

## CBA and IBMA make a very good team

### Headliners announced for Father's Day 2009

By Bruce Campbell

The California Bluegrass Association has always striven to present the very finest acts in Bluegrass at its yearly Big Event: The Annual Father's Day Bluegrass Festival. Year after year, attendees at the festival have learned to expect the nation's biggest touring acts, and they don't leave disappointed.

But, do California Bluegrass fans really know their stuff? Do the folks in the CBA who choose

the Father's Day Festival acts really know what's going on in Bluegrass? Does the rest of the Bluegrass world, especially in the heart of Bluegrass country, snigger when they see the acts we Californians like? Are we the real rubes, when it comes to Bluegrass? Don't believe it for a minute!

Compare the acts that have graced the Grass Valley stage with the acts who accepted IBMA

*Continued on A-19*



The Grascals return to CBA's Father's Day Festival in 2009



First time at Grass Valley for the popular Steeldrivers.



Dailey and Vincent



Claire Lynch returns to FDF in 2009

## Fall on the Delta -

### CBA Campout and yearly meeting, October 9-12



Stockton-Delta KOA.

By Bob Schwartz

If you're reading this and October 12 has not yet come and gone, then there is still time for you to load up your camping gear one last time this season and come to the CBA's Fall Campout at the Stockton-Delta KOA campground (near Lodi, see <http://www.stocktondeltakoa.com/>). This

campout is going to be a little different from those in the past, with a num-

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## Inside this issue...



photo: Mike Melnyk

**BOTMC:**  
Mike Melnyk's photo  
review

--see B-8,9



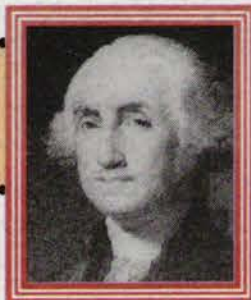
photo: Josh Hadley

**Brown Barn**  
Bluegrass Festival  
review

-- see B-1

### PLUS...

- Al's Music Tidbits
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- J.D. 's Kitchen



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

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## 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.

*Continued on A-16*





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 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ Year of Birth \_\_\_\_\_  
 Phone \_\_\_\_\_ Email: \_\_\_\_\_

#### Membership Categories:

Single Membership \$25.00  
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 Children 13-18 (non-voting) \$1.00 each  
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 Band Memberships Out of State Only  
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Children's names and birthdates: \_\_\_\_\_

\_\_\_\_\_ New \_\_\_\_\_ Renewal of Member # \_\_\_\_\_  
 Membership Total \$ \_\_\_\_\_  
 Kids on Bluegrass Fund \$ \_\_\_\_\_  
 CBA Heritage Fund \$ \_\_\_\_\_  
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TOTAL ENCLOSED \$ \_\_\_\_\_

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

Mail to: CBA Membership Vice President Carolyn Faubel

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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

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

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

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

Please send all contributions and advertisements to:

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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.

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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.

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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

October is a big month for the California Bluegrass Association. The results of the Board of Directors election will be tallied at our Fall Campout and our officers will be selected at our Annual Membership Meeting held during that Campout. Please VOTE. Our by-laws required 10% of the membership to cast ballots and we want you to vote! You may vote on-line or by US Mail or in person at the Fall Campout. There is a ballot included in this Breakdown.

We are holding the annual shindig at a new venue close to Rio Vista this year and have big plans to make it Family Friendly. The KOA campground has wonderful amenities for families: acres of lawn, play structures, a swimming pool, and store and restaurant, waterfront access to the Delta. Bob Schwartz, Contra Costa Activities VP, is putting together a Youth Program for this event and can be contacted if

you want to help. Pack up your children and grandchildren and bring them along. We promise they will not be bored and may even learn a few bluegrass tunes.

The CBA will travel to Nashville to represent the association at the annual convention of the IBMA and in fact we will be there when you receive this Bluegrass Breakdown. Why is the World of Bluegrass, the International Bluegrass Music Association (IBMA) annual conference so exciting? Glad you asked. This will be my 4th year at the event. We were too involved with family (and definitely not involved at a leadership level in the CBA) to attend all the previous conventions in Kentucky. Attendance at the WOB does not come cheap and we have always paid 100% of our own way because it is the ONLY opportunity an upstart bluegrass association from California can meet others like us in the

heart of the bluegrass and old time geographic region. It also makes for a terrific vacation for anyone who loves this music.

What a celebration of the music and the people who make it and produce it and advertise it and write about it and broadcast it and promote it and photograph it and make instruments and accessories for the musicians who play it and for the companies that record it and market it and for the people who produce the festivals and the concerts that feature it and the associations who want to preserve it and the fans from around the globe who love it. There is nothing like the World of Bluegrass and what occurs in Nashville during that week. The week is all Strut your Stuff bluegrass: first generation bluegrassers down to kids in diapers totally involved in all things bluegrass. Nashville is not too shabby either and the Renaissance

Hotel is directly across the street from the Ryman Auditorium and a block away from Broadway with some of the legendary clubs still in existence.

The World of Bluegrass is an essential must do for the California Bluegrass Association. The first three days are all about how to keep the music alive with workshops morning until late afternoon with opportunities for us out here on the left coast to meet with everyone who was there at the beginning and everyone who is now struggling to keep the music alive and going. We are on a first name basis with the International Bluegrass Music Museum founders and staff. We are on a first name basis with everyone who knows anything at all about the music. The CBA, because of its presence for years and years at this event is known and respected by just about everyone. This is the second year in a

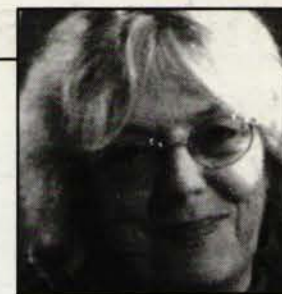


photo: Mike Melnyk

Darby Brandli

row we have significantly scaled back our activities (no after hours showcases) because of our concern with our finances. We finance the CBA presence with dollars earned from our huge instrument raffle and urge you to buy tickets....the odds are great that you could win a fabulous instrument from one of our sponsors and you will enable your Association to represent you in Nashville. The drawing for the instruments occurs at the Fall Campout so you still have time to buy your tickets.

## WHY I VOTE

By Chuck Poling

The last few weeks we've heard a lot from both major political parties as they held their respective conventions. I saw a lot of pageantry, heard a lot of speeches (and a bunch of promises that I honestly don't expect either party to keep) and enjoyed a few laughs.

I'm a bit of a presidential history buff and have watched every nominating convention since 1968, so I've become more than a little jaded about our political process. But I vote. Always. In every election I've been eligible to vote since I turned 18. Including squirrely little special elections that San Francisco is famous for - with names on the ballot like Jello Biafra, Sister boom Boom and, recently, Chicken John (for mayor). Even when I went out of state to college, I had an absentee ballot sent all the way to Mississippi.

I like voting. I actually enjoy going to my local polling place - I've never had to walk more than three blocks to vote in SF. I guess I could get an absentee ballot mailed to me, but it makes me feel like a good citizen to walk over to the polling place, see my neighbors and say "Thanks" to the poll workers.

And I'll also cast my vote for CBA

Board of Directors. Now, some of you may ask, "Why bother, there are 11 candidates for 11 slots and I really don't care who's on the Board anyway." So why vote? Because you can. Because the CBA, like any nonprofit has bylaws that must be followed to maintain that nonprofit status. Because your participation is what makes the CBA a thriving, growing community. And once again, because you can.

Maybe you think that some board members are more in tune with your ideas than others - OK, vote for them and abstain from those you disagree with. Maybe you feel like some board members have been on the job too long and it's time for a change. Fine, vote for more recent members and not the old-timers. Maybe you think the board's doing a bang-up job and you want them to know it. Send a message.

It's never been my policy to tell people how to vote, but I can go on like a broken record (remember those) about encouraging folks to use their ballots. It's easy and it's how we get things done in the U.S.A. So take a few minutes to cast your ballot on the website. Think of it as a contribution to the CBA, an exercise in civic participation, or whatever gets you motivated. As for myself, I'm going to vote because I can.

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

### CALL TO ORDER

Rick Cornish, Chairman of the Board, called the meeting to order at 10:05 at the home of Diana Donnelly in Modesto.

### ROLL CALL AND AGENDA

The roll call was taken and the agenda was set.

### APPROVAL OF THE JULY BOARD MEETING MINUTES

The motion to approve the July minutes carried.

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

Welcome to Tom Reed and Dan Bernstein

### OLD BUSINESS

#### Open Position Appointments

1. Lighting director: Tom Parker resigned. He recommended Clem Scheible to replace him. He offered to assist in the transition.
2. Entertainment Coordinator: Russ submitted a thorough report. Rick recommended we postpone discussion of this item until next meeting. All board members have been tasked to read it carefully and thoroughly.
3. Controller/Director of Operations/Statewide Activities VP: Bob will continue to serve at these positions until October. Dan Bernstein also resigned as his assistant.
4. Treasurer: Valerie Cornejo has been working with Ed Alston in anticipation of taking over the Treasurer's position.

### Acts for 2009

Carl contacted several bands, per our last meeting, to see what they would charge. He heard back from most of them and John distributed 2 proposals.

The motion to go with the base proposal and drop one band and stop the music by 10:00 p.m. was defeated unanimously after a long discussion on the pros and cons of this motion.

The motion to hire the First 5 on the list and leave some open sets which can easily be filled at a later date was carried, unanimously.

### Election status, candidate statements

Mark reported that he does not have all the candidate statements and needs them all ASAP to get them published in the next Breakdown.

### NEW BUSINESS

#### Refund Requests

Darby mentioned one that was a correction of a charge we made in error. That one we, obviously, will need to correct. Rick read a letter from a member requesting a refund. As usual, we do not give refunds. We will offer compensating tickets for next festival.

### Big Sur Bluegrass Festival

Darby advised of this festival. Lora Hicks requested some support from the CBA and they offered a place for our membership/merchandise booths. We will assist them by exchanging some ad space for booth space at the Big Sur Festival.

### REPORTS

#### Membership

Carolyn emailed her report to everyone.

#### Area VP's

Tim Edes reported on the two concerts he has scheduled.

Craig reported on a pre-gig concert that is in the works for the 48 hour jam in Bakersfield.

Darby reported that the steel jam thing was a roaring success.

### SET TIME AND PLACE FOR THE SEPTEMBER BOARD MEETING

Next meeting set for 9 AM Sunday, September 21, 2008.

### ADJOURNMENT

The meeting was adjourned at 11:30 a.m.

## Lineup for CBA's Sonoma County Bluegrass and Folk Festival announced

Laurie Lewis and Tom Rozum

The Mary Gibbons Michael Stadler Band  
with Paul Knight and Jon Mitguard

Rosebud Blue

Kapalkiko Hawaiian Band

Ray Bierl Trio

Earl Brothers

Saturday March 14, 2009 at the Sebastopol Community Center  
1PM and 9PM - Info: Mark Hogan 707-829-8012.



# 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](http://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.

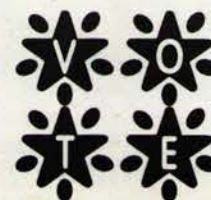
We need to continue our annual Music Camp. This camp has become one of the best in the United States and is one way the CBA can help perpetuate our music.

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.

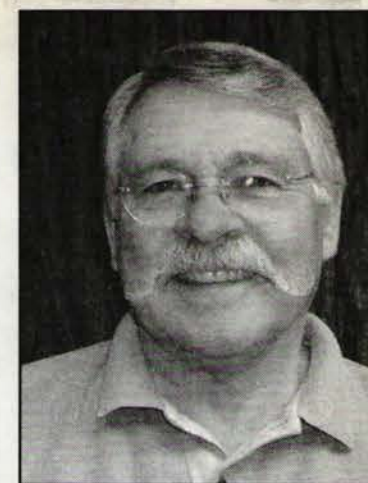


## Rich Evans

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 Bluegrassin' 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*

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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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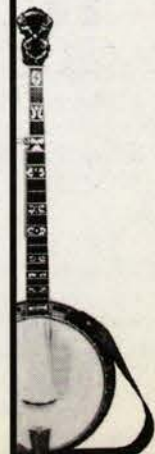
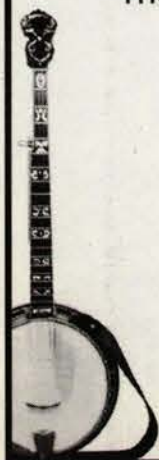
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# Our Bluegrass Family - by artist Lynn Cornish

**CBA co-founder and leader, champion of old-time music in California, musician, musical emissary, IBMM proponent, big time bluegrass fan...  
... and a whole lot more!**

## Carl Pagter

By Carl Pagter

I was born in Baltimore, Maryland in 1934, but came to California in 1935 with my family. By age 10, I was singing and whistling and began singing in choirs at 11. I was the first boy in the Benicia High School choir in the late forties, and was soloist in choir, at church, and at ceremonial occasions such as weddings. I played no instrument, but continued in choirs through college and at OCS in January-April 1957. Then in the spring of 1947 at age 23, I met another young naval officer, John Sandy, who had grown up in the St. Petersburg, Florida area and graduated from Tulane University in New Orleans. John loved early country music and introduced me to bluegrass in 1957 through his beloved Flatt & Scruggs records. I was immediately astounded by the instrumental fire and virtuosity of bluegrass, but the mountain harmonies were unfamiliar and took a little while to get accustomed to. In short order, I was playing John's baritone ukulele and singing "Ramshackle Shack", "Some Old Day", and "Wait a Little Longer Please Jesus." I met John's close friend Bob Steger in 1958, and they introduced me to Mac Wiseman's singing. They would always say "the voice with a heart" when they heard Mac's voice. Steger flat-picked a Martin D-28 and sang with a beautiful high tenor voice. After sharing a Mediterranean cruise aboard the aircraft carrier USS Intrepid with John and his fighter squadron (I was the intelligence officer for an attack squadron), John left the Navy in 1960 while I extended with a fifteen-month tour of duty at NAS Alameda to save money for law school. After leaving active naval duty in August 1961, I started at Boalt Hall School of Law in Berkeley.

In the meantime, I started playing banjo in 1960. I tried to play bluegrass style at first, but there was no one I knew of to show me or teach me, and picks made my hand feel like it had a boxing glove on it. I therefore opted for frailing or claw hammer style. I taught myself, and it was an excellent style to accompany my singing (which was always very important to me). Meanwhile, Bob Steger moved west and we began playing on stage in 1960 as a duo, with Bob on guitar and me on banjo. From the beginning, I preferred mountain and traditional songs such as "Rabbit in a Log", "Hand me Down my Walkin' Cane", "More Pretty Girls than One", and "Eight More Miles to Louisville." Bob liked these numbers but really shined on ballads such as "I'm Just a County Boy", "Scarlet Ribbons", and "I Gave my Love a Cherry." We played together for ten years, until 1970. In November 1961, I heard Flatt & Scruggs at a live concert at UC Berkeley and generally followed bluegrass up to 1970 but found very little in California to that time. (The Redwood Canyon Ramblers and the Styx River Ferry were exceptions and there were others that I simply didn't know about then, such as Vern & Ray, and southern California groups including the Kentucky Colonels.) I was a big fan of the Dillards, starting in the early sixties, a group that settled into southern California.

In 1970, I was transferred to Washington, D.C., and soon found bluegrass festivals on nearly every weekend during the warm months, usually within tolerable driving distance. I started going to as many as I could: "Take it Easy Ranch" in Callaway, MD; Moorefield, W.VA; Shartlesville and Gettysburg, PA; American Legion Park in Culpepper, VA; Lake Whippoorwill in Warrenton, VA; Indian Springs and Susquehanna Park, MD; and countless others, not to mention contests and smaller festivals at Pulaski, Chilhowie, Indepen-

Continued on A-14



Painting by Lynn Cornish





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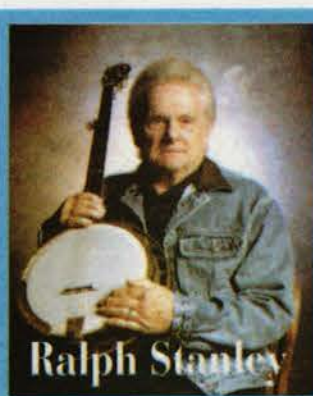


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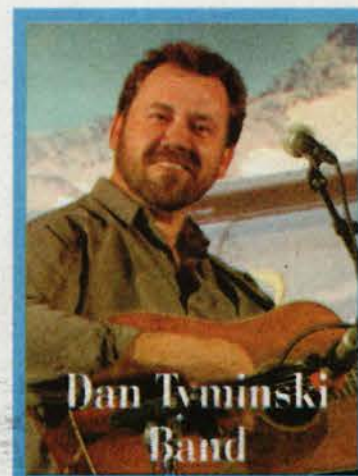
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Roger Siminoff

## The Luthier's Corner - Roger Siminoff

**Q: Last month you showed a drawing of the ball bearing tone chamber. How heavy is that spring that's inside the wood rim? And, was that a real ball bearing that Gibson used (I'm surprised to learn that ball bearings were in use that early)?**

**A:** The spring used in ball-bearing tone chambers is rather hefty and is rated at 425 pounds load. That means when the 24 bracket hooks are properly tensioned, the pot assembly has a compressive load equivalent to upwards of 10,200 pounds!

As to ball bearings, they have been around for a long time and the creation of them is attributed to the early work of Leonardo da Vinci. The English inventor Philip Vaughn patented the ball bearing design for use in carriage axles in 1791. So, they were well in use by the time Gibson began to include them in banjo assemblies in the early 1920s.



**Fig 1:** The spring used in Gibson's ball-bearing tone chamber design was rated at 425 pounds. The washer with the small recess in it (left, rear) was positioned on top of the spring and the ball sat in the recess. The other washer went below the spring.

**Q: Do you know what type of picks Loar intended to be used on the F5 mandolins, and what makes the difference in tone that comes from hard, stiff picks compared to the thin lighter ones?**

**A:** I have no knowledge of what kind or gauge of picks Loar intended. During his time, flat picks were available in both celluloid and natural tortoise shell materials - both of which are stiff. And, the Gibson Accessory Catalog of the period showed five different types of "tortoise celluloid" flat picks that were available in light and heavy weight. The only two things that come to mind regarding Loar's personal preference are: 1) the classical playing style of the time didn't dictate the kind of hard-driving punch sound we associate with bluegrass music; and 2) he was a very slight man (some referred to him as "frail") so I don't envision him using a heavy, robust pick.

As to differences in tone, there are four main things that contribute to the quality of tone production on an instrument:

- location of attack (where on the strings the attack is made)
- duration of attack (how long a string is excited, e.g., a bowed string vs a picked string)
- the intensity of attack (how hard it is picked or hit)
- method of attack (a hard pick vs a soft pick, the padded hammer of a piano or dulcimer, a pick vs a bow)
- and the lesser one, the direction of attack (the angle at which the strings are attacked).

Hard-vs-thin picks are addressed in two of these; the method of attack and the intensity of attack. The difference between how a thick (hard) pick versus a thin (soft) picks imparts its energy to the strings is what sets up a different series of motions (the overtones) in the string, and that equates to a difference in tone.

The methods of attack, considered as a whole, are very important in the overall tone - almost as important as how a guitar or mandolin is constructed.

**Q: I have begun to build resophonic guitars and am interested in your work on tap tuning. Are there ways to tap tune the bodies of resophonic guitars?**

**A:** The only things you can tune on a resophonic guitar are the size of the sound well and the air chamber space around it. However, doing this is rather complex because the size of the metal soundholes (apertures) are harder to adjust than the size of wooden f-holes or soundholes on mandolins or guitars. Also, the dynamics of the cone in a resophonic guitar is such that it generates most of the amplitude so it should be the main focus for tuning (some of this can be done by adjusting the tension of the center screw). Generally speaking, the resonator guitar is a somewhat different beast, and I'd suggest that tap tuning a resonator guitar's body is a rather difficult and futile task and probably not worth the effort.

