

Bluegrass is gonna live here again - at the 2009 48-Hour Jam!



CBA Presents

By Bruce Campbell

Bluegrass is gonna live here again (at the 2009 48-Hour Jam).

Bakersfield is a charming, sleepy little town, with a rich musical history. However, the bulk of its historical musical significance was several generations ago. So, the musical tradition lives on, in the ghostly strains of Buck Owens, Merle Haggard and Rose Maddox, carried on the dusty winds through the level streets in the Central Valley. If you didn't know to listen, you might never hear it at all.

However, early in 2009, the sounds of live American traditional music will resound in Bakersfield, and the locals may wonder what the heck is going on. At the DoubleTree Hotel in Bakersfield, on the weekend of January 9-10, Bluegrass

will live here again, thanks to the 2009 48 Hour Jam! It promises to be a weekend that the participants and the Bakersfieldians will never forget!

To start things off, on Thursday, the Steep Canyon Rangers will be performing, which should set the hot-pickin' mood for the weekend.

Based upon the number of rooms booked, it looks like this year's 48 Hour Jam will number 100 pickers or more! In addition to free form jamming with a multitude of Bluegrass musicians, there will also be a Band Scramble and an Open Mic event. You'll get everything you could want at this year's jam, except maybe a good night's sleep. Despite the typical comfort-

Continued on A-7

Rhonda Vincent and a new Rage

CBA Presents



By Rhonda Vincent

It is with great pleasure that we embark upon a new phase of my career. We sadly say goodbye to two of my very dear friends, Kenny Ingram & Darrell Webb. I love them and wish them the very best, and will help them in any way I can. Beginning today, November 24, 2008; Aaron McDaris and Ben Helson officially join The Rage, respectively on banjo and guitar. Hunter Berry and Mickey Harris begin their 8th season as gentlemen of The Rage.

This group of incredible musicians has already started recording. We will be posting photos from the studio, and hosting LIVE Web Casts; along with various contests and activities to involve everyone in the process of recording this new album, and to welcome the new members.

I hope that you will be as excited as I am about the new music, new members, and new approach to our presentation. This new approach will incorporate talents never before seen from this group;

including Mickey on dobro, and Hunter singing solo. As you've seen in years past, we never know what Hunter might do; and that is something that hasn't changed.

With this new group of musicians, we will also record, for the first time in the history of Rhonda Vincent & The Rage; with only the musicians of The Rage. There will be no guest appearances or additional musicians of any kind. The new project has captured the camaraderie and magical blend, displayed by this particular group of men. Their wide array of talents will be featured, and co-displayed on record and live!

I ask you to join me in supporting Kenny & Darrell in their future endeavors, and welcoming Aaron and Ben to the Rager Family.

Thank you for your support of the music, and allowing me the honor of living my dream: performing bluegrass music.

Next to the Word of God, Music deserves the Highest Praise. God bless you!!



Inside this issue...



photo: Carolyn Faubel

Carolyn Faubel's California Banjo Gathering review
--see B-1



photo: Mike Melnyk

Mike Melnyk's "Anything Goes" photo review
-- see B-6

PLUS...

- Al's Music Tidbits
- Feature Articles
- Calendar of Events
- Studio Insider
- Luthier's Corner
- Recording Reviews
- J.D. 's Kitchen

2009 CBA Father's Day Festival
full hookups
- getting reservations
see page A-5

CBA presents Rhonda Vincent
Morgan Hill Grange
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For information or tickets, (408) 779-5456 or (408) 595-4882 cell. The Grange Hall is located at 40 East 4th Street, Morgan Hill
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 Address _____ Child(ren) _____
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 Phone _____ Email: _____

Membership Categories:

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

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

Please sign me up for the following:

_____ Single - 1 vote for _____ year(s) @\$25
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Children's names and birthdates: _____

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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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Marysville, CA 95901-8501

For information, call 530-741-1259

or email CBAMembership@syix.com

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

Woof!
What's this?!



**Looks like a
 membership
 application!**

California Bluegrass Association Bluegrass Breakdown

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

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

Please send all contributions and advertisements to:

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

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

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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.

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

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

A Silver Lining?

By Kelly C. Broyles

Well here we are in January and the fog is settling in the valley. It's cold outside and the economy is still going downhill, but there may be a silver lining to all of this madness around us. It seems that the bluegrass scene is alive and well and even thriving. There are plenty of events planned to occupy our time and thoughts! The 48-hour jam in Bakersfield seems to be getting plenty of interest as they have added more blocks of rooms!

Our local Fresno area jams are alive and well up in Squaw Valley and in Clovis. The price of gas is down so it's easier to get around to these jams and maybe this is helping the 48 hour Bakersfield jam and the local Clovis Senior Center Bluegrass Festival that will be January 17th. That's an all day indoor event with side rooms for jamming and visiting and a dinner to boot.

The event is sponsored by the Senior Center with the help of our local CBA members and bands, it will run from 1:00 P.M. to 9:00 P.M. and feature the Grass Less Traveled, Dalton Mountain Gang and Grass Kickers. The admission is a mere \$12.00 for the all day concert and \$25.00 for the concert and dinner!! The money saved in gas alone could go a long way in purchasing admission to these and

other events including FDF advance tickets!

I think the silver lining is that people are going to return to their roots more and spend more time with listening to and playing our music, more time will be spent with friends and family like it was in days gone by.

This morning I emailed the local Fresno Folklore Society to introduce myself and to update our local jam information and our new association with the CBA, better late than never. I hope to improve our local network here in the Valley and increase our membership and presence.

How about a "Bluegrass Music Makes Me Smile" bumper sticker? It might just catch on. Cliffs column put that thought in my head.

My mom's family came out to California from Oklahoma and her brothers always played guitar, banjo, etc. when I was growing up. They played at any get together and they were always smiling, until the occasional fight might break out but that's another story. So maybe we have an edge on a lot of folks with the ability to make music and have this great association and network of friends to enjoy. No matter how tough times get when we grab up a instrument. No matter how bad I may play it takes my mind

off other problems and allows me to relax and enjoy and slow down the world around me. And there's nothing like a good bluegrass lyric to put a big ole smile on your face.

The other night up in Squaw Valley Henry and Nancy Zuniga did In the Jailhouse Now, and it was a lot of fun to play and yodel along with Henry and the group! It really lightens the load and to see everyone in the circle and outside the circle watching with smiles on all their faces. And this happens at every jam held all over the Bluegrass world!

I also made my local visit to the music stores here that carry acoustic instruments to drop of copies of the Bluegrass Breakdown and say hello. I asked how their Christmas sales were going so far and they said all in all not that bad so far! Of course they would like to see it better but it was looking pretty good so far. So that's good news. At Kykendalls the owner said he's had a lot of folks asking about bluegrass music instruction, etc. so I gave him some business cards with my contact info and hopefully we'll get some more members.

Getting back to the Clovis Senior Center, I am talking with them more about their access to the 350 seat auditorium for the possibility of some shows next year with

some big name groups we may be able to catch on their way through the valley! I will stay on top of this and keep everyone informed as to developments.

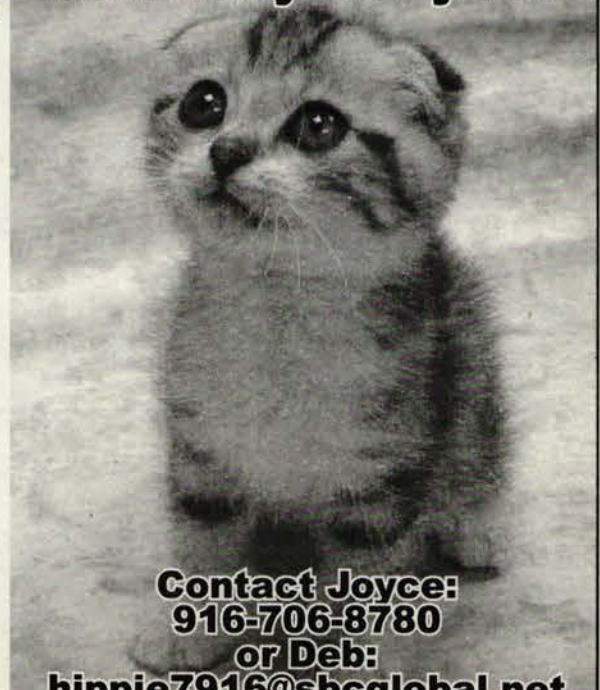
We are still working on the Hobbs 09 lineup but we will have The Anderson Family along with the Barefoot Nellies and Deep Elem so this is going to be another

great festival for 2009.

We are all looking forward to the year of 2009 and the great happenings through out the state! It's gonna be a busy year and something for all of us to look forward to! And another great FDF weekend or week, if you're lucky enough to get the whole week to spend there!

CBA Volunteering

How can you say no?



Contact Joyce:
916-706-8780
or Deb:

hippie7916@sbcglobal.net

Minutes of the November 8th, 2008 - California Bluegrass Association Board Meeting

CALL TO ORDER

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

ROLL CALL

Board Members Present:

Rick Cornish, Darby Brandli, Tim Edes, J.D. Rhynes, John Duncan, Bruce Campbell, Craig Wilson, Rich Evans and Carl Pagter, C.E.

Officers Present:

Diana Donnelly, Mark Varner, John Hettinger, Larry Kuhn, Steve Tilden and Dan Bernstein

Members Present:

Frank Solivan, Joyce Boycock and Susan Bell.

SETTING OF THE AGENDA

After five additions were made to the agenda it was set.

Moved: Rhynes

Second: Wilson

Carried: Unanimous

After an additional item was added to the agenda, it was set again.

Moved: Burns

Second: Brandli

Carried: Unanimous

APPROVAL OF THE OCTOBER BOARD MEETING MINUTES

Rich Cornish asked for motions to

approve the October minutes.

Motion: Approve October 13, 2008 board minutes

Moved: Evans

Second: Edes

Carried: unanimous

PERSONS DESIRING TO ADDRESS THE BOARD ON UNAGENDIZED ITEMS

Frank Solivan requested gas funds to attend Wintergrass and run our Hospitality Suite there. The board postponed this decision until we had a budget. They requested that Frank come to the board with a "not to exceed" figure.

Larry Kuhn read a Thank you note he received from Dan Hayes of the IB MA Trade Show.

Mark Varner said Chris Smith has taken on the job of selling ad space and he's doing a great job already.

OLD BUSINESS

Open Position Appointments - All Statewide Activities VP -

Motion: To appoint Steve Tilden as the Statewide Activities VP

Moved: Cornish

Second: Evans

Carried: Unanimous

Ice Wagon Coordinator

No nominees yet

Volunteer Coordinator

There was discussion on possible people. Deb Livermore was mentioned. Lisa Jacobson was also mentioned. Rick will talk to both of them to see if there is any interest. Rick requested if anyone else had any ideas, to let him know.

Entertainment Contract Reviewer

There was a discussion on the pros and cons of combining this position with Entertainment Coordinator. Tim will talk to Jim Ingram to see if he's amenable to combining the two jobs and Rick proposed how Jim could be mentored and taught.

Education Coordinator

Combine with Youth Coordinator? - There was a lot of discussion on this position. There were no decisions.

2008 Budget

Lisa distributed a report and went over the figures and scenarios. The report showed the income and expenses for this year and then showed three other scenarios on what would happen if there was a 20%, 30% or 40% reduction in attendance. Dan also went over some of the line items and gave a few examples of the types of things

that could be cut back to save some money. Each person was tasked with finding ways to reduce costs in their area of responsibility of about 10% each.

T-Shirt Designs

Rick distributed three t-shirt designs for all to review.

Motion: To accept the new design with the man and child walking into the sunset with a few changes. The motion included requests for changes in the font, remove clouds and put in something more "Grass Valley" or "California" related

Moved: Evans

Second: Rhynes

Failed: 4 yes 5 no

Motion: To accept the same design with only a request to change the font of the "Father's Day Festival"

Moved: Brandli

Second: Burns

Carried: 7 yes 1 abstention

Mandolin Academy

Craig made a lot of contacts regarding this idea. Michael Lewis didn't seem too interested, Roger Siminoff is too busy to be involved. Scott Tischnor thought it was a good idea. They started a thread on Mandolin Café website and got varied responses on the thread. Hal Johnson was discouraging as

to whether or not it would work. Mike Kemnitzer is willing to teach for expenses. Craig still thinks it's a good idea and could work but feels it would be best to put it off until 2010.

Surviving Spouse of lifetime members

Darby reminded the board that this was already decided and the spouse's membership only extends 18 months after the death of the lifetime member. There was discussion that this was an unsatisfactory policy so it was revisited and discussed.

Motion: When a lifetime member dies the spouse will continue to have the lifetime membership. If the spouse of the lifetime member should re-marry, those rights do not extend to the new spouse. If he/she wanted to be a member, it would be purchased as any regular membership. The lifetime membership does not extend to the children of the deceased lifetime member.

Moved: Cornish

Second: Campbell

Carried: Unanimous

Illegal Electricity at FDF

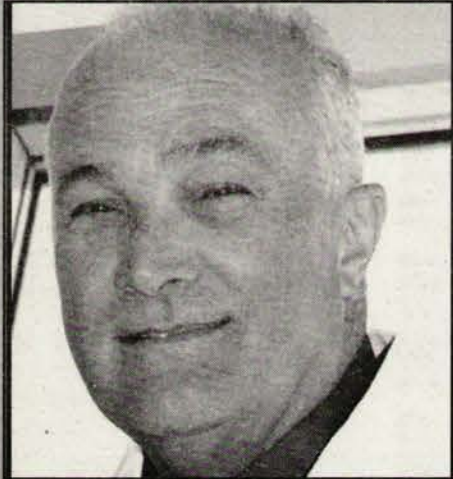
This was tabled until next year.

Continued on A-6

John Rapp passes

John Stephen Rapp passed away in Placerville on November 25, 2008. He was a blessing to many people and family, in particular, his wife Judy, children John and Heidi, sister Shirley, and brother David. He was a geologist and worked for both the State of Calif. and in the private sector.

CBA members and bluegrass pickers of Central California will remember John from jams and festivals. Cliff Compton spoke of John, "I remember him slipping swing chords into the bluegrass and playing songs that challenged some of the pickers. And I remember his impish laugh, as he said, 'I hope you guys can play this', and launched into something a little on the edge of where we were going. And now John is gone, and he left his mark."



John Rapp

CBA Music Camp 2009!

By Ingrid Noyes

It's that time of year again—time to start thinking about summer! and specifically about attending the 9th annual CBA Music Camp, which will be held at the Nevada County Fairgrounds in Grass Valley from Sunday, June 14th to Wednesday, June 17th. By the end of January, the camp website (www.cbamusiccamp.org) will be updated with all new 2009 information, and registration will open on February 18th. Classes fill faster every year, so if you want to come, be sure to sign up early!

This camp has two main goals—to help you learn to play your instrument better, and to help you learn to play in group situations better. To do this we hire the best players and teachers we can find. As this article goes to press, staffing is not yet completed, but we can tell you that Claire Lynch will be back this year to teach vocals, and her bandmates Mark Schatz and Jason Thomas are also

on staff; also we're pleased to announce that Roland White will be teaching mandolin this year. Our core staff will be there as always: Bill Evans on banjo, Jim Nunally teaching guitar, John Reischman for mandolin, and Jack Tuttle. The rest of the staff will be announced in next month's Breakdown, and

posted on the website by Feb 1st.

More information will be available next month, and if you have questions before then, you can call director Ingrid Noyes at 415-663-1342 (after 9 a.m. please) or e-mail info@cbamusiccamp.org. Hope to see you at camp!



Close to paradise: a moonlight old time jam at CBA Music Camp

Photo: Mike Melnyk

CBA Father's Day Festival full hook-ups

By Ed Alston and Craig Wilson

Advisory to all folks wanting to reserve full hook-up RV spaces for the 2009 Father's Day Festival: Don't bother setting your alarm clocks to call CBA promptly at 8 AM on Nov. 1. In fact, you needn't call at all, since 2009 full hook-up (FHU) reservations will be determined solely by lottery as was done at the 2008 Father's Day Festival.

Obtaining FHU reservations for our annual Grass Valley gala has long posed a challenge. With only some 32 such spaces available, and with a first-come/first-served system determining who gets reservations, anyone who failed to call on the very day reservations opened—some seven months prior to the festival—stood little chance of reserving a FHU site. For last year's festival the CBA's board moved to improve the FHU reservation system. It adopted the below-outlined policy to insure fairness and convenience in awarding FHU reservations to future festival attendees.

In brief, this policy requires every member wanting to reserve a FHU space to first enter a qualifying lottery. To so enter, one need only mail his/her name, address, phone no., and CBA member number or submit that information via e-mail to the FHU Lottery Coordinator by January 15, 2009—no multiple entries permitted. Those who place sufficiently high in the lottery to qualify for a reservation must tender their FHU fees to CBA by January 30, 2009.

The remaining lottery entrants will be placed, in order, on a waiting list for notification whenever a reservation opens up. Anyone who might want to reserve a FHU space

next June is strongly encouraged to read through the CBA's FHU lottery policy:

FATHER'S DAY FESTIVAL FULL HOOK-UP (FHU) RESERVATION POLICY

1. Reservation Lottery System: Effective immediately, reservations for FHU sites at Father's Day Festival (FDF) will be determined strictly by lottery. Lottery placement will govern assignment of specific reservable FHU sites (where requested by reservation holders).

