talent Advisory Group, which is chaired by John, will recommend a list of committee members to the board of directors at its October meeting. The committee will convene in early December. Be forewarned, it's a grueling eight-hour day listening to lots and lots and lots of bluegrass and old time music, but you'll get a free lunch out of the deal.

Is your membership facing

EXTINCTION?

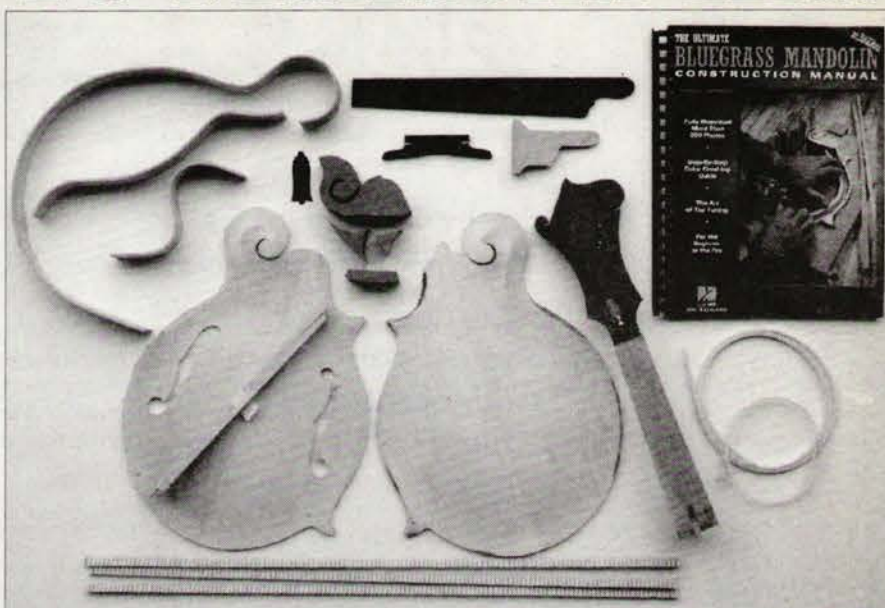
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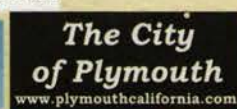
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3-Day Adult _____ adults x **\$90 per person** = _____ **\$100**

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breakdown

B-Section--the-bluegrass-buzz

Glimpses of GOoFy

A review of the NCBS's 2008 Good Old Fashioned Festival



Max and Griffin Evans lit up the GOF stage with KOB

Photos except noted: Brenda Hough

By Brenda Hough

When the Good Old-Fashioned Festival was started 15 years ago, the founders wanted a gathering where friends and family could showcase their new bands and pick and jam until bluegrass filled the fairgrounds. It's still a friends-and-family happening, and over the years the festival has become a yearly family reunion and a place to find new and exciting bands.

And just like those family reunions, there's plenty of hugs and pinches-on-the-cheek, and a few "My, how you've grown." This comment is not limited to the

height of children; much of the excitement is seeing folks in new bands or returning bands who have won awards at other festivals. Regina Bartlett and Frank Solivan have also spread some magic with those marvelous Kids on Stage and some of the "little guys and gals" have grown into marvelous musicians that have the adults in awe. The Kids on Stage program featured some fine up-and-coming musicians, and the Evans Twins with their fine fiddling, energetic vocals and hilarious stage patter are a delight to watch. OMGG has crossed the "cute kids" threshold and by next year their harmony vocals and fine instrumentation could be featured on the main stage. The band features long time festival attendees Marty Varner on guitar, AJ Lee on mandolin, and brothers Nate and Max Schwartz on bass and banjo. Scott Gates, now a mandolin workshop instructor at the age of 16, returned to the festival as the leader of Pacific Ocean Bluegrass Band, the Topanga Banjo and Fiddle contest winners in 2007. Scott vocals now matches his mandolin prowess and he blends harmonies with Jessica Johnson (guitar) and Dan

Sankey (banjo). Rounding out the band are veteran anchorman Dave Gooding on bass and Paul Davis on lead guitar. The Abbott Family discovered bluegrass ten years ago at a GOF festival and now they have their own band, and an enthusiastic mission to share music that can be experienced at <http://www.playingyear.com/>

Nell Robinson and Red Level opened the festival Friday afternoon, and the band with its fine instrumentation and vocals had the audience cheering for more. The Amazing Dr. Zircon's Breathing Machine was simply amazing with a mixture of jug band good times and Donna Federico's mesmerizing vocals. Friday night's lineup included the Stony Mountain Ramblers, Kitchen Help, the Courthouse Ramblers and the local favorite Bean Creek.

Saturday was a delight – the temperatures were comfortably in the eighties, and the music was hot! The Smiley Mountain Band brought Pup, their performing wonder dog, and the festival was pleased to host the return of Page Brown-ton, Rogue River, the award winning Mighty Crows, the eclectic Houston Jones and the smooth sounds of Highway One. The Wranglers have added Chris Hellman's smooth vocals to their group, and Warren Hellman's stage patter and hilarious song tribute to his White Laydie banjo – "End of the (toilet) Roll Blues" add polish to the renditions of bluegrass and old-time tunes by Warren, Chris, Krista Martin, Bill Martin, Colleen Browne and Nate Levine. Home-spun Rowdy and Belle Monroe added some high powered bluegrass to the evening and Jimmy Chickenpants delighted the crowd with their music and whimsical tee shirts.

Cross Roads started Sunday's show with some fine gospel a cappella harmonies. Long time festival favorites Cactus Bob and Prairie Flower have added Michael Kennedy's new bride Maria Egger to their band making Faux Renwah a foursome armed with fiddle, bass, guitar, banjo, mandolin and the famous dead horse trampoline. (My apologies to the Sunday bands. My duties backstage kept me from seeing Grizzly Peak, the Dalton Mountain Gang, Earthquake Country and Common Cents.) Needless to say, the sounds of bluegrass flowed over Sunday afternoon



Warren Hellman and the Wranglers do their first Goofy.

and every one of the 26 featured bands and the many "tweener" stage acts made this 15th festival the best one to date. Whether you know this as the "little festival that can," the "Good Old Fashioned" or the affectionate "GOoFey, plan now to come to next year's Good Old Fashioned when it returns to its July schedule. Check out the activities of the Northern California Bluegrass Society at www.ncbs.org



Bass on Carl Abbott.
photo: Nancy Zuniga



Yodelin' Lady Lolita relaxes.



Dr. Zircon's band groove.



Dan Sankey, Scott Gates, Jessica Johnson: Pacific Ocean Bluegrass



Brand new band: OMGG (Obviously Minor Guys and a Girl).

Also in the B section...

News from Europe: Tony Trischka tour
Highcountry in Ireland
Mandolin Symposium review
Brenda Hough's CD reviews
The CBA calendar
and many more features, photos and articles



High Country on the Emerald Isle

Veteran CA band tours Ireland

By Laura Ingram

A lot has changed in Ireland since Bay Area bluegrass veterans High Country last visited in the early '90s, so an invitation to play at the Athy Bluegrass Festival near Dublin in July was a great opportunity to see some of the country and renew friendships. Gigs in different towns were lined up for every night for a week before the festival. Beautiful, historic, cool Ireland sounded like fun, so four spouses and a grown son decided to join in, and we had us a convoy.

The civilians in the crowd quickly learned that "gotta get to the gig" trumps everything else. Ireland's last decade of economic boom, plus getting incorporated into the European economy and culture, has transformed the place; people have money now, but little public transit and very expensive gas, and they all have teeny clown cars and they all travel, but on the same tiny roads, and on the left side, using roundabouts rather than intersections. So there's a hair-raising, death-defying dance at most of them, with a good likelihood of spinning off in the wrong

charming Irish people, many of whom are making a good living repairing left front tires for American and German tourists who run over things. The standard Irish man or woman speaks with such style and grace that a short, declaratory sentence starts to sound rude; a common sign in stores was "Please don't ask for credit, as refusal may offend." About the size of northern California, Ireland has four million people; the current baby boom is bringing population level close to what it was before the disastrous famine of the 1840s emptied the country and sent Irish emigrants all over the world. As a result, many people looked very familiar to us, we saw many names we knew, and almost everyone we spoke to had visited the States or knew someone who moved there, like one local lad who's now a San Francisco police officer and supposedly takes Irish visitors for rides in his patrol car.

Traveling to gigs in the southern half of the country, we passed through ridiculously picturesque villages, saw dozens of ancient ruins and historic plaques and many examples of re-use of old buildings.

music and drove to several gigs to catch the band. An Englishman with a Mohawk haircut rode his motorcycle an hour in the pouring rain to hear the band sight unseen, since a highpoint of his life so far was a bluegrass festival in Arcata, CA. In one arts center, half the audience members were traditional musicians who knew all the tunes and listened raptly, thrilled by the band's virtuoso playing and singing, to them an obvious sign of Irish ancestry. Other audiences were unfamiliar but open, and when bandleader Butch Waller explained the evolution of American bluegrass music and the contribution made to it by settlers from the British isles, they gave a warm response. Many traditional American songs, like "Hard Times Come Again No More," have been covered by Irish artists and resonate deeply with Irish listeners, given their own history of hard times, and they can easily identify with bluegrass themes of lost homes and loves and rural pasts. Banjo player Larry Cohea made a big hit with one crowd (and a sly comment on the unfortunate exchange rate of the dollar) when he sang, "How can a poor boy get back home, when his last old euro's done gone?"

All the radio music we heard was old American rock, hip hop or head banging metal, with not a traditional tune to be found. Exposure on the national radio station, RTE, is vital to any group playing live, so we were glad High Country got a chance to be interviewed on a national show. The producer and sound engineer were quite knowledgeable musically, very enthusiastic, and told us this was the second bluegrass band to air that week, the first being a Dublin group we might have heard called Prison Love. The radio host, however, wasn't that familiar with the genre, and kept saying "So, High Country plays blues grass." It took several takes to get that right, which used most of the talk time, but the band played the fire out of a couple of tunes and he read the entire tour schedule out twice and taped a couple of songs for air play later that week, so we were happy, and all week people came out because they'd heard the band on the radio.

Off, we raced to the next venue, driving white-knuckled down tiny farm roads with hedges whipping at the windows, to a beautiful church/arts center. While the band did the sound check, the rest of us were enthralled by a local man outside who recited a 1000-year old poem and told us a famous story involving a golden ball and visitors from the spirit world. We knew we weren't in Kansas anymore. Despite the rain, the place was packed. After the gig, a chunk of the audience and the band went to the local pub, which closed its doors at 10, according to the new

laws, but with everyone inside. Guinness and whiskey flowed, and we had a magical interlude of jamming with local musicians playing guitar, fiddle and bodhran (drum), and the Irish and American players taking turns singing and/or playing. The bar owner told us these kinds of evenings, which seemed to us quintessentially Irish, are becoming more rare, due to tougher drunk-driving laws and earlier

Celtic Tiger. It all depends on national airplay, which for bluegrass and for traditional Irish music, is only available late at night."

At the Athy ("A-Thigh") Festival

This festival, organized by local musician/promoter Tony O'Brien, is one of the oldest in Ireland, and High Country played at the first year, 1991 and again in 1993. It's



At the Athy Bluegrass Festival, Ireland. Left to right: Tom Bekeny, fiddle, Larry Cohea, banjo, Jim Mintun, dobro, Butch Waller, mandolin, Bob Waller, guitar, Glenn Dauphin, bass.

All photos this page: Laura Ingram

direction and getting to see more charming green countryside than you bargained for.

We rented GPS navigation systems, and named ours "Fiona" for her dulcet tones and Irish accent, but there are apparently still a few kinks to work out in the satellite mapping, so at odd intervals while driving 80 (kilometers per hour) on the highway, surrounded by fields, Fiona would suddenly hiss, "Turn left! Turn left!" At a couple of points while we whizzed past historic sites with no time to stop or circled a roundabout two or three times to get it right, while snugged into a car the size of a sneaker with a standup bass, this seemed like the "Hell on Wheels" tour of 2008.

The good side of getting lost a lot was meeting many helpful,

One venue was a former brewery, built in 1798 with foot-thick walls, now converted to a theater by a volunteer group. Two others were former churches, which are becoming surplus as the population moves away from the faiths of their fathers, so they become arts centers, with stained glass and great acoustics. In Cork, a beautiful city founded by the Vikings, at the main library's music center named for rocker Rory Gallagher, High Country played right after an opera singer.

"So, You Play Blues Grass"

We found varying levels of familiarity with bluegrass at different places. Some people were diehard fans who knew High Country's



High Country singing gospel at the Athy Festival, Ireland.

closing hours, and happen mainly when there's live music at the arts center.

Local promoter John Nyhan, a working musician himself, explained some of the changes in society and the traditional pub scene, and the effect on live music. In Nyhan's view, the new prosperity, although it's dimming with the current recession, and the rise of commercial culture and media have changed everything: "Young people now may be earning a thousand dollars a week, they've never been poor, and they buy everything they want to have and eat and drink. They have jobs now, so they don't go to the pub during the week, but they go out on the weekends, get so high they leave the planet, and spend a fortune on big concerts they've heard promoted endlessly. We've had a ton of big names here lately, people like Neil Young and Paul Simon, all trying to squeeze the last bob out of the

held at a large hotel, a former convent in Athy, south of Dublin, and this year was the same weekend as the gigantic Oxegen festival nearby. Ordinarily a bluegrass festival may have one band from the US, but this year there were several, so we got a chance to talk with other American musicians and witness some of the Ireland-Nashville connections in action.