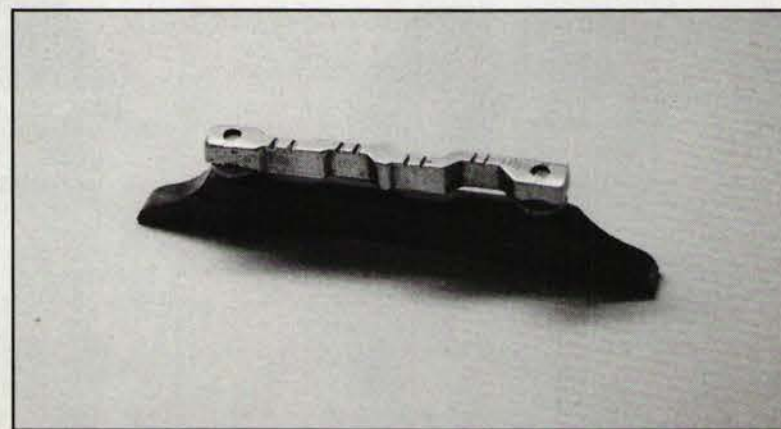
**Q: I tried to raise the action on my mandolin to be more volume and the top part of the bridge has developed a low spot in the center from the pressure of the strings. I thought it was ebony, but when I scraped the bottom of it, it seems to be some hardwood, like maple or something. Can I laminate a piece to the bottom of it? What would happen if I make a top part from aluminum?**

**A:** Sorry to hear about your bridge, but this does happen to some inexpensive bridges that are made of dyed hardwood to look like ebony.

The higher you raise the action, the more down-pressure you put on the bridge saddle, and this would also cause the bridge to either sag or break. Ideally, you want to have a 16° string-break angle at the bridge (the angle the strings make when they go over the bridge). More than that could be dangerous for the bridge or for the soundboard. If you are interested in learning more about the load at the bridge, you might enjoy reading this page in our web site:

[http://www.siminoff.net/pages/siminoff\\_book\\_editor\\_str.html](http://www.siminoff.net/pages/siminoff_book_editor_str.html)

Aluminum saddles were used by Gibson in the early 1920s on the first adjustable bridges, but the sound quality was poor so they quickly modified the design to have an ebony saddle as well as an ebony base.



**Fig 2:** Gibson's first two-piece adjustable bridge featured an aluminum saddle. Because of the weight of the aluminum saddle, the tone was muted and poor. It was later replaced by an ebony saddle.

Gluing wood to the bottom of the saddle might make it too heavy, and you want a strong, firm, light saddle. Ebony is the ideal choice. I would definitely recommend that you replace your current bridge with an ebony bridge.

See you next month.

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

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

## Our Bluegrass Family - Carl Pagter

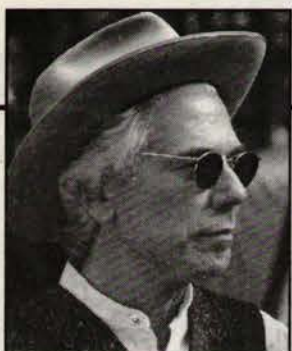
*From page A-12*  
dence, Dublin, Galaxy and other southern Virginia sites. Over time at these various festivals, I met my future band mates one at a time and saw and heard the greats of bluegrass, including Reno & Smiley, Bill Monroe, Charlie Moore, Joe Val, the Lewis Family, Carl Story, as well as lesser know artists such as Jim Orange, Olla Belle Reed, Wilma Lee Cooper, the McPeak Brothers, old-time banjoist Kyle Creed, and on and on.

When I returned to California in 1973, the difference in activity was striking. There were no festivals and no bluegrass network system here. To keep fans

and musicians in touch with one another, a live bluegrass radio show in S.F. on Saturday afternoons was the only beacon shining in the Bay Area. A Marin County bluegrass festival in 1974 was run like a rock festival, had an expensive lineup of talent, and was a financial disaster. Through contacts at the radio show, enough support was given to my proposal for a new California Bluegrass Association to give it birth in late 1974.

Bluegrass, old-time, and related musical forms have been a major part of my being for more than 40 years and they continue to be my rudder in navigating the seas of life.





Chuck Poling

## Bluegrass Confidential - By Chuck Poling

### Eliote Durham Director of Operations Hardly Strictly Festival

San Francisco's Hardly Strictly Bluegrass Festival drew approximately 20,000 people in its first year and has grown exponentially since. Last year's attendance was estimated as high as 750,000 and this year's – well, who knows? The festival runs for three days and features a deluxe menu of bluegrass, alt-country, roots, rock, and folk performers on five stages in Golden Gate Park. Oh, one other thing, it's free.

For the crowd, it's literally a day in the park. Strolling – or sometimes inching – from stage to stage, one can enjoy a huge range of music. The sound quality on each stage is top notch, and a professional staff of techs and stagehands immediately responds to any glitches, like a dead mic or a broken string. Anyone who's ever been backstage has seen the elaborate tent "village" and lavish hospitality. And a team of experienced security professionals politely and effectively serve at each stage.

All this doesn't happen by accident. Behind the scenes, a small cadre of producers, directors and managers mobilize crews for operations, transportation, security and other logistics. To understand more about the mind-boggling task of organizing this event, I recently had a conversation with Eliote Durham, who has served as Director of Operations since 2004.

So what does the Director of Operations of a huge, free music festival do? "Any logistics that you see, I do," said Eliote. "I do the footprint of the festival... and I build out the backstage area from that. I work with the food vendors, I handle the park permits, I handle the police permits." It goes on and on.

The amount of planning and mobilizing that is required for an event of its size, makes Hardly Strictly Bluegrass the ultimate operations challenge. And for Eliote, the end of one festival means it's time to start thinking about the next.

"As soon as I leave the festival that's when my ideas for how I can improve it are freshest," she said. "I do a post mortem and then I start writing my notes. And I really start pre-planning and reaching out to my vendors, letting them know in February." It's not a full time job, but there are a lot of phone calls to



make, contracts to sign and emails to reply to.

A lot of work goes into avoiding bottlenecks and providing as much room as possible for people to stroll while keeping a traffic lane open for vehicles. Placement of the port-a-potties is also planned to minimize interference with crowd flow. In recent years, the small Porch Stage east of the main stage has served as a kind of valve and provides a more intimate setting and less dense occupation than the larger stages.

Because the festival is free, there are no tickets to count and no way to accurately predict the attendance. In Eliote's first year as Director of Operations, Dolly Parton performed on the Star Stage and a seemingly endless multitude of fans poured into Lindley Meadow. "I could not get through the crowd sometimes," she recalled. "And I'm not a golf cart person. I'm almost always on foot...it keeps me calm."

And keeping calm is essential to dealing with "the eye of the hurricane," as she described it. "All right, we're going to move that over here. You probably need to get under a table. And we're going to be fine. It's all good. The house is on fire, all we have to do is put it out." So she spends a lot of time putting out fires and more time on what you might call fire prevention – planning, coordinating and making sure she's got the right people in the right places.

She works with a fairly modest sized crew of 30 to 50 people, including volunteers and vendors who erect the fences around the backstage areas, monitor traffic and parking, assist the performers and handle dozens of other details. Redundancies are built in to her plan – if a stages generator goes out, there's a backup generator available to replace it. But you can't plan for everything, especially if you're up against Mother Nature – and you construct a stage in a low lying meadow prone to flooding.

"When we moved into Marx Meadow I was very familiar with the fact that it was risky, because I live here (two blocks from the park) and walk in the park," she said. "The first year we didn't get rain. Marx Meadow was beauti-

ful, dry." The next year passed by without incident, and Eliote began wondering how far she could tempt fate. She found out the third year.

"The third year it rained," she recounted dolefully. "Not bad rain, but it doesn't take much...I'm the gardener's main contact and he's saying, 'You can't drive.'" The stage was already up, but none of the equipment had been offloaded yet, and trucks would turn the area into a quagmire. "So we're standing there with the head gardener...figuring out what we're going to do

is still kind of happening and I've got to set up the rest of the field. But my crew did it. They were such trouper."

Eliote's career path began during her college years at Berkeley School of Music in Boston, where she played jazz trumpet and became involved in organizing performances at the school. Beside the practical experience she picked up on event planning and organization, she also credits her years as a jazz musician as giving her an instinct for improvisation. This thought

occurred to her after a particularly wacky event. "Let me put it this way – I'm so glad I know jazz. It's all about improvising. I've been seriously conditioned that there's no such thing as wrong. That was something I learned by studying jazz. There's no such thing as a wrong note."

And it's a testament to her efforts and those of her crew that such a well-attended event goes as smoothly as it has over the years. The vibe of free music, a beautiful park and San Francisco's live-and-let-live attitude make it possible for hundreds of thousands of people to crowd into a few dozen acres and get along just fine. The

inconveniences of being squashed together are overlooked in the general spirit of goodwill inspired by the music.

Folks have been respectful toward their neighbors and their surroundings. The crowd has generally been good about packing out their garbage and placing their recycling in the appropriate containers. Eliote takes pride in the festival's efforts to work in harmony with its unique urban environment. In addition to recycling bins, there are composting stations, and vendors use only recyclable materials. This has substantially reduced the amount of trash produced by the

event. And organizers continue to look into other improvements on the green front.

I've heard lots of friends tell me of their all-time favorite HSB memory, and invariably they tell of special moment – Emmylou Harris suddenly appearing on stage to sing harmony, or Ralph Stanley silencing a crowd of over 100,000 with his a capella rendition of "O Death." But when you're Director of Operations, you're not there to check out the show. Though working backstage does have its advantages.

Before, during and after the performances, Eliote has precious little time to actually listen to the acts or mingle with the performers. She's either on her cell phone or walkie-talkie or actively moving something from point A to point B. And she was in the middle of untangling some other mess, when a crew member requested some help with an artist.

"I've worked with celebrities for a long time. I'm not a star struck person, although I completely understand it," she said. But Eliote, a Nashville native, jumped at the chance to put her other duties on hold for a few minutes when she was informed that someone was needed to drive a golf cart for Earl Scruggs. "It was really fun to have him sit in the golf cart next to me, and I said, 'Mr. Scruggs, I'm a Tennessee girl and I know you'd rather have a Tennessee girl driving you up to the stage.'"

Asked if there were any other event that she had been associated that compared to Hardly Strictly Bluegrass, she conceded that the festival is unique among her professional experiences.

"It's amazing. It's amazing that it's that large, that there are five stages and that it's free and that, for the most part, I think everybody's happy. I think the artists are happy that come to the show," she mused. "I don't know if I'm ever going to get a chance to find another event like that and I don't know if there is one."

Thanks to Eliote and the organizers, staff and volunteers of Hardly Strictly Bluegrass, San Francisco is treated to an amazing weekend of music and memories.



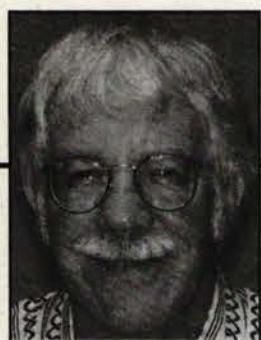
Warren Hellman's organization brings bluegrass to thousands of new fans at SF's Hardly Strictly Festival.

photo: Brenda Hough

about the meadow. And the gardener said, 'You could get this stuff called Turface,' she said. "OK, let's get on the phone and find Turface. We call and nobody has Turface. So somebody knows somebody at AT&T Park and – I'm not sure how we got Turface – but somehow we got a load full of Turface."

We're already behind schedule because of the rain. We have Turface, which is very similar to cat litter, with Squeegies, pushing the water back, throwing the Turface down. And that's my setup crew and I'm setting stuff up and I've got a handful of people turfacing the entire Marx Meadow. The rain





## Al's Music Tidbits

... By Al Shank

Al Shank

### Rhythm

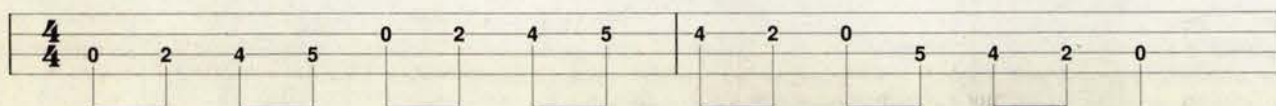
Pitch and rhythm are the two main components of music. Of the two, it seems to me that pitch is much easier to understand. Rhythm is important, it's subtle and it's very hard to communicate without being able to demonstrate it. It's easy to say, "play middle C on the piano, or the guitar", and you can do that, but if I say, "play a quarter-note triplet followed by an eighth-note triplet", it doesn't mean much unless you already know what that sounds like. It's pretty hard to embed sound clips in a newspaper, so I'm going to have to refer you to the Internet to hear some examples, and I hope you all have access. The examples are very short, so even dialup users should be able to hear them.

When I was playing Bluegrass mandolin back in the '60s, there was no rhythmic subtlety to my playing at all – I played straight quarter- or eighth-notes for solos and chunked on the off-beat for backup, period. My playing was pretty boring and cried out "Amateur!". You can hear the same thing with beginning singers – they sing every syllable with the same duration, like a sewing machine, like someone learning to read, sounding out every syllable. When I switched to playing bass, in a rock band, my playing was the same, no rhythmic subtlety, which sounded even worse on the bass than the mandolin. I finally started listening to how rock bassists actually play and just copied some bass lines. Lo and behold, I got the idea of "syncopation", and my playing immediately improved 100%.

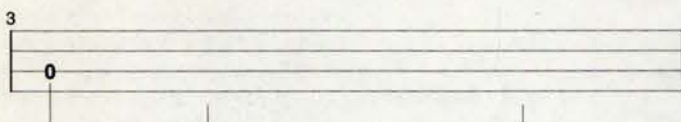
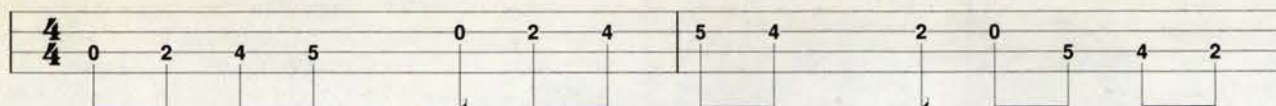
According to Wikipedia, "...syncopation includes a variety of rhythms that are in some way unexpected in that they deviate from the strict succession of regularly spaced strong and weak beats in a meter." There are various ways to achieve this effect, the simplest being just to accent a beat that is not normally accented, i.e. play a note louder than its neighbors. Another way is to not play on a beat that is normally accented. Yet another is to carry a note over from an unstressed beat to a stressed beat. If I were teaching a live class, I could just demonstrate these things, but the next best thing is to refer you to the Wikipedia Website, where you can listen to examples of these types of syncopation:

<http://en.wikipedia.org/wiki/Syncopation>

Does it make sense now? Let's try this. Here is mandolin tablature of a D-major scale, played in straight eighth-notes:

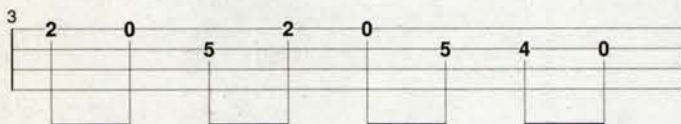


Now, here is the same scale, but played in a syncopated fashion:

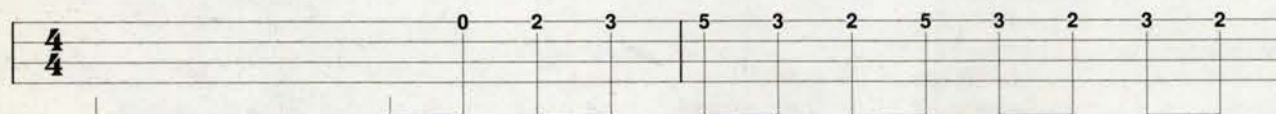


It seems to me that this version gives much more "forward momentum" than playing it straight.

Here's another example, this time of changing the notes so that you have groups of three instead of four. This is the start of the bridge part to "Arkansas Traveler", played straight:



Now, here's a syncopated version:



Continued on page A-17

## California Showcase Band Selection for 2009

From page A-1

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

Five California-based, non-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](http://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](mailto: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.

### Shebly Ash presents:

October 4

#### Super Bluegrass Weekend Vol. 3

w/Lady A & Her Heel Draggers  
The West Nile Ramblers

@Plough & Stars  
116 Clement Street @2nd, SF  
751-1122

9pm doors / 9:30 music / \$10 cover / 21+

info: [www.shelbyashpresents.net](http://www.shelbyashpresents.net)

The 3rd volume of SUPER BLUEGRASS WEEK-END goes western-swing! They must put something in the veggies out there in Aggie Country, aka Davis CA, 'cause they sure grows them some hot western-swing bands. Both Lady A & Her Heel Draggers and the West Nile Ramblers are two of Davis' hottest stringbands. [www.theheeldraggers.com](http://www.theheeldraggers.com) and [www.myspace.com/thewestnileramblers](http://www.myspace.com/thewestnileramblers)

October 31

#### BooGrass Halloween Party!

w/Devine's Jugband  
Bluegrass Revolution

@Plough & Stars  
116 Clement Street, SF  
415-751-1122

9pm doors / 9:30 music / \$10 with costume / \$12 w/o costume / 21+

Info: [www.shelbyashpresents.net](http://www.shelbyashpresents.net)

BooGrass Halloween Party will be jammed packed with live music, a costume contest, drink specials, games, tricks and treats. Two of San Francisco's hottest stringbands will strut their scary stuff; Devine's Jugband and the Bluegrass Revolution. Costume contest prizes: \$100 prize (1st), a bottle of whiskey (2nd), and win a date with a hobo (last place).



# Joe Weed's Studio Insider

## Amplifying a fiddle

### IBMA

It's time again for IBMA! My flights are confirmed, my room is booked at the Nashville Renaissance, and I'm looking forward to the upcoming IBMA conference in late September and early October. Still later in October, I'll be heading back to Louisville, Kentucky, for this year's conference of The American Folklore Society, or AFS. While in the area, I'll be stopping by the University of Kentucky in Lexington, the heart of Bluegrass Country, to talk at about my Westphalia Waltz documentary and perform with an old-time string band at the historic Keeneland Race Track. Fiddle tunes and thundering hooves, with a dash of burgoon thrown in -- sounds like a fun day!

### Mics and Pick-ups for fiddle

My daughter is joining a new band, and called me last night to ask about amplifying her fiddle. This question comes up frequently at festival workshops, and I'll offer some tips about different ways to get your fiddle heard when you're performing with a band.

### In the bluegrass world

Most popular bluegrass bands continue to perform using stand-mounted microphones. At festivals, where the sound crew has to adjust sound gear and microphone layouts quickly for a constantly-changing array of musicians and instruments, the fixed, stand-mounted mics provide the crew a small degree of continuity as they adapt to performances by different bands throughout long days and nights.

Additionally, part of bluegrass's performance value comes from the sometimes elaborately-

orchestrated dances that 5- and 6-piece bands have to execute in order to get the right instrument or the right voices in front of a shared microphone without ramming a fiddle bow through a banjo head or an expensive hair-do.

But what about when you're playing your fiddle in a band that doesn't use stand-mounted mics? What if you're fiddling in (god forbid) a rock band? An amplified country band? A jug band? A jazz band?

### Instrument-mounted mics

When the band's on-stage volume is reasonable (with no drums), and the acoustic sound of the instruments can be heard, some players like to use mics that mount on the instrument, rather than being clipped to a floor stand. An instrument-mounted mic can allow the player the freedom to move about the stage while still being amplified. It can be tricky to mount these mics without damaging the instrument or impairing its sound, so here's a suggestion for fiddle. Many shoulder pads have rubber feet that clamp to the fiddle. If you use this type of shoulder pad, attach a small gooseneck to the edge of the shoulder pad. Use the gooseneck to suspend a mini mic (I use an Audio-Technica mini instrument mic) above the fiddle's top, pointing down. This will enable you to maintain a close-miked fiddle sound as you move about the stage.

There are a few things to be careful of with this approach. First, if you're using a cardioid (uni-directional) mic, keeping it close to the fiddle will make it sound fairly bassy and unnatural. This is due to the "proximity effect," a physical characteristic of all cardioid mics. Using an omni directional mic in-

stead of a cardioid mic provides a much more natural sound. If you're stuck with a cardioid mic, use a good equalizer to remove some of the tubbiness. Fiddler/violinist Evan Price (of the Hot Club of San Francisco) suspends a miniature omni mic over his fiddle and gets a fantastic sound.

Another limitation of instrument-mounted mics is that the player can't move in close or back away from the mic to change the sound and volume as an arrangement dictates. Either a volume pedal or a dedicated sound person must fill that role if the player wants the same dynamic that a bluegrass player gets with a stand-mounted mic.

### Should I use a mic or a pick-up?

A microphone listens to the air around your fiddle, while a pick-up gets the sound vibrations directly from the bridge or top of your fiddle. The difference can be stunning. To get an idea of that difference, pluck your fiddle softly while holding it about a foot from your head. Next, hold the fiddle so that it is touching your head right behind your ear, and pluck it again, very softly. (Don't drop it!) You can do this with a guitar as well to demonstrate the different sounds received by a microphone or a pick-up.