2. Determining Reservable FHU Sites: By Sept. 1 of the year preceding FDF, the Festival Director will submit to CBA's board the number of FHU sites to be made available through lottery, along with a list of FHU sites to be preemptively reserved for entertainers and for specific festival personnel.

3. Exemptions from Lottery:

(a) Every lifetime CBA member will be exempt from the lottery process, and entitled to one FHU reservation, so long as s/he (1) requests a reservation before December 15th of the year preceding FDF, and (2) complies with deadline for payment of FHU fees. (Note: some electrical hook-ups are available in the handicapped camping sections.)

(b) Any person with disability requiring FHU amenities will be exempt from the lottery process, and is entitled to one FHU reservation,

so long as s/he (1) provides his/her DMV placard no. and requests a reservation before Nov. 1 of the year preceding FDF, and (2) complies with deadline for payment of FHU fees.

(c) The board may authorize additional exemptions for good cause at any duly noticed board meeting prior to November 1 of each year.

4. Lottery Eligibility: Every CBA member who intends to buy a 4-day FDF ticket, and who will not have a reservation through exemption, is eligible to enter the FHU reservation lottery. Each CBA membership number is restricted to just one lottery entry. No lottery entry may be transferred.

5. Reservations Non-Transferable: No FHU reservation may be transferred, whether obtained through exemption or through lottery. If a reservation holder is compelled to cancel his/her reservation, CBA will refund the amount paid consistent with existing refund policy, and will offer that reservation to the next person in order on the FHU waiting list.

6. Lottery Procedure:

(a) Each participating CBA member will mail (or e-mail) his/her entry, without payment of any fee, to the FHU Lottery Coordinator, beginning Oct. 1 of the year preceding FDF. Each entry must list entrant's name, address, phone no., and CBA no. Entries may be submitted in any legible format which includes all requisite information. If confirmation of entry receipt is desired, SASE must accompany

mail entry; all e-mail entries will be confirmed by reply e-mail.

(b) Entries will close January 15th—entries postmarked after January 15th will be added to the bottom of the waiting list, in order of postmark dates.

(c) The FHU Lottery Coordinator will confirm eligibility of all entries received. S/he will then assign sequential numbers (beginning with 1) to each valid entrant, and prepare confidential listing of this data. This list will be placed in sealed envelope marked "CONFIDENTIAL—NOT TO BE OPENED UNTIL LOTTERY CONDUCTED", and placed in another, larger envelope for immediate first-class posting to the Chair (or, if unavailable, to his/her designated alternate).

(d) Within three days following close of entries, the FHU Lottery Coordinator will telephone or e-mail CBA Chair, Director of Operations, and Festival Director to convey the number of valid entries received. These three will thereupon select (by majority decision) a procedure for prioritizing each entrant's number by a wholly random method.

(e) The selected procedure will be completed in the presence of at least two disinterested board members or officers not later than January 25th. When completed, the results will be conveyed to the Chair (or his/her designated alternate). S/he then will open the aforesaid sealed confidential envelope, and match results with entrants' names, to compile a prioritized list for dis-

semination to concerned staff.

(f) The Chair (or his/her designated alternate) will convey the prioritized list not later than January 30th to FHU Lottery Coordinator, Festival Director, and E-Commerce and Advance Ticket Coordinators. Each coordinator will retain this list through June of the following year.

(g) Upon receipt of the prioritized list, the FHU Lottery Coordinator will notify all entrants of their placement in the lottery, that is, numerical position on either the reservation holders list, or the waiting list.

(h) Notification of lottery results will be made by post card to every entrant, unless s/he requests otherwise. Notification to "winners" will include BOLD-FACE UPPER-CASE advisory of deadlines for (a) payment of FHU fees, and (b) for purchase of at least one 4-day festival ticket, together with advisory that failure to meet either deadline will cause reservation to be forfeited [with return of fees tendered, consistent with CBA's refund policy].

(i) Deadline for payment of FHU fees will be set at least 10 business days after notification. Deadline for reservation holders' payment of 4-day FDF ticket fees will be set at least one month after the FHU-fees deadline.

(j) Should any of the above-noted intermediate deadlines be extended in conducting the lottery, subsequent deadlines (e.g. for payment

Continued on page A-21

Minutes of the November 8th, 2008 - California Bluegrass Association Board Meeting

From page A-4

Volunteer Pins

This was tabled to the next meeting

IBMA

Larry distributed a report on his final figures.

Concert proposal in Sacramento

John Hettinger presented a proposal for a concert with New Found Road on Friday, March 20, 2009.

Motion: To accept proposal with the following changes. John will renegotiate the guarantee down to \$1500 (\$1600 max) and try to obtain at least \$500 in sponsorships.
Moved: Cornish
Second: Wilson
Carried: Unanimous

Ticket Prices

Tim proposed increasing the age of free admission to the age of 16 and stated his reasoning. There was discussion of the pros and cons of this idea.

Motion: To change pricing structure to offer free admission for kids under 16.
Moved: Cornish

Second: Brandli
Carried: Unanimous

Rick asked the board to try and think of more ideas that might help increase attendance of families.

NEW BUSINESS

FDF lighting

Last month we left it with three options to pursue. Rent, as in the past, and have volunteer run it. It cost \$703 to rent the lights plus about \$100 in fuel costs.

Tim will call Paul to see if he was interested in making a bid on this.

J.D. got a bid from his contact of \$1100. This quote covers the delivery, set up and tear down and take away. After it is set up they would make sure it's working before they left. We would need volunteers to run it.

No final decision will be made until Tim has a chance to talk to Paul Knight.

FDF Stage Options

There was continued discussion on the stage options. We really don't have the money in our budget to consider buying a new stage or even renting one. We will

just stay with what we have and try to be ready for rain. There is still the possibility of the fairgrounds collaborating on building a permanent stage.

Policy for cats at FDF

Carolyn read the proposal she emailed to the board earlier this month. There was a lot of discussion on the subject and what ramifications, if any, this would create.

Motion: To approve Carolyn's proposal as submitted

Moved: Cornish

Second: Wilson

Carried: 5 for, 4 against

Music Camp update

Ingrid distributed a report and budget and made a presentation. She walked the fairgrounds last month with Montie and Sandy Woods, the Asst. Director of the fairgrounds (who, by the way, will be the director starting on January 1). Sandy offered the possibility of 5-8 new spaces at the fairgrounds. Ingrid also looked for alternative sites outside of the fairgrounds. She found a nice park nearby and has a friend who lives nearby with 5 acres. She would need extra porta-potties but doesn't know the cost. If 5 new classes are offered, Ingrid will need an assistant. The board went over the proposed budget and questioned some of the line items.

Rick proposed Ingrid rework the budget, go over it with Lisa and have Lisa present the corrected proposal next month. Ingrid also presented an idea on how to prioritize applicants to music camp since she usually has twice as many requests for a class than she has space. Rick will contact Sandy and see what the status is on the extra space.

Ingrid is also looking into the possibility of a second camp, right after the festival. This might be at another site, or the same site (fairgrounds).

The 48 hour jam in Bakersfield

Rick reminded the board that

this will be the 4th year we have gone to Bakersfield to do "something". We have a discount on the rooms, 3 jamming rooms etc. 29 rooms have to be rented in the next 30 days. If they aren't filled, the event will have to be cancelled.

Master Calendar

Rick distributed a proposal for a Master Calendar. He asked everyone to work on it and add what they felt is missing. As soon it is ready on the website, Bruce Campbell will maintain it.

Fundraising Idea

J.D. proposed an idea of asking the membership to do an automatic \$5 a month donation. There didn't seem to be much interest in it.

Membership renewal project

Rick and Darby are, together, sending letters to people whose memberships have expired. Carolyn Faubel is sending the list to Rick and Darby instead of dividing up the list among the Board Members. Enclosed will be a letter, a membership brochure and envelope addressed to Carolyn as well as a flyer for Father's Day. The first 30 letters were sent Dec 1.

Hobbs Grove Festival Date

Rick advised that Larry Baker asked if we could consider moving the date of the Hobbs Grove festival to a date farther away from the Plymouth festival date. Larry checked the dates see if he could move his festival up a week. Henry Zuniga proposed moving it to April. Kelly Broyles sent an email with the argument of why moving the date would be not be a good idea. There was a lot of discussion on what other dates it could be if not on the proposed date. All other weekends around that date presented their own problems. The general consensus was that there just was no other time to have it.

Motion: To leave Hobbs Grove Festival on it's traditional date in October.

Moved: Evans

Second: Campbell

Carried: 8 yes 1 abstained

Instrument raffle for Kid's Programs

Darby has a Martin guitar that was donated by the 5th String in Berkeley to be used to benefit the kid's program. There were discussions on how best to use it to raise funds and it was decided to run an auction.

We also have a Good Time Deering banjo that Darby will donate to the kid's lending library.

Bill Clifton

Carl requested we sponsor Bill Clifton on a trip out to Grass Valley to participate in our festival in whatever capacity we would have for him. There was a discussion

on how we could cover that cost which Carl estimated would be about \$2500. Richard Kelson, head of Saga Instruments, and Bill have some history. Maybe Richard would be willing to cover his airfare? Carl will look into it and get back to the board.

REPORTS

Membership Report

Carolyn distributed her report and made a presentation. She also pointed out that the by-laws state all members shall have equal voting which includes all members over the age of 16. However, current policy does not match the by-laws. Carolyn asked if we want to change the by-laws or change the policy. This needs to be decided before the next election. Carolyn will write up a proposal and submit it for action at the December meeting.

Treasurer's Report

Ed distributed an Income and Expense report on the Hobbs Grove Festival and made a presentation.

Area VP Reports

Craig update the board regarding the concert in connection with the 48 hour jam.

John reported that he will not be sending his mailed newsletter to the members who did not renew and send their funds.

Darby reported that now that we have decided on the logo, we can bring the FDF website back up again soon.

Director of Operations

Larry intends to keep a log of his activities to report to the board every month.

Chairman's Report

Rick got an email from Chris Jones stating he'd be delighted to come out and broadcast his radio show from FDF again this year. We paid him \$1500 last year. It would not be in the budget for next year. If Ingrid can use him for music camp, we would cover his room for 3 nights. No decision can be made until Ingrid has made her decision.

Rick reported that the CBA site is moving from the San Joaquin COE to GoDaddy and the fee will be about \$200/year.

CLOSED SESSION

Breakdown contract -

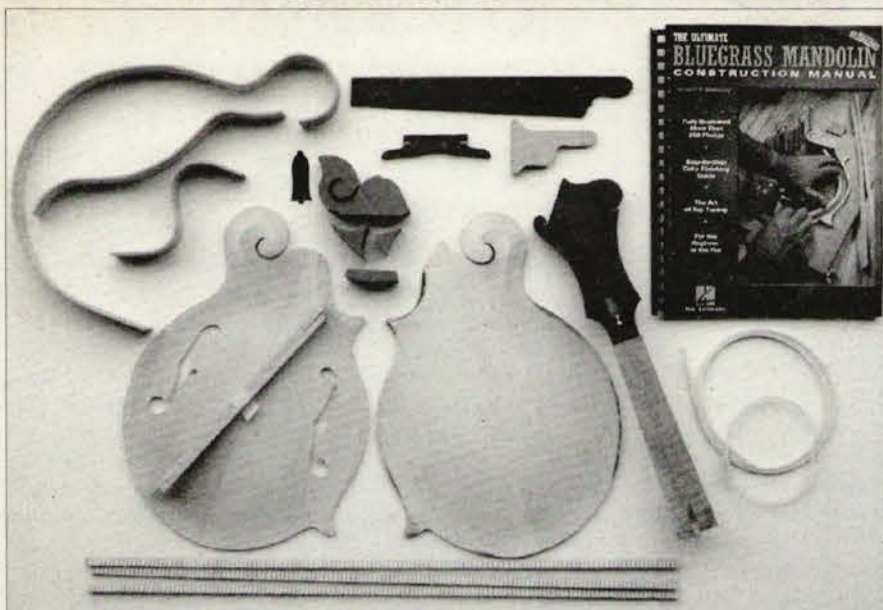
SET TIME AND PLACE FOR THE DECEMBER BOARD MEETING

Next meeting set for Saturday, December 13 at the home of Diana Donnelly in Modesto.

ADJOURNMENT

The meeting was adjourned at 4:25.

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January 24, 2009, Yuma, AZ - L&S Promotions presents The 4th Annual "Yuma" Bluegrass in the Park

Featuring Danny Paisley & Southern Grass and Karl Shiflett & Big Country Show

By Larry Baker

L&S Promotions is holding nothing back for the 2009 YUMA "BLUEGRASS IN THE PARK" music festival to be held January 24, 2009 at Yuma's West Wetlands Park, 1st Street & 12th Ave. RV's & those arriving Friday for camping are asked to enter from 1st street at 22nd Ave to avoid the round about and possible obstruction.

This year's superb line-up brings a 2008 IBMA nominee for Male Vocalists of the Year, Danny Paisley and his band Southern Grass playing powerful, unadorned, and intense traditional bluegrass. There is no hybrid or genre-bending music here. It is music borne of the vibrant old time southern fiddle bands, as well as the lonesome moans of the backwoods mountain blues. The instruments blaze with energy while the songs reveal a paradoxical, desperate sadness anchoring the music squarely in the classic bluegrass tradition. Danny Paisley and the Southern Grass combine those forces with a drive and ener-

gy that takes over your senses. It is music you not only hear, but feel in your gut. Danny Paisley & Southern Grass is scheduled for a special 1 hour 10 min set at 3:45 pm.

And we are just getting started add: The comparable James King Band (VA.) where James King brings force, intensity, finesse and smooth traditional bluegrass know from coast to coast in the bluegrass community. His high quality of song choice with his top-notch band behind him bring out his soulfulness and simply keep James King as one of the best lead singers in bluegrass today. Staying true to original bluegrass roots is The Karl Shiflett & Big Country Show, a five-piece acoustic country group hailing from Texas. The group masterfully blends vintage country music with bluegrass to capture a spirit and feeling of by gone days. They are best known for their fast paced and highly entertaining "Retro" stage show. The Bluegrass Patriots (CO.) has been recognized as one of the top traditional bands in bluegrass. Their highly acclaimed When You and I Were Young, Maggie received nationwide attention in 1991, when the title cut appeared on Bluegrass Unlimited's National Bluegrass

Survey for several months. The Bluegrass Patriots, true to their name, are loyal and dedicated to bluegrass music. Not only are they where bluegrass has been, they are in the midst of where bluegrass is going--helping to shape its future. Rounding out a lineup that has it all with great tradition to a bit of flair Mark Phillips & IIIrd Generation Bluegrass Band is a talented group of award-winning musicians who perform hard-driving traditional bluegrass and bluegrass-gospel music. Young and energetic, the band consistently entertains audiences all over the United States and Canada. Based out of Norman, Oklahoma, the band was originally formed in 1995 by Mark Phillips and his father, Wayne Phillips, and the band's sound has evolved into a crowd-pleasing blend of traditional and original bluegrass music.

As we return for our 4th annual festival offering camping Friday & Sat nights, the interest and excitement are high for a wonderful day of great bluegrass music in the warm southwest desert. This event has become another great L&S Promotions festival to put on your bluegrass calendar as we enter the 2009 festival season. This one-day event promises to have a little



Karl Shiflett and Big Country Show

something for everyone including art's & crafts, excellent food and beverage, great raffles, including 2009/2010 Lake Havasu & Yuma festival tickets and more.

Sound will be provided by a southwest favorite and Colorado's own "Old Blue Sound Co." Bring your lawn chairs and blankets for grass seating. NO PETS allowed in the audience area. Most important have FUN! This will be one you don't want to miss. Early camping opens Friday January 23, 2009 at NOON for \$12.00 per night. New this year: RV's & those arriving Friday for camping are asked to

enter from 1st street at 22nd Ave to avoid the round about and possible obstruction.

One-day early-bird tickets are only \$15.00 per person or \$18.00 at the gate and can be purchased at the City of Yuma Art Center 254 south Main St. Yuma, AZ. (928) 373-5000 or on-line via our web site: www.landspromotions.com. For additional festival information call L&S Promotions-Larry & Sondra Baker (209) 480-4693 Don't miss our L&S Promotions booth at the wonderful Blythe Festival Jan 18-20, 2008 Get your tickets today. See you there!

Bluegrass is gonna live here again - 48-Hour Jam

From page A-1

able DoubleTree accommodations, you won't want to miss a minute!

At the time of this writing, the specially-priced blocks of rooms at the DoubleTree will likely be gone. If you live close enough that spending the night isn't a necessity (or decide to simply skip sleeping altogether) you should come on down anyway. Also, the CBA Message Board may be a place to find a person with whom you could share a room. In addition, there MAY be rooms, albeit at the regular rack rate - you can reach the DoubleTree Hotel at 661-323-7111 to inquire.

January 9-10, 2009
DoubleTree Hotel, 3100 Camino Del Rio Court,
Bakersfield
Info on the jam:
Duane Campbell
(dcfiddles@gmail.com).
Info on the Steep Canyon Rangers concert on Thursday,
January 8: call 661-589-8249 or 661-391-7771.