Co-headlining with High Country was Special Consensus, led by veteran banjo player Greg



Glenn Dauphin, High Country's VP of navigation and packing (aka: roadie).

High Country on the Emerald Isle

Veteran CA band tours Ireland

Cahill of Chicago and filled in by hot young Nashville pickers and at times Irish musicians as well. (One such was Tony's son Liam O'Brien, who speaks with a thick Irish brogue but sings like a country boy from down home — our home.) Cahill and "Spec C," as it was familiarly known, have cultivated relations and audiences in Ireland and the rest of the United Kingdom for some 20 years, and visit regularly. Cahill is also the president of the International Bluegrass Music Association, so he keeps his eye on developments for bluegrass all over the world, even in places like Bulgaria, and organized jams and socializing to build connections between players at the festival. American dobro legend LeRoy Mack, of Kentucky Colonels fame, played with a combination of Spec C and Irish players, and says he's having the retirement others can only dream of: traveling the US and the world, swapping music online ahead of time with local musicians so he doesn't have to bring anyone but himself and his wife, and getting in plenty of sightseeing and visiting.

Also featured was the band fronted by Niall Toner, introduced as the "godfather of Irish bluegrass," who has a long-running bluegrass and roots show on RTE radio and has done much to build an Irish audience for bluegrass and nurture exchanges between Ireland and the US. He's a regular visitor to Nashville, which showed in his outfits, including a shirt that Marty Stuart might have been jealous of, and he has an unexpected current musical credit under his belt: the theme for video game "Grand Theft Auto IV" to take care of him in his golden years. Other stalwarts of the Irish bluegrass scene included MC Richard Hawkins, whose blog is a must-read for local musicians, and Gerry Madden, a longtime player and supporter of bluegrass who delighted the crowd by joining High Country onstage for some double-mandolin work.

Same Tree, Different Branches

The bands at the festival ranged a spectrum of approaches to bluegrass music, some more recognizable than others to these American ears. Some sounded very folk, some more Nashville modern, some would have been at home at a rock concert, and sometimes the accents made understanding the lyrics difficult, which worked both ways for Irish and American listeners. But many songs played were familiar to everyone. Some very special moments stood out: in one that you'd rarely if ever see in the States, Nicola O'Brien of Woodbine sang a very lovely solo version of the old American song, "I'll Be All Smiles Tonight" and the entire audience sang along with her.

IBMA head Greg Cahill said that bluegrass was pioneered in Ireland 30 or 40 years ago by Bill Clifton, who brought over Tennessee mandolin great Red Rector, starting a trend of American performers that have included Ricky Skaggs, Del McCoury and many others with Irish roots and some without, who've found much overlap in American bluegrass and Irish music traditions. He described most Irish players as superb musicians, many playing multiple instruments, and characteristically playing seamless medleys of tunes that all may know, but not know the names for. His impression is that Irish traditional music, despite its near-absence from commercial airplay, has profoundly influenced bluegrass and the way Irish musicians take to it: "As bluegrass becomes more popular here, lots of Irish players are liking and learning it, and don't know traditional Irish music — so young bands, like Tennessee Hennessey, for example, may come out of a rock background, and feel like bluegrass is their music coming back to them. There's great respect here for American bluegrass music and musicians, and it's mutual."

John Nyhan, the musician who's carved a niche for himself as a bluegrass promoter because the music thrills him, said on the other hand he sees little relation of Irish traditional music to Irish bluegrass, because Irish traditional music is all on the beat, and Irish audiences in his experience tend to prefer classic country music as a result. He views the challenge of promoting bluegrass in Ireland in ways that seem like people in any country who love the music can learn from: "Identify the niches of people who already do like the music, and those who should: people who like country music, people with good ears, people open to all kinds of music, and musicians who can appreciate the brilliance of the bluegrass musicians and the music — and then contact them all." Nyhan's vigorous personal email and phone contact can reliably fill seats in the smaller venues of his sphere of influence, without the expense of commercial-level promotion that larger venues demand.

"There are people in Ireland who already love bluegrass," he says, "but many who don't yet know or understand it. And if you understand bluegrass, by God, you will love it."

Resources:
www.highcountrybluegrass.org
www.RTE.ie (follow links to Niall Toner's show)

About the author: Laura Ingram of Oakland is a bluegrass fan who was a CBA member before she met High Country guitarist Bob Waller, and may be reached at Lcingram@aol.com.

If You Go to Ireland: Travel Tips

- Go soon, since freeways are coming up out of the cow pastures, and people are proposing ideas like filling in part of the bay next to Dublin for a parking lot. Despite the traffic, it's still small and green and gorgeous.
- If you must drive, rent a car with automatic transmission, which could save your life or your sanity. Be very careful about not drinking and driving or you'll get a nice ride in a police car.
- Take plenty of money, since it's very spendy; the euro at this point is worth \$1.50 USD.
- Don't take a Verizon cell phone; mine rarely functioned, but the AT&T phones all did fine.
- Stay at B&Bs, not hotels, and be aware that the "full Irish breakfast" could send you back to bed: eggs, bacon, ham, sausage, yoghurt, fruit, porridge, etc.
- Get a native speaker to review place names so you don't sound like an idiot: "Dun Laoghaire" is "Dun Leary" and "Monasteravin" isn't "Monster Haven."
- Get out and walk and talk to people as much as you can, and prepare to enjoy it.
- Listen to Niall Toner's RTE radio show on Tuesday evenings, and go hear as much live music as you can find.

Feeling helpful?



Volunteer!

Contact Rosanna:

rosanna@youngconstruction.com

Wowza!

Review: Cadillac Sky at Don Quixote's, Felton

By Mary Munro Kennedy

On Sunday night, July 20th, 2008, I went to see Cadillac Sky at Don Quixote's in Felton. I'd heard them play before at a couple Wintergrass Festivals and I liked them. They have a great CD of original songs out, "Blind Man Walking." They recently played at Strawberry in May, where their set was a bit marred by the rain and too much upright bass reverb. I was expecting a good concert by a good band and a pleasant evening at Don Quixote's.

What I got was a fantastic, knock-your-socks-off performance, by one of the best bands I've ever seen or heard. Each member of the band, is an accomplished musician in their own right, their vocals and harmonies are amazing, their orchestration, their arrangements, their voicings, songs, — SUPERB! I don't really don't have the words for how good they played. Every single member of the band displayed the most amazing virtuosity and intensity and passion.

This is not a bland band. Cadillac Sky pulls out all the stops. Where other several well-known bluegrass bands like Blue Highway and Grasetowne have softened their bluegrass edge to make it more palatable to a mainstream country audience, Cadillac Sky has gone the other direction. They are taking bluegrass to the very edge, very dynamic, intense, passionate. This band does not play it safe.

I wish you could have heard their banjo and bowed bass duo/duet/intro (Banjo and bowed Bass duet?—these guys are good!) that evolved into evoking the Beatles "Within You, Without You" — eerie, magical, marvelous, haunting, powerful—by turns, gradually joined by the mandolin, guitar, and fiddle — becoming Cadillac Sky's great song "Blind Man Walking" from their CD of the same name. I have only one word for this performance, — WOW!

They played for 2 hours. At the end of their last set, the audi-

ence gave them a screaming standing ovation. After playing one last song plugged-in for an encore, Cadillac Sky then asked if people would mind them coming down off the stage and playing for audience unplugged and unmiked. They came down onto the floor in the middle and up close with the audience, then sang a BEAUTIFUL, sweet, passionate love song. Then they played a hot trad blue-



Cadillac Sky pose at Wintergrass 2008.

photo: Mary Kennedy

grass song, featuring choreography (no mike!) by each member of the band coming forward as they took their jaw-dropping breaks on their instruments. Oh—My—Gawd!—What a band!

Cadillac Sky turned an audience that was not that much into bluegrass, progressive or otherwise, most of whom had never heard of Cadillac Sky before, into rabid fans piling over themselves to buy cds at the product table. WOWWWW-ZA!!!

Check out Cadillac Sky's website(s): www.cadillacsky.com and www.myspace.com/cadillacsky Their new CD "Gravity Is Our Enemy," will be out August 19th.

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European Highlights of May: International Bluegrass Month

By Lilly Pavlak

Bülach June 15th, 2008

After returning from EWOB in Holland I visited the 9th annual



The swiss old time band Big Stone

All photos this page: Lilly Pavlak

Spring Festival Willisau in Switzerland May 17th. This perfectly organized Swiss festival took place in a big barn of the Farming Museum Burgrain, near Lucern.

There were five performing bands playing two sets: one in the afternoon, one in the evening. They were the Swiss old time band, Big Stone, the Czech band, Blackjack (who won a 2nd place audience popularity award at the this year's EWOB in Holland), American Sally Jones & the Sidewinders, accompanied for a couple of songs by Sally's husband Chris Jones.

Also featured were The Infamous Stringdusters and finally the young Swedish G2 Bluegrass Band, voted in Holland as the European Bluegrass Band of the year 2007.

The program could not have been any better. Several hundred visitors of the sold out event went home richer thanks to this great musical experiment.

Just in three more days I was already heading to the Czech Republic to join Tony Trischka & Druha Trava on their tour. Tony's last time

in the Czech Republic was 12 years ago, in Prague for the 5th anniversary of Druha Trava. He came with the reunion of the band Breakfast Special in 1996.

Their friendship began in 1988. Skyline played on their European tour, including the biggest Czechoslovakian festival Porta in Pilsen, in front of 30,000. Robert Krestan and Lubos Malina performed there with their former band Poutnici and they became friends. Tony always has always been their hero and mentor. Tony can look

back at his Czech roots, because of his grand grandfather was born there. So after 12 long years he was now able to play in the Czech Republic again. They performed four

tival Lochotin after 20 years. The area was a large amphitheater, the same as at Porta in 1988. Although it was very well visited, an audience of 30,000 will never ever be possible there again. But they received frenetic applause.

Sunday they played at a City festival in Teplice. This time Lubos Malina's second band, Garcia opened for them. This is a formation around incredible female singer Katka Garcia, playing mostly Celtic music.

The Prague concert in club Mlejn was sold out. Lot of people was standing along the walls. It was the longest concert on the tour and nobody would expect, that the musicians rehearsed for the first time just 4 days ago... Many encores followed. So Tony showed us some solo work, double banjos, duet mandolin-banjo with Robert Krestan and so on. One of the most beautiful was "Esher's Walz" with Lubos playing tarogato, strange east European woodwind instru-

started with some songs of Bob Dylan from his last album Dylanovky. For Farewell Angelina he invited Tony to join them on the stage. They played together Dylan's Nashville Skyline Rag and from then on it was fireworks of banjo music.

Many encores followed. It was almost midnight and Tony had to leave at 4 a.m. to catch his flight back to the States. The tour was incredibly successful, so he already is thinking about coming back to Czech in August.

Friday the festival continued with a Celtic afternoon on the castle yard. The main program in the evening took place in the summer theater. Bands Flash Back, Sem Tam, Grasscountry Drive, Blanket, Country Cocktail, Poutnici and Cop. The headliners were Pavel Bobek, an old country star, with Robert Krestan and Malina Band (3th edition of Lubos Malina Band).

Saturday headliners, The Infamous Stringdusters and Rawhide from Belgium, arrived in the late afternoon and were part of the countless jam sessions till the dawn.

Saturday started early at 10.30 a.m. with the Bluegrass Session No.8 in the castle yard. Czech bands Wejlet, Goodwill, Lunackove, Sunny Side, Minaret, Album, Wyrton, Petr Brandejs Band, then one of the Slovak bluegrass Pioneer band Krok, CZ/USA Giant Mountain Boys, Rawhide from Belgium and finally the Infamous Stringdusters gave the audience a sample of what they could expect in the evening.

It was very hot and everybody



In Dehylov: first rehearsal for Tony Trischka and Druha Trava

was seeking for some shadow. The Afternoon program started at 4 p.m. with the best of what the Czech scene can offer. The young band Kreni, Monogram, Eliska & Friends, Blue Gate, Blue Ground, Peter Kus & Famy, Druha Miza Vojty Zichy, Meantime (SK), Vabank



The Farmer Museum barn in Burgrain



Lochotin Pilsen



Blackjack from the Czech Republic



Jamboree Strakonice



Tony Trischka finds his roots.

Unit and finally Rawhide from Belgium with their great show. Of course as highlight the Infamous Stringdusters.

They were touring Europe for 5 weeks, visiting five different countries, but that concert in Strakonice was for sure the best of the whole tour. The most people were just speechless, many of them, mostly musicians and even the MC from the stage said Stringdusters were the best band they've ever seen live in their life. Success pure!!! And the boys played and sang as gods!!!

It was, I think, the first time this festival was without rain. There were showers and thunder storms everywhere, but the bad weather did not dare to disturb the beautiful music.

Sunday morning, June 1st, my German friend Big Herbert, who was the driver for the whole tour offered me a ride with them to Bratislava in Slovakia for their last concert. That night the band Meantime opened for them. The Infamous Stringdusters were so good, beyond all descriptions, and everybody loved them. In the end they held a jam session with their Slovak friends Meantime. What a great conclusion of a fantastic tour. And what a great end of the most beautiful European Bluegrass Month of May.



Chris & Sally Jones

concerts and two festivals between May 23rd and 30th.