The pick-up sound is very unlike the sound you're accustomed to hearing when you play the fiddle. It's not necessarily a bad sound, but it's definitely not an acoustic sound. Electric fiddles (those that use pick-ups) are commonly found in electric bands with drummers, which play with such loud on-stage volume that a microphone would be unusable due to feedback. Fiddlers in western swing bands frequently use pick-ups also,

as they provide the sound mixer an isolated fiddle feed without any of the surrounding ambience or other instruments.

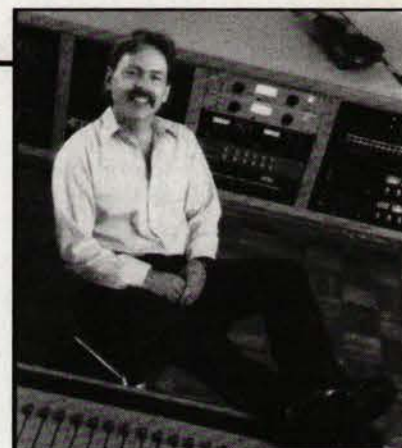
Pick-ups for violin usually mount directly to the bridge; having anything attached to the bridge changes the violin's sound dramatically, and if you cherish the acoustic sound of your violin, you'll be constantly removing the pick up for acoustic (non-amplified) playing. But if the band's on-stage volume necessitates the choice of a pick-up over a microphone, you'll need to find a good pick-up and preamp. Pick-ups usually require a dedicated preamp, as most sound mixing boards aren't equipped to receive a pick-up's output.

### Amp it up

Finding a good amplifier for a fiddle can be difficult. Guitar amps are compact and portable, but they're usually designed to boost the upper mid range and top end of the sound, and this boost makes fiddles sound harsh and brittle. When I played with a pick-up in country bands, I usually carried a dedicated rig I put together with a good preamp, an equalizer, an effects unit, a power amp, and a speaker (usually a full-range PA speaker designed for amplifying a complete band.) If you're hauling your gear around to one-nighters, this can be a lot to carry, although today there are some great speakers with built-in power amps which work well for fiddle.

### What about wireless?

Back in the 1980's, I used a wireless system for my fiddle. I plugged the pick-up into a battery-powered wireless transmitter



Joe Weed

that I wore on my belt, and placed the receiver on my amplification gear. The sound was never as good as when I was tethered with a cable, but the freedom to move around the stage and out into the audience was more important for some shows. You can use a wireless system to connect either a pick-up or a mic to your amp or the PA, if mobility is an important part of your show.

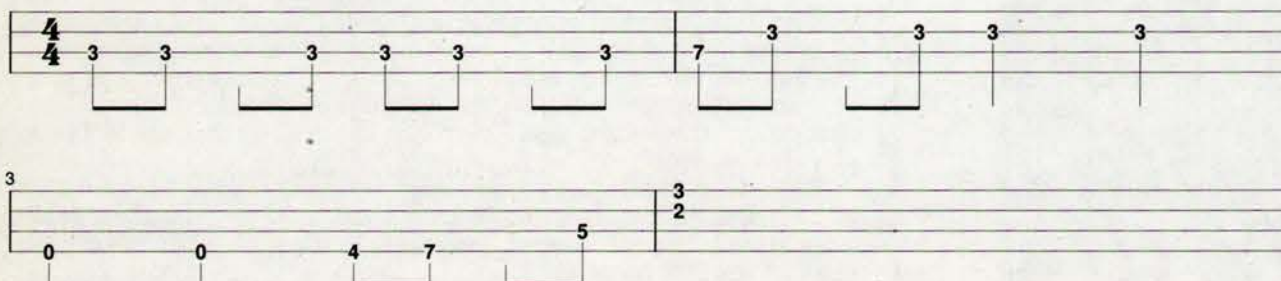
The FCC is re-allocating some of the available frequency bands for consumer wireless devices, and available frequencies for wireless mics are shrinking, so buy a wireless system from a reputable dealer who understands the implications of this shrinking spectrum.

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.

## Al's Music Tidbits... By Al Shank

On the last beat of the first full measure, you play a g (3rd fret) instead of the a (5th fret) and you also play that note harder. Now you are using groups of three notes, rather than four, so the accent shifts, and you emphasize this by playing those notes louder, as well.

Bill Monroe, especially during the '50s and '60s, his most "blue and lonesome" period, played a heavily syncopated style, often achieved by playing an eighth-quarter pattern mixed in with straight eighths. So, instead of a measure of eight eighth-notes, he'd play eighth-quarter-eighth-eighth-quarter-eighth. Here's tab for the ending of his awesome B-part solo from "Blue Moon of Kentucky":



I hope you were able to get something out of these examples, and by listening to the sound clips on the Wikipedia site. I will investigate the possibility of inserting links to sound-clip files on the CBA Website for future "Tidbits". Of course, that won't help those reading the newsprint version. Sorry.

Next month, we'll be talking about "swinging". No, not that kind. Any questions or suggestions for subject matter may be sent to: squidnet@notoriousshankbrothers.com.

## NCBS/SCBS Presents Free Bluegrass In The Park Santa Cruz October 25

By Michael Hall

The Santa Cruz Bluegrass Society presents a free concert at the Duckpond Stage in San Lorenzo Park, Santa Cruz on Saturday afternoon, October 25, 2008. "Bluegrass In The Park" will be part of the Santa Cruz Saturday Market.

The Noon-5:00pm show will feature three bands: Page Browntown and Sidetrack from Felton, Common Cents from Bonny Doon, and Johnny Campbell and Friends from Santa Cruz, along with special guests.

Food, drink, and bluegrass information will be available. The Market will also have special Halloween season activities at the park that day. Bring a blanket or a folding chair.

This will be the third Duck Pond free event this year for the NCBS/SCBS. The season opened with the annual Santa Cruz Bluegrass Fair in May, and was followed by a free concert in July. The October 25 show will close out the 2008 series.

Info: Michael Hall hallmw@gmail.com, (650) 596-9332.



## Russ Barenberg & Bryan Sutton Petaluma Church Concert - October 17, 2008

Grammy Award nominee Russ Barenberg joins with International Bluegrass Music Association Guitarist of the Year awardee Bryan Sutton for an evening



Russ Barenberg

of new acoustic music in Petaluma on October 17th as part of the Petaluma Church Concerts series at First Church of Christ Scientist in downtown Petaluma.

Barenberg is largely known for his 12 year collaboration with Jerry Douglas and Edgar Meyer which yielded the 1993 album "Skip, Hop & Wobble" as well as material on several other recordings. This

past winter he was nominated for a 2008 Grammy Award for best country instrumental performance for the song "Little Monk" off his most recent release "When At Last." Barenberg has also played on the soundtracks for several Ken Burns films, including "The Civil War," "The Brooklyn Bridge," "The Shakers," and "Huey Long."

Bryan Sutton is one of the most high-profile acoustic guitarists in bluegrass and country music these days, a first-call Nashville session player whose jaw-dropping technique, deep background in tradition, and fluency in multiple styles have landed him important gigs with Ricky Skaggs, Jerry Douglas, Earl Scruggs, the Dixie Chicks, Béla Fleck, and others. His most recent album, "Not Too Far From The Tree" pairs him with some of his most notable influences and mentors - Tony Rice, Doc Watson, Earl Scruggs and David Grier, among others.

The Petaluma Church Concert series is held at First Church of Christ Scientist, 522 B Street (corner of B and 6th), Petaluma. Tickets are \$20 door / \$18 advance (online only, through [www.brownpapertickets.com](http://www.brownpapertickets.com)) The website is [www.petalumachurchconcerts.com](http://www.petalumachurchconcerts.com).

For more info contact Lance Walker by email at [eclecticstage@yahoo.com](mailto:eclecticstage@yahoo.com) or by phone at (707) 542-1894.

## Natural Drift drifting into Vacaville - October 18th, 2008

Natural Drift will be in concert at St. Paul's UMC - 101 West St. (x street - Monte Vista Avenue) in Vacaville on Saturday night, the 18th of October @ 7:30pm. Tickets are \$20 and the event is a fund-raiser as well as a wonderful evening of bluegrass music. Located 1/2 between Sacramento and San

Francisco, Vacaville is an excellent choice in these times of high gas prices. And the acoustics in the building are absolutely awesome.

For ticket information and/or any other questions, please contact Desiree @ 707-365-3676 or Sandy @ 510-219-5627.



Natural Drift

Listen to

**DARRELL  
SCOTT's**

New Acoustic  
Folk CD

"Modern  
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Frank Solivan, Sr.

**Do you have a  
child who would  
like to partici-  
pate in the  
Kids on Blue-  
grass 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](http://www.kidsonbluegrass.com)**



# Hooked on Bluegrass

Each month we present a story from a bluegrass addict...  
This month's bluegrass confession is from:

## Dan Hays IBMA Pooh Bah



As a Kentucky boy, it might not be too hard for folks to imagine I grew up "surrounded by the music"...but not in the way that expression suggests.

My parents, Hershel & Okley Hays, grew up in the same rural Jackson County where our big city, McKee, still only has only 600 people. Dad's little burg is called Gray Hawk (which is where I would also spend my most formative years) and Mom was from Moore's Creek about 5 miles away. They have a combined 20 brothers and sisters. If my math is correct, by the time those siblings were all married, I would be blessed with 40 aunts and uncles. As you might imagine, there were too many to work the old homestead.

There's not much of an economy in Jackson County and after WWII and the Korean War (in which Dad served), a great many folks from our world headed north to Ohio, Michigan and Indiana

to find better work and raise their families. Several of my aunts and uncles settled in and around Dayton/Middletown/Cincinnati, but we migrated to and from and I was actually born in south/central Kentucky (Campbellsville) while Dad was working on some drilling rigs there in 1959.

We were constantly back and forth to home in Jackson County where family and grandparents were still based. I believe there's an inherent tug for most Kentuckians that no matter where you live, Kentucky and the land of your family is always home. Maybe it's the same everywhere, but still today, having lived away from Jackson County for 30 years and now happy in Franklin, Tennessee...it's a temporary place that I may live in another 30 years, but I'll someday go "home."

It must have been about the time I was 4 when my first memory of - not only bluegrass - but to mu-

sic period, was created.

We were living in a rural area in southwest Ohio and Dad was working construction around Dayton about 30-40 miles away. He had a little commute each morning before daylight and of course on the way home.

Why or how he was able to take me to work with him one day, I don't know...but he did. Nothing, of course, could make my chest swell any more than getting to ride with Dad to work in the pickup truck. And on the way too and from, there was the ever-present radio as company.

I didn't know at the time, but we were blessed to be able to listen to Paul "Moon" Mullins being broadcast from WPFB out of Middletown, Ohio going both too and from. ("Moon" pulled double duty sometimes as I recall and broadcast mornings and evenings.) "Moon" was a Kentucky boy, too, so naturally all us "briar hoppers" (as some

referred to us recent migrants) tuned in because he was "one of us." But more specifically he talked like us, spoke our language, carried on about things we understood and played music that was familiar. It was ours! When you're homesick and don't get to go back to Kentucky for another week or two.... that's important.

So "Moon" on WPFB was the vehicle that delivered the first memories of music to me. But you didn't ask about the truck that got me there, but what "hooked me."

The stories of the bluegrass scene in southwest Ohio in the late 50's and early 60's are widespread and important pieces of bluegrass history. A number of great artists made fertile ground of it during that time....but none any more than two brothers who were also "one of us" and "from back home."

I'm sure I heard something else before this, but the first notes of music I can recall - that stuck - were on a ride with Dad in that pickup on the way to the construction site.

It was coming from two brothers from Hyden, Kentucky (a few hills and hollers away from Jackson County) who made their home for a time in the Dayton area working in factories, driving cabs and the like - just like us - and undoubt-

edly thinking of home, too. It was Sonny and Bobby, The Osborne Brothers and they were singing "Ruby." (Ruby just happened to be my grandmother's name...who, of course was back home in Kentucky.)

It hooked me then and still does. Every time I hear it, I catch a whiff of that old truck and see the morning sun not quite up, but pretty on the clouds, as I swelled out my chest, getting to go to work with a man I still admire more than any other...my Dad.

"Ruuuubbeeeey! Ruuubbeey! Honey are you mad at your man?"



Dan Hays

## CBA and IBMA make a very good team

### Headliners announced for Father's Day 2009

From page A-1  
Awards at the Grand Ol Opry, and a remarkable symmetry emerges. Not only are we hiring the acts who win, or have won, we're booking the acts that may very well win THIS year!

Although the 2009 Father's Day lineup is not completely set, look at who we know IS playing there: Dailey & Vincent, Danny Paisley & the Southern Grass, Claire Lynch and the Grascals. Every single one of these acts has either won an IBMA Award or is nominated for at least one award this year! Once Dailey & Vincent hit our stage next June, every single nominee for the 2009 IBMA Entertainer of the Year will have trod those boards!

The bands know this, too. We were very fortunate to have Dailey & Vincent perform in the CBA Suite at last year's IBMA. Folks, to be sitting less than 6 feet away as they performed "By the Mark" was an absolutely moving experience. I get chills just recalling the performance. Dan Tyminski and his band also gave a performance in that setting - the big names know that the California Bluegrass Association has members who really "get" Bluegrass!

The process never stops. Even as excitement grows over the 2009 Father's Day Festival lineup,

CBA will have a presence at the 2008 IBMA event and will be on the lookout for talent for the future. Some of the acts we'll have to discover by attending various showcases. If there are gems to be found, they will be found. And acts will approach the CBA as well. We have already received requests from bands all over the country who want to have a chance to play at a CBA Festival, and they want to showcase their talents for the CBA in Nashville.

Do Bluegrass tastes differ from California to Tennessee or Kentucky? Perhaps. I heard some good natured teasing from local musicians in Nashville as they jammed with us California-based counterparts. "That's not how WE play that tune. Is that how they do it Cali?" But when it came down to real pickin' and singin', quality is quality whether your state has a coastline or not. And it does seem that every 12 year old in Nashville is a red hot picker. They know

Bluegrass as a mainstream music form there, while Bluegrass fans in California wear the pride of being devotees of a musical genre that's a bit more obscure on the left coast.

The CBA is proud of its involvement in the International Bluegrass music scene, and its association with the IBMA. It's amazing how well the symbiosis of the two organizations work. The CBA is a fan based organization, while the IBMA is a trade organization. But at the heart of both groups is the desire to promote, and preserve Bluegrass music. Both organizations benefit from the work of the other. And we wouldn't have it any other way!



Dan Paisley will be there. Will you?

## Fall on the Delta - CBA Campout and yearly meeting, October 9-12

From page A-1  
ber of family-oriented activities and a host of amenities offered by the campground (swimming pool, playgrounds, fishing, boating, a restaurant and much more). If you haven't been to a campout before, this would be a great one to try - there will be plenty of good jamming, but also lots of other activities and an emphasis on bringing new folks in and making them feel welcome.

The weekend will kick off on Friday evening with a fundraising dinner (thanks Chef Mike!), with all of the proceeds going to the CBA's youth programs. The CBA kids, by the way, will be singing for their supper that night -- we're going to round up some of the Kids on Bluegrass crew to provide some dinnertime entertainment. Only seems fair, since the dinner is for them! You can RSVP for the dinner by emailing ChefMikeWM@aol.com.

Saturday morning will feature a special "Bingo Schmingo" performance (<http://bingoschmingo.com/>) for the younger set by Kathleen Rushing, who led the CBA Music Camp's young children's program. On Saturday afternoon, Kathleen's all-female bluegrass/old-time/Celtic band, Extended Roots, and caller-extraordinaire Erik Hoffman (<http://www.erik->

[hoffman.com/calling.html#family](http://hoffman.com/calling.html#family)) will perform at what is sure to be a lively family contra dance.

Also on Saturday afternoon, CBA youth coordinator Betsy Riger Lee (assisted by Mark Varner) will lead an "Introduction to Bluegrass" clinic for youngsters who are new to bluegrass. This program is intended for kids of any age who have some experience on their instrument but not necessarily any familiarity with bluegrass. A great opportunity to bring along a friend or relative and get them introduced to our music! Betsy and Mark will have them playing a tune or two by the end of the session.

Saturday evening will feature a dessert potluck, followed by announcement of the Board election results. Watch the website and message board for more details about this.

On Sunday, all are invited to the first meeting of the newly elected CBA Board, which will be held at the campout. Of course, if you'd rather just enjoy your Sunday and pick, that's alright too. . . . If you've got questions about the weekend, please contact Bob Schwartz ([rschwartz@truckerhuss.com](mailto:rschwartz@truckerhuss.com), 415-999-3136) or Bob Thomas ([sacbluegrass@comcast.net](mailto:sacbluegrass@comcast.net), 916-989-0993). Hope to see you there!



# BMP BLUEGRASS Music Profiles

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

**Cody Shuler**  
Pine Mountain Railroad

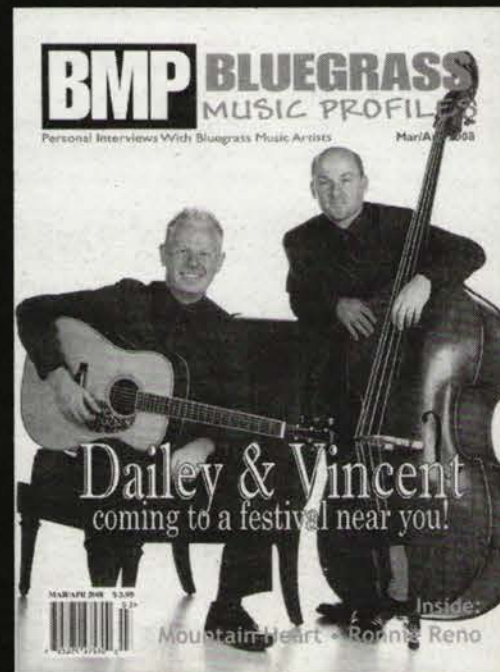
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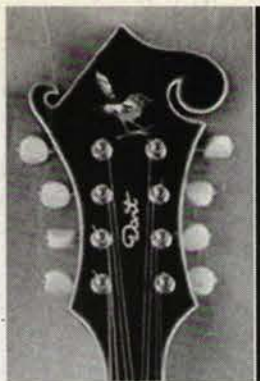
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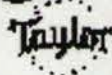
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# Big Sur Blue Grass Festival Announced October 17-19 at Fernwood Resort

By Mike McKinley

The 2008 California Bluegrass Festival season just got a little longer and a little better. Plans have finally been unveiled for the First Annual Big Sur Bluegrass Festival this October at Fernwood Campground in Big Sur. Headliners will include Frank Wakefield and Band, Lone Prairie, Dianna Donnelly and the Yes Ma'ams, Harmony Grits, Bean Creek, Faux Renwah, Jimmy Chickenpants, Eddie duCommon, The Down Beets, and more TBA. The dates are October 17th through the 19th, 2008.

The Big Sur Bluegrass Festival has a website: <http://bigsurbluegrass.com/>

There is more information available there. You can purchase tickets to the festival and download a copy of the poster by Stacey Willoughby.

## Camping

The Big Sur Bluegrass Festival opens in the Fernwood campground Friday, October 17th. The main stage will run Saturday from 10 A.M. to 11 P.M. and Sunday from 10:00 to 5 P.M. There will be an additional small stage on the grounds for a band scramble on Friday, workshops, kid's activities, and more special surprises.

Fernwood Resort is a lovely campground with a redwood canopy and the Big Sur River running right through it. The chefs and staff of Fernwood will be providing lots of good food in the stage area, including setting up a full bar in the campground on Saturday and Sunday, and a full breakfast buffet on Sunday Morning in the stage area. There will also be a stage in the tavern up on the road for the evenings with shows by Harmony Grits, Frank Wakefield, Larry Hosford, and others.

The festival site was unscarred by the recent tragic events of the Basin-Complex Fire that raged through much of Big Sur in July. The roads are open and the smoke has drifted off.

The entire campground had been reserved for the festival. This Festival will be somewhat intimate, with less than 350 total people allowed in for the weekend. Only weekend tickets are available for this festival. Though you can come and go as you please, there will not be any 1 or 2 day tickets. Pets are allowed in for a small fee.

Of course there will be children's programs which will be fun and educational, and a kid's bluegrass workshop.

The Big Sur Bluegrass Fest will have Paul Knight on sound and lighting to insure maximum sonic and visual quality.

## Music Schedule

The Complete Schedule will be posted a few weeks before the Festival.

Friday will not feature any music from the main stage. There will be a music on the second stage in the campground Friday evening and music in the tavern from 8:30 until 12:00. Saturday will see mu-



Frank Wakefield and Jim Lewin.

sic from the main stage from 10:00 A.M. until 11:00 P.M., plus music in the Tavern until after midnight. The Music on Sunday starts at 9:30 A.M. and concludes at 5:00 P.M. The second stage will feature workshops and special shows throughout the weekend including a mandolin workshop with Frank Wakefield Sunday afternoon.