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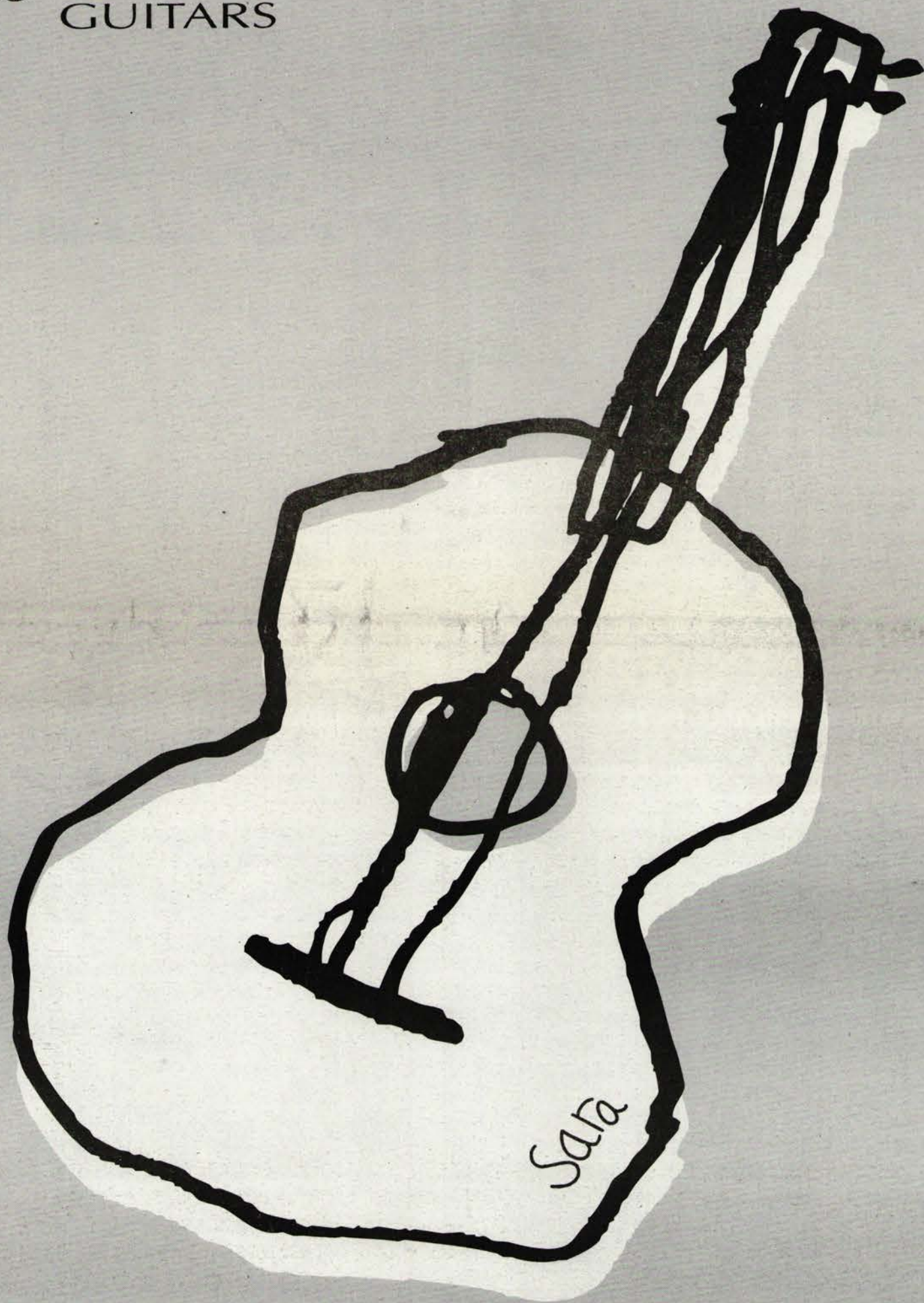
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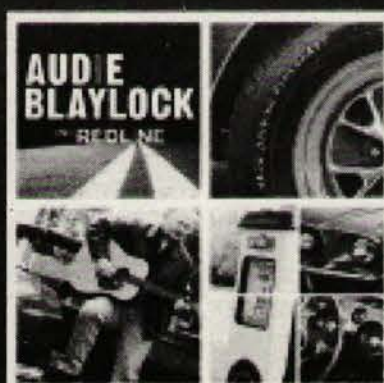


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 "Lonesome Weary Heart"
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- MOUNTAIN HEART - Road That Never Ends (The Live Album) Contains the title track and "While The Getting's Good" (RHY-1033) \$13.50
- CARRIE HASSLER & HARD RAIN - CHHR2 Contains "I Can Go Back Anytime," "Second Chances" (RHY-1037) \$13.50
- CODY SHULER & PINE MOUNTAIN RAILROAD - Pickin', Praisin' & Singin' (Hymns From The Mountain) (RHY-328) \$8.50
- MELONIE CANNON - And The Wheels Turn Contains "I Call It Gone," "Dark Shadows" and "Back To Earth" (duet with Willie Nelson) (RHY-1036) \$13.50
- RICKEY WASSON - From The Heart & Soul Contains "Losin' In Las Vegas" (RHY-1038) \$13.50
- MASHVILLE BRIGADE - Bluegrass Smash Hits (16 Classics) Jim Yae Cleve, Aaron McDalls, Ashby Frank, Darrell Webb, R. Barnes (RHY-325) \$8.50
- TIM HENSLEY - Long Monday Produced By Buddy Cannon & Kenny Chesney - Contains "Ridin' Out The Storm" (RHY-1035) \$13.50
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- HYLO BROWN & The Timberliners - 20 Gospel Favorites (RHY-187) \$8.50
- LEE MOORE - 20 Early Favorites Contains "The Cat Came Back," "Heavenly Cannonball," "The Weary Traveler" (RHY-202) \$8.50
- CURLY FOX - 18 Old Time Country Favorites Contains "Fox Chase," "Johnson's Old Gray Mare," "Long Lost John" (RHY-252) \$8.50
- DeWAYNE WEAR & The Wear Family - Fire On The Mountain: 24 Fiddle Favorites (RHY-285) \$8.50
- Fiddlin' MUTT POSTON with CLARENCE "Hound Dog" JACKSON - 31 Fiddle Favorites (RHY-272) \$8.50
- THE MARKSMEN - Grass Roots Gospel (RHY-295) \$8.50
- RAYMOND FAIRCHILD & The Frosty Mountain Boys - Mama Likes Bluegrass Music: 23 Bluegrass Favorites (RHY-159) \$8.50
- BANJO COLLECTION - 26 INSTRUMENTAL FAVORITES Don Reno, Doug Dimard, John McEwen, Raymond Fairchild (RHY-300) \$8.50
- FRONT PORCH PICKIN' - 30 Instrumental Classics Vassar Clements, Clay Jones, Don Reno, Tater Tate, Earl Taylor, Red Smiley (RHY-323) \$8.50
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"Bluegrass on the Beach" Lake Havasu City, AZ

Formerly Parker Bluegrass Festival - March 6-8, 2009

By Larry Baker

With a new location "Bluegrass on the Beach" makes its 2009 debut along the beautiful shores of famous Lake Havasu. The former Parker Bluegrass on the River has found a new home just 33 short

show that we have enjoyed for many years. The return of the popular Bluegrass Brothers with their traditional hard-driving sounds, excitement and entertainment. They have become a mainstay at L&S Promotion's festivals. New

won't want to miss as their solid performances have received great attention from all music fans. The Anderson Family Band offering exceptional young talent and will keep you glued to your seats with their fresh approach to traditional bluegrass and rounding out this superb line-up is The Brombies which brings an abundance of experience. With this band you have a magic combination for exciting, traditional bluegrass with emphasis on vocals & harmonies.

Here's your chance to get some great southwest sunshine, at a new and exciting venue with great traditional bluegrass music in the Arizona desert. The sights and experiences you will not soon forget, such as beautiful sunsets against the rocky terrain of the desert mountains to the smooth sights and sound of beautiful Lake Havasu with sights & sounds of guitars, mandolins, bass's, banjos and more in the background. Lake Havasu City has it all with all the amenities that come with large cities, fabulous restaurants, big super markets competitive gas stations, hotels, sightseeing activities, The famous London Bridge, full service RV Parks, for those shoppers a brand new mall, great fishing, golf courses and much more. The LHC Tourism Bureau has worked with L&S Promotions and has lots of valuable LHC information available for bluegrass fans that have never been to the area. It's time to schedule your winter vacation to enjoy the southwest while taking in "Bluegrass on the Beach" Mar 6-8, 2009 And not to be left behind the great sound will again be provided by the popular and fan favorite "Old Blue Sound Co."

For those of you who have attended Parker & Bluegrass on the River in the past, and for those of you who will be first timers to an L&S Promotions festival we welcome you with open arms and big smiles as early camping opens Monday March 2, 2009. With a new location brings a few challenges and obstacles but we are up to the task and feel things are in order and ready for what is expected to be another fine L&S event in the southwest. For those camping, we encourage early arrival (Mon) to insure a camping spot close to the stage area. Everyone who purchases a 3-day ticket with camping is guaranteed a spot within the park. Our shuttle service will be fully manned and in action all week long. We are mindful of your continued support, suggestions & thoughts as we make every effort to bring you another premier festival, because without all of you we could not bring you this exciting event.

This festival is shaping up to be another "Don't Miss" Festival" in the desert southwest. The weather in March is generally in the upper 70's to low 80's so be sure to pack your sunscreen. Lake Havasu State

Park with its fresh facelift has great facilities including a larger audience area than Parker, nice showers, clean restrooms, lots of walking & nature trails and the beauty of the lake.

In addition to the wonderful music and beauty of the lake, we will again feature great band workshops, our superior art's & crafts vendors are returning for a dynamite show along with the tasty food vendors. The LHC American Legion will man the beer concessions. Ice will be available for purchase. A honey wagon & water truck will be available. Our Shuttle Service within the festival grounds proved to be valuable in Parker and will continue in full force at LHC. Raffles with a special quality instrument including a one of a kind TEX DASHER Mandolin and others to be announced shortly, 2009/2010 festival tickets, cash prizes & more. With the nice big layout of the park jamming is again expected to be at major levels. Tickets can be purchased on-line via our web site www.landspromotions.com. Early interest and fan support has surprised us as the following from Parker appears to be solid as we are working to bring this

exciting festival to another higher level. Early camping/jamming is encouraged and welcomed beginning Mon. March 2, 2009. Music starts at 10:00 am Mar 6, 2009. Bring your lawn chairs and blankets for grass seating and most important have FUN! For additional festival information and/or questions call L&S Promotions-Larry & Sondra Baker (209) 480-4693 or e-mail us at roaddog@caltel.com. Get your tickets today and don't be left out! See you there!



Cherryholmes brings their family entertainment to Havasu.

miles north of its previous location and will feature one of the best line-ups in the business to include: The 2008 IBMA multi-award winning group including the prestigious "Entertainer of the Year" Dailey & Vincent with 7 awards in all. The 2005 IBMA Entertainer of the Year Cherryholmes. This bands success lies in plain, old-fashioned hard work combined with shining star talent that only appears to glow more brightly with each performance. They embody the American Bluegrass dream. The return of THE U.S. Navy Bluegrass Band Country Current, with new lead singer Kenny Ray Horton. The new band formation is under the direction of banjoist Chief Musician Keith M. Arneson. This is sure to be another great Navy Band

Found Road with their youthfulness & refreshing clarity – a sense of honesty and purpose rarely heard in today's bluegrass world. Lorraine Jordan & Carolina Road bring a blend of gospel and traditional songs to their set. They have received several IBMA nominations including Album of the Year and Gospel Recorded Performance of the Year for - Why Don't You Give Jesus A Try, Audie Blaylock & Redline. Audie is one of the most talented people in bluegrass music today. He's a top-notch guitarist and vocalist and brings that Jimmy Martin style to the stage, Bound To Ride who performs original & contemporary. Their traditional sounds have earned them national acclaim as well as a great local following. This band is one you



U.S. Navy Band Country Current



Hottest thing going: Dailey and Vincent Band

Help put instruments in the hands of kids...



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

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

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

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



Chuck Poling

Bluegrass Confidential - By Chuck Poling

49 Special

One of the brightest new lights illuminating San Francisco's bluegrass music scene is 49 Special. Alisa Rose, Dan Booth, Jim Chayka and Tyson Alteri play their bluegrass with energy and freshness that is gaining attention in the Bay Area and beyond.

The twenty-something quartet includes newcomers Alteri (vocals and guitar) and Booth (vocals and bass), who both relocated from Alaska to San Francisco to pick some grass. Tyson landed here in November 2006 and exactly a year later Dan made the trek himself. The band's name refers to Alaska's status as the 49th state admitted to the Union. When searching around for a name, Tyson was advised by British bluegrass sage Derek Brandon that the perfect band name was _____ Special. Just fill in the blank.

Fiddler Alisa Rose brings her considerable skills to the band with as both a player and a singer. She also plays with San Francisco's Homespun Rowdy (which recently added Booth to its ranks) and, in her spare time, teaches classical violin. Jim Chayka is the best banjo player you never heard of – but that's starting to change. You may have seen Jim at any number of festivals, diligently practicing and practicing some more. Well, all that practicing has paid off, let me tell you.

49 Special formed in January 2008 and soon found that they had a following at city venues like the Atlas Café, the Plough and Stars and Amnesia. In March they delivered a great, live on-air performance on KALW's Bluegrass Signal, hosted by Peter Thompson. They were the surprise hit at Vern's this year in Grass Valley, and drew comments from many in the crowd that they were ready for prime time on the main stage.

Their repertoire covers a lot of material, from classic Jimmy Martin, Osborne Brothers and Flatt and Scruggs to countrified material from the likes of Jerry Reed and Gram Parsons. They do a splendid grassed up cover of Jackson Browne's "Take It Easy," – and I say that even though I can't stand Jackson Browne (it's not the music – it's personal). Their version of Reed's "Eastbound and Down" is a rollicking runaway trucker song with Alisa laying her bow hard into the strings and adding to the super tight harmonies that swell up on

the chorus.

Tyson, Dan and Jim are also songwriters, and their originals are some of the best songs they perform. "Ditch That Load" and "Dog Eat Dog" by Tyson feature both a driving rhythm and a sly outlook on life. Jim contributes "Highway One," and Dan's "North Country" is a tribute his home state.

No one in the band seems too hung up on the exact definition of bluegrass music. They play bluegrass instruments in a bluegrass style and just look for good songs.

"I'm not much of one for musical definitions," said Alisa. "I like music with soul to it, played honestly."

"It's pretty loose for me," added Dan. "I used to say [bluegrass] had to have a banjo and mandolin, but now I think the genre has bended the rules slightly to allow for bands that don't have a banjo, or mandolin – like us. I think everybody would agree that we play bluegrass songs and we sound like a bluegrass band, so how could anyone say that we're not bluegrass because we don't have a mandolin?"

While fans expect other features from bluegrass bands – high harmonies, up-tempo instrumentals, hot solos – Dan also feels that bluegrass is equally defined by the lyrical content of its songs and how those lyrics connect with people. "There have to be stories that relate to all kinds of folks," he said. "It's folk music, and the stories are passed generationally like folk music, and those stories should relate to everybody no matter what generation they're from."

49 Special's members share a love of bluegrass music, but each was introduced to it differently. In Alisa's case, it was fairly recent. A trained classical violinist, she relocated to the West Coast to study at the San Francisco Conservatory of Music. She grew up in Wisconsin and began playing violin at the ripe old age of three. Asked about her bluegrass experiences back in the Badger State, she replied, "I didn't discover bluegrass until I moved to California. I have no idea what the bluegrass scene is there." Since she arrived in the Golden State she's played with a variety of musical ensembles and discovered both an appreciation and an affinity for bluegrass fiddle.

Jim Chayka hails from Weed-sport, New York, and since moving to San Francisco he's been pleasantly surprised by the thriving bluegrass scene in the city.

"I usually only remember how good we have it with bluegrass in the Bay Area once I'm back home visiting family in upstate New York," he said. "There are a couple jams held monthly in a few area churches, but nothing like the activity we have in this part of California. It's amazing that in San Francisco I can go not much more than fifteen minutes from home to

one of the many bluegrass venues around the Bay and see some really great music at least once a week. Spoiled, really."

As noted before, Tyson and Dan both hail from the Land of the Last Frontier and it didn't take long for either to get wired into the local bluegrass community when they hit this corner of the lower 48. Tyson, who claims to have been "listening to Bill Monroe since I was an embryo," lists his bluegrass influences as "Arnold Shultz, Uncle Pen, Bill, Ralphie, Scruggs, Jimmy Martin, Kenny Baker, Crowe, Tony, with a little Chubby Wise respectfully and respectfully."

The Tony Rice influence is most obvious in his guitar playing – fast, furious and creative, with

found himself in demand for his steady bass playing and his outstanding lead vocals.

"I was always surrounded by amazing musicians growing up, and when I came back after college I was astounded at the quality and amount of music that I had left behind. The scene in Alaska is pretty diverse, but there's a close group of top-notch pickers, mostly older guys, that dominate the scene up there."

49 Special's outlook is collaborative and their material reflects eclectic influences. But everything they play has a bluegrass feel to it, and it's obvious that all the band members have a thorough knowledge of and deep appreciation for the first generation masters.



49 Special at FDF 2008.

Photo courtesy Chuck Poling

the same rhythmic drive that all the band members play with. Tyson also picks and sings in a country band called the Whisky Richards.