From the first moment of their musician collaborations it was just brilliant. After not even two hours of rehearsing they performed their first concert together. The excellent Grasscountry Drive band opened this little outdoor event and the area was filled up till the last seat.

Double Banjo with Lubos Malina worked out perfectly, and the rest of the band holds it's own well. The audience was just enthusiastic.

Next day we drove to Pilsen to Festival

ment.

The next concert was in my hometown Brno. Again hopelessly sold out. People standing everywhere and more the 50 were sent home from the box office.

The last gig was an opening concert for the Festival Jamboree in Strakonice Thursday night. It took place in a beautiful old castle yard. Czech band Blackjack opened the evening. Followed by Slavek Hanzlik & Groovy Lix. Slavek's Czech band consist of the Jahoda brothers from band Monogram, Jarda on banjo and Zdenek on mandolin, the youngest Malina brother Josef on fiddle and Pavel Peroutka, bass player of the band Relief. They played Slavek's beautiful music.

Robert Krestan of Druha Trava



Stringdusters jamming with Czech musicians

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

Need not be present to win.

MAS – Mandolins Are Special

The story of the Mandolin Symposium, 2008

By Brenda Hough

On internet web sites, mandolin players often complain of an ailment called M.A.S., or Mandolin Acquisition Syndrome, and those afflicted seek out mandolins to collect, play or admire. With both the Grass Valley festival and the Mandolin Symposium in California this June, mandolin fans would be hard-pressed to avoid succumbing to the lure of the mandolin, the instrument that Bill Monroe used to make bluegrass music.

Three of the top mandolin players were playing at Grass Valley this year. Alan Bibey, currently playing

featuring the different styles. Students are invited to "Listen well. An open mind coupled with a curious heart invites creativity." More information about the Symposium for this year and next can be found at www.mandolinsymposium.com

One of the electives this year was The Bluegrass Roundtable with Herschel Sizemore, Ronnie McCoury and David Grisman sharing ideas on bluegrass mandolin. The three players discussed technique to increase tone on the mandolin, traded song snippets to illustrate crosspicking technique and had an extended discussion on qualities of

you, you can play something like this and it's great for what it is. But if you've ever owned a Loar and played it any length of time, to my ear nothing else satisfies.

David (David owns many mandolins including Gibson Loars): It gets down to the individual instrument. I started playing cheap mandolins, but the first good old F5 was a Loar, but then Matt Umanov had a Fern. Back then they didn't call them Loars, they just called them F5s. Nobody made too big a deal back then. I liked that inlay style on that Fern. I got that and used that for about 15 or 20 years. Today I'm playing a Don McRostie. I have a '22 F5 that Steve Gilchrist really likes and he named it Crusher and Don McRostie (maker of Red Diamond mandolins) called me up with a proposal. He wanted to copy that specific mandolin. He was going to measure the dimensions and thicknesses and the flexibility of the top and back. I let him take it home over night; he tried to switch on me (laughs.) About a year later, he called me up. He built 6 replicas. He built 10 tops and threw 4 away. You can't measure the flexibility until the top is carved. He let me choose which out of the 6. I had the three top ones. I was playing a gig with Ronnie and his Dad and I took the best three over there. I had an idea of the best one, and I wanted to see what he thought and he picked the same one. This mandolin is brand new, and I haven't done anything to modify it. It feels like the old one. I've given a lot of people the blindfold test, when they come over to my house, and they all picked this one.

Herschel: If the other one's that bad, I'll take it off your hands. We can work something out. (laughs)

Interestingly enough, all three of them own Gibson Lloyd Loars, the same model that was played by Bill Monroe. With prices for a Loar exceeding \$200,000, a Loar may not be in everyone's future, but the Symposium also features a builder's workshop where aspiring luthiers can make mandolins in tandem with a master craftsman. This year's master was Steve Gilchrist who has also worked on Ronnie and David's Loars.

If a Lloyd Loar, Gilchrist or a build-your-own mandolin isn't a possibility for you, there are many independent mandolin builders working in their own workshops that could build a mandolin for you. Mandolin Café (www.mandolincafe.com) is a web site with a classified section of mandolins for sale, a list of builders and their web sites, and a multi-topic message board for facts, opinions and announcements in the mandolin world. The Café was a sponsor of the wonderful Wednesday night

show at Vern's this year and the Music Campers and early festival attendees were treated to a show featuring John Reischman & the Jaybirds.

Adam Steffey has a F5 mandolin made by Sim Daley, a former Gibson mandolin employee and now an independent luthier based in Nashville, Tennessee. Like Doyle Lawson and Alan Bibey, Adam also had a special model Gibson mandolin named in his honor, but he was very excited as he talked about his Daley mandolin in an interview at Grass Valley:

Adam: Folks are always asking me who is building good instruments now that doesn't have a 15 year waiting list. So many mandolins have gone through the roof price-wise. It's phenomenal to me how quick they've gone up. You'll see someone who just started building three or four years ago and they're charging \$8000 for a mandolin. And with Sim's mandolins, they're reasonably priced. He's the only guy right now, he doesn't have anyone working with him. He knows everything about them, inside and out. He takes a lot of time with them and he's always been if you have any trouble, I'll adjust it, I'll change whatever you need. He's really, really careful about them. Dan has one of his mandolins. There's a place of his, and Sim's the only one that noticed this. It's where the finish ran, and I've looked at it and never see it. Dan said not to touch it.

It's like this one; I don't have

to worry about scratching it up. (Adam has a distressed model) He just takes great care with it, and a lot of folks say I'll put you on the list and you'll have to take a mandolin, sight unseen or heard. There's no just try it out. That would be scary to me without being able to try it out or adjust it. Sim's been good to everybody, not just me. I'm glad to have met him, and glad I have one of these instruments. He's almost an unsung guy who really needs to be advertised where people know he's there.

Adam Steffey also discussed his bluegrass journey through his playing in Mountain Heart, Union Station and the Lonesome River Band. He has produced "My Approach To Bluegrass Mandolin," a two DVD set from Acutab Video. (www.acutab.com) that features 4 1/2 hours of detailed instruction on tips, technique and building solos. "Banks of the Ohio," "Whitehouse Blues" and "Little Maggie" solos are taught and then seven of Adam's own solos are played lick by lick with accompanying tablature. The screen is split into sections for left and right hands.

Since a picture is worth a thousand words, the rest of this article will feature some pictures taken during my June mandolin meanderings. My favorite MAS tee shirt has MAS in large letters with "Search for a Cure" written underneath. There may be no cure if you have MAS, but the symptoms are lessened when you take pictures and write articles!



Giants: Ronnie McCoury, Herschel Sizemore and David Grisman

with Grasstowne, was part of the Music Camp and was the winner of the 2007 SPBGMA Mandolin Player of the Year. Doyle Lawson's fine mandolin playing and vocal arrangements have made the Quicksilver band one of the most enduring in the bluegrass business. Adam Steffey has won the IBMA Mandolin Player of the Year award five times and has put his signature mandolin sound in Union Station, Mountain Heart and the Dan Tyminski Band.

Mike Marshall and David Grisman started the Mandolin Symposium five years ago, and this premier Mandolin experience/Nirvana/Brigadoon has been held the last week of June at the University of California Santa Cruz campus. Besides Mike Marshall and David Grisman, teachers this year included Herschel Sizemore, Ronnie McCoury, Ashley Broder and Jamie Laval, Andy Statman, Rich DelGross, Paul Glasse, Tony Williamson, Caterina Lichtenburg, Danilo Brito and Dud Maia. Each has his or her own specialty from Danilo and Dud's Brazilian music, Ashley and Jamie's Celtic Music, Paul's jazz, Rich's blues, Ronnie and Herschel's bluegrass and David and Mike, who are masters of many mandolin styles. A Music Appreciation class begins each day with a focus on the instructors' own backgrounds and styles, and the rest of the day is filled with a choice of 83 elective workshops, evening performances and jams

their own mandolins. For all those afflicted with Mandolin Acquisition Syndrome, here's an excerpt of their conversation after being asked about the mandolins they were playing at the roundtable:

Ronnie (Gibson Lloyd Loar): Well, this is a Gibson and it's a 1923 and you know it's the F5 that Lloyd Loar came up with, and it's the one that Bill Monroe took up and brought to the music. There's nothing really different about this other than being original. I did put a bone nut in, because it seemed to make it a little a little darker. It was a little bright for me. I use heavier strings maybe. We play pretty heavy and hard on stage. It projects.

Herschel (Recent Gibson, though Herschel owns Loars as well): This is an '03 Gibson reproduction of the Loar that Charlie Derrington came back out with and he was nice enough to let me come in and pick out the wood. I picked out every piece of wood in this mandolin and I remember he told me after that, "if it don't sound good, now don't blame me!" Anyway, he made this mandolin for me. The guys did all the rough work, but he stood over it pretty good and I have been really pleased with the way it turned out. For a new mandolin, it's really good. I've got some Loars, but they're in hock and I couldn't get them out. Flying, I didn't know what security was here, I didn't bring one of my Loars. David or Ronnie can tell

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IBMA announces International Bluegrass Music Award Nominees

The highest honors of the year go to the new members of the International Bluegrass Music Hall of Fame. This year's inductees will be Bill Clifton, a pioneering artist, songwriter and international ambassador for bluegrass music, and the late author and historian, Charles K. Wolfe. (For complete information on this year's inductees, please visit <http://www.ibma.org/ibma.awards/currentpress/HOFPress.asp>.)

IBMA's Distinguished Achievement Award is an honor which recognizes individuals, groups and businesses for ground-breaking work and fostering the music's image and accessibility. This year's recipients are artist Bill Harrell, The Banjo Newsletter, The Ernest Tubb Record Shop, association leader and event producer Art Menius and Joe Carr & Alan Munde, known for their contributions to the genre as artists and educators. (For complete information on this year's recipients, please visit <http://www.ibma.org/ibma.awards/currentpress/distachieve.asp>.)

The awards show will be broadcast live on XM Satellite Radio ("Bluegrass Junction" Channel 14) and syndicated to more than 300 U.S. markets and 14 foreign networks, thanks to the sponsorship of Martha White, MerleFest, GAC-TV, GHS Strings, Pinecastle Records and Deering Banjos. Program directors and station managers may contact IBMA for affiliate information at the numbers listed above.

The International Bluegrass Music Awards are voted on by the professional membership of the International Bluegrass Music Association (IBMA), which serves as the trade association for the bluegrass music industry. The IBMA Awards Show is the centerpiece of the World of Bluegrass week, including the industry's Business Conference and Bluegrass Fan Fest, slated for September 29 - October 5 in Nashville.

The Nominees for the 2008 INTERNATIONAL BLUEGRASS MUSIC AWARDS

ENTERTAINER OF THE YEAR: Dailey & Vincent, The Grascals, Doyle Lawson & Quicksilver, The Del McCoury Band, Rhonda Vincent & The Rage

VOCAL GROUP OF THE YEAR: Blue Highway, Dailey & Vincent, The Grascals, The Isaacs, Doyle Lawson & Quicksilver, Danny Paisley and the Southern Grass

INSTRUMENTAL GROUP OF THE YEAR: Blue Highway, Michael Cleveland & Flamekeeper, The Infamous Stringdusters, Ricky Skaggs & Kentucky Thunder, The Dan Tyminski Band

MALE VOCALIST OF THE YEAR: Jamie Dailey, Russell Moore, Tim O'Brien, Danny Paisley, Dan Tyminski

FEMALE VOCALIST OF THE YEAR: Dale Ann Bradley, Sonya Isaacs, Alison Krauss, Claire Lynch, Rhonda Vincent

ALBUM OF THE YEAR (album, artist, producer(s), label): Dailey & Vincent, Dailey & Vincent (artists), Jamie Dailey & Darrin Vincent (producers), Rounder Records; Honoring The Fathers of Bluegrass - Tribute to 1946 and 1947, Ricky Skaggs & Kentucky Thunder (artists), Ricky Skaggs (producer), Skaggs Family Records; Lovin' Pretty Women, Steep Canyon Rangers (artists), Ronnie Bowman (producer), Rebel Records; The SteelDrivers, The SteelDrivers (artists), Luke Wooten & The SteelDrivers (producers), Rounder Records; Through The Window Of A Train, Blue Highway (artists & producers), Rounder Records

SONG OF THE YEAR (song, artist, songwriter(s)): "Alison's Band," Charlie Sizemore Band (artists), Charlie Sizemore & Buddy Cannon (songwriters); "By The Mark," Dailey & Vincent (artists), David Rawlings & Gillian Welch (songwriters); "Drinkin' Dark Whiskey," The SteelDrivers (artists), Mike Henderson & Chris Stapleton (songwriters); "More Than A Name On A Wall," Dailey & Vincent (artists), Jimmy Fortune & John Rimel (songwriters); "Through The Window Of A Train," Blue Highway (artists), Tim Stafford & Steve Gulley (songwriters)

GOSPEL RECORDED PERFORMANCE OF THE YEAR (song or album, artist(s), producer(s), label): "Be Still Moses," Steep Canyon Rangers (artists), Ronnie Bowman (producer), Rebel Records; "By The Mark," Dailey & Vincent (artists), Jamie Dailey & Darrin Vincent (producers), Rounder Records; "Help Is On The Way," Doyle Lawson & Quicksilver (artists), Doyle Lawson (producer), Horizon Records; "Salt Of The Earth," Ricky Skaggs &