## The Artists

Frank Wakefield has been on the cutting edge of Bluegrass Music since he first came upon the scene in the early 1950s. He often appeared with Bill Monroe, and is today considered to be the foremost Monroe mandolin stylist. His song "New Camptown Races" in Bb has become a standard for mandolin players to strut their mando talents. Few can do justice to this piece of music, and no one can come close to Frank Wakefield's version. Frank played with several seminal bluegrass players including Red Allen with whom he developed a vocal duo that stands among the great sounds that bluegrass has produced. Frank also played briefly with the Greenbrier Boys, the Good Old Boys with David Nelson, and other groups in his almost 60 years as a bluegrass icon. He continues to teach, perform, and entertain people across the country and beyond. Frank will be accompanied by an all star Central Coast band led by Jim Lewin. Frank Wakefield will perform sets on the main stage Saturday and Sunday, a show in the tavern Saturday night, and a workshop Sunday. His workshop will focus on his unusual mandolin approach and his unique world view.

Blue Prairie is renowned for their cowboy take on Bluegrass. With Jack Sadler, Joe Kimbro, and Paul King providing the all important stellar cowboy harmonies, the band is rounded out with Ed Neff on fiddle and Rob Horgan on banjo. Louise Minton also sings and

keeps the bass rolling. Blue Prairie can be seen playing at concerts, rodeos, Cowboy Poetry gatherings, and the Big Sur Bluegrass Festival both days.

Diana Donnelly and The Yes Ma'ams have been entertaining Northern California audiences with their boisterous brand of bluegrass and vintage country music for years. This group likes to have fun, and they are always willing to take occasional forays beyond traditional boundaries. Joining Diana will be some of the very best Central California bluegrass players- Kim Elking on mandolin and vocals, Dave Magram on pedal steel/banjo, Pat Mahoney on fiddle and vocals and Louise Minton on Bass and vocals. See this band and you'll be saying, "Yes Ma'am".

Bean Creek has emerged from the burgeoning Santa Cruz bluegrass scene to impress many with their incredible driving instrumentation and tight vocal trios. Billy Pitrone, guitar and vocals, this year was selected as vocalist of the year by the NCBS. Sara Eblin on bass, Billy Pitrone on guitar, Rob Horgan on banjo, and Pete Hicks picking the mandolin and fiddling are Bean Creek.

The Harmony Grits have been playing their brand of bluegrass music on the Central Coast for almost 25 years. The Santa Cruz Metro wrote in August 2008, the Harmony Grits may be the consummate Santa Cruz band—witty, free-wheeling and in for the long haul, the band encompasses everything that's great and unique about the town. They have played many main stage shows at festivals across the west as well as clubs, concerts, events and benefits. The Harmony Grits are: Jim Lewin, guitar/vocals, Jeff Baldwin (Emmitt T. Anderson) on Dobro and vocals, Mike McKinley, mandolin and vocals, and Shea McKusick on bass and vocals. The Grits will be in the Tavern on Friday night and the main stage Saturday.

The Faux Renwahs, specialize in Old-Time style music with an original twist. Cactus Bob Cole plays fiddle, mandolin, guitar, and octave mandolin. His wife Prairie Flower plays bass and picks up the frailing banjo and guitar, and Michael P. Kennedy, sings and plays the usual array of instruments you would expect from the proud son of Prairie Flower. All are acclaimed songwriters and exceedingly compelling for their entertaining antics and group interplay.

Eddie DuCommun has been a fixture of great bluegrass singing in the area for over 30 years. He has an authentic bluegrass voice and attitude. Born in Arkansas and raised in a musical family high in the Santa Cruz mountains, Eddie is currently finishing his much anticipated CD project, Higher Ground. Big Sur Bluegrass presents Eddie on Sunday.

Jimmy Chickenpants hails

from Santa Cruz. They have a fresh bluegrass sound, built around their lead vocalist Joanie Mathews. The mandolin chores are handled by Hide Kawatsure, who is originally from Osaka Japan.. His mandolin playing is guaranteed to flip your lid. Also in the crew are Ken Calrkson on banjo and Dobro, Jim (Cuz) Davies on bass and Vocals, and Chojo Jacques on fiddle.

The Down Beets is a clan of young players who have made a name for themselves in the bluegrass clubs in Santa Cruz County. Jeremy Lampell, formerly of Santa Cruz Super group Strungover, plays mandolin and sings. Sheila

Golden is the lead singer, guitar, and frailing banjo player as well as songwriter. She is somewhat the firecracker of the DBs. The band is rounded out with Kasey Scott on lead guitar and Mike Luke on vocals and bass.

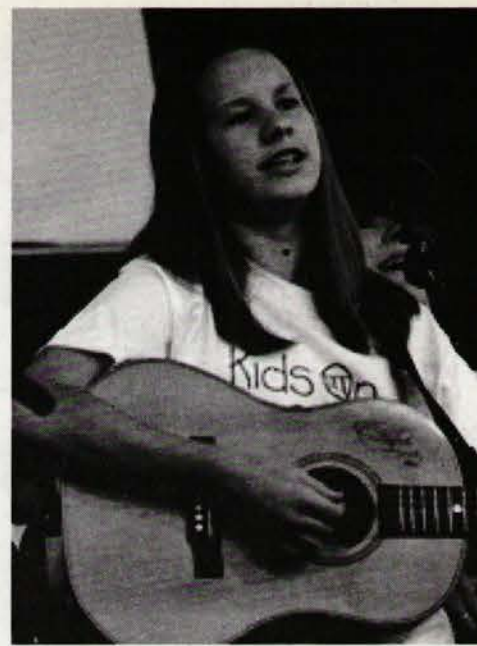
The Big Sur Bluegrass Festival wants to bring together 2 things that everyone loves- Majestic Big Sur and Fantastic Bluegrass Music.

The Festival is being produced by Lora Hicks and Mike McKinley, who also produced the Gilroy Bluegrass Festival in 2005. They welcome your questions or comments at [info@bigsurbluegrass.com](mailto:info@bigsurbluegrass.com) or by calling (831)459-0908.



Diana Donnelly and the Yes Ma'ams.

## Help put instruments in the hands of kids...



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

Photo by Bob Calkins

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

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

Howdy, Howdy, Howdy! A good mornin' to all of you folks out there in Bluegrass Land! Wow! I'm feelin' as fit as a Fiddle this mornin', a good "old fiddle" I might add. The weather this mornin' here on the mountain is so nice and cool, and the wind is blowing slightly, and the early acorns are starting to fall some. I can always tell when Fall is right around the corner, when I start hearing the acorns hitting the roof every time the breeze comes up. Today is Sept. 1st, Labor Day, as I write October's column fer you all. The nites are starting to get a little cooler, in fact yesterday mornin' when I got out of the feathers, it was 46 degrees, and down right cold, so that first big cup of Cowboy Coffee REALLY hit the spot! I fixed me a big cup, put a wool jacket, and my genuine Beaver mountain man hat on, and went outside and watched the sun come up over the mountain from Nevada. On the weekends I treat my self to some of Trader Joe's whole coffee beans, freshly ground, and man oh man what a great cup of coffee those make! My weekend guests, are always happy to see mornings come alive here on Bluegrass Acres, 'cause as my ol fiddle playin' buddy Bruce Johnson sez: Not only are you gonna get some of the bestest hotcakes alive fer breakfast, yer also gonna get some

of the best durn Cowboy Coffee in the west! So, with that said, hitch yer pony out in the shed, throw the 'lil feller a scale of hay, and come on into the kitchen here and get yer self a big cup of Cowboy, and lets make "medicine" over some good vittles.

I bailed out of the feathers around 4:30 this mornin', put the coffee to perkin', and got all spiffed up, dressed and ready to see what the day will bring! I had a hankerin' fer some of my good ol Southwest style corn bread and poached eggs fer breakfast, so that's exactly what I whipped up fer myself. Whilst fixin' breakfast, I suddenly remembered; Holy Mackinaw! My October column is due! As usual, I didn't have an angels clue, as to what I was gonna write about, until I was washing up the breakfast dishes. SELF, sez I! Why not write the recipes that you jes had fer breakfast! (See folks, sometimes I DO talk to myself here out in the woods all alone.) Sooo, here's the whole Menu that was breakfast on Bluegrass Acres fer Sept. the 1st, 2008.

To start with I ground up a big handful of fresh Coffee beans, added about 6 cups of sweet mountain well water, and got 'em goin' in my big ol speckled coffeepot. When it started jumpin' pretty good I turned 'er down on low and let

'er simmer fer a few minutes, then poured it into an insulated carafe, that has one of those 'lil pumps on it. It keeps the coffee steaming hot fer hours, and doesn't let it get bitter. Those things are handier than a pocket on a shirt!

Next up was the Cornbread, and this ain't jes any plain vanilla stuff! This recipe has a lot of real goodies in it that makes yer taste buds do "dilly whippers and doo dad's" all over the place! (You ask; What in tarnation is a dilly whipper and a doo dad? Well, the next time you get a chance to see a genuine country boy a'dancin', you jes watch him do some of the fanciest dilly whippers and doo dad's ever!)

Here then is how to whip up some...

## Southwest Style Cornbread

1/4 cup of butter  
2 cups of stone ground corn meal  
2 tbsp oat flour  
2 tps baking powder  
1 tsp baking soda  
1 tsp sea salt  
2 cups buttermilk  
2 eggs  
2 pickled jalapenos, minced fine  
1/2 cup onion, chopped

2 fire roasted red peppers, from a jar, minced fine  
1 7 oz. can creamed corn

Beat the eggs, add the buttermilk and beat some more. Add the rest of the ingredients, and mix good. Place the batter in a 10 inch cast iron skillet and put into a 450 degree oven fer about 7 or 8 minutes to melt and get good and hot. NEVER pour cornbread batter into a cold skillet. You'll end up with a greasy mess! Pour the batter into the HOT skillet, and bake fer 35 to 40 minutes till done in the middle. Cut into wedges and serve hot with butter.

Now there is how you start the day with a bang! Next up on the menu was some good homemade Hollandaise Sauce that I cooked whilst the bread was baking. This is as easy to fix as fallin' off of a peeled foot log over 'ol Piney creek! I like to use my double boiler to fix this, so's it don't burn very easy. If I'm in a hurry, I'll use one of those package mixes but it jes doesn't come close to good ol home made Hollandaise when it comes to flavor.

## Real Hollandaise Sauce

4 large egg yolks  
1/4 cup water (preferably distilled, NO chlorine flavor)  
3 tbsp lemon juice  
1/2 cup (1stick) butter  
1 tsp dry mustard  
1/4 tsp salt  
1/4 tsp paprika  
1/8 tsp ground red pepper

Combine water, yolks, juice. Heat to boiling in a double boiler, stirring constantly. When mixture starts to bubble around the edges stir in the butter a piece at a time until it's thick and smooth. Stir in remaining salt and spices. Serve hot. WOW!

Real sauce like this is really easy to fix, and soooo goooooood! This is good on almost everything I can think of to have fer breakfast! Now fer the rest of the menu. I pulled that skillet of cornbread out of the oven, sliced it up and put three poached eggs on three big wedges, and slathered it all with the Hollandaise sauce. You can cook yer eggs any style you like, I jes prefer poached myself. Most folks don't like poached eggs, 'cause the first time they had 'em in a restaurant, the cook didn't dry 'em properly and they was all watery, and runny. Folks, I'm gonna show you how to cook the PERFECT poached egg today, that will please the palate of the most persnickityest egg lover, John Murphy and Ken Reynolds included! (now there's two of the egg eatin'est country boys that ever was!)



J.D. Rhynes

## The Perfect "Poached" Egg

A big cast iron skillet filled with water. Add a couple of tablespoons of apple cider vinegar, and bring to a slow rollin' boil. Break the eggs into a cup and GENTLY slide 'em into the water, one at a time. After 1 1/2 minute gently turn the eggs with a slotted spoon. At three minutes remove the eggs, and place on a plate that you have placed two paper towels on. Gently roll the eggs around to remove all the water and then place on plates. TA DAHHH! You have jes poached the PERFECT egg!

Now wasn't that easy! Works every time. In fact, I'm gettin' a case of the slobbers jes settin here a' writin' this, even though I jes had a big plate full of 'em not over 2 hours ago! The apple cider vinegar also gives 'em a slightly sweet/sour taste too that really fits in well with 'em.

Well folks, there you have the complete breakfast menu on Bluegrass Acres fer Labor Day, 2008. I for one am proud to live in the United States of America. A country that is proud to honor the men and women that have sacrificed and built the greatest nation on the face of the earth. I am proud to have been one of those that have made this nation stand "by hammer and hand"! Without a nation of skilled labor we as a nation would not stand very long, so remember that the next time you see one of America's finest making his or her living by the sweat of their brow. May God grant us all peace and health, and may God bless America! Yer friend, J.D. Rhynes



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SATURDAY... Clovis - Bluegrass Jam session 7 pm on the 1st and 3rd of every month at the... 850 4th... is a



# The Bluegrass Bard

- Cliff Compton



## Of Cat's and Mice

*It's kind of like the way a cat kills a mouse and puts it on your pillow  
His personal gift to let you know he thinks you're wonderful  
You don't much appreciate it,  
But you've got to appreciate the sentiment.  
That mouse is prime rib to that cat  
And he cares enough to give it to you  
And we all know love comes in interesting packages*

*I don't know really,  
Maybe with me it's camp chairs  
I bring them to your campsite and leave them there  
Something to support me when I'm bouncing through some  
Rip roaring bluegrass number in some memorial jam  
A little green canvas touch of me  
Something to remember me by  
As you are cussing under your breath and loading them into your R.V.  
Because I never seem to pick them all up  
I always arrive home with less than I came with  
Making my long suffering wife hide the good chairs  
And send me to the next festival with the one I sat on while Sam Bush  
was playing Live Oak  
Where I bounced up and down so much that the hinges are bent  
And if I don't sit on the upside of the hill  
I end up laying down while I'm picking*

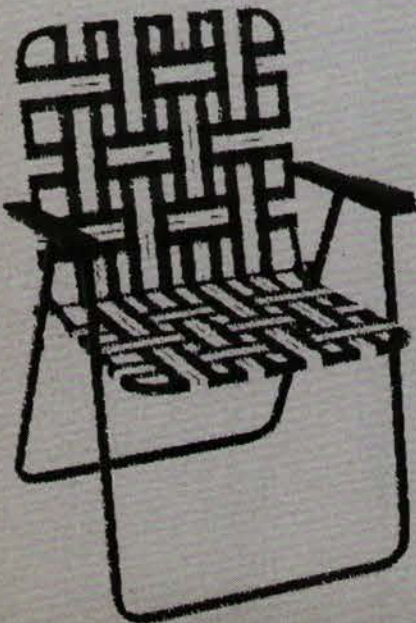
*And right now  
Vic's got them in his R.V.  
Because I left them at the Lighthouse Marina  
Where we were entertaining the folks on Saturday night  
And I was tired and just drove off after the show  
With my hat and my mattress and my guitar  
And left this little temporary gift at Vic's campsite  
A few rows away from the one I left at Pat Calhoun's campsite  
Like the one I left at chef Mike's  
And the one I left at Armando's  
And the one that camper who I never met before called me about  
On his way back from grass valley  
And oh yeah, the one I left at the Nolan's on Memorial Day*

*And I assure you, I don't do this on purpose  
I think it's some deep seeded need to leave a little of myself in your life  
A little token of my love, so to speak  
A visible reminder that I exist  
And I'm part of your life  
Whether you like it or not*

*And all things considered*

*Wouldn't you rather have that  
Then a dead mouse on your pillow*

Aug 2008



# Dave Carter Memorial Songwriting Contest Winner: Rita Hoskings!

By Rita Hoskings

They tell me you have to toot your own horn in this business, so I figured I'd better announce to you that I won the 2008 Dave Carter Memorial Songwriting Contest last weekend at the Sisters Folk Festival in Oregon! See the festival website at <http://www.sistersfolkfestival.org>

The other finalists are all so incredibly talented that I was pretty intimidated...and then stunned when the judges made their announcement. Brad Colerick of Hollywood, CA, Rose Polenzani of Somerville, MA, and Sarah Sample of Seattle, WA all did beautifully and were very deserving of award. One finalist, Holly O'Reilly (Figueroa) of WA was unable to make it for health reasons, which was a bummer, and we're sending best wishes to Holly to get better.

Sean accompanied me on banjo for three songs, then we did the same set on the main stage that evening with Bill on bass as well. We all had an exhilarating and fun time. Big thanks to my friends and family for their loving support.



Rita Hoskings at Verns, Grass Valley





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## B-Section--the bluegrass buzz

### Biggest Little Festival in Nevada - Bower's Mansion 2008 review

By Deb Livermore

Well, I just got back from Davis Creek Campground, just south of Washoe City in Nevada. I got to attend the "Bower's Mansion"

the rolling foothills on the east side of the Sierra Nevada Mountains. It is covered with beautiful pine trees, whose smell is almost palatable. What a work out it was, traversing

It was a beautiful evening with the nearly full moon rising over the shoulders of the musicians at just the right moment!

Then it was back to the group camp area where there was a good fire going in the fire pit. Thanks to camp hosts John and Susan Deakynne for providing some great, not so bluegrass songs, around the fire. They were testing my memory and they won!

Saturday morning was bright and perfect for getting a festival started. Turn out was slow in coming, but the music was hot from the start! By mid-afternoon the mansion's front lawn was full of bluegrass lovers smiling with the all too familiar bluegrass grin! It turned into a very warm day, but the bluegrass breeze came in the nick of time. I'm sure the "Hot" musicians were as grateful as I was. Speaking of the musicians,



Sidesaddle and Co. brings some Cal to Neva at Bower's Mansion.

All photos this page: Deb Livermore

Bluegrass Festival presented by the Northern Nevada Bluegrass Association. It was the 23rd time the "Biggest Little Bluegrass Festival" had been held. What a wonderful place to hold a bluegrass event. The front lawn of the 141 year old home of Mr. and Mrs. Bower has plenty of room and lots of trees to provide shade for the people that come to hear the bluegrass music. The campground is lovely. It sits in



Charlie Edsall and Lisa Burns.



Tweener pies? A slice of life for bluegrass folks willing to come out of their shell. There's nothing half-baked about this festival!

Editor's note: Sorry!

those hills for the different events, but I enjoyed every minute of it. I could see a Bluegrass Campout happening there some day in the future.

The festival started Friday night at the Davis Creek Campground amphitheater. Joyce Furlong lead a jam band and what fun that was.

our seasoned favorites - "Sidesaddle & Co." and "Saw Mill Road" were great. But the up and coming "Wild Horse Drive" was wonderful and I truly enjoyed the "Bar BQ Boyz" rendition of an old Cream tune! Don Evans was the emcee for the entire day. He did a great job, looking dapper as ever. There were a few "Tweeners" and their prizes, they each got one, were home made pies! I wished I had sung a song so I could have a pie!

I toured the inside of the Bower's Mansion. Mr. and Mrs. Bower had quite a remarkable story and I am so glad that two woman led the charge to gather funds for the purchase and preservation of the home in the early 1940's. It has been returned to its original glory, bringing a tear to my eye.

Continued on B-15

### Brown Barn Festival

- The South Bay's bluegrass event

By Allan French

The third annual Brown Barn Festival was great fun. There were 10 shows on Saturday and 7 on Sunday, with about 2/3 of Sunday being the same bands playing again. That enabled people to step away from the "barn auditorium" and yet still see every band, if they wished to.

I saw Rosebud Blue play at the Brown Barn



Jim Mintun, Glenn Dauphin and Butch Waller of Highcountry.

All photos: Josh Hadley



Jenny Williams, Matt Dudman, Banjoboy, and Angela Personeni of Rosebud Blue. Not pictured: Ed Neff.



Tom Manuel, Scott Adkinson and Helen Sweetland of Highway One. Not pictured: Paul Lee - fiddle, Jonathan Schiele - banjo.

last year. I believe they had only recently formed themselves into a band, though many of the members have known each other quite a while. I saw them perform at the FDF this year and then here at Brown Barn again. I enjoyed them a lot. They've got a lot of energy and really seem to enjoy each other's company. I don't recall Josh Tharp being their banjo player last year, but he's their "banjo boy" now; and he's good. (And he looks enough like me to make me imagine myself on that stage.) Ed Neff plays fiddle for Rosebud Blue. I think it's neat when musicians old and young can play together as equals.