Dan Booth shares a similar 'embryonic' bluegrass heritage with Tyson. "The bluegrass scene where I grew up was incredible. But I am probably a little more privileged than the average Alaskan in that department because I grew up in a musical family," said Dan. "There was bluegrass and country music in the house and the car every day and at my dad's gigs nearly every night. As a banjo and pedal steel player, he was in a slew of bluegrass and country bands, and I heard so much of it I was nearly ruined on it. It's not that I hated it, it just wasn't cool in the generation I grew up in! I knew all of these bluegrass and country songs, and I'd come to school humming some song and my friends would make fun of me for listening to lame music."

Despite the social handicap it presented at high school, Dan never turned away from bluegrass music. He came to appreciate the wealth of talent up there and soon

has started to develop," said Jim. "We have around seven original songs that we're performing regularly now and another handful that are currently in the working stages. Typically one person will bring a concept for a song to the group, and we all pitch in our thoughts for arranging it. Through this process everyone has their stamp on the song. There's a real spirit of collaboration, and since it's our song we're able to play it better than anyone else."

"It's great to cover songs from some of our heroes," he continued, "but in the end it's always their song and usually not as good as they played it. Our band has such a wide range of musical interests and personal backgrounds, so it's been really interesting to see our original material develop as a sort of common ground."

After a solid year of playing together, 49 Special has a great year to look forward to in 2009. They're planning to record their first CD and are playing a big show at the Café Du Nord on February 12 as part of the San Francisco Bluegrass and Old-Time Festival. Things have started out pretty fast for them, but with their talent and ambition, don't be surprised if you see them onstage at a festival coming near you this summer.

These four out-of-towners arrived in San Francisco for a variety of reasons, yet they are united by a passion for bluegrass music and individually and collectively have become fully integrated into the local scene. If they were looking for bluegrass, they found it.

"Fortunately the bluegrass community is so organized and supportive down here, Dan said, "and we were able to meet some really good people that helped us along the way. I think the mentality of bluegrass musicians where I'm from is a great match to the Bay Area scene, mostly because we love to have fun when we play and aren't afraid to do things differently, and the Bay Area has been very receptive to that."

If you haven't hear them yet, check out 49 Special, and see what the fuss is all about.

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

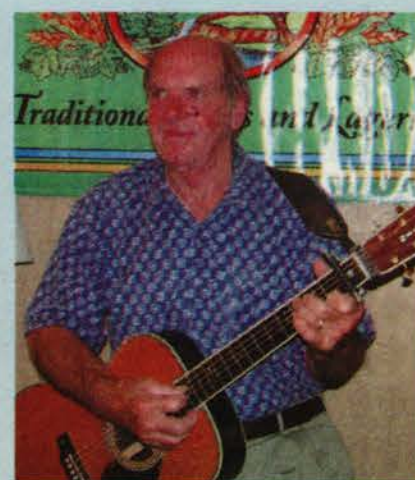
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34th Annual Father's Day Bluegrass Festival

June 18, 19, 20 & 21, 2009 at the Nevada County Fairgrounds in Grass Valley, California



Just added:
Bluegrass pioneer
Bill Clifton
Member of the
Bluegrass Hall of Fame



Dailey and Vincent



The Grascals



Junior Sisk and Ramblers Choice



Claire Lynch Band



The Steeldrivers



Danny Paisley and Southern Grass

The Bluegrass Brothers



Chris Stuart and Backcountry



The Stairwell Sisters



CBA's Kids on Bluegrass

Plus the California Showcase Bands:

**Blue & Lonesome ~ The Brombies
49 Special ~ Mountain Laurel ~ The Tuttles**

*Camping, Jamming, Workshops, Children's Program & more!
4-Full days of Family Fun and Great Music!
For more information, visit www.cbaontheweb.org*

**Did you know that by
buying a pair of early
bird tickets for the
CBA Father's Day
Festival at the member's
price you save enough
to pay for a couple's
membership fee? It's
like getting free
memberships with your
ticket order!**

**Come and join us in our 34th Annual Fathers' Day Weekend Bluegrass Festival
at the Nevada County Fairgrounds in Grass Valley, California!
Four days of family fun, jamming, workshops, Children's Programs, Luthier's
Pavilion, Kids on Bluegrass, camping on site and the best in Bluegrass and Old Time
Music on stage under the beautiful pine trees.**

Things You Should Know

- Absolutely NO PETS allowed on the festival grounds before or during the festival.
- Camping is in the rough on the festival site beginning Sunday, June 14 through Wednesday, June 17 for a fee of \$20 per unit per night (lots of grass and big pine trees), on a first-come, first-served basis. Designated tent only camping area available. Guaranteed electric only sites available - see below for fee information.
- Limited number of campsites for handicapped persons. Advance reservations required by May 1, 2009.
- Camping during the festival is included in 3 and 4 day tickets.
- Food and soft drink concessions on site, (picnic baskets and coolers permitted).
- Bring lawn chairs or blankets for seating. Audience area is a grassy lawn with trees.
- Festival is held rain or shine -- ABSOLUTELY NO REFUNDS.

Where is the Festival Site?

The Nevada County Fairgrounds is located on McCourtney Road in the town of Grass Valley, California. From Sacramento, take Hwy. 80 east to the town of Auburn. Take the Hwy. 49 - Grass Valley exit and go north about 28 miles. There are signs on the highway directing you to the fairgrounds -- about 2 miles.

~ EARLY BIRD TICKET ORDER FORM ~

CBA Member Early Bird Ticket Prices and Senior Citizen (Age 65 and over) Discounts are offered to CBA Members only. Members are entitled to purchase 1 discount ticket for a single membership or 2 discount tickets for a Couple Membership. **Deadline for Early Bird Discount tickets is February 28, 2009.** No member Discounts available at the gate.

Please send me the following Early Bird Discount tickets to the CBA's 34th Annual Father's Day Weekend Bluegrass Festival:

**Early Bird Discount Tickets
(11/1/08 - 2/28/09)**

CBA Member Tickets	
4-Day Adult.....	\$95
4-Day Senior (65 & over).....	\$90
4-Day Teen (16-18).....	\$45
3-Day Adult	\$85
3-Day Teen	\$38

Non-Member Ticket Prices	
4-Day Adult.....	\$110
4-Day Senior (65 & over).....	\$100
4-Day Teen (16-18).....	\$50
3-Day Adult.....	\$90
3-Day Teen (16-18).....	\$40

**Advance Discount Tickets
(3/1/09 - 5/31/09)**

CBA Member Tickets	
4-Day Adult.....	\$105
4-Day Senior (65 & over).....	\$100
4-Day Teen (16-18).....	\$48
3-Day Adult	\$95
3-Day Teen	\$40

Non-Member Ticket Prices	
4-Day Adult.....	\$120
4-Day Senior (65 & over).....	\$110
4-Day Teen (16-18).....	\$53
3-Day Adult.....	\$100
3-Day Teen (16-18).....	\$43

Single Day Tickets	
No discounts available	
Thursday.....	Adult \$30/Teen \$13
Friday.....	Adult \$35/Teen \$15
Saturday.....	Adult \$40/Teen \$18
Sunday.....	Adult \$30/Teen \$13

Camping is included in all 3 and 4 day tickets. Early camping opens Sunday, June 14. Camping fees are \$20 per night per unit (RVs), \$15 per night per unit (tents) on a first come, first-served basis from Sunday, June 14 through Wednesday, June 17.

Designated tent camping area available.

Special campsites with guaranteed electricity spaces @ \$90 each with advance reservations (Monday thru Sunday).

Handicapped campers who need special accommodations must make advance reservations by May 1, 2009. Please call JohnSkaar at 509-427-8928 or e-mail: johnskaar@saw.net for information and reservations.

GATE TICKET PRICES

4-Day Adult	\$130
4-Day Teen (16-18)	\$60
3-Day Adult	\$100
3-Day Teen (16-18)	\$45

Children 15 & Under FREE with a paid adult admission.

NO MEMBER DISCOUNTS ON GATE TICKETS.

CBA Member Tickets

4-Day Adult @ \$95	_____
4-Day Senior @ \$90	_____
4-Day Teen (16-18) @ \$45	_____
3-Day Adult (Th/Fri/Sat) @ \$85*	_____
3-Day Teen (16-18) (Th/Fri/Sat) @ \$38*	_____
3-Day Adult (Fri/Sat/Sun) @ \$85*	_____
3-Day Teen (16-18) (Fri/Sat/Sun) @ \$38*	_____

Non-Member Tickets

4-Day Adult @ \$110	_____
4-Day Senior @ \$100	_____
4-Day Teen @ \$50	_____
3-Day Adult (Th/Fri/Sat) @ \$90*	_____
3-Day Teen (16-18) (Th/Fri/Sat) @ \$40*	_____
3-Day Adult (Fri/Sat/Sun) @ \$90*	_____
3-Day Teen (16-18) (Fri/Sat/Sun) @ \$40*	_____

*Please specify which 3 days

Single Day Tickets

Thursday Only @ \$30	_____	Teen @ \$13	_____
Friday Only @ \$35	_____	Teen @ \$15	_____
Saturday Only @ \$40	_____	Teen @ \$20	_____
Sunday Only @ \$30	_____	Teen @ \$13	_____

Camping Reservations:

_____ nights Pre-festival tent camping @ \$15 per night (first-come, first-served) for a total of \$ _____
 _____ nights Pre-festival RV camping @ \$20 per night (first-come, first-served) for a total of \$ _____
 _____ Reserved space with guaranteed electricity @ \$90 per space. (6/14/09 - 6/21/09)

CBA Member No. _____
 Date of Order _____
Total for Tickets _____
Total for Camping _____
 Total Enclosed _____

Mail ticket order form, a SELF AD-DRESSED, STAMPED BUSINESS-SIZED ENVELOPE, and check or money order payable to the California Bluegrass Association (CBA) to:

**CBA Festival Tickets
John Erwin
2172 Vineyard Hills Ct
Vacaville, CA 95688-8732**

Name _____
 Address _____
 City _____
 State _____ Zip _____
 Phone _____ Email _____

Early Bird Discount Ticket Order Form -- Deadline 2/28/09

For Credit Card orders visit www.cbaontheweb.org -- ABSOLUTELY NO PETS. NO REFUNDS.

The Luthier's Corner - Roger Siminoff



Roger Siminoff

Q: Last month, you said something about a Virzi Tone Producer and said it was inside the instrument. Where was it positioned and how was it held in place?

A: The Virzi Tone Producer has two supports that attach to the inside of the soundboard. The forward support has two feet, and the rear support has only one foot. As with the location of a soundpost in a violin, the forward two feet of the Virzi Tone Producer are attached to the soundboard just back from the centerline of the mandolin's bridge (the centerline of the forward feet of the Tone Producer is 1/2" back from the centerline of the bridge).

On the F5 mandolin, the two forward feet of the tone producer are fitted between the two tone bars. And since the tone bars of the F-style mandolin are not centered on the instrument's soundboard (i.e., they are both offset towards the bass side of the instrument), this causes the tone producer to be likewise positioned toward the bass side of the instrument.

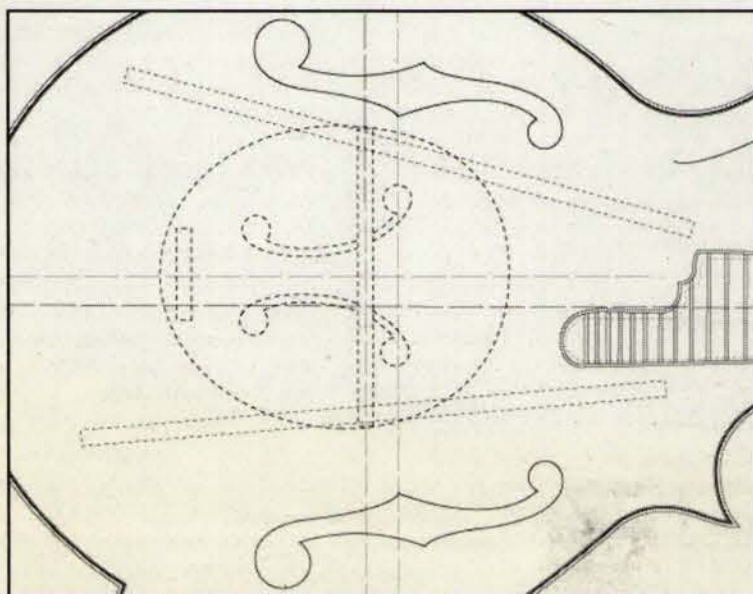


Fig. 1. The tone producer fits between the two tone bars on F5 model mandolins. When used on F4 and A-models, it is in the same position, relative to the bridge but these instruments have a single cross brace and no tone bars.

Fig. 1 is a drawing from our ProSeries F5 Drawings and shows how the tone producer is positioned. On an original F5 mandolin with a Tone Producer in it, you can see the disc through the bass f-hole. The original Virzi Tone Producers were stamped with "VIRZI" Tone Producer, U.S. Patents Applied' on the leading edge of the plate, and you can see this stamping through the f-hole.

As to height, the disc floats halfway between the soundboard and the backboard.

Some musicians have taken the tone producers out of original F5 mandolins in favor of getting that "chop" sound, but the tone producers provide excellent tone color, and it is a real shame that some of those instruments have been modified.

Many builders today are installing replicas of the Virzi Tone Producers in their instruments.

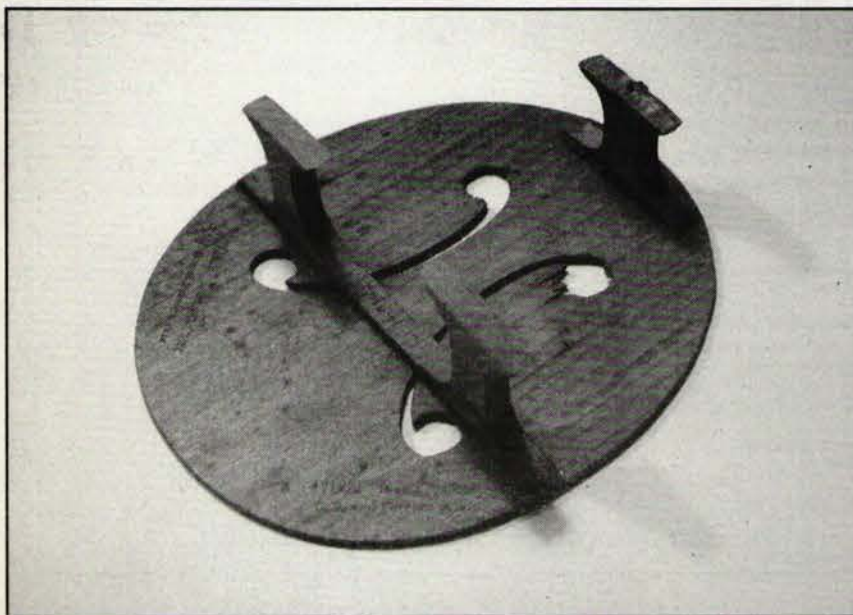


Fig. 2. The Virzi Tone Producer was made of spruce, unfinished, and often coarsely made.

Q: You said something about a "restoring force" last month – what is that?

A: As it relates to musical instruments, a restoring force is energy that is transferred from the strings to some part of the instrument and then sent back to the strings. It is given the name "restoring force" because it returns energy to the strings and helps promote sustain.

Here's an example of how it works: If you were to tighten a string between two rubber pads and pluck it, the string would vibrate for a brief period, and the vibrational modes of the string would decay very quickly as its energy was quickly "damped" by the rubber. If you were to tighten the same string between two concrete walls, it would vibrate and most likely produce a very bright, clean tone, but it would decay more slowly than if it were to be damped, and would eventually settle back to its state of rest with little or nothing to promote its energy. However, if you add a spring between the concrete walls, bring the string up to tension, and then pluck the string, it would continue to vibrate longer than the other two examples since the spring would absorb some energy from the string and send the energy back to the string to help keep it in motion. This is what acoustical engineers call a "restoring force."

Now think of this example as it relates to a musical instrument. If we have a neck with very soft, supple wood – pine, for example – the strings' energy would be quickly damped by the soft wood. While the instrument may sound sweet and mellow for a brief time, the sustain would be poor. If the neck were made of a very hard dense wood like ebony (as necks were on some early banjos), the instrument would be bright but, again, lack sustain. And, if we select a resilient wood like maple, the maple will store some of the strings' energy and transfer it back to the strings in the form of a restoring force and provide greater sustain.

The point in last month's column was about the restoring force of the early Gibson ball bearing banjos. As that column described, those banjos had a tone chamber resting on 24 springs (beneath the balls), and just as pointed out in the example above, the restoring force of the springs provides incredible sustain. The sustain on these ball-bearing models is substantially greater than on the models with archtop or flattop cast tone chambers.

Q: I have heard that larger fretwire produces better sound. Is this true? And, if it is, how can the fretwire change the sound if it is not really vibrating on the top [soundboard]?

A: Strange as it may sound, there is some truth to this. There are several things to consider:

This fretwire story is often told by electric guitar players, especially those playing on instruments with maple fretboards. While they usually talk about amplitude, they are probably sensing a bit more sustain than amplitude. And, it's much easier for them to hear this because of the electric amplification. (Our ears can play tricks on us; sometimes a note that sustains longer appears to be louder than a loud note that decays quickly.)