The Whites (artists & producers), Skaggs Family Records; "Where No One Stands Alone," Paul Williams & The Victory Trio (artists), Paul Williams (producer), Rebel Records .
INSTRUMENTAL ALBUM OF THE YEAR (album, artist, producer(s), label): Live At The Linda, David Grier (artist & producer), Dreadnought Records; Sound of the Slide Guitar, Andy Hall (artist & producer), Sugar Hill Records; Stepping Out, Jason Davis (artist), Jason Davis & Greg Luck (producers), Pinecastle Records; The Past Is Present, Jason Barie (artist & producer), Pinecastle Records; When At Last, Russ Barenberg (artist & producer), Compass Records

RECORDED EVENT OF THE YEAR (album, featured artists, producer(s), label): Christmas Grass, Vol. 3; Featuring 3 Fox Drive, Sonya Isaacs, John Cowan, Sarah Jarosz, Larry Sparks, Russell Moore and Charlie Daniels (artists); Greg Cole, Chuck Rhodes & 3 Fox Drive (producers); KOCH Records; Everett Lilly & Everybody and Their Brother; Featuring Everett Lilly, Bea Lilly, Charles Lilly, Daniel Lilly, Mark Lilly, Marty Stuart, Rhonda Vincent, Billy Walker, Ronnie McCoury, Rob McCoury, David Ball, Charlie Cushman, Larry Stephenson, Joe Spivey, Eddie Stubbs, Jason Carter, Dickey Lee, Freddy Weller, Mike Bub, Rad Lewis, Andy May, Darrin Vincent, Marcia Campbell, Clay Rigdon, Eric Blankenship and Bill Wolfenbarger (artists); Charles Lilly & Bill Wolfenbarger (producers); Swift River Music; Salt of the Earth, Ricky Skaggs & The Whites (artists & producers), Skaggs Family Records; Standard Songs for Average People, John Prine & Mac Wiseman (artists), John Prine & David Ferguson (producers), Oh Boy Records; We Are Family; Jeff & Sheri Easter, The Lewis Family & The Easter Brothers (artists); Jeff & Sheri Easter (producers); Daywind Records

EMERGING ARTIST OF THE YEAR: Cadillac Sky, Dailey & Vincent, Grasstowne, Danny Paisley and the Southern Grass, The SteelDrivers

INSTRUMENTAL PERFORMERS OF THE YEAR

BANJO PLAYER OF THE YEAR: Kristin Scott Benson, J.D. Crowe, Jim Mills, Earl Scruggs, Ron Stewart

BASS PLAYER OF THE YEAR: Barry Bales, Mike Bub, Missy Raines, Darrin Vincent, Marshall Wilborn

FIDDLE PLAYER OF THE YEAR: Hunter Berry, Jason Carter, Michael Cleveland, Stuart Duncan, Ron Stewart

DOBRO PLAYER OF THE YEAR: Mike Auldridge, Jerry Douglas, Rob Ickes, Randy Kohrs, Phil Leadbetter

GUITAR PLAYER OF THE YEAR: Cody Kilby, Tony Rice, Tim Stafford, Bryan Sutton, Josh Williams

MANDOLIN PLAYER OF THE YEAR: Sam Bush, Sierra Hull, Doyle Lawson, Ronnie McCoury, Adam Steffey

BLUEGRASS BROADCASTER OF THE YEAR: Kyle Cantrell, Bluegrass Junction, XM Satellite Radio; Katy Daley, WAMU's bluegrasscountry.org; Terry Herd; Into the Blue, Bluegrass Radio Network

BLUEGRASS EVENT OF THE YEAR: The Grey Fox Bluegrass Festival; Ancramdale, New York; July 2007; The River City Bluegrass Festival; Portland, Oregon; January 2008; 29th Annual Thomas Point Beach Bluegrass Festival; Thomas Point Beach, Maine; Aug. 30-Sept. 2, 2007

PRINT MEDIA PERSON OF THE YEAR: Stephanie P. Ledgin, freelance writer & author, Craig Shelburne, CMT.com & freelance writer/reviewer, Chris Stuart, freelance writer for Bluegrass Unlimited

BEST GRAPHIC DESIGN FOR RECORDED PROJECT (designer, album, artist, label): G. Carr & S. Holman, What The, Pete Wernick & Flexigrass, Niwot Records; Smay Vision Graphic Design, The Stanley Brothers: The Definitive Collection (1947-1966), The Stanley Brothers, Time Life; Loren Witcher, Punch, The Punch Brothers, Nonesuch

BEST LINER NOTES FOR RECORDED PROJECT (writer, album, artist, label): Frank & Marty Godbey, Bluegrass Holiday, J.D. Crowe, Rebel Records; Gary Reid, The Stanley Brothers: The Definitive Collection (1947-1966), The Stanley Brothers, Time Life; Ron Thomason, Good News, The Charlie Sizemore Band, Rounder Records

CBA Jam / Potluck of the Month - Historic Folsom, September 13

By John Hettinger

We had a great jam / potluck in the Folsom History Interpretive Area back in April - lots of really good picking. The Folsom Historical Society liked it so much that they have invited us back to do it again on Saturday, September 13.

The format will be a little different from last time. Starting at 4:00 PM, the Interpretive Area will be open only to jammers, friends & families, & CBA members at no charge.

We can make some music & then have our potluck about 6:00 PM. Then at 7:00 PM the area will be opened to the public for a modest entry fee. We can then pick some more until we all give out.

The Interpretive Area is located at the corner of Wool & Leidesdorff Sts in historic Folsom amongst

some vintage buildings & rail cars - a perfect setting for our music. Parking is available in Traders' Lane across Wool St & elsewhere on the railroad block or the new parking structure a block away.

The Folsom Historical Society will use this event as a fund raiser; we will use it to promote the CBA, expose the public to bluegrass music, & of course, have fun! Bring your instruments, a potluck dish, beverages, etc. & your favorite songs. The Historical Society will provide paper/plastic goods & have sodas, water, & snacks available for sale to anyone.

For more info, contact John Hettinger at 916-990-0719 or bluegrass@shaunv.com. In the event of bad weather, we'll move the jam to the Hettingers' home, 113 Puffer Way, Folsom.

Dates to see Russell Moore and Illrd Tyme Out in California

Don't miss this crowd pleasing veteran bluegrass act at a concert to be held near you. Please support bluegrass locally and nationally.

Sunday 9/7 - Ford Theatre Los Angeles <http://www.fordtheatre.org> (Harley Tarlitz & BASC) Cliff Wagner & the Old #7 opens <http://www.myspace.com/cliff-wagnertheold7>

Tuesday 9/9 - Soho Restaurant & Music Club, Santa Barbara <http://www.sohosb.com> Chris Cairns Band opens <http://www.chriscairnsband.com>

Wednesday 9/10 - Dizzy's San Diego <http://www.dizzysandiego.com> Opening Band TBD

Thursday 9/11 - River Valley

Community Church, Bakersfield, <http://www.rivervalleychurch.com> (Craig Wilson)

Friday 9/12 - Asbury United Methodist Church, Livermore, <http://www.asburylive.org>

Saturday 9/13 - First Presbyterian Church of Mountain View, Redwood Bluegrass Assoc. <http://www.rba.org>

Sunday 9/14 - Blue Goose Fruit Shed, Loomis, <http://www.bluegoosepresents.com> Sawmill Road opens <http://www.myspace.com/sawmillroadbluegrass>

Tuesday 9/16 - Sierra Nevada Big Room, Chico, <http://www.sierranevada.com> Bill Evans and Megan Lynch open <http://www.myspace.com/billeevansandmeganlynch>

Wednesday 9/17 - Guglielmo Winery Morgan Hill <http://www.guglielmowinery.com/> (Tim Edes & CBA)

Thursday 9/18 - Walters Cultural Center Portland <http://www.ci.hillsboro.or.us/WCAC/default.aspx>

Our Bluegrass Family - by Lynn Cornish

CBA volunteer & Sunday mornin' singin', jammin', musical inspiration

By Cliff Compton

Any one who has every listened to Pat Calhoun realizes quickly that this is a special lady. One of those rare people who is at home in any style or form of music and with any musician that picks or sings. At three years of age she was playing piano, and by age twelve she was the Pianist for the Revival choir, where she was succeeded by Edward Hawkins, who you may remember as the as the band leader who had the a hit with the Gospel song Oh Happy Day back in the early seventies. Pat is as high powered gospel piano player who traveled with the Harbor Lights Quartet back in her younger years and has played behind such luminaries as Dottie Rambo, and Vestal Goodman.

She married George and had four wonderful children and left the road to attend to the family, but music was never far away. She played and led the dance band known around the Napa area, as Southern Comfort for thirty years playing a great mix of musical styles from rock & roll, to swing, to country, to oldies, to anything else that would get them on their feet to dance, and about that time she discovered bluegrass festivals, and began to attend, though at the time, she didn't play a single bluegrass instrument.

If you know her, you love her. There is always a jam around her camp site and she and her hospitable, and supportive husband George, make everyone, no matter at what level they are musically, welcome. You never know what you're gonna hear there. From fiddle tunes to swing, to great bluegrass to rollicking gospel. She does it all. Playing Driving Bass, a hot fiddle, or a powerful accordion, she will make the hair stand up on the back of your arms, and chills run up and down your spine,

She's been a great ambassador for the C.B.A. working as our Vice president in the Napa region, hosting slow jams for beginners, and hot weekly jams for the bluegrass faithful. She's worked with kids on bluegrass (Woodland Festival) and with Ben Martin on the slow jam at grass valley. If you're walking through any festival up and down this coast, you're likely to see her, and when you do, you won't forget her. You'll be back to see her again. Trust me on this!

Pat Calhoun



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Chili Cook-Off & Jam in Placerville, September 27

By John Hettinger

Mel & Bonnie Chapman will again host their annual chili cook-off picking party & contest for the best, the most unusual, & the hottest chili at their home out in the boonies near Placerville. There will be some great prizes, & the competition is always tough.

This is always a great party in a beautiful rural setting; don't miss it. Bring your chili (& a side dish if you'd like) & your instruments & favorite songs. The party will start at 5:00 PM & go late.

Driving directions: Take US 50 east from Sacramento to Placerville's Missouri Flat Exit. Go south on Missouri Flat about 2 miles & turn left at the T onto Pleasant Valley Road. Go through Diamond Springs & continue about 5 miles to Bucks Bar Road. Signs will begin there. Turn Right on Bucks Bar & go only 0.6 mile & turn left on Springer Road. Now, follow the signs!! Continue 1.9 miles on Springer & go right at the mailboxes. At the T, turn left onto Cumberland (you are on a dirt road for the 1st time). Go 750 feet, turn right on Pathfinder, & you are there!! Theirs is the house on the right.

Try to carpool; parking is more limited this year.

Phone 530-621-0409 or 530-409-6708 if you get lost. E-mail chapmanfrancis@yahoo.com for more info, map, or questions.

The Gibson Brothers in Berkeley September 18, 2008

By Jacob Groopman

The Starry Plough Pub in Berkeley is proud to present a very special evening of Bluegrass with nationally recognized Sugar Hill recording artists The Gibson Brothers. Originally from the Adirondack Mountains of New York State, The Gibson Brothers have established themselves as one of the top vocal duo's in Bluegrass today. Leigh Gibson's warmer tones and Eric Gibson's high-lonesome intensity create a great double-stop fiddle sound, a blending of experience and emotion that all great brother duets have. Their Sugar Hill debut "Bona Fide" reached #1 on the Bluegrass Unlimited charts and they are currently touring behind their latest cd Iron and Diamonds. The Gibsons have made a conscious effort to co-write most of the songs on this album. And by using their own band and a single microphone for their duet vocals, you hear exactly what you hear in a live show: a tight ensemble that plays to the song, toneful and nuanced lead and duet harmonies, and songs that can move you to tears or to the dance floor.

The Starry Plough is honored to host the Gibson Brothers and their top notch band on their way to headline the Plymouth Bluegrass Festival. Opening the show will be hometown bluegrass heroes Homespun Rowdy. This combination will make for a truly special night of music not to be missed.

Gibson Brothers
w/Homespun Rowdy
Starry Plough Pub
Thursday September 18th
9:00pm
\$10 at the door
3101 Shattuck Ave,
Berkeley CA 94705
(510) 841-2082
www.gibsonbrothers.com
www.homespunrowdy.com
www.starryploughpub.com



The Gibson Brothers



January 9, 10 & 11, 2009

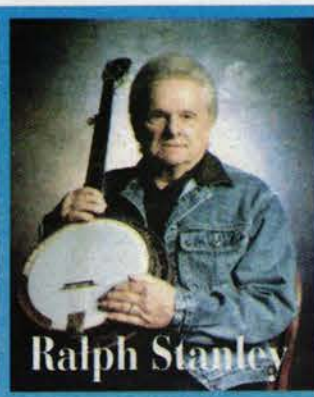
Oregon Convention Center, Portland



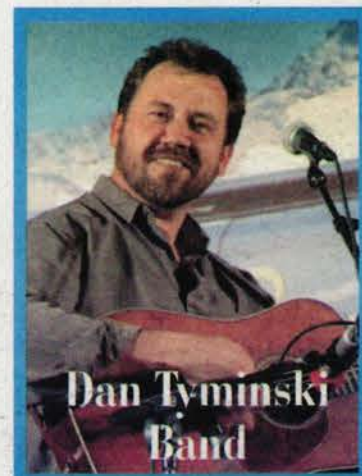
Sierra Hull



Fairfield Four



Ralph Stanley



Dan Tyminski Band

The Whites featuring Jerry Douglas
Jim Kweskin

featuring Bill Keith & the BBQ Orchestra

The Kruger Brothers

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RECORDING REVIEWS

Del McCoury and Various Artists: Moneyland

Rainmaker Management
PO Box 128437
Nashville, TN 37212
www.mccourymusic.com
c. 2008

Song list: Breadlines Blues, Moneyland, Farmer's Blues, What Happened?, I Wonder How the Old Folks Are At Home/I'd Rather Live By The Side of the Road, When I'm 64, 40 Acres and a Fool, A Train Not Running, You'll Never Leave Harlan Alive, Mama's Hungry Eyes, Carry Me Across the Mountain, If We Make It Through December, The Way It Is.