Another example of  
Continued on B-6

### Also in the B section...

News from Europe from Lilly Pavlak  
BOTMC: Mike Melnyk's photo review  
Brenda Hough's CD reviews  
The CBA calendar  
and many more features, photos and articles







# Redwood Bluegrass Associates Presents DEL WILLIAMS BAND / THE DAVID THOM BAND OCTOBER 25, 2008

Co-sponsored by the Northern California Bluegrass Society

"The vocal blend of that band is divine, heaven-sent, the way it used to be ... Those young pups he has on banjo and fiddle, had they lived 50 years ago and in the East, would have rotated in Monroe's band. I would walk out of the holler on my peg leg, in a driving snowstorm, to hear The Del Williams Band." (Art & Margaret Mangiers) Son of the late, legendary Vern Williams, Del's musical approach remains solidly connected to the brilliant genius of his father's band (in which he spent three decades as a member). His individual style can best be described as pure bluegrass, mixing power and soulfulness with the unabashed worship of

the melody and feeling of an honest song. With Paul

Lee (fiddle, vocals), Danny Van Meter (mandolin, vocals), Billy Moore (banjo, vocals), and James Judd (bass).

## DEL WILLIAMS BAND



SOUND BY PAUL KNIGHT!

OCTOBER 25, 2008: DEL WILLIAMS BAND / DAVID THOM BAND

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NOVEMBER 15, 2008: THE STAIRWELL SISTERS

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JANUARY 17, 2009: CHARLIE SIZEMORE BAND

\$18=Adv/\$20=Door

FEBRUARY 7, 2009: CLAIRE LYNCH BAND

\$22=Adv/\$25=Door

FEBRUARY 28, 2009: BLUE HIGHWAY

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MARCH 21, 2009: MAC MARTIN & THE CALIFORNIA TRAVELERS

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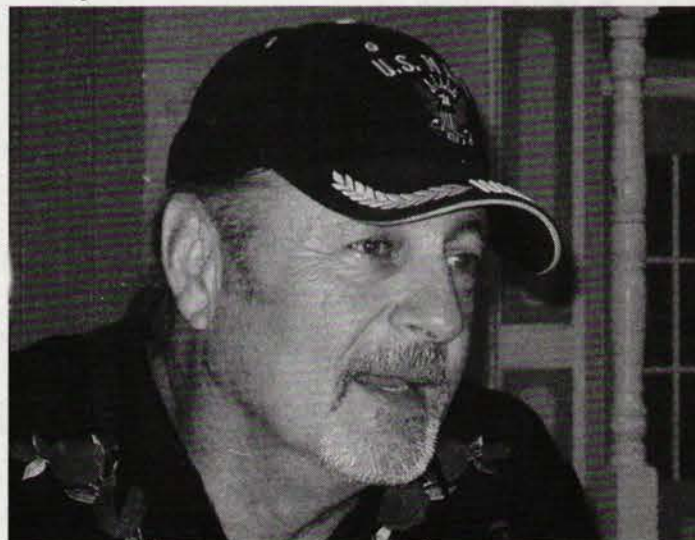
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Drawings to be held during the CBA Fall Campout, Election and General Meeting, October 9-12, 2008 at the Stockton-Delta KOA Campground.

*Need not be present to win.*



## Review: Obviously Minor Guys and a Girl in Palo Alto



OMGG: Nate Schwartz, AJ Lee, Max Schwartz, Marty Varner.

photo: Rodney Lee

### By Ralph Nelson

On September 4th, 10-year old AJ Lee and the OMGG Band (Obviously Minor Guys and a Girl) appeared on stage at the Cabaña Hotel & Resort in Palo Alto, where they performed to the delight of an audience of 70 patients bused over from the Veterans Hospital, and their sponsors, Palo Alto Elks Lodge 1471.

The OMG Band has made a number of professional appearances of late. The band members, Marty Varner (age 12), Nate Schwartz

Series in Indianapolis, an event that was televised on the SPEED channel. Last week at the Cabaña Hotel she opened the program in the same manner and it was a very moving experience to see how much this was appreciated by our veterans.

The Palo Alto Elks Lodge has a long standing tradition of service to the VA Hospital. One of their many contributions includes inviting patients out to dinner. These men and women have endured injuries ranging from spinal cord to brain trauma and blindness.

In recognition to those who have given so much to protect our way of life, the Cabaña Hotel, in conjunction with the Palo Alto Elks, is hosting two Veterans Appreciation Dinners this summer, with music to accompany excellent food at a reasonable price (\$15 adults, \$10 kids).

Cabaña Hotel & Resort  
4290 El Camino Real  
Palo Alto, CA 94306  
(650) 857-0787

Veronica Varner.

photo: Rodney Lee

(age 14) and his brother Max (age 10), often appear with AJ at festivals and other events. On this particular night they performed a very fast, but well-rehearsed, instrumental that Max wrote about his dog, Carson.

Recently, Aissa (AJ) sang our National Anthem at the opening of the NASCAR Craftsman Truck

The next veteran's dinner is on Thursday, October 2nd (5-8 PM) and will feature Larry Lynch and his Country Classics Band - Bluegrass, Country and Western Swing. The event is open to the public and those interested in attending should (please) RSVP to the Elks at: <http://www.paloaltoelks.org/>



Vets and guests stand for AJ's rendition of the National anthem.

photo: Dom Garafano

## 11th European Bluegrass Music Festival and Band Contest

La Roche-sur-Foron – Haute-Savoie, France  
July 30 - August 3, 2008

### By Lilly Pavlak

I just returned from a unique European event, with more than 24 hours of free concerts, held for the third time in La Roche-sur-Foron, a pretty little medieval town in the French Alps, near Mont Blanc.

The event is organized by Christopher Howard-Williams, the chairman of FBMA and supported by the town's mayor, the Tourist Bureau and many others, and boasts 150 volunteers.

I missed the Wednesday evening festivities which hosted bands for "fringe" concerts in the bars and cafes of La Roche and a Thursday concert in the village of Saint Pierre with four European bands: Lonesome Day (FR), Lusatian Grass (CZ), Moonshine (FR) and Spruce Pine (NL/CZ).

We arrived Friday afternoon and it was raining, like the first year, but the audience there is luckily weatherproof.

Thirty bands came to play from ten different countries: France, Czech and Slovak Republic, The Netherlands, Germany, Russia, Belgium, Austria, Italy and the U.S.

The Friday evening concert started with New Lowland (NL),

Instrument Master Classes and a line dancing demonstration. There was a lot of good food, such as giant Jambalaya and chili con carne, French crepes and so on.

The festival continued with Grass Road (CZ), Grunt (SK), Sidlo (SK), Toy Hearts – a family band from Birmingham (GB) with 3 pretty girls, their father and uncle. Also featured were the Czech band Country Cocktail, G-runs & Roses from France, Acoustic River and Monogram (CZ). Headliners were last year winners, Kralik & Rowdy Rascals (CZ).

In the student hall of residence, where all the musicians stayed, several jam sessions went till the dawn.

Sunday morning started with a mass in local church, with Czech band Dessert singing bluegrass gospel.

The festival continued with the last six contest bands, Freja Bluegrass Band from Sweden, German Grassroot Philosopher, Bluegrass Special (FR), Fine Street from Russia, New River Train (A/CZ) and Wyrton (CZ) who spoke only very little English and sang mostly in Czech, but the audience loved them anyway.

During the last guitar duo Louvat & Massoubre (B/FR) performed, the promoters were getting ready to proclaim this year's winning band. The Jury consisted of thirteen members, local and in-

ternational. To avoid the possibility of competition by not-so-bluegrass bands, for the first time the most important criterion for judges was the Bluegrass Music Content. On the stage were the promoters Christopher & co, last year's winner of the European Bluegrass Pioneer Award, Lock Lammers from Holland (who was not present in 2007) and other V.I.P.



3 Fox Drive represent the U.S. of A.

All photos this page: Lilly Pavlak

Also the Mayor of the town held a speech. He wants La Roche to become a major international festival, not European only. He believes that the values and culture brought by the Bluegrass musicians and their spirit of simplicity and improvisation, is in total harmony with the town of La Roche sur Foron. It is perfect event for their town to host. So let's hope, it will happen.

And the festive moment came and this year winners were proclaimed.

1st place winner was Monogram from Czech Republic. 2nd place was Toy Hearts from Great Britain. 3rd place was shared by G-runs & Roses and Wyrton, both from Czech Republic.

Honorable winner set started the band Wyrton. Also all of Toy Hearts' members were still there sp they performed as a unit. Because some members of the bands Monogram and G-runs'n Roses were on the way home, the rest of their musicians got together to play three songs together. Several encores followed.

We had to leave, so I missed the last 3 bands, French Mary Lou, Vodopad (SK/F/CZ) and Mid-eando String Quintet from Italy.

An estimated 8,000 - 10,000 spectators came to the festival this year and enjoyed this great event over five days!!! If you are planning to be in Europe for the first weekend of next August, don't forget to stop by. Info can be found at [www.larocheurforon.com](http://www.larocheurforon.com).



The Czech band Dessert

continued with the last year's audience darling, Dessert (CZ), the French band, Mary & Co, Czech youngsters band, Kreni and, from the U.S., special guest star, the great 3Fox Drive. The rain stopped and the area was well filled.

Friday also started the competition for the title of European Band of the Year 2008 by twenty three bands.

The Saturday program started at 11.30 with band Album (CZ), followed by Cabine 12 (FR), Bells & Whistles (CZ) and Jacques Danielle's (FR). During the lunch break several activities were planned for young and old: the musical garden, playing the giant instruments, the merry-go-round and so on. Also featured were



The winners from La Roche Sur Foron: the Czech bands Wyrton, Monogram, G-runs&roses and Toy Hearts from Britain.





## Bohemian Bluegrass Festival Pisek Czech Republic - July 25th - 27th 2008

By Lilly Pavlak

A new great bluegrass festival started in the beautiful town of Pisek in the south of Czech Republic. Over twenty bands from eight countries across Europe were invited to perform there during three days. George Simek and his team organized it for the first time, of course with support of the City of Pisek. This open-air event was held in the Letni kino (summer movie) amphitheatre in downtown Pisek. Nine hours of music every day between 1 p.m. and 10 p.m.

Friday started with the legendary Czech Band Zelenaci-the Greenhorns. For their first time in Czech Republic, the Swiss band

Sunny Mountain Grass performed. The only cult Czech bluegrass band, Cop, Petr Kus & Famy (CZ) played as did Czas Na Grass from Poland with two their female singers, and New River Train (A/CZ). The last band was Rodeo from Hungary.

On the Saturday program were Vabank Unit (CZ), Fox Tower Bluegrass Band and Black Bottom Skiffle Group, both from Germany, The Lusatian Grass, three talented girls with a banjo player who looked like he was fresh from Blue Ridge Mountains. Also featured were Waterflow - a Dutch female singer with a great Slovak band, the top German band Rüdiger Helbig

& the Huckleberry five and the evening concluded with the Italian band Red Wine, whom you all know for sure.

Sunday opened with the Czech Superstars Robert Krestan & Druha Trava, followed by Bulgarian Lilly of the West, and Grasscountry Drive, a new Slovak-Czech formation. The next



The Lusatian Grass.

band, Monogram was proclaimed just a week after in the French La Roche sur Foron as the European Band of the Year 2008. Also featured Sunday were Petr Brandejs Band (CZ), Italian Bluegrass Stuff and Nugget from Austria. The most of those bands you already had the opportunity to see in the States at the IBMA WOB.

The weather was beautiful, the music, sound and acoustic was excellent, everything just perfect for a great festival. The only wish for the future is, some more audience would find the way to this wonderful event. The promoter promised to try it again next year. We all cross the fingers for them that it will happen!



The Czech band Cop.

All photos this page: Lilly Pavlak

## 10th Sunny Mountain Bluegrass Festival Switzerland, September 6th, 2008

By Lilly Pavlak

The Swiss band, Sunny Mountain Grass, presented their 10th annual festival this September. This time the location was a big barn near the Lommis castle. We were very happy for the nice shelter, because it was raining the most time.

There were four bands playing there. Each of them performed one set in the afternoon and one in the evening. The Swiss old time band, Big Stone, started the festival at 2 p.m. A new Swiss formation

named Bluegraze performed and it was their premiere for the most of us. With two great female singers, Arlette Kaiser and Swiss country music star Doris Ackerman, who goes bluegrass now. Beautiful music and great vocals.

The next up was the house band, the Sunny Mountain Grass, and finally the Slovak formation Meantime. You know this group for sure from last year IBMA Fan Fest or EWOB in Holland. Wonderful like always.

In the break everybody could learn about the banjo, the history, and different styles. Finally all the present banjo players came on stage and played several pieces.

The evening set ended with a final jam session. Although the weather was really terrible, the festival was very good, and we were pleased with our visit. We all are looking for the next year again. Thank you Sunny Mountain Grass. It was a good job!!!



Slovakian band Meantime



The Swiss old-time band Big Stone.

## Bluegrass in Czech Paradise August 29th - 30th 2008

The biggest traditional bluegrass festival in Europe.

By Lilly Pavlak

The last weekend in August I visited the 5th annual Traditional Bluegrass Festival in Czech Paradise near Jicin. This area is one of the most beautiful spots in CZ, situated about 100 km northeast from Prague. There is a range of marvels called Prachov Rocks.

Twenty-five traditional bands, the most of them from Czech Republic performed their music for 19 hours in a nice recreation area named Sklar. The festival was organized by the traditional bluegrass lover Jirka Toman,

who also owns the records label Modra Struna (Blue String).

I can not write about all the bands but here are a few well known names: BG Cvrkot, Goodwill, Peter O.Ruby with all Bells & Whistles, Country Cocktail with the legendary Kristufek (Krishot) Brothers and Dennis Shut, Desert, Petr Brandejs Band, New

River Train, Blackjack, Jirka Kralik & Rowdy Rascals, G-Runs&Roses, Kreni, Sunny Side.

A nice surprise was the spontaneous reunion of the band Modrina (the Bruise), after 15 years. Their new name is Blue Rej and for me



Bluegrass dancing girls entertain.

they had the best vocals of the night.

This festival really deserves more publicity and recognition, not only as a musician's meeting at the end of the festival season. For me it is a unique event in Europe. So let's hope, more visitors will find their way there next year. Thanks Jirka Toman!

## The Lovell Sisters Band in Switzerland

By Lilly Pavlak

On their three week long European trip, after visiting Norway, Germany, Holland and Belgium the Lovell Sisters played their final date last Wednesday, September 10th, their only Swiss concert, in Basel. The concert was the best attended event there to date. It was the first in the row of fall concerts in a series organised by Angelika Torrie.

The band showed us an innovative mixture of bluegrass, country, contemporary bluegrass and newgrass and a lot of their own materials. The girls, Jessica-fiddle, Megan-Dobro and Rebecca-mandolin, banjo and guitar enchanted everybody with their sweet harmonies. I remember their guitar player, Matthew Wingrave, from his time with Valerie Smith about



The Lovell Sisters.

5 years ago. He did a great job. Everybody was very impressed by the band's great vocal and instrumental work. It was one of the best concerts of this season.

The band travel with the girls' parents and their 5 year old little brother. They went from here on to Germany, Denmark, Sweden and finally back to Norway. We wish them a safe trip! And hope to see them in Europe again soon.



## Brown Barn 2009 review

*From page B-1*  
that intergenerational friendship is Carl Patger and Angelica Grim. Carl performed with Angelica, as did Angelica's sister, and AJ Lee, of course. Betsy Riger played with them too. There were one or two other folks; I'm sorry I can't remember who they were.

I am planning to buy myself some banjo-themed T shirts on Cafe Press soon. At some point during the festival, I gave Carl the printout of a T shirt saying that I ran across: "Frailer For Sale Or Rent." He mentioned that he had seen (or owned) a shirt that says "Total Frailure."

Wild Blue was fun. I wasn't acquainted with the band, though I knew about some of its members. Larry Carlin is of course a well-known CBA website columnist. "Doctor Elmo" Shropshire is the lead vocalist and does a great job in that role. The last song that the band performed was Elmo's famous (infamous?) "Grandma Got Run Over By A Reindeer." I'm sure it is requested all the time and that has got to be annoying (like audiences asking for "Rocky Top"), but he obliged us. I like "twisted lyrics songs" (think Weird Al Yankovic), and I was thrilled to watch a live performance of this Christmas

classic. The barn was appropriately decorated for it: strings of white lights and an antique sleigh hanging from the rafters.

After Wild Blue performed, I went backstage to thank Elmo. Angelica Grim came by and asked him about his banjo, so I lingered there while they talked. I wasn't worried about missing the first song performed by The Mighty Crows, as I would catch the rest of the show soon enough. But dammit, I missed seeing them play "Shady Grove." That is one of those simple tunes any beginner can play (if it's slowed down and the embellishments are stripped out). Indeed, it's one of the songs in my tiny repertoire as a newbie banjoist, so I would have enjoyed seeing them perform it at full-tempo and with all the embellishments. Oh well.

There were many campsite jams on Saturday night, of course, and I wandered through several. At least a dozen people gathered just outside the barn for a large jam session. They played and played, illuminated solely by the fluorescent tubes of the "snack shack." As we observed the jamming, Dave Gooding told stories of when he used to perform/rehearse with Pacific Ocean Bluegrass, then drive home (to Vacaville?) in the wee

hours of the morning, so he could go to work early the next day; and other folks related their own crazy road-trip stories. I haven't laughed like that in quite a while. Sometime after 1:00am, I wandered off to bed.

I have bought so many albums in the short time I've been "under the influence of grass" that I decided I'd only get one album during this event. I got "California Bluegrass Association: Celebrating The First Twenty Years." While it was published by the CBA, I bought it from among the offerings of Pleasant Valley Music Co. (Matt Dudman and colleagues). I would love there to be a new retrospective album, one that covers years 21 to 30, or else, a double-album, encompassing the contents of the first album, plus music from years 21 to 33. Its acquisition was not a mistake, and I'd recommend it especially to those who attended FDF in the early 1990's and earlier.

If you were outside the Bay Area on that weekend, and you wonder what the weather was like: The performers were "real hot," with quotation marks. Everyone there was REAL HOT, in all caps.

## More reviews:

### SCCV Fiddler's jam & Illrd Tyme Out at RBA

By Allan French

On the same weekend as the Brown Barn festival was held, the Santa Clara Valley Fiddlers Association had its monthly jam session in San Jose. This popular event has been drawing old-time, bluegrass and other musicians for many, many years. I would have skipped it this time, except for they had a guest fiddler performing, Noel Monteleone. So I left the festival early and drove fast back to San Jose. Noel did a great job of fiddling and told some humorous stories.

Also on September 7 was the annual Jubilee of the Peninsula Banjo Band. The PBB features plectrum and tenor (4-string) banjos. I was looking forward to attending their annual mega-performance, but in the end I had to skip one of the three events that weekend.

Russell Moore and Illrd Tyme Out – Sept. 13 performance hosted by RBA

Russell Moore and Illrd Tyme Out are doing a whole series of concerts throughout California.

"RM&3TO" was great. This was my first time hearing them and it was a blast. They sing phenomenal a capella. When you first see Russell Moore, you might mistake him for James King. Recently the Mountain View Presbyterian Church remodeled the hall where RBA holds its concerts, so there is now plenty of room. This year the selection of pies, pasties, and other edibles is even bigger than in season's past – so skip dinner, head over early, and join the pre-show jam. Next up: Del Williams Band on Oct. 25. I am so happy to have discovered this venue.

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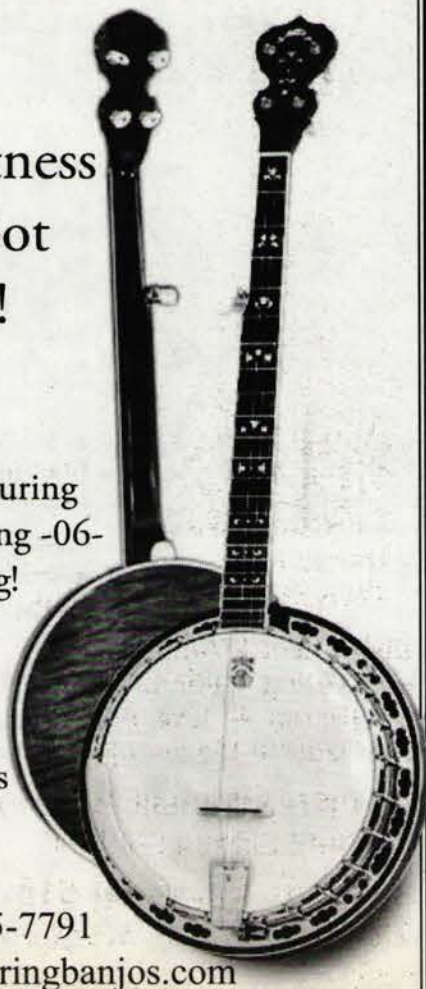
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## Writer Allan French -an introduction

By Allan French

Welcome to my first publication! Shortly after the Brown Barn Festival, editor Mark Varner asked me to write a review of the event, and to consider writing a recurring column in the Bluegrass Breakdown. For those who don't already know me, you might find the "About Me" section worth reading. About Me / Goals and Intentions Of This Column:

I am lifelong fan of country-western and folk music. The first musicians that captivated me include: Johnny Cash, The Carter Family, Dolly Parton, Woody Guthrie, Pete Seeger, and John Denver. Over time I started to hear and enjoy bluegrass music as well. After encouragement from several folks, I decided to begin learning to play the five-string banjo, and I've been picking-&-grinning since April of this year. Other interests include square dancing, which I've done for almost 20 years, and attending musical theater. Professionally, I am an accountant, and an Excel fanatic.