What is happening in this case is that the maple fretboard is reasonably soft and it does tend to damp the strings' energy more than an ebony or rosewood fretboard would. In this case, heavier frets on the maple fretboard would provide a better support for the strings than would light frets, resulting in less damping, which in turn, provides more sustain.

Another consideration is that taller frets provide a slightly better string break angle (behind the fret) when the string is fretted, with the probability that there is less chance for the string to be damped by the skin of the fretting finger.

Lastly, larger fretwire is certainly heavier than smaller fretwire, and adding mass to a neck absolutely makes a difference. Some guitar makers add weight to the pegheads of their guitars to increase the mass of the neck with a goal of improving sustain and amplitude.

In the early 1960s, someone at Gibson had the idea to use guitar fretwire on the banjo line. So, the bow-tie model RB-250s of the period had comparatively larger fretwire. I have refretted many of these RB-250s and some owners have commented on a change in the instrument's tone and amplitude (which I have usually attributed to them not having had their banjo for a while).

Having said this, I wouldn't suggest that you rush out to change to a heavier gauge of fretwire just to improve your instrument's tone. In the stack of things that are important to the tone and amplitude of an instrument, fretwire size is low on the totem pole.

See you next month!

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

Roger Siminoff was the founder of Pickin' and Frets magazines and has written numerous books on instrument set-up and construction. His latest book, Siminoff's Luthiers Glossary contains more than 850 definitions of the words used in instrument construction along with three dozen color plates and descriptions of exotic woods. For more on Roger Siminoff, Siminoff Banjo and Mandolin Parts, Gibson and Lloyd Loar history, visit his web site at: www.siminoff.net.

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Charlie Sizemore Band cancels RBA show

Due to circumstances beyond our control, The Charlie Sizemore Band concert in January has been cancelled. Our deepest apologies, and please contact bruce@rba.org for refunds and ticket exchanges.

We are delighted to present two of the top bands in bluegrass during the month of February; both are Rounder Records recording artists, and both have wowed the RBA audience in recent years.

Feb. 7, 2009: The Claire Lynch Band

Some of The Claire Lynch Band members' accolades include International Bluegrass Music Association (IBMA) Female Vocalist of the Year and two Grammy nominations for Best Bluegrass Album (Claire); two IBMA Guitar Player of the Year awards (Jim Hurst); two IBMA Bass Player of the Year awards (Mark Schatz); and two Florida State Championships on both fiddle and mandolin (Jason Thomas).

"Claire Lynch is one of the classiest acts in bluegrass today, capable of turning bona fide classics like Jimmy Martin's "Hey Lonesome" and the Osborne Brothers' "Up This Hill And Down" into her own, even as she pays homage to the brilliance of the originals. Her infinitely expressive voice has earned her guest appearances with the likes of Dolly Parton, but it's best heard in front of her own band -- anchored by guitarist Jim Hurst, it also includes fiddle and mandolin player Jason Thomas and redoubtable bassist Mark Schatz, most recently of Nickel Creek. That's a formidable lineup, and Lynch wisely gives them plenty of room to shine, but in the end, it's her sensibilities -- and talents -- that shape the sound into one delicious whole." (Jon Weisberger, The Nashville Scene)

Feb. 28, 2009: Blue Highway

Winners of 2008 IBMA Awards for Song of the Year ("Through the Window of a Train," the title track of their most recent release) and Dobro Player of the Year (Rob Ickes, winning for the 10th time, making him the most awarded instrumentalist in the his-

tory of the IBMA Awards), Blue Highway celebrates a remarkable 15th anniversary together in 2009. They've won countless awards and #1 spots in the charts, and their most recent music might be their best. "It's a testament to its immense talents and friendship that after 14 years together (that) Blue Highway keeps creating music that connects and entertains." (Ken Tucker, Billboard)

Tim Stafford (guitar), Shawn Lane (mandolin/fiddle), Wayne Taylor (bass), Jason Burleson (banjo) and Rob Ickes (Dobro)



Claire Lynch

combine to form one of the most esteemed and influential groups in contemporary bluegrass, excelling at every facet of the music, from instrumental dexterity to impeccable vocal interplay to literate, powerful songwriting. "Bluegrass supergroup" may sound like an oxymoron, but you've earned the title when you boast five singer-songwriters whose résumés include stints with Earl Scruggs, Alison Krauss, and Ricky Skaggs. Why are these guys super? They can make your heart soar even as it's breaking." (Bob Cannon, Entertainment Weekly)

Both concerts take place at the First Presbyterian Church of Mountain View, 1667 Miramonte Ave. (at Cuesta Dr.), Mt. View. Doors open at 5:30 pm for jamming. Concert venue open at 7:00 pm. Showtime is 8:00 pm. Tickets are \$22/advance, \$25/day of show. Half-price for teens, free for under-13 and music students. Information/reservations: www.rba.org, 650-691-9982

Basic (Banjo) Training

- spreading the word about banjos to the troops

Wouldn't it be great if we only had to teach the troops to play banjo rather than firing a weapon? Then, maybe, we could teach the world to live and play in perfect harmony.

By Frank Rossi

There have been and still are, banjoists in the military. One of the most famous, of course, was Eddie Peabody. A Navy Commander, Peabody traveled the world entertaining the troops for many years; SSG Ron Hinkle, who is in the U.S. Army Band, in addition to his regular duties plays banjo with his Dixieland group at functions. Having served in Germany and Iraq, Hinkle is currently stationed in Korea. COL Kim Johnston Rapacz, a career officer in the U.S. Army stationed in Hawaii, grew up playing the banjo and still does.

During WWII, Jack Blasi served in the Pacific Theater of Operations and carried his banjo along with his helmet and rifle, and entertained the troops whenever he could. Jack is a member of the Pittsburgh Banjo Club.

"Country Current," the premier country-bluegrass group of the United States Navy Band in Washington, D.C., showcases a five-member acoustic ensemble performing traditional, contemporary and original bluegrass compositions. Banjoist MUC Keith M. Arneson is the well-known leader of this group that tours the country each year in support of Navy recruiting.

Many civilian banjo players and groups make special efforts to entertain the military to help boost morale.

The Dallas Banjo Band, on it's way to the Banjo Rendez-Vous last year, stopped at Barksdale Air Force Base to do a show. The show was very successful and the band received a plaque from the Air Force. In fact, the band was invited to spend the night at base housing. Jerry Miller, professional banjoist from Colorado, played a Christmas show with the USO at Buckley Air Force Base in Denver last December. He, too, received a citation from the Air Force.

Over the years since its founding, tens of thousands of Navy pilots and aviation crewmen and

women have trained at the Naval Air Station at Pensacola, Florida. Recently, the USO opened a facility there at which off-duty servicemen and women can drop in to get away from their commitments to relax and unwind. Assisting USO Program Director Kathy Karsten are a number of volunteers. Among the volunteers is banjo-player Carl Swickley. Swickley of the "Last Chance Banjo Band," uses a different approach when it comes to introducing the banjo to the troops.

Swickley, a retired serviceman himself, uses his banjo to meet young servicemen and women. "What I do not do," he said, "is put on a performance for a group. Instead, my purpose is to introduce the banjo to as many young folks as I can, one at a time. I do that by finding a spot out of the mainstream where I can quietly strum a melody until it attracts a passing Sailor or Marine. When they stop to listen, I ask if they know anything about the banjo. Ninety-nine times out of a hundred, the answer



Carl Swickley with a Marine.

is--no. Then I ask if they play the guitar? Now the answer is often--yes, since most either play guitar or have tried at one time or other. That opens the door for me to see if they would like to try their hand at a banjo? Besides spreading the word about banjos, volunteering at the USO is my way of supporting the troops."

With hundreds of military bases and USOs scattered around the USA and overseas, it looks like there are many similar opportunities for banjoists to introduce the banjo to the younger generation. Working with the troops can be a rewarding experience, and the troops will be grateful for the time you spend with them.



Frank Solivan, Sr.

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

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

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

This program is open to children ages 3 through 17. 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



Al Shank

Al's Music Tidbits

... By Al Shank

"How Do We Use This Stuff?"

Over the past sixteen months, I have presented the tonal and rhythmic materials most used in Bluegrass music. We know about keys, scales, intervals, chords, harmonic rhythm, dominant harmony, cadences, borrowed (secondary) dominants, syncopation and "swing" rhythm. So, how do we apply that knowledge to

practical problems that come up when learning to play and/or sing Bluegrass music?

Last month, I solicited ideas about future subject matter for this column. So far, I have gotten just one response, from Ran Bush, who runs a Slow Jam class at the Fifth String in Berkeley. Thanks, Ran! He sent me a list of issues that tend to come up in his class, so for this issue I have picked a couple of them and will try to combine them and illustrate with some musical examples that you can listen to on the CBA Website.

To review, in order to listen to the musical examples, go to:
<http://www.cbaontheweb.org/tidbits.aspx>

Select the month and year (this is the January 2009 issue) and click "Submit". You will see a list of clips with their descriptions, each with a "Download MP3" link. You can either open them or download them to your computer to clutter up your hard drive forever!

The subjects I picked up from Ran were: 1) kicking off a song or tune and 2) doing walkups/walkdowns between chords.

Actually, one of the most common ways of kicking a tune off is to play a walkup or walkdown leading to the first melody note of the tune or your intro. When you are kicking off a tune, what information do you need to provide the other players? Well, for one, you have to let them know when they are supposed to start playing. For another, you have to give them a tempo. But first, you have to hear the tune in your head, so you know the tempo. If you can't hear it, you probably can't play it. When you hear the tune in your head, pick up the beat. Tap your foot. But hold on! Different people tap their feet differently, and I don't mean some tap with their heel, some with their toes. I tap my foot on each bass note, assuming your bass player is playing root-fifth, root-fifth for each chord. But some people tap (and count) with the guitar's bass-strum, bass-strum, so twice as fast as I do. A good way to give your fellow musicians the beat and tempo is to count a measure or two and then play a few "pickup notes" (let's use three) that lead to the first on-beat, where the rest come in. If you're counting "guitar beats", this will sound like: 1 2 3 4 1 note note note on-beat; I count 1 2 3 note note note on-beat, so I am playing notes on "& 4 &". Clip #1

for this lesson is an example of both ways.

Let's use the old chestnut "I Wonder Where You Are Tonight" as an example. Clip #2 is just the first couple of lines of the song, with no intro. This might be what you hear in your head before starting to play the song. The chord progression of the verses is I IV VI (G C D G in G major), repeated. The first note of the melody is the dominant (5th note of the scale), or D. If you're going to play an instrumental intro that follows the melody, your pickup notes should lead to the D note. Let's try a three-note pickup, going from the tonic to the third to the fourth to the fifth, or 1 3 4 | 5. (| indicates the "bar line", the beginning of a measure). Clip #3 is an example of this.

If your fellow musicians need or want more "notice", you can start with a measure or two of counting, then play your pickup notes. Listen to clip #4.

Suppose the first note of your melody is not the 5th, but the 3rd? You might play your pickup notes like clip #5, where we use a passing tone between the 2nd and 3rd notes of the scale (1 2 2# 3). If the first note is the tonic, like in "Who's Goin' Down to Town", you could play a "walkup" from the dominant up to the tonic; listen to clip #6.

This leads us to the subject of "walkups" and "walkdowns" that bass and guitar players use to connect chords. These are nothing but fragments of a scale. Remember that a major scale is made up of two "tetrachords", consisting of four notes each, with full steps (two frets) between the first three and a half-step (one fret) before the last. So, in the key of G, the tetrachords consist of:

G A B C
D E F#G

When you change chords from the I to the IV, you can use that first tetrachord to "walk up" from the tonic to the sub-dominant on the bass strings of the guitar (or the bass). To go back to I, you can reverse the process, or "walk down". The same intervals apply in going from V to I, since it's "up a fourth"; use the other tetrachord. If your chord progression is going up a fifth, like from I up to V, you have an extra note, so you can either one more note in your "run" or skip a note. Many guitar players go from I up to V by playing just 3 4 | 5. You can vary the rhythm to add interest, using syncopation. The final clip, #7, consists of various ways to connect the I to IV and then go back to I; it finally goes to V, back to I, with a flatt run to end. Space does not permit putting the tab in here, but I will e-mail a .pdf file with the guitar tab to anyone who requests it.

PLEASE, send questions or suggestions for subject matter to: squidnet@notoriousshank-brothers.com.

Grammy Award Nominations – Bluegrass Category

Best Bluegrass Album (Vocal or Instrumental.)

Cherryholmes III: Don't Believe
Cherryholmes
[Skaggs Family Records]

Del McCoury Band - Live At The 2008 New Orleans Jazz & Heritage
Festival
Del McCoury Band
[MunckMix]

The Ultimate Collection / Live At The Ryman
Earl Scruggs With Family & Friends
[Rounder Records]

Honoring The Fathers Of Bluegrass: Tribute To 1946 And 1947
Ricky Skaggs & Kentucky Thunder
[Skaggs Family Records]

Wheels
Dan Tyminski
[Rounder]

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Under 11 free with adult admission.



Portland, Oregon's River City Festival

- Indoor bluegrass event embarks on fifth year

By Chris Palmer

It's hard to believe that the Festival is turning five this year. It seems like not that long ago that Chuck and I were working many all nighters to give birth to our first one, not having a clue as to what we'd gotten ourselves into. Flash forward to 2008 as we get ready for the 2009 event and we're still working those hours, but it's not quite as

painful as the first. This year RiverCity was one of three festivals nominated for the IBMA's prestigious Bluegrass Event of the Year award. Despite not taking home the prize, we were quite stunned to even be considered; given our competition was the esteemed Grey Fox Festival in New York, which, thanks to A Bluegrass Journey, was our model all those years ago. The winner,

which was the Thomas Point Beach Festival in Brunswick, Maine, was well deserved, this being their 30th and final, year.

Because of our nomination, we had the opportunity to attend IBMA at the end of September, which if you're into bluegrass, is not only a very valuable way to connect with artists, agents, managers and other producers, but unbelievably

fun experience. We were able to hear some of the bands that are on the bill at RiverCity in a live environment, always a good gauge of audience satisfaction. Young Sierra Hull as an example, who recently recorded her first album after years of working with the likes of Alison Krauss, offered a showcase late one night that was a great preview of the set she's bringing to Portland.

This 16 year old prodigy can make that mandolin absolutely smoke. And surprisingly, given her young age, she's a gifted writer.

A quick side note about IBMA: I first met Sierra in the elevator at the hotel in Nashville. She saw my RiverCity shirt and said 'Oh, I'm playing in Portland next year'. To which I replied 'Are you Sierra Hull?'

That's a typical IBMA experience. Everybody immediately looks down at your name tag, then explodes into conversation; 'You're from RiverCity? I've sent you promo packs or I've heard you're doing good things out there or I'm from Bainbridge Island and have come to the festival for the last four years'. The IBMA experience is truly bonding if you love bluegrass music. The only minor negative is not getting enough sleep for a solid week.

The Dan Tyminski Band also showcased at IBMA. This band has done nothing but improve since last January, if that's possible. Dan's voice has that unique quality that has settled into his own identifiable brand. Since Union Station will be going back to work for Alison next spring, this may be one of the last tours that Dan's band, which includes Adam Steffey, Justin Moses, Barry Bales & Ron Stewart, will make.

The group that really swept the board at IBMA was Dailey & Vincent who took home six awards including Entertainer of the Year, Vocal Group of the Year, Album of the Year and Emerging Artist of the Year. All of which made us really glad that we jumped on the Dailey & Vincent bandwagon a year ago. If you haven't had a chance to hear them, you're in for a real treat at RiverCity.

This is in addition to Ralph Stanley & The Clinch Mountain Boys, Psychograss, which includes Tony Trischka, Darol Anger, Mike Marshall, Todd Phillips & David Grier, The New Jim Kweskin Jug Band featuring Bill Keith, Geoff Muldaur and the Barbeque Orchestra, Robin & Linda Williams and Their Fine Group (which I also had the pleasure of hearing at IBMA), The Fairfield Four, J.D. Crowe & The New South, Longview, The Whites featuring Jerry Douglas, Cadillac Sky, Hot Club of Cowtown and Bill Evans. Plus 12 additional bands from the west coast, which include the Downtown Mountain Boys, Green Mountain Bluegrass Band, Urban Monroes, Runaway Train, The Sawtooth Mountain Boys and Lee Highway.

Ticketing information can be found at www.rivercitybluegrass.com or by calling (503)282-0877.

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Hooked on Bluegrass

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

Gene Bach

CBA volunteer and Website writer



When I grew up I didn't even know bluegrass music existed. While I was busy listening to Johnny Cash my brothers were listening to Kiss and AC/DC. Sometime in my early 30's I first started paying attention to bluegrass music although I still didn't really listen to it much. When I was around 37 I decided to try and learn how to play the banjo, so I got a decent one and looked for a teacher. While I was learning how to play my instructor told me about an organization called the Southwest Bluegrass Association and how they had camp-outs and jams. She said it would be a good idea to get with those folks and learn more about the music.

My wife and I attended our first camp-out in Southern California and by the time it was over we were both hooked. What a great time we had! Lots of people to play with and everybody seem willing to help you out and even put up

with your mistakes. After that I got a bit more serious about playing the banjo and even entered a couple of contests where I got second place each time. After awhile a friend said, "Here's a mandolin, try it and see what you think." I played it and seemed to pick it up fairly quickly and soon forgot about the banjo. It was about that time that we moved from Southern California to Northern California and discovered the CBA. Here I became involved with the stage crew for the Father's Day festival and did a ton of picking and made lots of friends.