With the country headed towards a presidential election and distressing news all around, Del McCoury's newest record is a commentary on the state of the states and a call for help for rural America. It's a heads-up, Farm Aid collection of thought-provoking songs. Some of the guest artists on the album include Merle Haggard, Marty Stuart, Tim O'Brien, Patty Loveless, Emmylou Harris, Dan Tyminski and Bruce Hornsby. While the Beatles' "When I'm 64" gets an upbeat, whimsical interpretation by Del and the band, the other songs have messages of hope and concern.

The "money disease...called greed" is indicted in the title cut "Moneyland," and John Harrell's lyrics single out corporate crime, shredding machines, judges and bribes in our midst. Del's song, "40 Acres and a Fool" is a wry, bluesy look at a market-trader-rancher whose Hummer takes out a mailbox and squashes a possum and only gives his neighbor peace when he is gone on vacation. The album cover features this "fool" in an American Gothic painting illusion with dollar bills and a Hummer on the homestead.

Country and bluegrass songs often give poignant views of the lives of the farmers and workers in America. Patty Loveless sings "You'll Never Leave Harlan Alive" with its touching lyrics of hope followed by despair, Emmylou Harris and Rodney Crowell sing Merle Haggard's "Mama's Hungry Eyes" while Merle himself sings "If We Make It Through December" and his question about life in America - "What Happened?" But in the midst of all the hardships, families pull together and succeed, and Dan Tyminski's "Carry Me Across The Mountain" is an apt song of success and sacrifice. The album's songs are framed by two versions of "Breadline Blues" - 1932 and 2008 (2008 won't be long, and when you place your vote, please don't vote wrong, vote away those blues, those breadline blues) and inspirational words from Franklin Roosevelt's Fireside Chats. Del's own upbringing

in rural America and the effect of hard times on his homeplace in York County, Pennsylvania spurred him to produce this homage to the past, glimpse into the present and hope for the future. Its far-reaching implications should earn it a nomination for Album of the Year.

Junior Sisk & Ramblers Choice: Blue Side of the Blue Ridge

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

www.rebelrecords.com
www.juniorsiskandramblerschoice.com

Song list: The Wolf Is At The Door, You Let The Dog Off The Chain, Leaving Baker County, How Could I Explain, The Man in the Red Camels, Blue Side of the Blue Ridge, Dust on the Bible, I Did The Leaving For You, Poor Mountain, Little Bit of This, Little Bit of That, The Man in the Moon, Steel Rail Rider.

With family ties and music roots that run deep in the Blue Ridge Mountain soil, Junior Sisk and his cousin Tim Massey are the "real deal," true practitioners of the bluegrass sound. Junior and Tim were part of the original Ramblers Choice group that included Elmer Burchett, Alan Perdue and Jim Van Cleve, and this new configuration features Junior on guitar and vocals, Tim on bass and vocals, Chris Harris on mandolin and harmony vocals, Billy Hawks on fiddle and Darrell Wilkerson on banjo.

Junior has one of those voices that help define bluegrass soul. His "lonesome" sound soars over the power of the instrumental backdrop and always has that special touch of believability that make the singer live the song. The instrumental backdrop is pure bluegrass: fiddle and banjo trading licks and melodies, mandolin fills and chop, and a strong and steady bass and guitar rhythm powering the beat.

There are no traditional, from-the-bluegrass-tradition songs here, but each song was chosen for its message from contemporary songwriters. Tim Massey wrote two songs with partners Rick Pardue or Ronnie Bowman and others are from Ronnie Bowman or Tom T. Hall. Each has a story to tell and Junior is a first-rate storyteller. "Blue Side of the Blue Ridge" is a tribute to the old home place with a cabin with tall pines and a true love, while "Poor Mountain" is another bluegrass cliché - the moonshine money maker. "The Wolf Is At The Door" is a song with vivid images - this wolf has an eyeball in the keyhole and he just missed getting Red Riding Hood. Parting lovers are another bluegrass theme and "You Let the Dog Off the Chain" and "I Did the Leaving

For You" with the husband packing the bags for his wife to leave are clever twists of circumstances. "Steel Rail Rider" is one hard-driving banjo powered song with Ronnie Bowman's "it's all aboard and away we go." Welcome back Ramblers Choice - it's been too long!

The Wilders: Someone's Got To Pay

Free Dirt Records
PO Box 11451
Takoma Park, MD 20913
c.2008
www.wilderscountry.com

Song list: Wild Old Nory, Broken Down Gambler, An Old Murder Ballad, Sittin' on a Jury: Prologue, My Final Plea, Hey Little Darlin, Old Dirty Boot, (raised up my right hand), Sittin' on a Jury: The Prosecution, Someone's Got to Pay, Happy That Way, Collard Green, (hey mr. Judge), Sittin' on a Jury: The Defense, Sorry I Let You Down, Rock in the Woods, (davey took a gun and killed his wife), Sittin' on a Jury: The Verdict, Sittin' on a Jury: Epilogue, Goodbye (I've Seen it All).

The Wilders have developed a reputation for being a fun, high-energy band on stage, and they certainly had the Grass Valley crowd cheering for them this June. Ike Sheldon, Phil Wade, Betse Ellis and Nate Gawron have that wonderful and precise chemistry that makes the music seem to be a living thing separate from the musicians and this album follows a thematic pathway that crosses over the acoustic boundary. The album really tells the story of a trial with extra songs acting as commentary like a Greek chorus on the action of the trial. It's not bluegrass or old-time, but an intriguing rockycountrygrass.

"Wild Old Nory" has a full drum kit in the background and Nory walks about talking to grave-stones. Betse's fiddle is full flurry with some fast flourishes matched with some electric guitar. "Broken Down Gambler" moves back into acoustic territory with the Wilder signature high-energy in place. The unfolding of a jury trial starts with "Sittin' On A Jury," "My Final Plea" and "Hey Little Darlin," have that old country feel with drums and electric guitar and classic lines like "just tell me darling, why can't you be true?" "Sittin' On A Jury: The Prosecution" is a thumping, early rock recitation of Lily's death. "Collard Greens" is a banjo, fiddle dance tune with a pulsating rhythm. Maybe the last song has a deeper meaning - "Goodbye, I've Seen It All."

The Waller Brothers: The Old Photograph

Strictly Country Records
PO Box 628
2130 AP Hoofddorp
The Netherlands

By Brenda Hough

Contact Butch and Bob at:
bhwallar@comcast.net
510-832-4656
c.2008

Song list: The Old Photograph, Foggy Mountain Top, Lonesome Wind Blues, Remember Me, That Lonesome Book of Time, Faded Coat of Blue, Oh So Many Years, How Lonely Can You Get, Hard Times Come Again No More, Letter From My Darling, Highway of Sorrow, Where Is My Sailor Boy, Why You Been Gone So Long.

Bluegrass music has many famous brother duos including the Delmore Brothers, Jim and Jesse McReynolds, the Osborne Brothers and Charlie and Bill Monroe. The Bay Area has its own brother duo, Butch and Bob Waller. Both grew up in Berkeley, and were in many bands including the Pine Valley Boys and the now 40-year-old High Country band. Butch and Bob are joined by Bay Area musicians Tom Bekeny, Larry Cohea, Glenn Dauphin, Jim Mintun, Markie Sanders, Paul Shelasky and Sandy Rothman, but it is the pure brother harmonies and the sound of Butch's mandolin and Bob's guitar that are front and center in the mix.

The Brothers are pictured in a homey mountain cabin and in an early photograph in their Berkeley home. "The Old Photograph" is Mike Eisler's nostalgic song about the memories brought on by an old photograph, and each song seems to echo the theme of looking at the past. Butch's song, "That Lonesome Book of Time" uses a book of pressed flowers to bring memories of a long ago love. "Remember Me" was a hit for Willie Nelson in 1976, but was really written in 1939 by Scotty Wiseman. It contains the marvelous line, "the sweetest days are the days that used to be." The mandolin tremolos and harmonies on the chorus make this song this reviewer's favorite selection. "Where Is My Sailor Boy" has the duo singing in tandem and the marvelous blend is typical of sibling singing. While the focus of the album is the vocal stylings, it is a shame that Butch and Bob didn't do an instrumental; both are excellent instrumentalists. After hearing the wonderful blend of Butch and Bob Waller, you could truly ask, "why have you been gone so long?"

Cadillac Sky: Gravity's Our Enemy

Skaggs Family Records
PO Box 2478
Hendersonville, TN 37077
www.skaggsfamilyrecords.com
www.cadillacsky.net
c.2008

Song list: U Stay Gone, Goodbye Story, Bible by the Bed, My Precious Waltz/I Hate How Happy



Brenda Hough

She Is, Baby Don't Cry, Thank You Esteban, Wouldn't Put It Past Love, Inside Joke, Everybody's Favorite, The Wreck, The Majestic Swan, Carousel, It Won't Be Over You, 2 Good To Last.

When Ricky Skaggs signs a band to his record label, you know that the band must be very special. Cadillac Sky's debut recording attracted a lot of praise and attention for its high-energy blend of traditional sound and contemporary synergy. This second album continues the magic with a heady mix of soulful vocals and pristine harmonies matched with the poetic vision and imagery of main songwriter and lead vocalist Bryan Simpson.

Bryan had been writing country style songs when the band formed, but his songs today have more angst and perception and are more a blend of shifting rhythms and complex metaphors than verse-chorus-hook country songs. "Carousel" begins with a Celtic-flavor interchange between Mike Jump's guitar and Matt Menefee's banjo with Ross Holmes' fiddle playing drone notes as the rhythm flows in the up-and-down pattern of carousel horses. "Gravity's our enemy," but "we'll steal a glimpse of heaven and carve our name in the clouds." But this vision of sweet love is often dashed by the reality of disappointment. "It Won't Be Over You" and "Goodbye Story" are both tales of survival after lovers have moved on. "Bible By the Bed" is a chilling tale of a wife praying for a change in her abusive husband with a bible for guidance and strength and a gun under the pillow. "Baby Don't Cry" has tender lyrics of accommodation accented with Ross Holmes' gentle fiddle and a fine melodic banjo from Matt. Both Ross and Matt have won prizes at the Winfield instrumental contests, and Matt's "Thank You Esteban" is a delightful instrumental peppered with free-flowing banjo notes matched with Bryan's mandolin solos and Ross' viola taking part is a swirl of notes. Ross also wrote "The Majestic Swan" and he leads the band in a rhythmic flight anchored by Andy Moritz's stalwart bass playing. Like the great impressionist paintings that reveal new shades and shadows with each viewing, new musical nuances appear with each listening to this re-

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RECORDING REVIEWS

By Brenda Hough

From page B-10
markable album.

Eddie DuCommun: Bluegrass For the Record

Rancho Armadillo Audio Services
www.rancho-armadillo.com
c.2008

Song list: Last Old Shovel, Ruby's Song, Stormy Waters, Knee Deep In The Blues, Bald Knob Arkansas, Black-Eyed Susie, Meet Me in the Moonlight, Uncle Ned, Barnyard Boogie.

One of the memorable lines in the old TV shows is "who was that masked man?" that is stated as the Lone Ranger rides off into the sunset. The same could be said for Eddie DuCommun. He is one of those festival stalwarts that joins or starts a jam, sings a few songs with great feeling and bluegrass soul and disappears into the shadows. Since Eddie has not appeared on any recordings, Eddie's fans and friends joined together to produce a album of bluegrass classic songs with a group of top California musicians. It's a great combination, and this should be a band for the stage!

Eddie's voice has that rough edge that sounds authentic and true and the songs are enhanced with harmony vocals from Diana "Sis" Donnelly, Paul King, Kim Elking, Terri McLaughlin, Jerry and Ruthie DuCommon. "Last Old Shovel" starts with some fast mandolin picking from Ed Neff, and then Eddie starts singing the Delmore Brothers song with a touch of heartfelt loneliness. Ed switches to fiddle on Charlie Louvin's "Ruby's Song" that also features Diana Donnelly and Eddie in classic sibling harmony. Mark McCormack's banjo help create a bluesy mood in "Knee Deep in the Blues" and he turns on all the burners in "Black Eyed Susie." Providing the all-important bass beat are Karen Quick and Lisa Burns. The whole gang sings "Barnyard Boogie" with a delightful assortment of hen clucks and crows. And all too soon, the 9 songs are done and we are left with "who was that singer?" Hi-ho, Silver, it's Eddie DuCommun!

Natural Drift: The Evidence

www.naturaldrift.net
c. 2007

Song list: Shenandoah Breakdown/Georgia Rose, Valley of Peace, East Tennessee Blues, Fill My Way With Love, Girl in the Blue Velvet Band, Jerusalem Ridge, Living the Right Life Now, Maiden's Prayer, Pass Me Not, East Virginia Blues, I'm Going Back to Old Kentucky, Brandi's Blues, Cora Is Gone, Let Me Rest, Roll On Blues.