In my new column, I will comment on things that interest me -- which might not always be "grassy" (such as other types of roots music or my musings as a budding

banjoist). I see my column as being "blog like" -- two or more relatively short discussions, rather than one long article about a single topic. Unlike Kyle Abbott, I won't have a joke for you every month, but I might include some musically-relevant or philosophical quotations. (You can still read Kyle's musings, by going to his family's blog at <http://www.abbott-familyblog.com/>.) While I am in my early 40's, I am brand new as a music critic and musician. I'm sure there will be times that I'll stick my foot in my mouth by stating something completely absurd. (And for that reason alone, you should read my column! <grin>) However, this column can still serve a role for experienced bluegrassers: While I can't speak for all newbies, I do provide a beginner's perspective. If you've been playing for 10 or 20 or 40 years, how well do you remember stumbling your way through a simple tune like "Go Tell Aunt Rhody"?

You're welcome to climb in my truck and buckle up, and we'll take a road trip each month. We'll tell tales, philosophize, and enjoy some grass together. (Musical

grass, that is. Smoking is not allowed in my truck!) Quotations:

**"God likes me when I speak but he loves me when I sing."**

-- a philosopher named "Tagore"

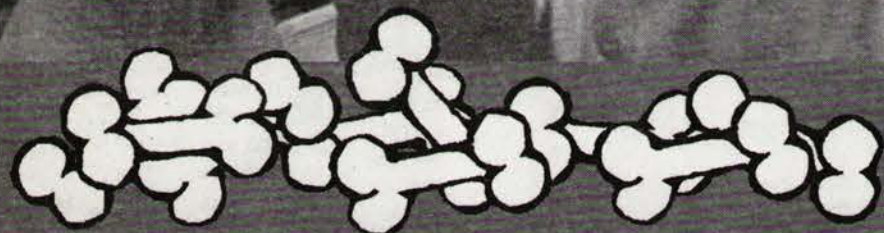
I used this as part of the "senior quote" in my high school yearbook. I was enrolled in the school choir at the time. (I'm not sure that God really wants to hear my singing, but I enjoy doing it anyway.)

**"Whenever you feel like criticizing anyone, just remember that all the people in this world haven't had the advantages that you've had."**

-- "My Father's Advice," as related by Nick Carraway in "The Great Gatsby"

I try to recall this advice when I come across idiots. The pessimist in me has met many idiots. Remembering that not everyone is fortunate enough to "know better" helps me to not get angry when confronted by the ever-present failings of our two-faced politicians, inconsiderate neighbors, and ineffective supervisors.





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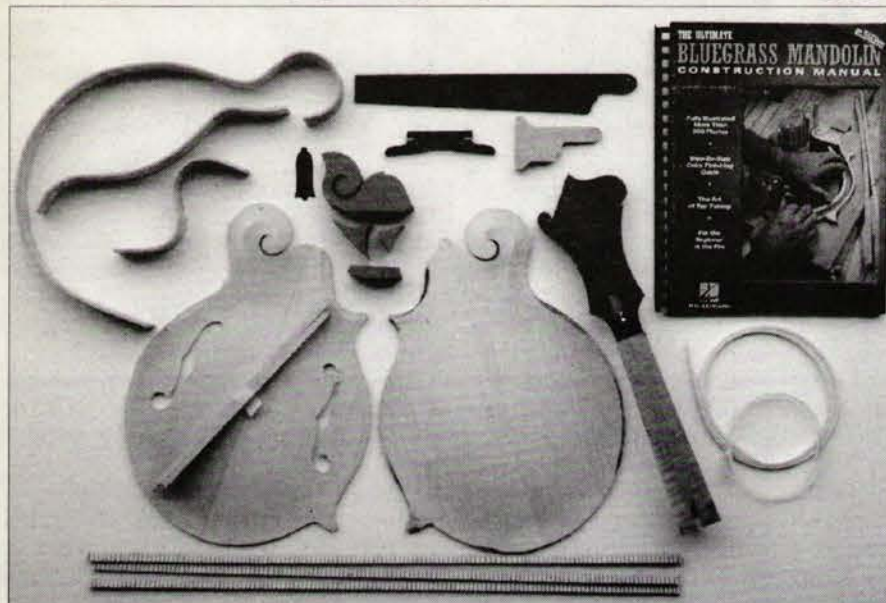
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Luke Davisson  
 Photo by Bob Calkins

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# Berkeley Old-Time Music Convention 2008



Paul Hostetter, Paul Brown, Benton Flippen, Frank Bode and Eric Thompson perform at the Freight and Slavage as part of BOTMC.



Berkeley Old-Time Festival boss Suzy Thompson (second from left) hoofs it with Martha Hawthorn and others.



The Stairwell Sisters in their natrual habitat.



Autoharp master Evo Bluestein.

**photo review by Mike Melnyk**  
all photos this page: Mike Melnyk



Ernie Noyes.



Carl Pagter: old-timer-in-chief



Rayna Gellert and Patrick Sauber.



Benton Flippen flippin' out?



Ray Edlund and Laurie Lewis.



The next generation waits its turn.



# Berkeley Old-Time Music Convention 2008



Lisa Burman, Evie Ladin and Martha Hawthorn: dancing mimes.



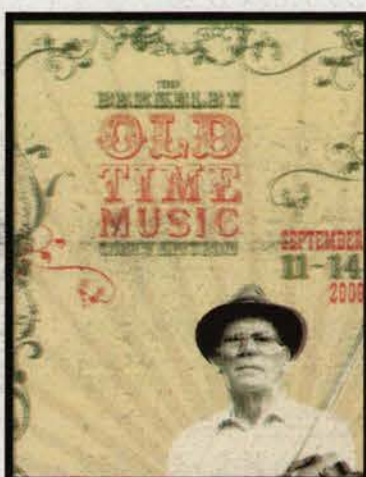
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# RECORDING REVIEWS

By Brenda Hough

## Tony Rice: Night Flyer

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

**Song list:** Never Meant to Be, Urge For Going, Me and My Guitar, St. James Hospital, John Wilkes booth, Four Strong Winds, Night Flyer, He Rode All The Way to Texas, About Love, Changes, Sweetheart Like You, Green Light on the Southern, Hard Love, Why You Been Gone So Long, Wayfaring Stranger, Likes of Me, Pony.

For anyone who has been listening to bluegrass for a number of years, the guitar playing of Tony Rice is the gold medal standard. Tony's fluid guitar notes seem to take off on their own and the intricate melody and rhythm seem to caress a song and make it tingle. But before the stellar guitar work that is Tony Rice, there was the voice. Tony's singing voice has been silent for years, but there was a time when his voice and guitar playing was a winning combination that was unmatched by no one else. This Rounder collection of songs, subtitled The Singer Songwriter Collection, has 17 songs featuring Tony's guitar and voice. If you have to have only one Tony Rice album, this is the one to have.

"Never Meant To Be" opens the album with the signature flowing notes that mark a Tony Rice solo. Each note is a sharp punctuation in a cascade of notes and they seamlessly flow with the vocals and Jerry Douglas' dobro. This particular song was written by Tony, and has never been released on an album before. It's an emotionally-laden song with the hurt and pain of a broken romance which was written during Tony's own marriage breakup.

Tony sings Joni Mitchell's "Urge For Going" with bass, piano and guitar in a six-minute soiree into a need for change. The piano adds a melodic counterpoint to the guitar, as the words proclaim, "I get the urge for going when summertime is falling down, and winter's closing in." It's a testament to the feeling that all of us feel as the warm days turn to cold.

"John Wilkes Booth" was written by Mary Chapin Carpenter, and while not praising the actions of the man who killed Lincoln, it's an interesting perspective into the man who was "patriot in his fantasy."

"Four Strong Winds" is one of Ian Tyson's signature songs, and Cole Burgess' soprano saxophone breathes a melancholy soul into the song. Cole also plays on the Bob Dylan song "Sweetheart Like You" with its probing question, "What's a sweetheart like you doing in a dump like this?" and the Bob Franke tune "Hard Love" that tries

to define the love that "I couldn't show." It's enough to make you cry or reach out and tell someone you love them.

"Pony" is a Tom Waits song that Tony sings with the emotional pain of a man looking at the final return back home. It's even more touching as we realize that this is Tony Rice's current voice, a rough worn shadow of its former self.

## Carrie Hassler & Hard Rain: CHHR2

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

**Song list:** I Can Go Back Anytime, Faith and Hope, Country Strong, Fickle Heart, I Don't Want to Wake Up, Second Chances, Devil's Den, One Way Track to Nowhere, If These Walls Could Talk, Turn the Page, She's a Stranger in His Mind, 1800 Miles, Where's Carrie? Jam.

Carrie Hassler and Hard Rain's first album propelled the group into the forefront of the new bluegrass bands and this second release shows that they are here to stay. Twins Keith and Kevin McKinnon are the powerhouse guitar and mandolin players respectively, and Josh Miller's banjo and songwriting skills (he wrote 8 of the songs on the album) are the underpinnings of the band's signature sound. Jamie Harper plays a powerful fiddle and Travis Anderson is the foundation bass player.

Carrie's vocals capture the emotion and soul of bluegrass with a depth and power that few other singers can reach. She can pump out a hard-driving song, but she is superb at the gentle, story-telling songs. Bob Seger's "Turn The Page" is the show-stopper on the album, and the band puts a wall of sound behind Carrie's story of life on the road where the singer is "on the road again, on the stage" missing home and feeling the eyes of strangers watching and judging. It's enhanced with Kevin's single note mandolin playing following by the pulsing of the guitar, fiddle and banjo. But the real tearjerker on the album is Josh Miller's finely crafted "I Don't Want To Wake Up," a lonely cry to a lover to stay because "I don't want to fight for life without you, there'd be no reason worth fighting for... I just don't want to wake up anymore." It's every person's fear, to be left alone to face the ravages of sickness.

"Devil's Den" is another Josh Miller song with eerie musical interludes and a hard-driving banjo and soaring fiddle backing a vocal about a witches den. "One Track to Nowhere" is another hard-driving song by Josh with the banjo and mandolin punching out the

rhythm. "1800 Miles" is the age-old theme of falling for the wrong guy and moving far from home but "love is blind and I'm living proof." It's the Prodigal daughter with pedal to the metal, homeward bound. Josh Miller's songs with lyrics that touch hopes, fears and dreams, Carrie's vocals that turn hard, soft, hopeful and a 5 member band that plows through the bluegrass groove....it doesn't get better!

## Michael Cleveland & Flamekeeper: Leavin' Town

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

**Song list:** Sold Down the River, In My Mind to Ramble, My Blue Eyed Darling, I'm Feeling For You, Northern White Clouds, Troubles 'Round My Door, Leavin' Town, Sunday Morning Christian, Jerusalem Ridge, I'm Ridin' This Train, Come Spring, When You Were Mine, Kickin' Back, Farewell for a Little While.

Michael Cleveland is an award-winning fiddler and he was an integral part of the Dale Ann Bradley Band and a one-time member of Rhonda Vincent and the Rage. Michael left Dan Ann's band to form his own, and after a few changes, the new band has been busy touring the festival circuit. With Flamekeeper winning the 2007 IBMA Instrumental Group of the Year, it's no surprise that the instrumentals on this album are top-notch. Michael's fiddle playing is rooted in traditional styles, but his embellishments are innovative and stunningly executed. Jesse Brock joins Michael on a fiddle and mandolin tour-de-force rendering of Bill Monroe's "Jerusalem Ridge." Jesse also wrote "Kickin' Back" and the whole band overflows with energy on this instrumental. Jesse plays guitar and more mandolin notes in the shortest space of time on this tune, and John Mark Batchelor's banjo and Michael's fiddle jump on for the ride. Marshall Wilborn's bass anchors the ensemble.

But this band is not just hot instrumentals. With Todd Rakestraw taking most of the lead vocals, and Michael, Jesse and Marshall adding harmony vocals, they are equally formidable. "Come Spring" is a lovely gospel trio, and Chris Stuart's "Farewell For A Little While" is a touching song with the title taken from Carter Stanley's tombstone. The opening song, "Sold Down the River," has all the band hallmarks: frolicking banjo, fiddle embellishments and well-played mandolin and bass with strong vocals from Todd. The band also plays two tunes from Peter Wernick: "In My Mind To Ramble" and "Leavin' Town," both hard-driving bluegrass songs of departure. And speaking

of departure, this is a band on the move to the top!

## Rosebud Blue: Depending on the Glass

Squirry Records - Pleasant Valley Music  
www.pleasantvalleymusic.com  
c.2008

**Song list:** Empty Mansions, Wedding Blues, Wildflowers, Lonely Me, The War Path, The Lord Will Make A Way, She Wanted to Go Home, Old Man's Story, Your Heart Was Made To Be Free, The Life That You've Lead, A Pair of Old Sneakers, The Last Old Shovel, Little Community Church.

Arkansas native Vern Williams has often been called the father of California bluegrass and his Vern and Ray band is remembered fondly. Jenny Lynn Williams is a third generation bluegrass musician, and the talented singer shares the strong vocal talents of grandfather Vern and her father Del Williams. Jenny and Angela Personeni have revived the name of Del Williams' first band, Rosebud Blue, and with the production help of Matt Dudman and Keith Little, they've paid tribute to the classic bluegrass duo harmonies complemented with strong instrumentation that follows that true bluegrass groove. The album includes some vintage gospel songs, a Dolly Parton song and several of their own songs including an instrumental written by mandolin player Matt Dudman and banjo player Josh Tharp.

Jenny also wrote two of the songs. Her "Lonely Me" has a classic country feel with a heartfelt chorus filled with soaring harmonies. "Your Heart Was Made To Be Free" has the fine fiddle sounds of Mike Eisler and Ed Neff. "The Life That You've Led" has some sage advice to one who has gone astray: "the life that you've led is beginning to show, the heartaches you spread are starting to grow, for the life you have led, you must reap what you sow." The twin fiddles also embrace "A Pair of Old Sneakers," a song from the point of view of old shoes left in the closet too long. "The Lord Will Make A Way" has a crisp, bouncy edge that makes this gospel song stand out. The gals put some oomph into "The Last Old Shovel" and then drop back into call-and-response harmonies with Matt on the Bill Monroe/Lester Flatt song, "Little Community Church." Jenny and Angelina call this album a fantasy come true, and for many Vern and Ray fans, this may a dream team for them too.

## Mt. Diablo String Band: Grand Picnic

Harry Liedstrand  
20 Meek Court  
Lafayette, CA 94549  
925 938-3147



Brenda Hough

**Song List:** Indian Ate A Woodchuck, Old and Gray, Ladies Quadrille, Pine Valley Waltz, Fire on the Mountain, Happy Tune, Will the Roses Bloom, Old Billy Wilson, Crockett's Honeymoon, All the Girls Are Going to Boston, Shamus O'Brien, Forked Deer, Taggart's Reel #3/Wild Goose Chase, Hobb Dye, Tater Patch, Grand Picnic, Jeff Sturgeon.

When one thinks of old-timey bands, the Appalachian hills are the old homeplace, not the California hill named Mt. Diablo. But this group of Californians has mastered the old songs and documented the songs sources in the album notes. Harry Liedstrand is the fiddle player in the band and his ability to add zest and sparkle to these tunes is exceptional. Harry played in the 1970s with the classic band Kenny Hall and the Sweets Mill String Band. Harry is joined by his wife Cindy Liedstrand on guitar, CBA cofounder Carl Pagter on clawhammer banjo, Corbin Pagter on mandolin and Matt Dudman on bass.

Kenny Hall is the premier old-time fiddler and he has spent most of his 84 years playing for others. Harry learned "Old and Gray" from Kenny who learned the song from Charlie Poole and the North Carolina Ramblers. "Fire on the Mountain" is given a lively interpretation by the band with Harry's fiddle and Carl's banjo taking a pulsating tandem lead. "Crockett's Honeymoon" is from the playing of the Crockett Kentucky Mountaineers who lived in Fowler, California. Carl and Corbin Pagter sing lead and tenor vocals on the Bevins Brothers song, "Will The Roses Bloom (Where She Lies Sleeping)." Harry and Cindy sing the gentle song for "Shamus O'Brien." Tommy Jarrell is the source for the energetic "Tater Patch" whose composer Ike Leonard, supposedly stopped plowing in the potato field to write the song. The Mt. Diablo String Band has successfully captured the energy and excitement of the old string band dances and your feet will be happily moving as you listen to this excellent collection.

Continued on B-11



# RECORDING REVIEWS

By Brenda Hough

From page B-10

## Jett's Creek

www.jettscreek.com  
c.2008

**Song list:** Highway 40 Blues, A Song For Life, The Prayer, God Must Be A Cowboy At Heart, Supposed to Be, Now I'm through With You, You Don't Know My Mind, Your Haunting Goodbye, Two Ships, When God Dips His Pen of Love in My Heart, Why Don't You Tell Me So, I'll Be Back.

Some bluegrass bands burst on the scene and people sit up and take notice. This band is one of those special bands with taste and talent and a vocal blend that is stunning. It shouldn't be a surprise that the band has played together for a long time (they are a family band after all), but this is their first CD. Angie Young is the lead vocalist, and her clear, vibrant voice has touches of heartfelt country in every note. Her brother Adam McIntosh is also a fine singer and he spent several years playing mandolin and guitar with the Dry Branch Fire Squad and now he also shows his banjo prowess with this group. Adam and Angie's Dad, Jon McIntosh, was in many bands himself and their family harmonies are superb. Completing the band is mandolin player Pearl Bradley.

Angie wrote "The Prayer" and the band's a cappella performance would grace any church. Angie also wrote "Supposed to Be," a song wistfully looking at how life should have been, but then "you left me." Songwriting talent also is shown by Jon, and his "Now I'm Through With You" has Adam's sparkling introduction and Angie takes the initiative and tells her man "I've had enough of mean and cruel, pack your bags, hit the door, I'm don't need you anymore!" Craig Market's "Your Haunting Goodbye" is given a heartfelt by Angie that touches the listener in the heart. Pearl's mandolin and Adam's banjo are featured in "When God Dips His Pen of Love in My Heart" which may qualify for gospel song with the longest title. Ronnie Bowman co-wrote "I'll Be Back" which should become a bluegrass classic – Jett's Creek gives it the full touch with stirring vocal harmonies and carefully blended instrumentation. A magnificent debut and this will be a band to watch in the future.

## Fiona Boyes, Mookie Brill, Rich Del Grosso: Live From Bluesville

Blue Empress Records  
www.boyesbrilldelgrosso.com  
c.2008

**Song list:** Early in the Morning, Homegrown Sin, Hard to Live With, Smokestack Lightning, Easy Baby, Shotgun Blues, My Baby Left Me, Good Lord Made

## You So, Get Your Nose Outta My Bizness, Mississippi Road, Two Legged Dog.

Admittedly, acoustic blues mandolin is a specialized niche, but Rich Del Grosso is the Man! Rich's woody mandolin growls and coos under the vocals in this album and bluegrass fans will appreciate the bluesy sound on the 11 songs. Fiona Boyes has one of those come-hither and go-yonder blues voices that coos and growls. Her original "Homegrown Sin" has an undercurrent of guitar, mandolin and harmonica matched with the usual blues double-meanings. "Two Legged Man" is another one of her originals, and has a raucous guitar matching Fiona's invitation to "take me out walking."

Rich's gift with lyrics is apparent in his "Hard to Live With," a song that proclaims, "I'm hard to live with, but I'm easy to love." His "Get Your Nose Outta My Bizness" has a very bluesy mandolin set in a classic blues setting as Fiona and Rich trade insults and riffs. Mookie Brill's bass and harmonica weave in and out of the songs and Mookie's voice soars and sways in a almost 5 minute excursion into Howling Wolf's "Smokestack Lightning." The recording is an amazing glimpse at this trio's musical genius – they recorded the whole album in one day and they had not played together before this day!