By this time I had acquired a pretty decent collection of CD's and was listening to bluegrass almost exclusively. A couple of folks moved up from Sacramento to Yreka one winter and we got together with them and formed a band to play for the tourists at the local train stop. We did that all that summer and the next summer played

in our first festival. By this time I had started thinking it might be cool to bring some bluegrass music to Yreka and so started putting on some shows. Also about this time we became involved with another band that we're still in today. The shows went over well and I started thinking about the possibility of a weekly bluegrass radio show. I approached the local FM country station and they agreed to give it a try. Now I'm helping to get a festival going in a town about 25 miles from here. To say I'm engrossed in the music would be an understatement.

Not only does the music touch my soul deeply but I've found that the people involved in the music are, by and large, great folks to be around. I suppose the reason I'm so hooked on the music is a package deal: listening to music that touches me, playing that music and being around so of the most wonderful people on the face of the earth.

New rule: Youth 15 and under admitted free to FDF '09

In the interest of easing the financial burden on bluegrass families, the California Bluegrass Associating is revising its policy on admission prices for teens. Previously young people aged 12 and younger were admitted free to CBA's Father's Day Bluegrass Festival in Grass Valley. The new rule is young people aged 15 and under will be admitted free when accom-

panied by an adult. We hope this will allow more families and youth to enjoy the fun at the CBA's flagship event.

The bluegrass festival environment is a wonderful experience for teens. They'll make life long friends and be exposed to generations of music lovers and the funnest folks a person could hang out with.

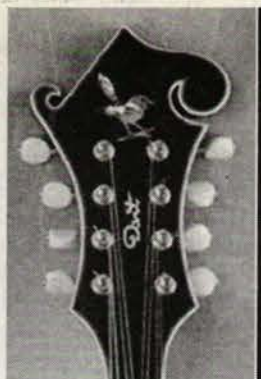


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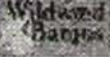
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The Allan French Column by Allan French

Spurring The Economy

To echo Rick Cornish's suggestion in his November 28 website welcome message, I hope everyone is using the "gifting season" to promote our music and to also spur the economy.

You can never have too many books or audio CDs (though your housemates may dispute this). I happened upon a wonderful book recently: "The Grand Ole Opry: The Making Of An American Icon" by Colin Escott, published in 2006. I've seen plenty of discussions of the evolution of country-western and bluegrass music, but this is the first one I've seen specifically focuses on the Ryman Auditorium, Opryland, radio station WSM, and the business enterprises behind them. This hardcover book has 250 pages and has at least one photo on nearly every page. Unfortunately there is no index to enable looking up persons by name. However, the book is arranged in chronological order by decade, so that helps. Highly recommended.

Concerts And More Concerts

R.B.A. - November 15th

On November 15, the Stairwell Sisters performed on the RBA stage. They'll be one of our headline acts in Grass Valley. The following

is a portion of Dave Magram's review, reprinted with permission.

"The Stairwell Sisters put on a fun-filled, entertaining show to a large and appreciative audience at the Nov. 15 RBA concert. Although there may be a perception among some in the bluegrass community that "old-time string band" music tends to be repetitive and boring, this is definitely not true of the Stairwell Sisters!

"From their opening number, Stay With Me 'Til Morning, kicked off with an unaccompanied clogging "solo" (!), to their encore, these gals put on an entertaining show with a lot of variety. Although their music is rooted in the "old-time string band" tradition, the Stairwell Sisters go way beyond "covers" of old 78 RPM records, including original material (Cinderella and Who's To Blame), and songs from other genres (Selina and Come Along Jody). [...]"

"Many of the songs the Sisters performed were arranged in interesting ways, further adding to the musical variety; some examples were Hangman and David & Goliath. Evie's clogging on several numbers added unique (and very traditional) entertainment, as did Martha Hawthorne's bass solo on Silly Liza. All of the Sisters participated in the band's "hambone" tour de force, Dance All Night. [...]"

For the full review, join the RBA's Yahoo Group, named RBA Announcements (this search term has an underscore).

R.B.A. - December 6th

Eric Thompson and Kleptograss performed at the RBA in December. The show opened with performances by the Tuttle family and guests. Most songs featured Molly on banjo or guitar, Sullivan on guitar, Michael on mandolin, AJ Lee also on mando, and Jack on bass. I'm sure many of you are acquainted with many of these fine young performers. There were a few special configurations, including one song featuring Jack's "School Of Bluegrass" - kids from his youth "bluegrass jam class." Michael Tuttle has become a high-speed picker. (See my prior column regarding speedy mando-guys.) It'd be fun to see Michael and Butch Waller and Doyle Lawson in a speed-picking contest! I have heard AJ sing "In The Master's Garden" many times (live and on YouTube) and it still moves me.

Kleptograss was a treat simply because I've never seen them before, besides actually being a "good band." (Several of these guys have performed at RBA previously, but with other bands.) They performed a wide variety of music, including a Greek tune. Around mid-January, look for a complete concert review

on RBA's Yahoo Group. The next RBA concerts are Charlie Sizemore Band on January 17 and Claire Lynch Band (another FDF headliner!) on February 7.

S.C.V.E.A. - December 7th

The fiddlers' association had its annual holiday potluck, preceded by various jam sessions and several people performing on stage. I brought along my banjo and played a few tunes for some friends. I am not ready to mount the stage, but I took the opportunity to perform for people who knew I was learning banjo but hadn't yet seen me play. The January 4th meeting/jam will feature special guest performers Pete Hicks and Bean Creek Bluegrass Band. If you ignore the normal \$5 admission fee, THIS MINI-CONCERT IS FREE.

Newbies house concert

During the prior school year, my neighbor's young son signed up for his first music lessons at school, and he chose the violin. I imagined that someday I would loan him recordings of fiddle tunes, and I would introduce both son and father to bluegrass, and I'd eventually have a convenient picking partner living down the street, once he got older! Unfortunately the son decided to try trumpet this year. (I just knew the brat would ruin my perfectly-crafted plans.) So, add-

ing a new twist to our annual holiday get-together, I agreed to listen to the kid's hideous trumpeting, while he and his family agreed to listen to my vastly superior (not really) banjo virtuosity.

Naming Names

Last month I promised that I would name all the winners of the SCVFA "Youth Fiddle Contest," held in November. While the first place contestants certainly were excellent musicians, there were some darn good runners-up, and I wanted to give them recognition as well. Of the 19 contestants, here are the 12 who came in at first through fourth places in their age divisions (in RANDOM order): Marika Blacklock, Will Antes, Amanda Jackson, Marcus Loh-Ekstrand, Alison Tran, Ben Jackson, Shawy-on Ritter, Amanda Ting, Angelina Cress, Griffin Stoller, Samantha Cecil, and Ashlyn Murphy.

Musical Destination Quotation

Next summer you can tell your non-bluegrass friends that you were marooned in Grass Valley for ten days.

"Marooning: A party of pleasure, differing from a picnic in that it occupies several days instead of one," as defined in Robert Hunter's "Encyclopaedic Dictionary," 1894.

We don't need no stinkin' shipwreck to get marooned!

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

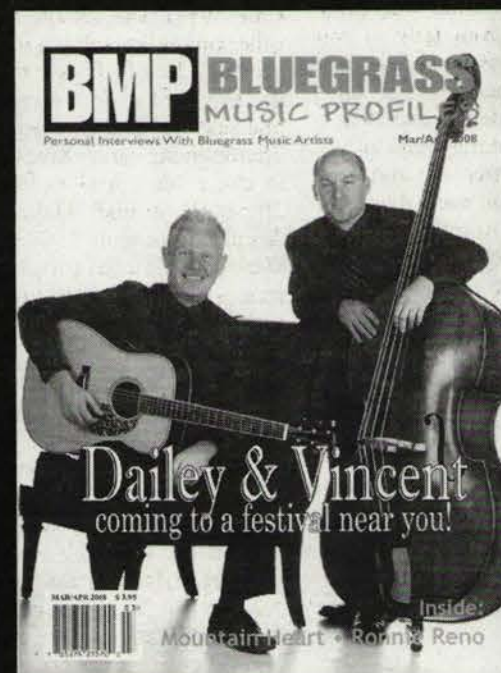
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J.D.'s Bluegrass Kitchen by J.D. Rhynes

Howdy, Howdy, Howdy!

Happy New Year everyone! Can you believe that we've only got 6 months until our Father's Day Festival? Those 6 months will go by as fast as this last year has, probably faster it seems. It's hard to believe that back in 1976 we didn't know that we couldn't do a festival, so we went ahead and did it. Tickets for the entire weekend was a whoppin' \$5.00! That won't even buy you a good lunch this day and time. That reminds me of the old saying: The ONLY constant in our lives is change. How very true. If you jes take a few minutes and reflect on how YOUR life has changed since 1976, you will see how true that old saying really is. Some of the changes in our lives have been hard to take, but a lot of 'em have been really fun changes, like new grand babies, a new friend, that you met 13 years ago by now. WHERE does the time go when you enjoy another person's company? I think the best change that has really upgraded our festival was when we moved from the parking lot to the fairgrounds proper in 1997. A GOOD change! Now our audience has a nice lawn area to sit on instead of the dirt and our vendors have a cleaner environment for the festival attendees. ALL GOOD changes! I hope that this coming year brings nothing but good changes in the lives and fortunes of all of you folks.

Here's a good change that I've experienced lately. I recently subscribed to the magazine, La Cucina Italiana, a wonderful tome that deals with Italian cuisine exclusively. Needless to say I'm learning a lot of new dishes that are jes out of this world. I've been a great fan of Italian cooking since my uncle Jack married a pretty little Italian girl back in 1948. My aunt Rosalie was a natural born cook, and she was taught by her momma who came to this country from Italy so you know that she was taught the real thing. Her homemade egg noodles were a wonder to experience! They would absolutely melt in yer mouth! Some butter, salt and pepper was all that you needed on 'em. Jes thinking of 'em gives me a big case of "the slobbers"! It won't be long and I'll have some great Italian recipes to share with all of you folks out there. WHO doesn't like Italian food?

It's a frosty mornin' here on my mountain today, and I've got the kitchen all heated up, and the 'ol speckled coffee pot is a' settin' on the stove bubblin' its li'l heart out. So tie yer pony in the shed out back, and come on in here and pour yerself a big cup of Cowboy Coffee, and lets "make medicine" over some good vittles, and their 'fixin's.

The first recipe we're gonna share this month is one that took a lot of research on my part several winters ago. I must confess that it was a lot of fun and it ties right in with the season, seein' as to how

it's a new year. I spent the better part of two weeks searching for the perfect Hot Buttered Rum recipe, and I'd like to think that this effort was richly rewarded with the result obtained herein! I've featured this recipe before, but what the heck, it's that time of the year when a good hot drink really goes good on a cold winter's evening. I live in the proximity of Blue Mountain, so I call this:

Blue Mountain Hot Buttered Rum

1-1/2 cups milk
1 egg
1/8 tsp ground nutmeg
2 tbsp brown sugar
1/8 tsp pure vanilla extract
1/8 tsp pure lemon extract
1/2 tsp butter
1-1/2 jigger Capt. Morgan's Spiced Rum, per cup

In a bowl, beat the egg for 2 minutes. Add everything else but the rum. Heat in a saucepan, stirring constantly. Pour in a cup over the rum, mix good, and ENJOY!

A couple of these on a cold winter's evening, or even during the day when yer watchin' all of the foot ball games, REALLY warms you up, and they make you feel good too! My favorite kind of recipe! Ya hooo!

Back when I was a little red neck, we always had roasted turkey for Thanksgiving, and come Xmas, momma would usually cook a big ham or a beef roast, as she was tired of all those leftovers that a huge turkey always provided. BUT, come New Year's Day, she would always roast another big turkey for the festivities, as we usually had a lot of aunts, uncles and cousins around the house on New Years Day. I asked my mom one time WHY she always fixed another turkey, knowing it was gonna provide a lot of leftovers that we all got tired of before it was all gone? She said, son, that's simple. After Thanksgiving and Xmas, they're so cheap it's a steal to feed 15 or 20 people on one! Hah. Good ol Arkansas mountain logic in action! Well, my mom had a plethora of recipes to use left over turkey with, and this was one of my favorites. A big bowl of this on a cold day really hits the spot, and gives yer tummy a real good feelin', especially when Mom would bake a big pan of biscuits, or corn bread to go with it. I'm talking about some:

Creamy Turkey Vegetable Soup

1 large onion, chopped fine
2 tbsp butter
3 cups red 'tater's diced
2 14-1/2 oz cans chicken broth
2 cups cooked turkey, cubed
2 cups mixed veggies, thawed
1/2 tsp salt
1/2 tsp pepper

1/2 tsp poultry seasoning
2 cups heavy whipping cream

Take a large saucepan, and sauté the onion in the butter till it's tender. Add taters and broth, bring to a boil, reduce to a simmer, cover, and simmer for 20 minutes. Stir in the turkey, veggies, salt and pepper, and poultry seasoning. Cook 10 to 12 minutes till the veggies are tender. Stir in the cream, heat through (don't boil!) and serve. Makes enough for 8 normal folks or a couple of banjer pickers.

Ya know, my momma was one of the bestest cooks that ever was. She was also a cagey shopper when it came to buying for our family larder, back when a buck was still worth a buck. It jes makes real good sense to buy a turkey to roast up for the New Years doin's, when we can get 'em at the marked down prices that always follow the holiday season. I purely love a good turkey and dressing sandwich, all slathered with Miracle Whip. NO Mayo, thank you! That's one thing that me and my fiddle playin' buddy Bruce Johnson agree on. NO MAYO, it's Miracle Whip fer us!

Here some years ago, back in the early 80's I think, I had a chance to sample a salad that had cooked turkey, wild rice, and different fruits in it. I really liked it, and for several years I looked for a recipe that was as close to it as I could find. It took about 18 or 19 years, but I finally found one that is just as good as the one that I had back then. I cant remember where I found this one, but it sure is a good and tasty way to use left over turkey. I'm sure yer family and friends will like it too.

Turkey and Wild Rice Salad

2 cups cooked turkey, cubed
2 cups cooked long grain rice
1-1/2 cups cooked wild rice
1-1/2 cups green grapes halved
1/2 cup sliced celery
1/2 cup water chestnuts, chopped
1/2 cup mayonnaise
3/4 tsp salt
1/4 tsp ground cinnamon
1 cup apple, chopped
6 to 8 tbsp toasted slivered almonds

Combine everything but the apple and almonds. Cover and refrigerate for a couple of hours. Jes before serving, stir in the apple, and sprinkle with the almonds.

If there ain't no indigent musicians at yer table, this should serve six people. BUT if there is, a lot of y'all are gonna go away hungry!

Back when I was a little red neck, one of my most favorite things to have fer brekfus was Tater cakes, made with smashed taters. Momma would always make a dou-

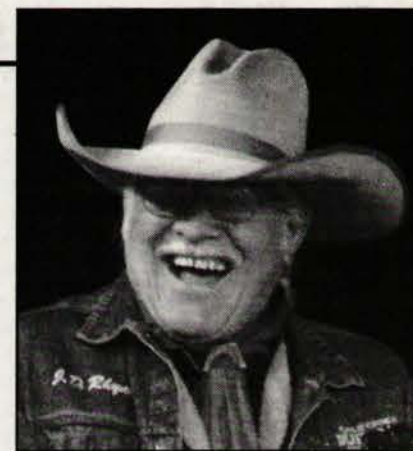
ble batch of smashed taters, jes so she would have plenty to make tater cakes fer brekfus the next morning. I can still see a big platter of these cooked to a golden brown, jes a'beggin me to slather 'em with some cream gravy and wolf 'em down. Served with eggs, gravy, and some fried side meat, Son! It don't get any gooder than this! Good ol country vittles at it's bestest! Here's how ya make 'em.

Smashed Tater Cakes

1 onion chopped
2 tbsp butter
2 eggs
1-1/2 cups smashed taters
1/4 cup flour
1/4 tsp salt
1/8 tsp pepper
Dash hot pepper sauce
1 tbsp water

Take a big cast iron skillet, melt the butter and sauté the onion till tender. Remove from the heat. Use a large bowl, beat one egg, add the taters, onion, flour, salt and pepper, and the hot sauce. Shape into six patties, and place on a greased baking sheet. Beat the remaining egg, mix in the water, and brush over the patties. Bake at 375, for 20 to 25 minutes. Serve hot.

There you have some real honest to goodness country vittles that'll make yer tongue slap yer



J.D. Rhynes

brains out whilst yer eatin' em! I was raised on vittles like this all of my natcheral born days, and I've lived to be almost 71 years young, so it cain't be too bad fer ya! I've figgered it out folks. The secret to living a good long life is to eat good food, cooked right, and good honest hard work! Of course, a good shot of good Irish whiskey every night will make sure that you never have worms too! Ha ha ha.

There's this New Year's Bluegrass Kitchen offering fer this month. I pray that this coming year is gonna be the bestest ever for all of you out there in Bluegrass land. Play and sing a lot of bluegrass every chance you get, it makes this world a happier place to live in. Also, please remember to keep all of our wonderful service men and women in yer prayers. They are what keep this country free to enjoy ALL of our freedoms. May GOD grant us all peace and health, and GOD bless America! Yer friend, J.D. Rhynes.