Every now and then you discover a band that has that magical

combination of natural grace and ease that lets bluegrass music flow forth like a mountain stream. This Northern California-based band has the traditional sound and blend of bluegrass nailed down tight, and the song selection on this album is filled with enthusiasm and heartfelt sincerity.

Karen Orozco's fiddle work is clear and concise and her leads on Bill Monroe's "Jerusalem Ridge" are complemented with George Goodell's sparkling banjo and Dan Bernstein's mandolin. George powers up his banjo in a hard-driving "Shenandoah Breakdown" and Dan's own "Brandi's Blues" has a stately flow with Rick Dugan's bass notes adding to the mix. Wyatt Dietrich's guitar provides a steady rhythm as Karen does the honors on the Bob Wills' classic "Maiden's Prayer."

Karen, George and Wyatt sing the vocals for the group and their blended harmonies are featured on "East Virginia Blues" and "I'm Going Back to Old Kentucky." The album title "The Evidence" refers to the song "Girl in the Blue Velvet Band." The singer meets the girl "in Frisco on the corner of Geary and Pine" and "she planted the evidence on me" so it's off to jail. Gospel fans will enjoy the band's versions of "Pass Me Not," "Let Me Rest," and "Living the Right Life Now." If the band is playing at a venue near you, go and give them a listen!

Goldwing Express: Tribute to the Legends

Goldwing Express
c/o Steven Baldridge
607 Eagle Rock Road
Branson, Missouri 65616
www.goldwingexpress.net
c.2002

Song list: She's Running Wild, Time Is Flying Bye, My Old Country Home, When I First Met You, Choppin' cotton, Whoa Mule Whoa, Great Speckled Bird, Better Man, Love Me Tonite, Lord Have Mercy, Tribute to the Legends, Cool Water.

Goldwing Express, while named after a high-powered motorcycle, is in reality a family bluegrass band based in Branson, Missouri. The band was started by father Bob Baldridge and includes sons Steve on banjo and vocals, Paul on guitar and vocals, and Shawn on bass and vocals. With 17 years of playing together, they've developed fluid, well-blended harmonies and a crisp instrumental blend that features their skills on dobro, guitar, banjo, mandolin and bass.

"Tribute to the Legends" is the band's tribute to the bluegrass legends and mentions Bill and the Osborne Brothers singing from their souls and their own band's growth as a band. The band adds a mournful dobro to the country classic "Cool Water." "She's Running

Wild" has some classic bluegrass harmony that might remind the listener of the Osborne Brothers and it also features some fine banjo playing from Steve. Steve's playing is also featured on the instrumental "Whoa Mule Whoa" and the pace intensifies by the end of the song. For fans of country mellow ballads, "Love Me Tonight," has a warm baritone from Shawn that will send shivers down your spine. The band has perfected a pleasing blend of bluegrass and country that is sure to please Branson audiences and bluegrass fans.

Goldwing Express: "We Need To Be Thankful" and "Country Is My Name" Compilation CD

Goldwing Express
C/o Steven Baldridge
607 Eagle Rock Road
Branson, Missouri 65616
www.goldwingexpress.net

Song list: Let's Have An Old Time Revival, Streets of Gold, Live In Me, Silver Hammer and Golden Nails, What A Savior What A Friend, What A Friend We Have in Jesus, I Am the Man Thomas, Sing Me A Song of Praise and Glory, If I Could Hear My Mother Pray Again, What A Meeting in the Air, We Need to Be Thankful, Keep on the Firing Line, My Old Kentucky Home, Jesus Knows The Hour, Kentucky Thunder, Boogie, Love of My Life, Country Is My Name, Little White Church, Bluegrass Melody, Time For Me To Fly, You're My Best Friend, Raymond's Song, Tennessee Hound Dog.

Goldwing Express has been one of the featured performers in Branson, Missouri's theatre circuit. "Pop" Bob Baldridge and his sons Steve, Shawn and Paul have perfected their sound through 17 years of playing and performing. They have reissued some of their earlier record albums onto CDs and this compilation contains the songs from their earlier albums, "We Need To Be Thankful" and "Country Is My Name." Their gospel songs are enhanced with a strong and robust 4-part harmony. Shawn Baldridge is not only the bass player, but he also has a very versatile voice that spans the low bass vocals in the gospel quartets and the warm baritone lead vocals. His rumbling bass gives a strong foundation to the band's "I Am the Man Thomas" which also features some of Paul's lead guitar playing. "Silver Hammer and Golden Nails" has great vocal harmonies and a strong message of faith and hope. The title song, "We Need To Be Thankful," should be performed more frequently; it has one of those memorable choruses with stirring harmonies that bluegrassers could really embrace with fervor. "My Old Kentucky Home" is

the Stephen Foster favorite, and "Kentucky Thunder" is a tribute to Daniel Boone and the Kentucky bluegrass music and horse country. "Love of My Life" has some high-tenor harmonies that soar into Everly Brothers territory. (Note to the Express - please perform an Everly medley in your shows!) Steve's banjo kicks off "Country Is My Name," a tribute to the country with plows, horses, whittlin' sticks, and coons in the rain. "You're My Best Friend" is one of those classic country love songs that the band presents as a solo vocal enhanced with melodic banjo, fiddle and mandolin. "Raymond's Song" is an instrumental that showcases Steve's banjo, Paul's guitar and Shawn's bass playing. "Tennessee Hound Dog" is a humorous romp with a three-legged dog named Tripod. The band's live shows have a delightful combination of humor and entertaining stories that make their live shows pure enjoyment, and if you aren't able to see them in a show, this collection is the next best thing.

The Foggy Hogtown Boys: The Golden West

www.foggyhogtownboys.com
c.2008

Song list: The Golden West, I'll Break Out Again Tonight, Come on Home, Red Rocking Chair, North Carolina Breakdown/Pig-town Fling, A Place to Call Home, Straighten the Curves, Don't Give Up On Me, Who's That Knocking at My Door, Midnight Special, It's Hard to Keep On Standing (When You Don't Have Far to Fall), The Dry Nurse, Get in Line Brother, Coming Into Hard Time Blues, Life's Treasure.

This Toronto-based band has won many awards as a one of the best bluegrass and old-time bands in Canada, but its enthusiastic delivery and precision instrumentation deserves notice from music fans "south of their border."

The band members have all had experience with other Canadian bands and their renditions of some classic bluegrass songs will have you ready to cozy up and have a good listen. The band members are Chris Quinn banjo and vocals, Andrew Collins mandolin and vocals, Max Heineman bass and vocals, Christ Coole guitar, vocals and clawhammer banjo and John Showman fiddle and vocals. The talent overflows with the first song - the spirited Bill Monroe song, "The Golden West." Mandolin, fiddle, banjo, guitar and bass are all clearly mixed for that optimum showcase of skills.

Chris Coole wrote 4 of the songs for the album, and his "It's Hard To Keep On Standing" has the classic country sound and his warm baritone will melt any Canadian winter. Chris and John wrote

the instrumental "The Dry Nurse" and the guitar, mandolin, fiddle and guitar have that hard-driving pulse that can get your feet tapping and your mouth smilin'. Chris' "Life's Treasure" features a four-part harmony and a spirit lifting tribute to friends and family.

Andrew's warm and woody mandolin punctuates many of the songs and his "Coming Into Hard Times Blues" is a fun, bouncy song with lots of instrumental embellishments and great sing-along lyrics. John Showman's lead vocal is featured on Pat Enright's "Who's That Knocking at My Door" and his fiddle helps propel the classic "Red Rocking Chair" and "North Carolina Breakdown." Here's hoping that the Foggy Hogtown Boys (say that name fast!) will make it someday to our part of the Golden West.

The Biscuit Burners: Take Me Home

Indidog Records
www.TheBiscuitBurners.com
c.2008

Song list: The Real You, Take Me Home, Sujan Re, Grasshopper, Sweet Red Wine, Drank Up All the Whiskey, Annie Oakley, Monkey Wrench Gang, Rockville, Country Girl, You're Who I Want.

The Biscuit Burners have called their music Fiery Mountain Music, but this album features some slow, simmering and sultry songs that have a universal appeal and delight. Not all the songs are happy stories, but the compelling sense of urgency captures the listener's attention. Billy Cardine's versatile dobro playing has a wonderful depth and full-ranging power. Dan Bletz's complex and ever-flowing guitar work balances Billy's playing and while Odessa Jorgensen's fiddle trills above the musical feast. Mary Lucey's bass provides a rhythmic foundation for their music. Guests on the album include Zack Blatter on mandocello, Wes Corbett on banjo and Josh Pinkham on mandolin.

Mary and Odessa have an incredible vocal blend that floats and flows in a truly ethereal mix. There are exquisite harmonies and subtle instrumentation in "Sujan Re," a Bengali folk song that wishes for the safe return of the fisherman who go out to sea. Odessa composed "Grasshopper," an instrumental that blends her fiddle and a banjo in an enticing dance. Odessa also wrote "Drank Up all The Whiskey" and the band performs it with a New Orleans jazz/blues feeling. "Take Me Home" was written by Mary Lucey and reflects on a family's journey through medical treatments and final departure. Billy Cardine's "Monkey Wrench Gang" is a six stanza book report on the classic novel. The Bis-

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CBA Calendar of Upcoming Music Events

BAND GIGS & CONCERTS SEPTEMBER

- 9/1/2008 -- Ray Bierl & Friends will play from 11 am to 1 pm at Cafe Di Bartolo, 3306 Grand Ave., Oakland, CA. For information, call 510-628-0982.
- 9/1/2008 -- Belle Monroe and Her Brewglass Boys will perform at Amnesia, 853 Valencia St., Francisco, CA. For information, call 415-970-8336 or visit www.amnesiathebar.com
- 9/1/2008 -- 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 or visit www.homespunrowdy.com
- 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
- 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
- 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
- 9/4/2008 -- Dark Hollow will perform from 8 to 10 pm at Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, call 415-648-1047, email shout@jimbotrout.com, or visit <http://www.atlascafe.net>
- 9/4/2008 -- Salt Martians will perform from 5:30 to 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information, call 805-899-3100 or visit <http://www.tupelojunction.com/>
- 9/4/2008 -- Ed Neff & Friends play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 9/5/2008 -- Sonoma Mountain Band will play at 8 pm at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660 or visit www.sonomapub.com
- 9/5/2008 -- 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
- 9/5/2008 -- The Barefoot Nellys with special guest Molly Tuttle will perform at 8 pm at McGrath's Irish Pub, Corner of Lincoln and Stanton, Alameda, CA. For information, call 510-533-2792 or visit www.mcgrathspub.com
- 9/5/2008 -- The Original Crooked Jades (reunion), John McKelvy, and The Striplin Ballads 9 pm concert at the Starry Plough, 3101 Shattuck Ave., Berkeley, CA. For information, call 510-841-2082 or visit www.starryploughpub.com
- 9/6/2008 -- Blame Sally with Corinne West opening 8 pm concert at the Palms at the Winters Opera House, 13 Main Street, Winters, CA. Tickets are \$25 per person. For information or tickets, call 530-795-1825, email palms@yolo.com, or visit www.palms.com
- 9/6/2008 -- The Spillit Quikkers will play from 11 am to 1 pm at Hoppy Brewing Company, 6300 Folsom Blvd., Sacramento, CA. For information, call 916.451.4677, email teeroy@hoppy.com, or visit www.hoppy.com
- 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 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.
- 9/7/2008 -- Russell Moore and IIIrd Tyme Out concert with Cliff Wagner & The Old #7 opening 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 or visit 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.
- 9/7/2008 -- Noel Monteleone, a powerhouse old time fiddler and Grand Ole Opry performer will be performing during the Santa Clara Valley Fiddlers Association Jam at Hoover Middle School, Naglee & Park Streets, San Jose, CA. The jam is held on the 1st Sunday of every month from 1 to 5 pm. For information, call Richard Brooks at 650-328-3939; email richardbr@yahoo.com, or visit www.scvfa.org.
- 9/8/2008 -- Toshio Hirano will perform at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-0012 or visit www.amnesiathebar.com
- 9/9/2008 -- 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
- 9/9/2008 -- Russell Moore & IIIrd Tyme Out in concert at the Soho Music Club, 1221 State Street, Santa Barbara, CA. The Chris Cairns Band opens at 7 p.m. For information, call 805-962-7766 or visit www.sohosb.com
- 9/10/2008 -- Russell Moore & IIIrd Tyme Out 7 pm concert at Dizzy's in the San Diego Wine & Cultural Center, Harbor Club Towers Ground Flr., 2nd & J Sts., San Diego, CA. Tickets \$20. For information or tickets, contact Chuck Perrin at 858-270-7467, email dizzysandiego@gmail.com or visit www.dizzysandiego.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
- 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, or visit www.berkeleyoldtimemusic.org.
- 9/11/2008 -- Evo Bluestein, Sheila Kay Adams and the Stairwell Sisters 8 pm concert at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Part of the Berkeley Old Time Music convention. Tickets are \$15.50 advance and \$16.50 at the door. For information or tickets, call 510-548-1761 or visit www.freightandsalvage.org
- 9/11/2008 -- Ed Neff & Friends play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 9/11/2008 -- Salt Martians will perform from 5:30 to 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information, call 805-899-3100 or visit <http://www.tupelojunction.com/>
- 9/12/2008 -- Benton Flippen, Caleb Klauder & Sammy Lind (Foghorn Duo), Paul Brown & Frank Bode and Reyna Gellert 8 pm concert at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Part of the Berkeley Old Time Music convention. Tickets are \$15.50 advance and \$16.50 at the door. For information or tickets, call 510-548-1761 or visit www.freightandsalvage.org
- 9/12/2008 -- Russell Moore & IIIrd Tyme Out 8 pm concert at the Asbury United Methodist Church, 4743 East Avenue, Livermore, CA. Tickets \$18 in advance and \$20 at door. For information or tickets, contact Reverend Chuck Johnstone at 925-447-1950 ext. 1, email chuckj@asburylive.org, or visit <http://www.asburylive.org>
- 9/13/2008 -- Russell Moore & IIIrd Tyme Out Redwood Bluegrass Associates concert at the First Presbyterian Church of Mountain View, 1667 Miramonte Ave. (at Cuesta), Mountain View, CA. Tickets are \$18 in advance and \$20 at the door. For information or tickets, contact Bruce Edmundson at 650-691-9982, email bruce@rba.org, or visit <http://www.rba.org>
- 9/13/2008 -- Evo Bluestein will present a free Family Concert at 10:15 am at the Berkeley Main Library Children's Room, 2090 Kittridge Street, Berkeley, CA. Part of the Berkeley Old Time Music Convention. For information, call 510-981-1834 or visit www.berkeleyoldtimemusic.org
- 9/13/2008 -- Roy Rogers & Norton Buffalo 8 pm concert at the Westside Theatre, Main Street, Newman, CA. For information or tickets, call 209-862-4490, email info@westsidetheatre.org, or visit www.westsidetheatre.org
- 9/13/2008 -- The Anderson Family Bluegrass Band will perform from 8 am until 11 am at the Nevada County Grower's Market, Nevada County Fairgrounds in Grass Valley, CA. Listen to great music grab some nice local produce while at it. Free. This is normally held in the back of the big main parking lot. Look for the signs at Gate 4. For information, visit <http://www.andersonfamily-bluegrass.com>
- 9/13/2008 -- Carolina Special will play at 8 pm at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660 or visit www.sonomapub.com
- 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 or visit www.westsidetheatre.org
- 9/14/2008 -- Russell Moore & IIIrd Tyme Out 8 pm concert at the Blue Goose Fruit Shed, 3550 Taylor, Loomis, CA. Local favorites and winner for the 2008 National Bluegrass Play-offs, Sawmill Road will open the concert. Tickets are \$20 per person and are available at all Dimple Record locations, The 5th String Music Store in Sacramento, Foggy Mountain Music in Grass Valley, Cherry Records in Auburn, and at the Blue Goose Produce Shed in Loomis. For information or directions, call 916-625-8341.
- 9/14/2008 -- Fiddling Cricket Concert featuring Dan Cray, 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.
- 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.
- 9/15/2008 -- 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 or visit www.homespunrowdy.com
- 9/16/2008 -- 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
- 9/16/2008 -- Russell Moore & IIIrd Tyme Out in concert at the Sierra Nevada Brewing Company, 1075 E. 20th Street, Chico, CA. Bill Evans and Megan Lynch will open the concert at 7:30 pm. Tickets are \$20 per person. For information or tickets, call 530-893-3520, email info@sierranevada.com, or visit www.sierranevada.com
- 9/17/2008 -- Russell Moore & IIIrd Tyme Out 7 pm concert at Guglielmo Winery, 1480 E. Main Avenue, Morgan Hill, CA. Sponsored by the California Bluegrass Association. Tickets are \$20 for CBA and wine club members and \$22 for the general public. For more information on the location, call the winery at 408-779-2145. For tickets, contact Tim Edes at 408-779-5456 or