## Anderson Family Bluegrass

www.andersonfamilybluegrass.com  
c.2008

**Song list:** Wild Bill Jones, Green Pastures, Rockwood Deer Chase, Fox on the Run, Sounds of Loneliness, Don't Make Me Go to Bed and I'll Be Good, Get Down on Your Knees and Pray, Bald Knob Arkansas, Little Maggie, Rock of Ages, Matterhorn, I Hear A Choo Choo Coming.

Family bands are the wellspring of bluegrass, and the Anderson Family band of California is another fine addition to a growing number of talented families. Mark and Christy Anderson are joined by their four children: Paige, Aimee, Ethan and Daisy. Mark's banjo provides the spunky backdrop for the songs, and Christy's bass gives the rhythmic anchor while Paige wows the crowd with her lead vocals, guitar and clawhammer banjo work. Aimee plays fiddle and also contributes lead and harmony vocals. Ethan Anderson plays a crisp mandolin and Daisy Anderson adds her own unique lead and harmony vocals.

Paige shows some fine flatpicking leads on the guitar while Aimee's fiddle adds some embellishments to the songs. The band has chosen some bluegrass classics to sing and while it's harder to relate

to their version of the rough-and-tumble outlaw Wild Bill Jones, they do a good job with a three-part harmony on the old Country Gentlemen classic "Fox on the Run." Bill Monroe's "Get Down On Your Knees and Pray" also has a nice sibling harmony and some distinctive guitar and mandolin breaks. "Bald Knob Arkansas" is a real hoot, and Paige plays a fine clawhammer banjo in the band's version of "Rock of Ages." There's a bright future for this band – think Cherryholmes!

## Richie Havens: Nobody Left To Crown

www.verveforecast.com  
www.ritchiehavens.com  
c.2008

**Song list:** The Key, Say It Isn't So, Won't Get Fooled Again, Standing on the Water, Hurricane Waters, If I, Nobody Left to Crown, Can't You Hear Zeus' Anger Roar, Lives in the Balance, We All Know Now, Fates, The Great Mandela, One More Day.

For those who may remember Woodstock through a Purple haze, Richie Havens was the opening act playing for the crowds in the rain and mud. He is still making music forty years later. He still plays a Guild guitar with a heavy, pulsating rhythm and his voice still has the mighty force of an Old Testament prophet. Seven of the songs on the album are Richie Havens originals, and are powerful reflections on today's lifestyles and choices true to the folk music tradition. To be sure, there are overtones of criticism and judgment about the current state of affairs in our country and world.

"The Key" is one of his songs and it gives hope that "truth and beauty still survive." Forty years ago we were mired in a war and "Say It Isn't So" reminds us "that the world must choose again who is foe and who is friend."

Pete Townsend's "We Won't Be Fooled Again" and Peter Yarrow's "The Great Mandala" are resurrected and have messages for us today. "Zeus' Anger Roar" is a piano and percussion chant focusing on Zeus' anger when Prometheus gave away fire to man and an interesting parable for today's times.

The title cut, "Nobody Left to Crown," is a modern protest song tinged with a bit of resignation. Richie laces in parts of "Home on the Range" with "home..home on the range, where the fear and the antidotes play, where seldom is heard, an encouraging word, and our leaders do nothing all day." Perhaps the Mandela is turning round again, and the folk music of the sixties is returning again and Richie Havens will once again be in the forefront.

## The Foggy Hogtown Boys: Pigtown Flight

www.foggyhogtownboys.com  
c. 2007

**Song list:** Prize Pig, Gladstone Hornpipe, Paul David, Pumpkin Patch, The Stomp of Approval, Ace, No. 89, Burlin Reunion, Man in a Can, Bear County Breakdown, Kayla's Dream, In the Pale Moonlight.

The album is subtitled Brand New Bluegrass Instrumentals, and it's to the band's credit that the songs sound like old comfortable fiddle tunes but have that extra spark and spunk that come from a strong supply of creative musical energy. The Hogtown Boys are Andrew Collins on mandolin, guitar, and fiddle, Chris Coole on guitar and clawhammer banjo, Max Heineman on bass and banjo, Chris Quinn on banjo, guitar and bass, and John Showman on fiddle. Each is a master on his musical instrument and the blend of textures and tones makes this a remarkable collection.

The band has carefully interwoven sounds and the fiddle, banjo and mandolin weave in and out of melodies as carefully as some bands perform their vocal harmonies. The whimsical "Pumpkin Patch" starts out as an interchange between the fiddle and banjo and it's easy to imagine your feet out in a patch stomping pumpkin vines! "Stomp of Approval" starts out on mandolin with a sparkling bounce that shifts to banjo and then to guitar. Chris' "big sister" Cathy was the inspiration for this waltz with its gently lilting fiddle and mandolin. "Man in a Can" was inspired by two Kenny Bakers – the fiddler and the actor who played R2D2. "Bear County Breakdown" is John Showman's triumph – a speedy breakdown inspired by his own encounter with a mother bear and her cubs. By the way, there's no song called "Pigtown Fling" on the album, but there should be one because there's a great drawing on the cover!

## Becky Schlegel: For All The World To See

Lilly Ray Records  
612-636-3909  
www.beckyschlegel.com  
c.2008

**Song list:** For All The World to See, Bound for Tennessee, Best Time of the Day, Why Maybe, I Need Your Love, Jenny, Lonely, 99%, Spotlight, Sound of Your Voice, Hills of South Dakota.

Becky Schlegel grew up in a small town in South Dakota and her early music was performed with piano. Her move to Minnesota brought new influences and she was in the band True Blue that was honored by the Minnesota Music Academy. She later discovered her gift for songwriting and the 11 original songs on this album show



Brenda Hough

her talented fusion of folk, country and bluegrass styles.

Her clear and ethereal soprano wraps around the words and the lyrics favor the contemplative and poetic turn of a phrase. Her "99%" questions a decision that sent the singer packing down the road. "I Need Your Love" is an upbeat plea for some affection. "Best Time of the Day" is a dreamy remembrance of former love and is enhanced with some fine dobro playing from Randy Kohrs, rhythmic banjo from Brian Fesler and Jeff Midkiff's mandolin. Musical embellishments on other songs include cello, piano and percussion. Singer/songwriters often have glimpses into the deeper corners of the heart and Becky's songs invite closer listening to discover grains of truth about life and love.



## To be reviewed

Send your materials to:  
Brenda Hough  
PO Box 20370  
San Jose CA 95160  
or write to:  
hufstuff2003@yahoo.com

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# CBA Calendar of Upcoming Music Events

## BAND GIGS & CONCERTS 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](http://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](http://www.albatrosspub.com)
- 10/1/2008 -- Mountain Laurel will perform from 7:30 to 9:30 pm at Latitudes Restaurant & Bar, 130 Maple Street, Auburn, CA. For information, call 530-885-9535 or visit [www.latitudesrestaurant.com](http://www.latitudesrestaurant.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/>
- 10/2/2008 -- Edgar Meyer & Chris Thile concert at the Herbst Theater, 401 Van Ness Ave., San Francisco, CA. For information, contact SFJAZZ at 415-398-5655 or 415-788-7353; email [mailbox@sfjazz.org](mailto:mailbox@sfjazz.org) or visit [www.sfjazz.org](http://www.sfjazz.org)
- 10/3/2008 -- Roy Rogers & Norton Buffalo, 8 pm concert at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-548-1761 or visit [www.freightandsalvage.org](http://www.freightandsalvage.org)
- 10/4/2008 -- Bluegrass Weekend Vol. 3 at the Plough and Stars, 116 Clement St. (between 2nd & 3rd Ave.), San Francisco, CA. Bands TBA. For information, call 415-751-1122 or visit [www.ploughandstars.com](http://www.ploughandstars.com)
- 10/4/2008 -- Peggy Seeger 8 pm concert at the Unitarian Universalist Church, 2672 E. Alluvial Ave., Fresno, CA. 4th Annual Gene Bluestein Memorial Concert. Tickets are \$20 advance and \$25 at the door. Sponsored by the Gene Bluestein Memorial Committee and the Fresno Folklore Society. For information or tickets, call 559-432-3653 or visit [www.fresnofolkconcerts.com](http://www.fresnofolkconcerts.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](http://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](mailto:teeroy@hoppy.com), or visit [www.hoppy.com](http://www.hoppy.com)
- 10/4/2008 -- High Country will perform at McGrath's Irish Pub on the Corner of Lincoln and Stanton, Alameda, CA. For information, call Peter Bernato at 510-522-6263 or visit [www.mcgrathspub.com](http://www.mcgrathspub.com)
- 10/4/2008 -- Spillit Quikkers will play from 11 am to 1 pm at the Hoppy Brewing Company, 6300 Folsom Blvd., Sacramento, CA. For information, call 916-451-4677, email [teeroy@hoppy.com](mailto:teeroy@hoppy.com) or visit [www.hoppy.com](http://www.hoppy.com)
- 10/5/2008 -- Earthquake Country will play from 2 to 5 pm at San Gregorio General Store, Highway 84 and Stage Road, San Gregorio, CA. For information, call 650-726-0565 or visit [www.sangregoriostore.com/](http://www.sangregoriostore.com/)
- 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](mailto:richardbr@yahoo.com), or visit [www.scvfa.org](http://www.scvfa.org).
- 10/5/2008 -- Robert Plant & Alison Krauss (with T-Bone Burnett & Stuart Duncan) in concert at the Mountain Winery, 14831 Pierce Road, Saratoga, CA. Tickets are \$205 and UP. For information or tickets, call 408-741-282 or visit [www.mountainwinery.com](http://www.mountainwinery.com)
- 10/6/2008 -- Belle Monroe and Her Brewglass Boys will perform from 7:30 to 10:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-8336, email [info@homespunrowdy.com](mailto:info@homespunrowdy.com) or visit [www.homespunrowdy.com](http://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](http://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](http://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](mailto:cooper@lebateauivre.net), or visit [www.lebateauivre.net](http://www.lebateauivre.net)
- 10/9/2008 -- Bill Evans & Megan Lynch will perform from 7:30 to 10:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-8336, email [info@homespunrowdy.com](mailto:info@homespunrowdy.com) or visit [www.homespunrowdy.com](http://www.homespunrowdy.com)
- 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](http://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](http://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](mailto:palms@yolo.com) or visit [www.palms.com](http://www.palms.com)
- 10/11/2008 -- The Creole Belles in concert at the Westside Theatre, 1331 Main Street, Newman, CA. Tickets are \$14 General Admission and \$17 Reserved Seating. For information, call 209-862-4490, email [info@westsidetheatre.org](mailto:info@westsidetheatre.org), or visit [www.westsidetheatre.org](http://www.westsidetheatre.org)
- 10/11/2008 -- Harmony Grits will perform from 2 to 5 pm at San Gregorio General Store, Highway 84 and Stage Road, San Gregorio, CA. For information, call 650-726-0565 or visit [www.sangregoriostore.com/](http://www.sangregoriostore.com/)
- 10/11/2008 -- Bill Evans & Megan Lynch will play at 8 pm at The Frog and Fiddle, 177 S. Washington Street, Sonoma, CA. For information, call 209-556-0508, email [frogandfiddle@gmail.com](mailto:frogandfiddle@gmail.com) or visit [www.oldstan.com](http://www.oldstan.com)
- 10/13/2008 -- Toshio Hirano will perform from 7:30 to 10:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-8336, email [info@homespunrowdy.com](mailto:info@homespunrowdy.com) or visit [www.homespunrowdy.com](http://www.homespunrowdy.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](http://www.samsbbq.com)
- For information, call 408-297-9151 or visit [www.samsbbq.com](http://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](http://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](mailto:cooper@lebateauivre.net), or visit [www.lebateauivre.net](http://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](http://www.albatrosspub.com)
- 10/16/2008 -- Natural Drift will perform from 5 to 8 pm at the Fireman's Hall, 501 Main Street, Diamond Springs, CA. This is a fundraiser: Spaghetti Feed and Concert to Support the Troops. For more information, email [naturaldrift@naturaldrift.net](mailto:naturaldrift@naturaldrift.net) or visit [www.honourtroops.us/](http://www.honourtroops.us/)
- 10/16/2008 -- Ed Neff & Friends play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 10/17/2008 -- The Barefoot Nellys, The Mighty Crows and The Whoreshoes will perform at the Starry Plough, 3101 Shattuck Ave., Berkeley, CA. For information, call 510-841-2082 or visit [www.starryploughpub.com](http://www.starryploughpub.com)
- 10/17/2008 -- Russ Barenberg & Bryan Sutton concert at the First Church of Christ Scientist, 522 B St. (corner of 6th), Petaluma, CA. A special pairing of two masters of the acoustic guitar as part of the Petaluma Church Concert series. Venue is a historic church in downtown Petaluma. Seating is on wooden pews, limited cushions available. No alcohol. All ages. General admission tickets are \$18 in advance and \$20 at the door. For information, contact Lance Walker at 707-542-1894, email [eclectic-stage@yahoo.com](mailto:eclectic-stage@yahoo.com) or visit [www.petalumachurchconcerts.com](http://www.petalumachurchconcerts.com)
- 10/17/2008 -- Natural Drift will play from 7:30 to 10 pm at Hemalayas Restaurant, 3420 Palmer Drive, Cameron Park, CA. No Cover, full bar and great food. For information, call 530-677-4880
- 10/18/2008 -- Rita Hosking will perform at a Musica del Rio House Concert in Atascadero, CA. Rita and Sean play this evite-only event...to be on the invite list, go to the Musica del Rio website! Great folks, great series! For information, visit [www.musicadelrio.org](http://www.musicadelrio.org)
- 10/18/2008 -- Natural Drift fundraising concert at St. Paul's United Methodist Church, 101 West St. at Monte Vista Ave., Vacaville, CA. The concert will start at 7:30pm. There will be refreshments available for purchase. For information or tickets, contact Sandy Gess at 510-219-5627, email [sjgess@earthlink.net](mailto:sjgess@earthlink.net) or visit [www.lgbgm-umc.org/stpaulsvacaville/](http://www.lgbgm-umc.org/stpaulsvacaville/)
- 10/20/2008 -- Homespun Rowdy will perform from 7:30 to 10:30 pm at Amnesia, 853 Valencia Street, San Francisco, CA. For information, call 415-970-8336, email [info@homespunrowdy.com](mailto:info@homespunrowdy.com) or visit [www.homespunrowdy.com](http://www.homespunrowdy.com)
- 10/21/2008 -- Cabin Fever will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit [www.samsbbq.com](http://www.samsbbq.com)
- 10/22/2008 -- The Mighty Crows will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit [www.samsbbq.com](http://www.samsbbq.com)
- 10/22/2008 -- Belle Monroe and Her Brewglass Boys will perform at the Iron Springs Pub & Brewery, 765a Center Blvd., Fairfax, CA. For information, call 415-485-1005, or visit [www.ironspringspub.com](http://www.ironspringspub.com)
- 10/23/2008 -- Ed Neff & Friends play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 10/23/2008 -- 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/>
- 10/24/2008 -- Nell Robinson and Red Level, 8 pm concert at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-548-1761 or visit [www.freightandsalvage.org](http://www.freightandsalvage.org)
- 10/25/2008 -- Sonia Shell and the Factor of Five perform at Big Basin Bistro, 14480 Big Basin Way, Saratoga, CA. For information, call 408-867-1764.
- 10/25/2008 -- The Del Williams Band 8 pm RBA concert at the First Presbyterian Church, 1667 Miramonte Ave., Mountain View, CA. Tickets are \$18 advance and \$20 at the door. Doors open at 7 pm. Co-sponsored by the Northern California Bluegrass Society and Redwood Bluegrass Associates. For information or tickets, call 650-691-9982 or visit [www.rba.org](http://www.rba.org)
- 10/25/2008 -- Boulder Acoustic Society concert at the Westside Theatre, 1331 Main Street, Newman, CA. Tickets are

Continued on B-13



# CBA Calendar of Upcoming Music Events

*Continued from B-12*

- \$15 General Admission / \$18 Reserved Seating. For information or tickets, call 209-862-4490, email [info@westsidetheatre.org](mailto:info@westsidetheatre.org) or visit [www.westsidetheatre.org](http://www.westsidetheatre.org)
- 10/27/2008 -- Barefoot Nellies will play at 8:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-8336, email [info@homespunrowdy.com](mailto:info@homespunrowdy.com) or visit [www.homespunrowdy.com](http://www.homespunrowdy.com)
- 10/28/2008 -- Larry Lynch & Sunshine Mountain will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit [www.samsbbq.com](http://www.samsbbq.com)
- 10/28/2008 -- Richard Smith & Steve Palazzo, 7:30 pm Fiddling Cricket Concert at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road in Felton, CA. Tickets are \$10 advance and \$12 at the door. For information or tickets, contact Tom Miller at 831-603-2294 or visit <http://www.donquixotesmusic.com/>
- 10/29/2008 -- Matt Dudman, George Goodell & The Pleasant Valley Boys will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit [www.samsbbq.com](http://www.samsbbq.com)
- 10/30/2008 -- Ed Neff & Friends play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 10/30/2008 -- 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/>
- NOVEMBER**
- 11/1/2008 -- Golden Bough, 8 pm concert at the Palms At the Winters Opera House, 13 Main Street, Winters, CA. Tickets are \$20 per person. For information or tickets, call 530-795-1825, email [palms@yolo.com](mailto:palms@yolo.com), or visit [www.palms.com](http://www.palms.com)
- 11/1/2008 -- Riley's Mountaineers "Hometown Jamboree" 6 pm at Riley's at Los Rios Rancho, 39611 Oak Glen Road, Yucaipa, CA. Folks can tuck into a tasty meal and enjoy a hand-clappin', knee-slappin', toe-tappin' good time as Riley's Mountaineers and special guest performers. Guest musicians are always welcome to tote along an instrument or two and join in the free-wheeling jam after the show. Cost is \$15 for adults and \$12 for kids 12 and under. For tickets or information, go to [www.losriosrancho.com](http://www.losriosrancho.com) or call 909-797-1005.
- 11/1/2008 -- Sourdough Slim with Robert Armstrong concert at the Westside Theatre, 1331 Main Street, Newman, CA. Tickets are \$19 General Admission / \$22 Reserved Seating. For information or tickets, call 209-862-4490, email [info@westsidetheatre.org](mailto:info@westsidetheatre.org) or visit [www.westsidetheatre.org](http://www.westsidetheatre.org)
- 11/3/2008 -- Homespun Rowdy will play at 8:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-8336, email [info@homespunrowdy.com](mailto:info@homespunrowdy.com) or visit [www.homespunrowdy.com](http://www.homespunrowdy.com)
- 11/4/2008 -- Bean Creek will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit [www.samsbbq.com](http://www.samsbbq.com)
- 11/5/2008 -- Sidesaddle & Company will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit [www.samsbbq.com](http://www.samsbbq.com)
- 11/5/2008 -- Whiskey Brothers will play at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit [www.albatrosspub.com](http://www.albatrosspub.com)
- 11/6/2008 -- Ed Neff & Friends play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 11/5/2008 -- Rosalie Sorrells 8 pm concert at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-548-1761 or visit [www.freightandsalvage.org](http://www.freightandsalvage.org)
- 11/6/2008 -- 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/>
- 11/7/2008 -- Austin Lounge Lizards, 8 pm concert at the Palms At the Winters Opera House, 13 Main Street, Winters, CA. Tickets are \$20 per person. For information or tickets, call 530-795-1825, email [palms@yolo.com](mailto:palms@yolo.com), or visit [www.palms.com](http://www.palms.com)
- 11/8/2008 -- Eric and Suzy Thompson 8 pm concert at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-548-1761 or visit [www.freightandsalvage.org](http://www.freightandsalvage.org)
- 11/9/2008 -- Austin Lounge Lizards 8 pm concert at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-548-1761 or visit [www.freightandsalvage.org](http://www.freightandsalvage.org)

- 11/11/2008 -- Carolina Special will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit [www.samsbbq.com](http://www.samsbbq.com)
- 11/12/2008 -- Diana Donnelly & the Yes Ma'ams will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit [www.samsbbq.com](http://www.samsbbq.com)
- 11/13/2008 -- Ed Neff & Friends play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 11/13/2008 -- 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/>
- 11/15/2008 -- The Stairwell Sisters 8 pm Redwood Bluegrass Associates concert at the First Presbyterian Church, 1667 Miramonte Ave., Mountain View, CA. Tickets are \$18 advance and \$20 at the door. Doors open at 7 pm. Co-sponsored by the Northern California Bluegrass Society. For information or tickets, call 650-691-9982 or visit [www.rba.org](http://www.rba.org)

## CAMP OUTS OCTOBER

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

## CLASSES

### OCTOBER - NOVEMBER

- 10/7/2008 -- 11/4/2008 -- Slow jam class in Berkeley, at the 5th String. Starting on Tuesday the 16th and running eight weeks until Tuesday the 4th of November, it is open to beginning and intermediate bluegrass and old-time players, or anyone that wants experience playing and singing at a moderately slow tempo in a supportive, fun jam setting. The main instructors will be Ran Bush and Bill Evans, with guest instruc-

tors Megan Lynch, Evie Ladin, Keith Little, Jim Nunally and Kathy Kallick. Class size will be limited to allow for individual attention, with 2-3 instructors on hand each night to demonstrate topics and join in the music. The class will run from 7-9:30 p.m., and will cost \$20 per player, per session. You will be encouraged to attend for at least the first four sessions, as the instructors will be teaching as well as playing. A class syllabus will be provided, along with a song list, practice tips, and ideas on how to improve your playing and singing. Please note: the folks in the store cannot answer questions about the class. If you're interested or have questions reply directly to Ran Bush at (510) 525-8156 or via email at [ranbush@gmail.com](mailto:ranbush@gmail.com).