2009 CBA Father's Day Festival full hook-ups

From page A-5

of FHU fees and purchase of 4-day FDF tickets) will likewise be extended.

(k) Any member desiring to appeal lottery results must so notify CBA's board within 10 days of receipt of notification of such results. The board will decide such appeal consistent with its written procedures, and within 45 days, unless good cause exists for continuance.

7. Policy Revision: This policy, adopted Sept. 2007, will be subject to board review within two months

following FDF-09, whereat the board will consider input from any interested CBA member. Revision of this policy may be effected consistent with CBA's by-laws.

Contact information:
Craig Wilson
FDF FHU Coordinator
11119 Academy Avenue,
Bakersfield, CA 93312
661-589-8249
cbahookups08@gmail.com

Did you know that by buying a pair of early bird tickets for the CBA Father's Day Festival at the member's price you save enough to pay for a couple's membership fee? It's like getting free memberships with your ticket order!

Joe Weed's Studio Insider

Things to Do

Where else can you take your music?

If you're a musician who plays bluegrass, chances are pretty good that you really love playing it. What can you do to enjoy it even a little more? Take it to somebody who will love you for it, be completely non-judgmental about your intonation or your G-run, be thrilled at your show and ask you to play more, and politely listen to everything you play and say. And they won't care if you're retro pre-1953 or post-Alison modern.

Perhaps on your way to work you drive past a convalescent hospital, or a nursing home, or a hospice, or a major hospital with people holed up for long-term treatment and healing. Maybe your aged parents live in an assisted-living home with others. Maybe there's a sweet but shy old lady or man who lives down the street and spends all their time alone.

Holiday season provides a great excuse to take your music (alone or with your band) out and bring some inimitable cheer and happiness to a shut-in. Saddle up and have fun!

And when I get a moment...

I need to take my fiddle in and have the fingerboard planed. Not really. I need to take it in and have a new fingerboard installed, because they've already planed it as much as they can. And the bow I'm using won't tighten up, and my two fa-

vorite bows both need re-hairing. And the tuning pegs need dressing, because they stick too much. I just can't bear the thought of being away from my fiddle for the days it takes to do all that work. So it gets worse. This crazy schedule has me pretty much caught like a deer in the headlights, and I'm looking forward to a little break to catch up. After the holidays, for sure.

I'll install those new patch bays, the wiring, switching and new power amp for the studio speakers, finish running and re-connecting the cabling that we had to de-solder when we moved the massive console for the new carpet and hardwood, caulk and paint/varnish the new baseboards and control room walls, and move the fridge and microwave back to the entry way.

I'll take some pictures and list that tube preamp on eBay, finish making Finale charts for my guitar tunes, answer those emails, write a column for the CBA so that I'm a month ahead, and get a new wastebasket that has the new "auto-organize" feature (it will magically put paper in one place, plastic in another, garbage in a third, and recycle materials in more; my garbage man will give me a plaque). I'll edit down those hours of video from our June bicycle trip across the eastern Continental Divide, and make a DVD for the family. I'll buy some new Levi's. And socks. I'll get my hair cut and I'll clean out the closet in the shop where we keep the PA, speakers, snake, cables, and spare

parts. I'll re-organize the shop and build a massive wall-long workbench/chest of drawers for tools. I'll install the new ballast for the fluorescent lights. I'll fix the sagging floor in the shipping room and copy all those old tapes to hard drive. I'll hire somebody to drive all those old ADAT tapes to their owners who never respond to my annual letters about claiming them or losing them forever. Really. And I'll take the last of the old cassettes to the dump, and ask them where to put old brand - new cassettes. I'll finish installing all the new pull-strings for our insulated blinds and harass the company until they send me left-hand clamps for the few windows in our house and the studio that don't use right-hand clamps. And I'll re-organize the office so that my "B" video suite has more room and fewer cables in the cat's cradle of linguine under the console that doesn't quite have room under it for me to crawl on my hands and knees. And I'll finish labeling all the outlets with the corresponding circuit breaker number and vise - versa.

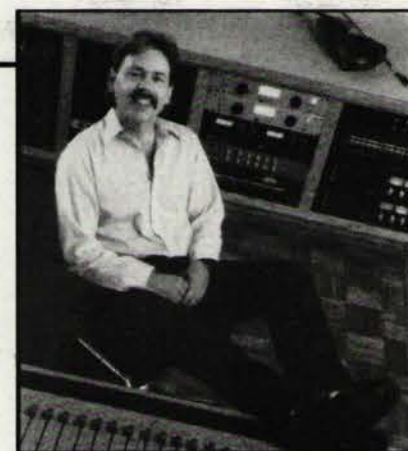
I'll install drip water systems for the olive trees, fix the water pipe that somebody drove their white Jeep Cherokee into, bending it sideways, and I'll flip the boards in the deck before re-staining them. I'll plan and build a deck for under the bar-be-cue, and install lights and water.

I'll learn all about Sound Exchange and make sure everything I've ever recorded is listed on it.

Then I'll tell Betty Wheeler. I'll get and read Larry Lessig's new book "Remix: Making Art and Commerce Thrive in the Hybrid Economy." Then I'll write about it in my CBA column. I'll write John Miller again and tell him what an unbelievable pleasure it was to play together last week in Seattle.

I'll make a full-scale cardboard blank of the new large monitor I want to install over the studio console and see what something that big does to the sound in my mixing spot and what it does to my view into the studio. I'll arrange all the track lights in the office, studio and control rooms so that one switch controls the wall lights, and the other, the ones pointing into the room. I'll finish removing from the cabinets in the machine room every transformer, cable, computer doo-dad, spare part, and black box that I haven't touched on over 2 years and cart it out to the shop, where I can do the same thing again in a year or two, with the ultimate destination being the recycle and dump. I'll take all the old software manuals and catalogs that are no longer current and let the recyclers make them current again. I'll label the 96 drawers in the machine room cabinets. With the computer, in a big font. I'll vacuum behind the video rack. I'll recycle all those CDs I can't stand.

I'll tell my wife Marti how



Joe Weed

much I love her and our life. I'll start planning our next major bicycle trip, or that boat trip down the Ohio River, or a winter get-away to visit Lance and Evelyn down in Santa Fe. And I'll thank all of you readers and tell you again how much I enjoy seeing you at Grass Valley.

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.

Slow jam at the Freight - begins January 11, 2009

By Ran Bush

There is going to be a new Slow Jam at the Freight and Salvage Coffeehouse, starting on Sunday afternoon the 11th of January, 2009 and continuing on the 2nd and 4th Sundays of each month. This jam is open to anyone who wants experience playing and singing bluegrass standard songs at a moderately slow tempo in a supportive, educational, fun jam setting. Depend-

ing on how many players there are, the jam may break into a group for people that are complete beginners, and a group for people that want to play at faster tempos. Players of all levels and ages are welcome.

Prerequisites: you should have a sense of humor, and be able to smoothly play basic chord changes on your acoustic instrument, at a tempo of 60-80 beats per minute.

The jam will run from

1:00PM-4:00PM, cost is \$13 per player, per session. Location will be at the Freight and Salvage Coffeehouse, 1111 Addison St. near San Pablo Ave in Berkeley.

Please Note: the folks at the Freight can not answer questions about the Sunday Slow Jam session. Reply to Ran Bush directly at 510 525 8156 or ranbush@gmail.com if you're interested or have questions.

NCBS tee shirt design contest

By Mike Hall

Announcing the First Annual Official Good Old Fashioned Bluegrass Festival Tee Shirt Design Contest. Our esteemed Festival Committee in their great wisdom has decided to sponsor a contest for the design of our 2009 tee shirt. We are looking for something pretty, interesting, and attractive enough that festival goers can enjoy wearing our tee shirts long after Yodeling Lolita has sent us off into the sunset to eagerly await another year at our fabulous family festival. The astonishingly excellent

prize package will be: Good Old Fashioned Bluegrass 2009 Festival tickets for 2 Adults and their children, plus a free tee shirt for the person with the winning design. The winner will be awarded a Special Certificate acknowledging their achievement of being our first shirt design contest winner.

Contest Rules

The competition is open to everyone, membership in any Bluegrass association is not required.

1) No art skills are necessary; creativity and originality are the goals.

Any and all designs submitted will be considered. If someone has a good idea, but limited ability to draw, no problem. We can always adjust your draft for printing.

2) It would be really nice, but not a requirement to win, if the design could reflect that the Good Old Fashioned Bluegrass Festival is about California Bluegrass.

3) We are especially hoping for drawings from children. If your kids can hold a pencil or crayon, turn them loose, and who knows? Your child could be the next Bluegrass Picasso!

ation, call 30-626-8751.

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 Friday of every month 2074 CA.

Alabama - Bluegrass and Country Jam on the 1st Wednesday 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 visit <http://home.earthlink.net/~generubinaudio/in>

polis - Bluegrass and Country Jam on the 1st Friday of every month at Old Corner Church, 1000 1st Street, Co. For information, call 785-3047.

Sonora - Bluegrass and Country Jam on the 1st Friday of every month at Old State Street, Sonora, CA. For information, call 530-828-4676.

Chico - CBA Bluegrass Jam on the 2nd Thursday of every month at Augie's Cafe, 230 Salem Street, Chico, CA. For more information, call 530-828-4676.

Corre 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 Mead Street, Corre Madera, CA. For information, visit www.marinbluegrass.org

Hicks - Bluegrass and Country Jam on the 1st Wednesday of every month at Augie's Cafe, 230 Salem Street, Chico, CA. For more information, call 530-828-4676.

Just tell them you're in the bluegrass club. For information, contact staghorn@cox.net

Bluegrass slow jam on the 2nd Tuesday of every month at Between the Music Store, Truckee, CA. For information, call Matt 916-276-1899.

The Bluegrass Breakdown is one of the premiums of membership in the California Bluegrass Association. You can also receive this newsletter in pdf form at our website: www.cbaontheweb.org

The Bluegrass Bard - Cliff Compton

Angel Band

*Kiss me mother, kiss your darling
Lay my head upon your breast
Pull your loving arms around me
I am weary let me rest*

She was sitting at the door of that convalescent hospital that she will never call home
When I got out of the van and walked down the sidewalk
And she looked like she thought her eyes had failed her
It had been six years
Six years since dad died
Six years since I said goodbye
Wondering if she'd live long enough
For me to see her again

*Mama tried to raise me better
But her pleading I denied
That leaves only me to blame
Cause mama tried*

I always meant to be a good son
Even back in the wild days
When the chemicals were easy to come by
And the neon sign was my guiding light
But I left home young
Woke her up in the middle of the night
The summer of my eighteenth year
Told her I was leaving home
Hitchhiked across the states
And didn't come home for years
Chasing rock and roll dreams
Living a fools life

*I'd been to church on Sunday and I'd been in jail
And I put my family through livin' hell
And I'd been a heavy cross to bear
On the wings of mama's prayers*

And we picked her up
Loaded her wheelchair into the van
Took her to the family home
Thanksgiving day
Thankful to still have a mother
Thankful for forgiveness
Thankful for prayers
And Jon cooked the turkey
And the family settled around the table
And it had been so long



Cliff Compton by Ruth Truesdale

*Beulah land I'm longing for you
And some day on thee I'll stand
Where my home will live eternal
Beulah land, sweet Beulah land*

And I sat with my arms around her
Redeeming the time
And I remembered the last time we were all together
As they were disconnecting the tubes from my fathers arms
We were singing Beulah land when his line went flat
And as the young ones cried
She handled his passing
With such gentle grace

*Oh come angel band
Come and around me stand
Oh bear me away on your snowy wings
To my immortal home
Oh bear me away on your snowy wings
To my immortal home*

And Sunday at the old church
Jon and Cheryl and myself
Sang Angel Band full throttle
Singing it from the heart
Singing more than we could say
And I saw mom sitting by the front row in her wheelchair
Looking at me with more pride than she ought to have
And I was looking at her thinking,
She'll fit well in that angel band
She looks like one now

CBA CLASSIFIED ADS

LESSONS

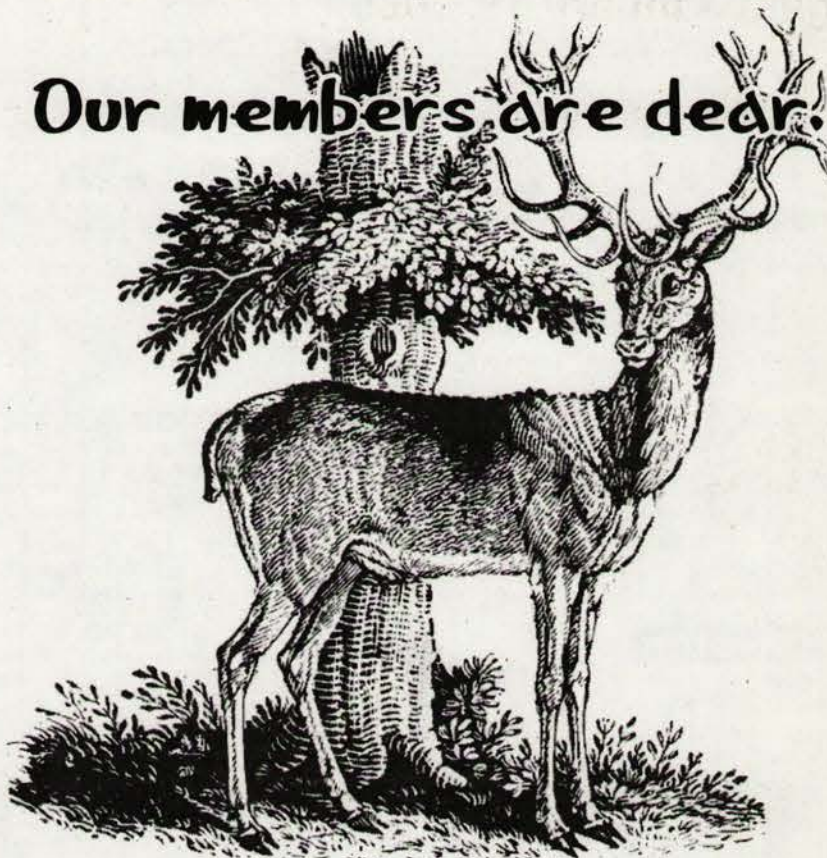
BANJO LESSONS IN BAY AREA from Bill Evans. Rounder recording artist, Banjo Newsletter columnist and AcuTab author. Beginners to advanced; Scruggs, melodic and single-string styles, back up, theory, repertoire. Lessons tailored to suite each student's individual needs, including longer evening or weekend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

LEARN BLUEGRASS MANDOLIN WITH TOM BEKENY.

Beginner, intermediate, and advanced students welcome. Contact Tom at tombekeny@sbcglobal.net, 510-528-4039

BANJO LESSONS WITH ALLEN HENDRICKS of Hendricks Banjos, the California Quickstep and formerly of the South Loomis Quickstep. I teach all styles of five-string banjo playing that can be done with finger picks. All levels from rank beginner to accomplished player who may need additional direction to take his or her playing to a higher level. Private individual lessons as well as teaching your group to complement 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.

Our members are dear.



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

Lake Havasu

(formerly Parker)

Bluegrass on the Beach

Bluegrass Music Festival
March 6-7-8, 2009

Lake Havasu State Park
Lake Havasu City, AZ



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Please send me the following tickets to Bluegrass On The Beach Music Festival 1st Weekend In March (DEADLINE for Early Bird Advanced tickets FEB. 1st.)

ALL CAMPING SITES DRY ~ NO ELECTRICITY AVAILABLE
NO RESERVATIONS ACCEPTED ~ FIRST COME BASIS

3-Day Adult (at Gate \$74 ea.) _____ people x \$68 ea. = \$ _____
(includes DRY camping Fri., Sat., Sun.)
Early DRY Camping _____ days x \$14 per rig = \$ _____
Opens Mon, Tues, Wed, Thurs

Camping LIMITED Purchase Extra Camping Early
Do Not Wait To Purchase Upon Arrival At Gate

ALL ASSOCIATION BLUEGRASS MEMBERS ONLY
Discount on Early Bird 3-Day Ticket (includes Fri., Sat., Sun. DRY camping)
Member # _____ Association Name _____
3-Day Adult MEMBER ONLY
_____ people x \$65 ea. = \$ _____ @ Gate \$74 ea.

Teens 13-17yrs ½ price (12yrs. and under FREE)
Total Amount Enclosed \$ _____

Single Day Adult Tickets ~ Fri.=\$15 Sat.=\$20 Sun.=\$15 purchase at Gate
Absolutely NO Discounts at Gate ~ NO REFUNDS ~ Held Rain or Shine
Advanced reservations REQUIRED for Handicapped Campers by Feb. 1st
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B-Section--the-bluegrass-buzz

Mandolins are for kids The tale of a Kansan Santa



"Starry" Painting by Shannon Tichenor

Mandolins for Kids

By Scott Tichenor

Can we count on you to support a good cause?

Once a year the Mandolin Cafe selects a mandolin related program that can benefit from our collective community generosity. This year we've selected two with a common cause: the California Bluegrass Association's Kids on Bluegrass (mandolin program) and the Cool Mandolin Company Cool Mandolins for Kids (print brochure), two exceptionally well run programs that require accountability from instrument recipients

or that set of picks you're not using on the Cafe's Classifieds and donate the proceeds.