Continued on B-13

CBA Calendar of Upcoming Music Events

Continued from B-12

408-595-4882, email t.edes@verizon.net, or visit www.cbaontheweb.org

9/17/2008 -- 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

9/17/2008 -- 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

9/18/2008 -- Salt Martians will perform from 5:30 to 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information, call 805-899-3100 or visit <http://www.tupelojunction.com/>

9/18/2008 -- Ed Neff & Friends play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

9/18/2008 -- High Country will play from 8 to 10 pm at the Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, call 415-648-1047, email shout@jimbotrout.com, or visit <http://www.atlascafe.net>

9/18/2008 -- The Gibson Brothers will perform at 9 pm at the Starry Plough, 3101 Shattuck Ave., Berkeley, CA. For information, call 510 841-2082 or visit www.starryploughpub.com

9/18/2008 -- Bill Evans & Megan Lynch will play from 7:30 to 9:30 pm at 33 Revolutions, 10086 San Pablo Ave., El Cerrito, CA. The East Bay's newest music venue. Admission is free and donations will be accepted. For information, call 510-898-1836, email 33revolutions@gmail.com, or visit <http://www.33revolutions.com>

9/18/2008 -- Russell Moore & IIRd Tyme Out 8 pm concert at the Walters Cultural Center, 527 East Main St., Hillsboro, Oregon. Tickets are \$20 advance and \$22 at the door. For information or tickets, contact Sean Morgan, at 503-681-5381, email seanm@ci.hillsboro.or.us, or visit www.ci.hillsboro.or.us/WCAC/default.aspx

9/19/2008 -- Bill Evans & Megan Lynch, House Concert, For more information, email: kerriantes@sbcglobal.net, House Concert, kerriantes@sbcglobal.net, kerriantes@sbcglobal.net

9/20/2008 -- Bill Evans & Megan Lynch will present a Banjo and Fiddle workshops from 2 to 4 pm at the Willits Cultural Arts Center, 71 East Commercial Street, Willits, CA. Fee is \$30 per person. The duo will also perform for an evening concert - tickets are \$15 each. For information, call 707-459-4549.

9/22/2008 -- The Barefoot Nellies

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

9/23/2008 -- 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

9/24/2008 -- 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

9/25/2008 -- Ed Neff & Friends play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

9/26/2008 -- The David Thom 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

9/27/2008 -- Tom Rigney & Flambeau 8 pm concert at the Westside Theatre, Main Street, Newman, CA. Tickets are \$18 general admission and \$21 for reserved seating. For information or tickets, call 209-862-4490, email info@westsidetheatre.org, or visit www.westsidetheatre.org

9/27/2008 -- Under The Radar 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

9/27/2008 -- Sonia Shell and the Factor of Five will perform at the Big Basin Bistro, 14480 Big Basin Way, Saratoga, CA. For information, call 408-867-1764

9/28/2008 -- Highway One will play from noon to 3 pm at the Sand Dollar Restaurant, 3458 Shoreline Highway, Stinson Beach, CA. For information, call 415-868-0434 or visit www.stinsonbeachrestaurant.com

9/30/2008 -- Matt Dudman, George Goodell & The Pleasant Valley Boys 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

OCTOBER

10/1/2008 -- 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

10/1/2008 -- 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

10/2/2008 -- Ed Neff & Friends

play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

10/2/2008 -- Salt Martians will perform from 5:30 to 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information, call 805-899-3100 or visit <http://www.tupelojunction.com/>

10/4/2008 -- Riley's Mountaineers "Hometown Jamboree" 6 pm at Riley's at Los Rios Rancho, 39611 Oak Glen Road, Yucaipa, CA. Folks can tuck into a tasty meal and enjoy a hand-clappin', knee-slappin', toe-tappin' good time as Riley's Mountaineers and special guest performers. Guest musicians are always welcome to tote along an instrument or two and join in the free-wheeling jam after the show. Cost is \$15 for adults and \$12 for kids 12 and under. For tickets or information, go to www.losriosrancho.com or call 909-797-1005.

10/4/2008 -- The Spillit Quikkers will play from 11 am to 1 pm at Hoppy Brewing Company, 6300 Folsom Blvd., Sacramento, CA. For information, call 916.451.4677, email teeroy@hoppy.com, or visit www.hoppy.com

10/5/2008 -- Erin Shrader, US Irish Fiddle Champion 1998 and NPR recording artist will be performing during the Santa Clara Valley Fiddlers Association Jam at Hoover Middle School, Naglee & Park Streets, San Jose, CA. The jam is held on the 1st Sunday of every month from 1 to 5 pm. For information, call Richard Brooks at 650-328-3939; email richardbr@yahoo.com, or visit www.scvfa.org

10/6/2008 -- 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 or visit www.homespunrowdy.com

10/7/2008 -- 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

10/8/2008 -- 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

10/8/2008 -- Bill Evans & Megan Lynch will play at 7 pm at Le Bateau Ivre, 2629 Telegraph Ave, Berkeley, CA. For information, call Thomas Cooper at 510-849-1100, email cooper@lebateauivre.net, or visit www.lebateauivre.net

10/9/2008 -- Ed Neff & Friends play at the Willowbrook Ale House, 3600 Petaluma Blvd.,

Petaluma, CA. For information, call 707-775-4232.

10/9/2008 -- The Salt Martians will perform from 5:30 to 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information, call 805-899-3100 or visit <http://www.tupelojunction.com/>

10/10/2008 -- Bill Evans & Megan Lynch will perform at 8 pm at McGrath's Irish Pub, Corner of Lincoln and Stanton, Alameda, CA. For information, call 510-533-2792 or visit www.mcgrathspub.com

10/11/2008 -- The Stairwell Sisters will play at 9 pm at the Starry Plough, 3101 Shattuck Ave., Berkeley, CA. For information, call 510 841-2082 or visit www.starryploughpub.com

10/11/2008 -- Sourdough Slim with Robert Armstrong 8 pm concert at the Palms in the Winters Opera House, 13 Main Street, Winters, CA. Tickets are \$25 per person. For information or tickets, call 530-795-1825, email palms@yolo.com or visit www.palms.com

10/14/2008 -- 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

10/15/2008 -- 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

10/15/2008 -- Ed Neff & Friends will play at 7 pm at Le Bateau Ivre, 2629 Telegraph Ave, Berkeley, CA. For information, call Thomas Cooper at 510-849-1100, email cooper@lebateauivre.net, or visit www.lebateauivre.net

10/15/2008 -- 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

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.

DANCES

9/14/2008 -- 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, or visit www.myspace.com/triplechickenfoot

10/12/2008 -- 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, or visit www.myspace.com/triplechickenfoot

FESTIVALS

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 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

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 Flippen, Rayna Gellert, the Stairwell Sisters, Evo Bluestein, Squirrelly 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

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CBA Calendar of Upcoming Music Events

Continued from B-13

activities! For more information, call Suzy Thompson at 510-848-5018, email info@berkeleyoldtimemusic.org, or visit 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.

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 or visit www.landspromotions.com.

9/19/2008 – 9/21/2008 – 2nd Annual American River Music Festival in Henningsen-Lotus Park along the South Fork of the American River in Coloma, CA. The festival features American and Canadian Roots music including Gandolf Murphy & the Slambovian Circus of Dreams, Steppin' In It, Joe Craven with Sam Bevin, Blame Sally, The Refugees, Ray Bonneville, John Wort Hannam, David Jacobs-Strain quartet, Keith Greeninger with Dayan Kai, The Buccaneers, The Dulcimer Girls, & Jonny Mojo. Adult 3-day tickets start at \$89 with options for rafting & meals. Order tickets at www.americanrivermusicfestival.com, 530-622-6044, or PO Box, 830, Lotus, CA 95651.

9/20/2008 – 9/21/2008 – Julian Bluegrass Festival and Fiddle Contest in Frank Lane Park, Julian, CA. Bands include: Hollar, Blue Creek Band, Trails and Rails, Scott Gates and Pacific Ocean Bluegrass, Highland Way, Highheels, Plow with Chris Clarke, Sara Petite & the Tiger Mountain Boys, and Judy Taylor & the Wild Oats Band. For information, call 769-765-3937; email info@julianbluegrassfestival.com or visit www.julianbluegrassfestival.com.

grassfestival.com.

9/26/2008 – 9/28/2008 –

- HOBBS GROVE BLUEGRASS FESTIVAL – Sanger, CA. Kathy Kallick & Friends, Del Williams Band, Randy Weese & Small Towne, Eric Uglum & Sons, The GrassKickers, and many others – see website for complete line-up and schedule. 3-day pass \$40 per person and single day tickets are available. For information or tickets, call 559-338-0026 or visit www.cbaontheweb.org.

OCTOBER

10/10/2008 – 10/12/2008 – 19th Annual Bluegrass Festival at the Clark County Fairgrounds, 1301 W. Whipple Ave., 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, food and craft vendors are available on site. Advance tickets are now on sale – Event pass (w/camping) Adults \$40 advance/\$45 at gate; Seniors \$37 advance/\$42 gate; Juniors (12-16 years) \$15 advance/\$18 gate and children under 12 free with paid adult admission. Single day tickets are also available. For information or tickets, call 702-566-9372 or visit www.snvbluegrass.com.

10/24/2008 – 10/26/2008 – 9th Annual Desert Bluegrass Association Tucson Bluegrass Festival at the Desert Diamond Casino Plaza, Tucson, AZ. Bands include: Dale Ann Bradley Band, Kirby Knob Boys, Chris Stuart & Backcountry, Sawmill Road, and the Burnett Family Bluegrass Band. There will be a Friday Night Band Contest. Free camping available. Tickets are \$20 each day for Saturday and Sunday or \$30 for the weekend. For information, call 520-296-1231 or visit www.desertbluegrass.org.