## CONTESTS

- 10/23/2008 -- 10/25/2008 -- Western Open Fiddle Championships at the Tehama District Fairgrounds in Red Bluff, CA. Masters of the old-time fiddle from kids to seniors vie for a spot at the national fiddle championship. For information, call 530-527-6127.
- 11/2/2008 -- Youth Fiddle Contest for ages 16 and under at the Hoover Middle School, San Jose, 1635 Park Ave., San Jose, CA. Sponsored by the Santa Clara Valley Fiddlers' Association. Three divisions with five prizes in each -- totally entertaining. For more information, contact Richard Brooks at 650-328-3939, email [richardbr@yahoo.com](mailto:richardbr@yahoo.com) or visit <http://www.scvfa.org>

## DANCES

- 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](mailto:ben@triplechickenfoot.com), or visit [www.myspace.com/triplechickenfoot](http://www.myspace.com/triplechickenfoot).
- 11/9/2008 -- Square Dance with music by Triple Chicken Foot, 3-5 pm at the Grand Old Echo, in Echo Park, 1822 Sunset Blvd., Los Angeles, CA. All dances taught, all ages welcome, beginners encouraged. There is a \$5 per person fee. For information, call Ben Guzman at 213-820-0136, email [ben@triplechickenfoot.com](mailto:ben@triplechickenfoot.com), or visit [www.myspace.com/triplechickenfoot](http://www.myspace.com/triplechickenfoot).

## FESTIVALS

### OCTOBER

- 10/3/2008 -- 10/5/2008 -- Hardly Strictly Bluegrass Festival,

Speedway Meadows, Golden Gate Park, San Francisco, Ca. FREE festival with multiple stages and genres of music. Bands include: Hazel Dickens, Earl Scruggs, Ralph Stanley & the Clinch Mt. Boys, Del McCoury Band, Hot Rize, Ricky Skaggs & Kentucky Thunder, Infamous Stringdusters, Dry Branch Fire Squad, Peter Rowan Bluegrass Band, Laurie Lewis & the Right Hands, The Wranglers, The Roan Mountain Hilltoppers, ... plus many not-so-bluegrass acts including Alison Krauss & Robert Plant, Richard Thompson, Desert Rose Band, Steve Earle & the Bluegrass Dukes, Iris Dement, Darrell Scott, Carlene Carter, Bad Livers, Greg Brown, The Waybacks, Jerry Jeff Walker, The Gourds, Asleep At the Wheel, Dave Alvin & the Guilty Women, Santiago Jimenez, Global Drum Project (Mickey Hart & Zakir Hussain) and more. For more information, visit [www.strictlybluegrass.com](http://www.strictlybluegrass.com)

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

10/17/2008 -- 10/19/2008 -- California Banjo Gathering at the Doubletree Hotel, Sacramento, CA. Performances and workshops by Mike Seeger, Sammy Shelor, Bill Keith, Mick Moloney, Buddy Wachter, Clark Buehling, Walt Koken, Peggy Seeger, Tim Weed, and Gordy Ohliger. For more information, go to [www.thebanjoman.com/cbg2.html](http://www.thebanjoman.com/cbg2.html) or call (209) 352-5190.

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

*Continued on B-14*



# CBA Calendar of Upcoming Music Events

*Continued from B-13*  
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](http://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](http://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](mailto:barry6661@earthlink.net).
- Arroyo Grande – Bluegrass Jam every 3rd Sunday 5:30 - 8:30 pm, at SLO Down Pub, 1200 E. Grand Ave. (at Briscoe). For information, contact Roger Siminoff at 805-474-4876, or email [siminoff@siminoff.com](mailto:siminoff@siminoff.com).
- Arroyo Grande – Slow Jam from 5:30 to 8:30 on the 4th Sunday of every month at the SLO Down Pub, 1200 E. Grand Ave. (at Briscoe). These jams are geared to beginners and they play from a set list of songs. For more information, contact Wendy at [captainc@alonet.org](mailto:captainc@alonet.org).
- Berkeley – Bluegrass Jam every Sunday at 7 pm at the Jupiter Brewpub, 2181 Shattuck Ave., Berkeley, CA. For information, contact Kurt Caudle at 510-649-0456 or email [weelitzo@pacbell.net](mailto:weelitzo@pacbell.net).
- Berkeley – Spud's Pizza, 3290 Adeline (at the corner of Alcatraz), Berkeley, CA. Old-time Singing jam on the 2nd and 4th Tuesday of every month from 7:30 - 9:30 pm. Occasional performances by local musicians. For information, email [laurence.white@gmail.com](mailto:laurence.white@gmail.com).
- Castro Valley – California Old-time Fiddlers Association Jam from 1:30 to 5 pm on the 4th Sunday of every month at the United Methodist Church, 19806 Wisteria St., Castro Val-

ley, CA. For information, call 925-455-4970.

- Chico – Bluegrass Jam from 2-5 pm on the 1st Sunday of every month at the Shade Tree Restaurant, 817 Main St. (between 8th & 9th Streets), Chico, CA. For information, contact Sid Lewis at 530-894-2526 or email [sidlewis420@yahoo.com](mailto:sidlewis420@yahoo.com).
- Coulterville – Old-time and Irish Music and Dance Celebration on the 4th Sunday of every month at the Magnolia Saloon 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](mailto:kowanalynn@yahoo.com) or visit [www.hoteljeffreysgold.com](http://www.hoteljeffreysgold.com).
- Crescent City – Bluegrass Jam from 6-8 pm every Sunday at the United Methodist Church, 7th & H Streets, Crescent City, CA. Everyone welcome especially newer players. For information, contact George Layton at 707-464-8151 or email [ke6tkn@juno.com](mailto:ke6tkn@juno.com).
- Nevada City – Mountain Fiddlers Jam session, 1 pm on 1st Sunday of every month at Madelyn Helling Library Community Room, Nevada City, CA. For information, call 530-292-4203.
- Orangevale – California Old-Time Fiddlers' Association Jam Session on the 2nd Sunday of every month from 1 to 4:30 pm, Orangevale Grange Hall, 5805 Walnut, Orangevale, CA. For information, call 916-966-9067.
- San Francisco – Bluegrass Jam at 6 pm on the 2nd and 4th Sunday of every month at Progressive Grounds Coffee Shop, 400 Courtland Ave., San Francisco, CA. For information, email [larrythe241@yahoo.com](mailto:larrythe241@yahoo.com).
- San Jose – Santa Clara Valley Fiddlers Association Jam from 1 to 5 pm on the 1st Sunday of every month at Hoover Middle School, Naglee & Park Streets, San Jose, CA. For information, call Richard Brooks at 650-328-3939; email [richardbr@yahoo.com](mailto:richardbr@yahoo.com), or visit [www.scvfa.org](http://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](mailto: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 informa-

tion, call 831-359-1864, email [santacruzjam@googlegroups.com](mailto:santacruzjam@googlegroups.com), or visit <http://groups.google.com/group/santacruz-jam>

- Sebastopol – Bluegrass Gospel Jam from 2-5 pm on the 4th Sunday of every month at the Sebastopol Christian Church, 7433 Bodega Avenue Corner of Bodega & Jewell Ave., Sebastopol, CA. Bring your acoustic instruments & favorite old hymns/gospel songs to lead. For information, contact Jack & Laura Benge at 707-824-1960 or email [bengeatlarge@sbcglobal.net](mailto:bengeatlarge@sbcglobal.net)
- Sutter Creek – Old-time and Irish Jam session from 1 to 5 pm on the 1st and 3rd Sunday of every month at the American Exchange Hotel, 53 Main St, Sutter Creek, CA. For information, call 209-296-7706. New location. Belotti's Bar on Main St (Hwy 49) in Sutter Creek, CA. For information, contact Masha Goodman at 209-296-7706; email [masha@banjodancer.com](mailto:masha@banjodancer.com); or visit [www.banjodancer.com](http://www.banjodancer.com).
- Thermalito – Bluegrass Jam on the 4th Sunday of every month from 1-4 pm at the Thermalito Grange, Thermalito, CA. For information, call 530-589-4844.
- Various locations – Pickin' Potlucks and Jams on the 2nd Sunday of each month in Alameda and Contra Costa Counties. Potluck from noon to 5 pm along with jam session. The jams will be held in various private homes in Oakland, Berkeley and El Cerrito. For information and exact location, email [Metronome7@aol.com](mailto:Metronome7@aol.com) or visit <http://www.pickinpotlucks.com/>

## MONDAY

- Alameda – Bluegrass Jam every Monday at McGrath's Irish Pub on the corner of Lincoln and Stanton in Alameda, CA. For information, contact Darby Brandli at 510-533-2792 or email [darbyandbruno@comcast.net](mailto:darbyandbruno@comcast.net).
- Oakland – Bluegrass Jam at 8 pm every Monday beginning at 6 pm at the Baja Taqueria, 4070 Piedmont Ave. (near 41st Street), Oakland, CA. For information, call Joe Howton at 510-547-2252 or email [TRman2323@aol.com](mailto:TRman2323@aol.com).
- Palo Alto – Old Time Jam session, 7 to 10 pm on the first and third Monday of every month at Fandango Pizza, 3163 Middlefield Road, Palo Alto, CA. For information, call 650-328-0853 or email [akatiff@sbcglobal.net](mailto:akatiff@sbcglobal.net).
- San Diego – Open Mic and Jam from 6 to 9 pm on the 4th Monday of every month at Godfather's Pizza, 5583 Claremont Mesa Blvd, San Diego, CA. For information, email

Mike Tatar at [staghorn2@cox.net](mailto:staghorn2@cox.net).

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

## TUESDAY

- Berkeley – Bluegrass jam session every Tuesday from 7:30 to 9:30 at the 5th String Music Store, 3051 Adeline St., Berkeley, CA. The jam is hosted by Jacob Groopman of the Donner Mountain Bluegrass Band and is open to all skill levels and is given in an instructional environment. For information, email [jgroopman@gmail.com](mailto:jgroopman@gmail.com).
- Berkeley – Old-Time Sing Along jam from 7:30 - 9:30 pm with occasional performances by local bands, at Spud's Pizza, 3290 Adeline (at the corner of Alcatraz), Berkeley, CA. For information, email Larry White at [laurence.white@gmail.com](mailto:laurence.white@gmail.com).
- 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](mailto:staghorn@cox.net).

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](mailto:jered@weber-hayes.com) or visit [www.henflings.com](http://www.henflings.com)
- Chico – Bluegrass Jam from 7-9 pm at A Bean Scene Coffeehouse & Gallery, 1387 E. 8th Street, Chico, Ca. Jam is open to all intermediate to advanced players. For information, call 530-898-9474 or 530-342-7998, email [novakd42@aol.com](mailto:novakd42@aol.com) or visit [www.bfms.freesevers.com](http://www.bfms.freesevers.com)
- Lompoc – Bluegrass Jam from 7 to 9 pm on the second and fourth Wednesday of every month at Southside Coffee Co., 105 South "H" St., Lompoc, CA. For more information, call Bill at (805) 736-8241
- 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](http://www.geocities.com/merced-bluegrass@scglobal.net) or email [MALvira@mcsd.k12.ca.us](mailto:MALvira@mcsd.k12.ca.us)
- Palo Alto – Bluegrass Jam from 7-10 pm every Wednesday at Fandango Pizza, 3163 Middlefield Road (corner of Loma Verde), Palo Alto, CA. Sign on building also says Pommard's Café. For information, call 650-494-2928 or visit [www.TheBluegrass.com](http://www.TheBluegrass.com).
- Placerville – Bluegrass Jam on the 2nd Wednesday of every month from 7-10 pm at Hidden Passage Books, 352 Main St, Placerville, CA. For information, call 530-622-4540 or 530-626-8751.
- San Francisco – Bluegrass and Country Jam on the 1st Wednesday of every month at the Plough and Stars, 116 Clement St. (between 2nd & 3rd Ave.), San Francisco, CA. For information, contact Jeanie or Chuck Poling at 415-751-1122.
- Santa Rosa – Old-Time and Bluegrass jam on the last Wednesday of every month at The Black Rose Pub, 2074 Armory Drive, Santa Rosa, CA. For more information, call Don Coffin at 707-995-0658 or Ricky Rakin at 707-824-9376.

## THURSDAY

- Arnold – Bluegrass Jam Session at Acoustic Attic, 1122 Hwy. 4, Suite 4, Arnold, CA from 6 pm until dusk on the 1st and 3rd Thursday of every month (and the occasional 5th Thursday). For information, call 209-795-7819, email [mercer-guitars@net](mailto:mercer-guitars@net)



# CBA Calendar of Music Events

Continued from B-14  
scglobal.net or visit www.  
mercerguitars.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.carltonmusic.com](http://www.carltonmusic.com)
- Los Angeles -- Old Time Jam session 9 pm to 12 am at the Hyperion Tavern, 1941 Hyperion Ave., Los Angeles on the 3rd Thursday of every month. Free admission. For information, contact Ben Guzman via email at [ben@triplechickenfoot.com](mailto:ben@triplechickenfoot.com) or visit [www.myspace.com/triplechickenfoot](http://www.myspace.com/triplechickenfoot).
- Morgan Hill -- South County Bluegrass Jam on the 2nd & 4th Thursday of each month at The Buzz Stop, 17400-1B Monterey Road, Morgan Hill, CA. Open jam from 6-10 pm. For information, call 408-892-9157 or email Duane Campbell at [dicampbell339@yahoo.com](mailto:dicampbell339@yahoo.com).
- Morgan Hill -- Bluegrass Jam from 6 to 10 pm on the 1st, 3rd and 5th Thursday of every month at El Toro Brew Pub on the NW corner of Monterey and Main Streets in Morgan Hill, CA. For information, call the pub at 408-782-2739 or email Dick Simunic at [jrsimunic@hotmail.com](mailto:jrsimunic@hotmail.com).
- Napa -- Bluegrass and Fiddle Jam session every Thursday night from 7 to 10 pm in Napa. For information and location, call Pat Calhoun at 707-255-4936.
- Sacramento -- Bluegrass jam session every Thursday from 7 to 10 pm at The Fifth String Music Store, Alhambra & Streets, Sacramento, CA. For information, call 916-442-8282.
- Sacramento -- Bluegrass Slow Jam from 7 - 10 pm most Thursdays at various Sacramento area homes. Call John at 916-990-0719 for dates and location. New pickers welcome.
- San Francisco -- Bluegrass and Old-time music jam on the 4th Thursday of every month at the Atlas Café, 3049 20th Street at Alabama, San Francisco, CA.
- Ventura -- Bluegrass Jam from 6 to 9:30 pm on the 2nd and 4th Thursday of every month at Zoey's Cafe, 451 E. Main Street in Ventura, CA. All skills welcome. For information, contact Gene Rubin at 805-658-8311 or email

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

## FRIDAY

- Sonora -- Bluegrass Jam starting at 7 pm on the 2nd and 4th Friday of every month at the Frog and Fiddle, 177 S. Washington Street, Sonora, CA. For information, call 209-536-9598, email [mandobil@bigvalley.net](mailto:mandobil@bigvalley.net) or [frogandfiddle@gmail.com](mailto:frogandfiddle@gmail.com).

## SATURDAY

- Clovis -- Bluegrass Jam session 7 to 11 pm on the 1st and 3rd Saturday of every month at the Clovis Senior Center, 850 4th street, Clovis, CA. There is a \$1 fee to cover the cost of the rental of the hall. Sponsored by the Kings River Bluegrass Association. For information, contact Gerald L. (Jerry) Johnston at 559-225-6016; email [tophawker@yahoo.com](mailto:tophawker@yahoo.com) or visit <http://www.KRBLUE.NET>.
- Fremont -- Bluegrass Jam Session on the 1st and 3rd Saturday of every month at Mission Pizza and Pub, 1572 Washington Blvd., Fremont, CA. For information, call 510-651-6858 or visit [www.missionpizza.com](http://www.missionpizza.com).
- Fresno -- Old time fiddle jam and dance from 7 - 10 pm every Saturday of each month at the Senior Citizens Village, 1917 Chestnut Ave., Fresno, CA. Sponsored by CSOTFA District 2. For information, contact Lynda Emanuels at 559-924-1766 or email [semanuels@comcast.net](mailto:semanuels@comcast.net).
- Kingsburg -- Bluegrass and Country jam session and potluck from 6-10 pm on the 2nd and 4th Saturday of every month at 1450 Ellis St., Kingsburg, CA. For information, contact Bud Cartwright at 559-582-9155 or 559-582-7680, or email [BudCartwright@comcast.net](mailto:BudCartwright@comcast.net).
- Long Beach -- Jam Session from 1-6 pm at Fendi's Cafe, 539 E Bixby Road, Long Beach, CA. For information, call 562-984-8187.
- Marysville -- Regular jam session from 3-6 pm on the 1st Saturday of every month at the Brick Coffee House Cafe, Marysville, CA. For information, call 530-743-0413 or 530 701-5090.
- 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.

- Sonora -- Fiddle's Etc. (old-time fiddle, country, bluegrass) Mike's Pizza, 14721 Mono Way, East Sonora, 6-8:30 PM, call 532-1097 for more information.
- 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.

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

## CBA CLASSIFIED ADS

### LESSONS

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

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

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

## Bower's Mansion Bluegrass Festival - review



Bar BQ Boyz

photos this page: Deb Livermore

Continued from B-1

After the main festival music was over we returned to the Davis Creek Campground for a special treat. A small group of musicians played the appropriate music for something called Contra Dancing. It is a mix between square dancing and line dancing. Very much fun was had by all -- those participating and those watching. The two groups of dancers were learning, laughing and loving the experience.

By the time the full moon had started to rise, I climbed back up the hill to the camping area where again there was a fire waiting for me to stare into, while I listened to a large group of accomplished musicians play my favorite music, and watch the kids roast marshmallows and do amazing things with those glow sticks in the dark. It was a most wonderful way to end my

visit to the Biggest Little Bluegrass Festival in Nevada.

There was to be a Gospel performance on Sunday morning that I am sure would bring the spirit to people, but I needed to get back up over the hill before it got too hot. My old van needs to be pampered!!!! And so I had to say goodbye to my new bluegrass friends and head back home. As always, it was the worst part of the trip, packing up, exchanging information with my new acquaintances, heading down the road. I was so glad that I had traveled over the mountain to this lovely place in Nevada. It was a great time.

I'd like to thank Joyce Furlong, Don Timmer and the rest of the Northern Nevada Bluegrass Association folks for working hard to bring bluegrass to the community. If you missed it, you should put it on your calendar for next year!



Wild Horse Drive



Contra Dance at Bowers





# 34<sup>th</sup> Annual Father's Day BLUEGRASS FESTIVAL

June 18, 19, 20 & 21, 2009  
at the Nevada County Fairgrounds in Grass Valley, California  
Partial Line-up includes:



Dailey and  
Vincent



The Grascals



The Steeldrivers



Claire Lynch Band



CBA's Kids on Bluegrass



Danny Paisley and Southern Grass

*Plus more bands to be added!*

*Camping, Jamming, Workshops, Children's Program and much more!*

*4-Full days of Family Fun and Great Music!*

**Early Bird Tickets will be on sale November 1, 2008**

**For more information, visit [www.cbaontheweb.org](http://www.cbaontheweb.org)**