NOVEMBER

11/14/2008 – 11/16/2008 – 29th Annual Four Corners States Bluegrass Festival at the Emmet Bowman Rodeo Grounds in Wickenburg, AZ. Bands include Rhonda Vincent & Rage, Midnight Flyer, High Plains Tradition, and Flint Hill Special. Other events include various instrumental contest. Camping available on site. Festival sponsored by the Wickenburg Chamber of Commerce and local businesses. For information, visit www.outwickenburgway.com.

JAM SESSIONS

SUNDAY

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

•Arroyo Grande – Bluegrass Jam every 3rd Sunday 5:30 – 8:30 pm, at SLO Down Pub, 1200 E. Grand Ave. (at Briscoe). For information, contact Roger Siminoff at 805-474-4876, or email siminoff@siminoff.com.

•Arroyo Grande – Slow jam from 5:30 to 8:30 on the 4th Sunday of every month at the SLO Down Pub, 1200 E. Grand Ave. (at Briscoe). These jams are geared to beginners and they play from a set list of songs. For more information, contact Wendy at captainc@alonet.org.

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

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

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

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

•Coulterville – Old-time and Irish Music and Dance Celebration on the 4th Sunday of every month at the Magnolia Saloon in the Hotel Jeffrey, 41 Main Street, Coulterville, Ca. Open Old Time and Irish traditional music Jam from 1 to 3 pm and open session from 3 to 6 pm. For information, call 209-962-6455; email kowanalynn@yahoo.com or visit www.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 Richard Brooks at 650-328-3939; email richardbr@yahoo.com, 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/santacruzjam>

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

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

49) in Sutter Creek, CA. For information, contact Masha Goodman at 209-296-7706; email masha@banjodancer.com; or visit www.banjodancer.com.

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

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

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

CBA Calendar of Music Events

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information, email Larry White at laurence.white@gmail.com.

- Dublin – Bluegrass Jam on the 2nd and 4th Tuesday of every month at Dublin Heritage Center, 6600 Donlon Way, Dublin, CA. For information, call 925-803-4128.
 - Escondido – Bluegrass Jam every Tuesday from 7 to 10 pm at the Round Table Pizza, Ash and Washington Streets, Escondido, CA.
 - Granada Hills – Band performance and Bluegrass Jam from 7 to 10 pm on the 3rd Tuesday of every month at Baker's Square, 17921 Chatsworth Street (at Zelzah) in Granada Hills, CA. Sponsored by the Bluegrass Association of Southern California (BASC). For information, call 818-700-8288 or 818-366-7258.
 - Loomis – Bluegrass Jam from 6 to 9 pm every Tuesday evening at the Wild Chicken Coffee House, Horseshoe Bar & Taylor Rd, Loomis, CA. For information, call 916-276-1899.
 - Palo Alto -- Celtic Slow Jam session from 7 to 9:45 pm every Tuesday at Fandango Pizza, 3163 Middlefield Road, Palo Alto, CA. Hosted by Pete Showman. For information, call 408-255-0297.
 - San Diego – Bluegrass Jams, bands and open mic happening on the 1st, 2nd, 3rd, and 4th Tuesday evenings of each month. 2nd Tuesday – Fuddruckers at Grossmont Shopping Center, in La Mesa; 3rd Tuesday at Fuddruckers on Third Street in Chula Vista; and 4th Tuesday at Boll Weevils on Mira Mesa Blvd in San Diego. 2nd and 3rd Tuesdays are open mic and jams, and 4th Tuesday includes a featured band. Come hungry as we get a donation from each item sold there. Just tell them you are with the bluegrass club. For more information, contact Mike Tatar at staghorn@cox.net.
- WEDNESDAY**
- Ben Lomond -- Intermediate Pickers Jam, 8 pm until closing at Henflings Tavern, 9450 Highway 9, Ben Lomond, CA. For information, call Jered at 831-335-1642 or 831-336-8811, email jered@weber-hayes.com or visit www.henflings.com
 - Chico – Bluegrass Jam from 7-9 pm at A Bean Scene 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
 - Lompoc – Bluegrass Jam from 7 to 9 pm on the second and fourth Wednesday of every month at Southside Coffee Co., 105 South "H" St., Lompoc, CA. For more information, call Bill at (805) 736-8241

- Merced – Merced Bluegrass Society Jam session from 7 to 10 pm on the first Wednesday of every month at Me-N-Ed's Pizza, 3524 G Street (in the Raley's Shopping Center), Merced, CA. For information, visit www.geocities.com/merced-bluegrass@scglobal.net or email MALvira@mcsc.k12.ca.us.
 - Palo Alto – Bluegrass Jam from 7-10 pm every Wednesday at Fandango Pizza, 3163 Middlefield Road (corner of Loma Verde), Palo Alto, CA. Sign on building also says Pommard's Café. For information, call 650-494-2928 or visit www.TheBluegrass.com.
 - Placerville – Bluegrass Jam on the 2nd Wednesday of every month from 7-10 pm at Hidden Passage Books, 352 Main St, Placerville, CA. For information, call 530-622-4540 or 530-626-8751.
 - San Francisco – Bluegrass and Country Jam on the 1st Wednesday of every month at the Plough and Stars, 116 Clement St. (between 2nd & 3rd Ave.), San Francisco, CA. For information, contact Jeanie or Chuck Poling at 415-751-1122.
 - Santa Rosa – Old-Time and Bluegrass jam on the last Wednesday of every month at The Black Rose Pub, 2074 Armory Drive, Santa Rosa, CA. For more information, call Don Coffin at 707-995-0658 or Ricky Rakin at 707-824-9376.
- THURSDAY**
- Arnold – Bluegrass Jam Session at Acoustic Attic, 1122 Hwy. 4, Suite 4, Arnold, CA from 6 pm until dusk on the 1st and 3rd Thursday of every month (and the occasional 5th Thursday). For information, call 209-795-7819, email mercer-guitars@scglobal.net or visit www.merger-guitars.com.
 - Berkeley -- Bluegrass Jam session at the 5th String Music Store, 3051 Adeline Street, Berkeley, CA. For information, call Tim Hicks at 510-548-8282 or visit <http://www.5thStringBerkeley.com>
 - Chico – CBA Bluegrass Jam from 6 to 10 pm on the 2nd Thursday of every month at Augie's Café, 230 Salem Street, Chico, CA. For more information, call 530-828-4676.
 - Corte Madera -- Marin Bluegrass Jam on the 1st and 3rd Thursday of every month from 7:30 to 10 pm at the Marin Lutheran Church, 649 Meadowsweet, Corte Madera, CA. For information, visit www.carltonemusic.com
 - Los Angeles – Old Time Jam session 9 pm to 12 am at the Hyperion Tavern, 1941 Hyperion

- Ave., Los Angeles on the 3rd Thursday of every month. Free admission. For information, contact Ben Guzman via email at ben@triplechickenfoot.com or visit www.myspace.com/triplechickenfoot.
 - Morgan Hill – South County Bluegrass Jam on the 2nd & 4th Thursday of each month at The Buzz Stop, 17400-1B Monterey Road, Morgan Hill, CA. Open jam from 6-10 pm. For information, call 408-892-9157 or email Duane Campbell at dicampbell339@yahoo.com.
 - Morgan Hill – Bluegrass Jam from 6 to 10 pm on the 1st, 3rd and 5th Thursday of every month at El Toro Brew Pub on the NW corner of Monterey and Main Streets in Morgan Hill, CA. For information, call the pub at 408-782-2739 or email Dick Simunic at jrsimunic@hotmail.com.
 - Napa – Bluegrass and Fiddle Jam session every Thursday night from 7 to 10 pm in Napa. For information and location, call Pat Calhoun at 707-255-4936.
 - Sacramento – Bluegrass jam session every Thursday from 7 to 10 pm at The Fifth String Music Store, Alhambra & Streets, Sacramento, CA. For information, call 916-442-8282.
 - Sacramento – Bluegrass Slow Jam from 7 - 10 pm most Thursdays at various Sacramento area homes. Call John at 916-990-0719 for dates and location. New pickers welcome.
 - San Francisco – Bluegrass and Old-time music jam on the 4th Thursday of every month at the Atlas Café, 3049 20th Street at Alabama, San Francisco, CA.
 - Ventura -- Bluegrass Jam from 6 to 9:30 pm on the 2nd and 4th Thursday of every month at Zoey's Cafe, 451 E. Main Street in Ventura, CA. All skills welcome. For information, contact Gene Rubin at 805-658-8311 or email gene@generubinaudio.com or visit <http://home.earthlink.net/~generubinaudio/index.html>.
- FRIDAY**
- 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.
- SATURDAY**
- Clovis – Bluegrass Jam session 7 to 11 pm on the 1st and 3rd Saturday of every month at the Clovis Senior Center, 850 4th street, Clovis, CA. There is a \$1 fee to cover the cost of the rental of the hall. Sponsored by the Kings River Bluegrass Association. For information, contact Gerald L. (Jerry) Johnston at 559-225-6016; email tophawker@yahoo.com or visit

- <http://www.KRBLUE.NET>.
- Fremont – Bluegrass Jam Session on the 1st and 3rd Saturday of every month at Mission Pizza and Pub, 1572 Washington Blvd., Fremont, CA. For information, call 510-651-6858 or visit www.missionpizza.com.
- Fresno – Old time fiddle jam and dance from 7 – 10 pm every Saturday of each month at the Senior Citizens Village, 1917 Chestnut Ave., Fresno, CA. Sponsored by CSOTFA District 2. For information, contact Lynda Emanuels at 559-924-1766 or email semanuels@comcast.net.
- Kingsburg – Bluegrass and Country jam session and potluck from 6-10 pm on the 2nd and 4th Saturday of every month at 1450 Ellis St., Kingsburg, CA. For information, contact Bud Cartwright at 559-582-9155 or 559-582-7680, or email BudCartwright@comcast.net.
- Long Beach – Jam Session from 1-6 pm at Fendi's Cafe, 539 E Bixby Road, Long Beach, CA. For information, call 562-984-8187.
- Marysville – Regular jam session from 3-6 pm on the 1st Saturday of every month at the Brick Coffee House Cafe, Marysville, CA. For information, call 530-743-0413 or 530 701-5090.
- 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 bgsbreakdown@volcano.net.



RECORDING REVIEWS By Brenda Hough

Continued from B-10

cuit Burners have a true talent for matching innovative instrumental blends with stirring vocals that is unique in today's music scene.

Casey Driscoll: Texas Style Fiddling

Patuxent Music
PO Box 572
Rockville, MD 20848
c.2007
www.pxrec.com

Song list: After You're Gone, Old Joe Clark, Bonaparte's Retreat, It Don't Mean a Thing, Tennessee Waltz, Sally Goodin, The Entertainer, Lake Pontchartrain, Fishing Jig, Sally Johnson, T and T Rag, At Break of Dawn Waltz, Tom and Jerry, Pete's Waltz.

Texas style fiddling brings to mind Bob Wills and the swinging, highly rhythmic style that he made popular. It takes a strong-armed fiddler with a subtle bow who can wring out notes and nuances quickly while flowing easily to the portion of the song. Casey Driscoll has all these skills and surprisingly enough, he is still a teenager! Casey is joined on the album by guitarist Jon Grisham whose fluid playing and solid rhythm complement Casey's playing.

The "contest standards" are all included, and "Bonaparte's Retreat" has some subtle touches that other fiddlers cannot easily repeat. Casey manages to play a drone to accompany his melody notes while Jon adds a straightforward chop rhythm beneath the melody. Duke Ellington's "It Don't Mean A Thing" has verve and subtle flavoring in its notes and Jon lays down a contrasting beat and multiple notes on his own solos. Casey and Jon wrote "A Fishing Jig," and it rollicks with all the fun of the Highlands. This is a must listen for fiddlers and anyone else who loves the sound of a single fiddle and guitar in glorious tandem.

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

hufstuff2003@yahoo.com

The CBA Fall Campout

So big you can see it from space!

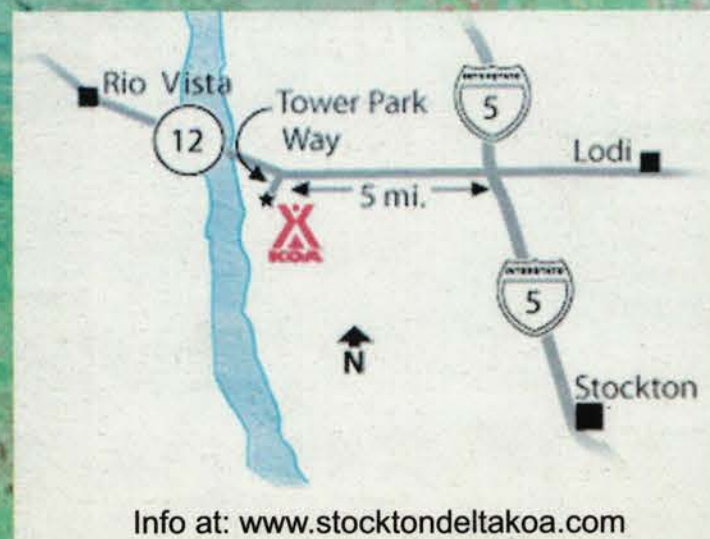
October 9-12, 2008

Stockton-Delta KOA Campground

14900 West Highway 12, Lodi



Call 800-562-0913
or 209-369-1041
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Info at: www.stocktondeltakoa.com