Immediately Scott's mandolin community responded and within days there are a dozen donated mandolins and almost \$3000. Scott Tichenor started his mandocentric website in the mid 1990's and it clearly met a need and is widely visited and vibrant. I met Scott for the first time at Super-Grass five years ago. Scott was a major participant in the LoarFest-West activity and helped with the event. Certainly the Mandolin Cafe was hugely responsible for the large turnout of Loar Lovers from outside of our CBA orbit.

Scott Tichenor continued to be friends with and participate with the CBA. Mandolin Cafe donated funds to provide our first Father's Day Festival Wednesday night concert held on the Vern's Stage in 2008. Scott's request? "Get some

mandolins up there." We featured a concert with John Reischman and Butch Waller. I ran into Scott at IBMA a couple of months ago and he again donated funds for our second annual Wednesday night concert in 2009. I asked Scott if he had a request and he responded "well..... put a mandolin up there." Well, we will put a mandolin on the stage and thank Scott for helping us begin a new tradition.

Sometimes, when we least expect it, miracles happen and remarkable people step up. The late Darrell Johnston planted the seed for a Kids Instrument Lending. Then suddenly and unexpectedly, he died. Sharon and Steve Elliott stepped up and took Darrell's idea and legacy and created a program unmatched by anyone in the nation. Sharon and Steve have single-handedly created this remarkable program which puts quality bluegrass instruments into the hands

of children of CBA members. The Elliott's put out a plea for more "quality" instruments and Scott Tichenor stepped up.

Scott gave me his business card in Bakersfield and I always remembered it. Scott's then 7 year old daughter had painted a picture of a mandolin and Scott printed the painting on his business card. The painting was charming and so was the thought this mandolin lover would bring something his small child had created into his world of mandolins. We come full circle five years later and this mandolin lover friend of the CBA from his office in Lawrence, Kansas reached out to a community he created a website for and nurtured for the last decade or so and asked them to help him play Santa Claus to the next generation of music lovers. Yep, there is a Santa and he lives in Kansas where the buffalo roam and the deer and the antelope play.

By Darby Brandli
CBA President

The days are shorter, the weather colder, the Board of Directors is grappling with predictions for how the bad economic news will impact the California Bluegrass Association in 2009. The budget process this year is particularly difficult and is taking us a month longer than usual. We wonder about the ability to get people out for concerts and festivals, we wonder if the economy will impact our events and our membership levels and our volunteer involvement. Many of our valuable volunteers are retiring from years of service to our association and we struggle to recruit people to replace them. We know that our original members are three decades older and that we must introduce the music to a new generation and to a new fan base.

Then, during the first week of December, our good friend Scott Tichenor announces that he has started a Mandolin for Kids program on his website www.mandolincafe.com.

and need instruments for mandolin lending libraries.

A common challenge shared by both programs? Lack of adequate funding and less than desirable mandolins. Let's lend a hand. The goal: six good quality entry level instruments for each program. How you can help:

If you have an instrument that could be donated, let's discuss a way to get it into a program.

If you don't have an instrument to offer up but you'd like to help, we have an online donation form via PayPal, or, you may contact these programs directly. 100% of the funds will be used to purchase worthy starter instruments to be a permanent part of a lending library.

Do you own a less than desirable mandolin or even a horrid one, but would still like to help? Consider selling it and donating the funds! All reasonable offers considered!

Don't have a penny to your name? Sell a CD, mandolin book

A Weekend of Banjos - Review of October 17-19 event

By Carolyn Faubel

Featured Banjoists: Mike Seeger, Clarke Buehling, Buddy Wachter, Sammy Shelor, Mick Moloney, Walt Koken, Peggy Seeger, Bill Keith, Tim Weed, and Gordy Ohliger

I'd heard about it before, that karmic gathering of banjos, that type of weekend when time seems to stand still with the wonder of it

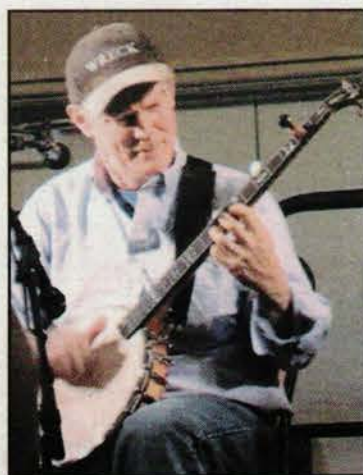
all, and a person can come close to getting their fill of that wonderful instrument—the banjo. But, alas, it was always on the Eastern side of the country and therefore unavailable to me. Until last October 17, 18, and 19.

Pete Pardee, Carl Pagter, Peter LaBau and Paul Clarke teamed up to bring this unprecedented event to Sacramento with a lineup guaranteed to pull aficionados and banjo players of all persuasions from out of the woodwork and all parts of California. I'll admit it, I'm an Old Time player. But I also own an 1850's reproduction minstrel banjo and am interested in that line of music. So not only did the idea of rubbing shoulders with Mike Seeger interest me, but also the presence of Living Historian Clark Buehling, a well-known minstrel-era and classic fingerstyle Banjoist. And I'd heard a lot about Walt Koken, clawhammer banjo player, but never heard his music; I was curious to see him and watch him play. One credit card entry later, I was committed, excited to think about my banjo weekend ahead.

The event took place at the Dou-

bletree Hotel in Sacramento, a first class establishment. After checking in Friday afternoon, I went looking for the evening reception, as its location had been "TBA." There are long passageways and many rooms at the Doubletree, so I stood there

Continued on B-2



Walt Koken at the
California Banjo Gathering



Mike Seeger and author, CBA's
Carolyn Faubel

Also in the B section...

Melnyk's "Anything Goes" photo review
Lilly Pavlak's Euro bluegrass review
New Wayne Erbsen column
Brenda Hough's CD reviews
The CBA calendar
and many more features, photos and articles



A Weekend of Banjos- Review of October 17-19 event

From page B-1
momentarily dismayed until I saw the unmistakable profile of a banjo case on the back of a person who looked like he knew where he was going. It was Andy Alexis, one of the assistants for the event. We

found the room where an out-of-this-world jam was happening, along with a warm welcome by the promoters and the musicians. Bob Thornburg was there with his table of antique grain-measure banjos, gourd banjos, and an ancient-look-

ing square banjo made out of an old box of some digestive product. Everyone was trying their hand at these really cool fretless instruments. And Clark Buehling gave me an impromptu lesson on how to play the "bones."

All meals were included. I don't think I have ever dined so well over one single weekend. After dinner, all the artists presented samples of their musical specialties. I like Bluegrass music, and it was great to see Sammy Shelor and Bill Keith

perform. I had caught Gordy "The Banjo-ologist" Ohliger's show before, and enjoyed his personality and playing once again. Sometimes, it's fun to get something thrown into the pot that you wouldn't have picked up on its own. That's how I felt watching Mick Maloney demonstrate the Irish tenor banjo. His presentation of the banjo in Irish musical history was interesting, and it was intriguing to see such a different style of playing than I am familiar with. And the music of Buddy Wachter had been in an unknown world to me until that evening. Wow! He is known as one of the world's foremost 4-string banjoists, and I whole-heartedly agree. The evening grew late; I began to think of my nice room, and then Joe Weed began to play and I woke up. I never knew the banjo could sound like that or be played quite like that. It was beautiful. I don't know that I can really describe it, only to say, catch this man in concert sometime! And Pete Pardee had another special treat for us that first evening. He had arranged for Jonathan Winters, perhaps America's greatest living comedian, to speak to us at dinner over a speaker phone.

Saturday morning, after breakfast, we were treated to a live video feed of Pete Seeger's personal words of encouragement and inspiration. What a national treasure he is! He had personally donated a copy of his book, *How to Play the 5 string Banjo* to all the students of the Banjo Gathering.

Workshops I attended included those given by Mike Seeger and Peggy Seeger. The hard part about classes and workshops like these are that people like Mike and Peggy have so much history and experience and tunes that a student is so thirsty to take in, but an hour is a short glass to fill. Thankfully, there are recording devices, and Mike had plenty of instructional DVDs for sale, so I may learn something yet.

I had so much fun watching Walt Koken play. He has an ease about his playing that makes it seem so natural. But when he slows down to instruct, you can see the technique that goes into it. At the concert on Sunday, I took a video with my camera of his solo "Uncle Bud," and with his permission, posted it on Youtube. You can see it here: <http://www.youtube.com/watch?v=njaODMtOJc>

What with choosing between workshops and trying to experience the sessions in a way that I could remember every detail, I realized there was a lot more than one person could take in. To see more, you can visit www.thebanjoman.com.

The Sunday afternoon concert was truly the crown on this magnificent weekend. Open to all students and the ticket-buying public, it was held in the California Ballroom of the Doubletree Hotel. One after another, the musicians



Redwood Bluegrass Associates Presents

The Charlie Sizemore Band concert cancelled.

Due to circumstances beyond our control, the concert in January featuring The Charlie Sizemore Band is cancelled. Please accept our deepest apologies. And please contact bruce@rba.org regarding ticket concerns.

Co-sponsored by the Northern California Bluegrass Society

The Claire Lynch Band

Feb. 7, 2009



Some of The Claire Lynch Band members' accolades include International Bluegrass Music Association (IBMA) Female Vocalist of the Year and two Grammy nominations for Best Bluegrass Album (Claire); two IBMA Guitar Player of the Year awards (Jim Hurst); two IBMA Bass Player of the Year awards (Mark Schatz); and two Florida State Championships on both fiddle and mandolin (Jason Thomas).

"Claire Lynch is one of the classiest acts in bluegrass today, capable of turning bona fide classics like Jimmy Martin's "Hey Lonesome" and the Osborne Brothers' "Up This Hill And Down" into her own, even as she pays homage to the brilliance of the originals. Her infinitely expressive voice has earned her guest appearances with the likes of Dolly Parton, but it's best heard in front of her own band -- anchored by guitarist Jim Hurst, it also includes fiddle and mandolin player Jason Thomas and redoubtable bassist Mark Schatz, most recently of Nickel Creek. That's a formidable lineup, and Lynch wisely gives them plenty of room to shine, but in the end, it's her sensibilities -- and talents -- that shape the sound into one delicious whole." (Jon Weisberger, *The Nashville Scene*)

Concert Ticket Prices

\$22 in advance
\$25 day of show

Half Price
Ages 13 - 18

Free

• 12 and under
• Music students

Blue Highway

Feb. 28, 2009

Winners of 2008 IBMA Awards for Song of the Year ("Through the Window of a Train," the title track of their most recent release) and Dobro Player of the Year (Rob Ickes, winning for the 10th time, making him the most awarded instrumentalist in the history of the IBMA Awards), Blue Highway celebrates a remarkable 15th anniversary together in 2009. They've won countless awards and #1 spots in the charts, and their most recent music might be their best. "It's a testament to its immense talents and friendship that after 14 years together (that) Blue Highway keeps creating music that connects and entertains." (Ken Tucker, *Billboard*)

Tim Stafford (guitar), Shawn Lane (mandolin/fiddle), Wayne Taylor (bass), Jason Burleson (banjo) and Rob Ickes (Dobro) combine to form one of the most esteemed and influential groups in contemporary bluegrass, excelling at every facet of the music, from instrumental dexterity to impeccable vocal interplay to literate, powerful songwriting. "Bluegrass super-group" may sound like an oxymoron, but you've earned the title when you boast five singer-songwriters whose résumés include stints with Earl Scruggs, Alison Krauss, and Ricky Skaggs. Why are these guys super? They can make your heart soar even as it's breaking." (Bob Cannon, *Entertainment Weekly*)



SEASON TICKETS STILL AVAILABLE: Any 5 concerts for \$85. Visit www.rba.org for more information.

NOTE: Individual concerts are \$18/advance, \$20/day of show -- except for the February concerts

Tickets are available online from TicketWeb (www.ticketweb.com) and by mail order: RBA, P.O. Box 390515, Mountain View, CA 94039. Please enclose a self-addressed stamped envelope along with your check or money order, plus a note indicating what you want to order. Tickets are also available at Gryphon Stringed Instruments, 211 Lambert St., Palo Alto. Additional information: 650-691-9982, www.rba.org Thank you for your support!

Continued on B-3

A Weekend of Banjos- Review of October 17-19 event

From page B-2
performed their sets to enthusiastic applause. From Clark Buehling, a lone nineteenth-century minstrel musician in the spotlight playing an instrument and music from another time, to Joe Weed getting the crowd involved in "Coyote," (I still find myself singing our part, "Coyote... coyote... coyote..."). From Mike and Peggy reminiscing on stage about who always got to play the one banjo when they were kids, to Sammy Shelor's Bluegrass banjo sharing the stage with Carl Pagter's Old Time style. And for the grand finale, the guest bass player setting down his upright for a tuba, and the whole gang cutting loose on "Farewell Blues."

Good news is, a DVD of the concert is in the works. Inquiries can be made to Pete Pardee at www.thebanjoman.com. E-Mail him at pete@thebanjoman.com or send a letter to him at P.O. Box 637, Mi Wuk Village CA 95346-0637.

Quote by Pete Pardee:
"The California Banjo Gathering was an artistic triumph, and everyone in attendance worked and played together beautifully. So, my desire to bring some unity out of the great diversity of America's instrument, now a worldwide phenomenon, became a reality. We chose ten of the best players in their individual categories,

and our eight accompanists on guitars, fiddles, dobro, vocals, tuba and bass played and sang magnificently.

The banjo, the close cousin of the guitar, has a rich and fascinating history, a promising future, and needs more exposure, players, and public appreciation. We want to perpetuate this event, so I invite all who want to see the instrument flourish in any of its many forms to be added to our list of members for future events and productions. At www.thebanjoman.com, you can see an outline of the larger vision and objectives in our mission statement, by clicking on About."



Pete Pardee

New live DVD from Alison Krauss

Alison Krauss: A Hundred Miles or More – Live From The Tracking Room (DVD)

The Rounder Records Group
c.2008

www.rounder.com

Song list: You're Just A Country Boy, Away Down the River, How's The World Treating You, Sawing On The Strings, Shadows, Whiskey Lullaby, Jacob's Dream, Lay Down Beside Me, Simple Love.

By Brenda Hough

It's hard to believe that Alison Krauss has been recording and making music for over twenty years, but her work with Union Station and her solo recordings continue to shine with a depth of feeling and intense musicality that has made her the top female Grammy award winner.

The DVD features songs from her Gold award-winning album, *A Hundred Miles or More*, and the recording studio setting allows the camera to focus on the musicians and the complexity of sound that highlights each song. The video was originally taped as a television special and the program also includes interviews with Alison and the other musicians that participated in the project. A menu option lets the viewer choose to view the songs or interviews separately or

the show in its entirety. Members of the band Union Station – Jerry Douglas on dobro, Dan Tyminski on guitar and mandolin, Ron Block on guitar and banjo, and Barry Bales on bass – are on many of the songs and guest appearances by Sam Bush on mandolin and Tony Rice on guitar add to the richness of the accompaniment. Alison's fiddle playing is featured on "Sawing on the Strings" and her duet fiddling with Stuart Duncan is matched in power by Tony's guitar work.

"Heartfelt" is sometimes overused in bluegrass, but the descriptor fits Alison's vocal talents. Her strong soprano flows over the words and the emotional impact of the song envelops the listener and we are drawn into the stories of loves lost and won and the tragedies of life. John Waite's gravely voice is pure counterpoint to Alison's smooth soprano as they sing "Lay Down Beside Me." James Taylor joins Alison on the Louvin Brothers classic, "How's the World Treating You." Their perfect harmony leaves the listener wishing for a whole album of Alison and James singing Louvin Brothers songs. The Brad Paisley/Alison Krauss collaboration "Whiskey Lullaby" won CMA Song of the Year in 2005, and Brad

comments "I felt the song needed that angelic voice. When I get to heaven and I hear the angels sing, if they are anything less than Alison Krauss, well, I'm going to have to come back." Put this video on your big-screen, crank up and stereo system and have the perfect concert in your living room!

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Authors Lisa Aschmann and Roger Siminoff to appear at NCBS's Bluegrass On Broadway Festival - Redwood City, February 26, 2009

By Michael Hall

Two longtime Northern California bluegrass mainstays – each with an exciting, newly-published

bluegrass-related book -- will appear at the NCBS Bluegrass On Broadway Festival as part of an author symposium on Thursday evening, February 26, 2009. The program at the Redwood City Main Library will be free and open to the public. Bluegrass music critic and author Brenda Hough will host the Northern California Bluegrass Society event.

Lisa Aschmann, "1000 Songwriting Ideas"

Lisa Aschmann of Nashville will discuss the three most important issues for bluegrass songwriters: inspiration, structure, and flow. She is the author of "1000 Songwriting Ideas" (2008, Hal Leonard Publications).

Aschmann is a former physics researcher at the University of California - Santa Cruz, holder of several energy efficiency design patents,

a Silicon Valley entrepreneur, and a long-time member of the Northern California bluegrass community. For the past ten years, she has been a successful full-time Nashville-based songwriter.

Lisa has been on the faculty of the California Coast Music Camp, the West Coast Songwriters Conference, and the IBMA Songwriter's Course. She is a long-time member of the San Francisco Folk Music Club.

Lisa has had recordings, film and TV placements of hundreds of her songs and tunes in all sorts of genres, including folk-style and bluegrass. Some favorites, such as "Wild Blossoms", co-written with Joni Bishop, have been recorded 14 times or more, all over the world. Information: www.songwritingideas.com.

Roger Siminoff, "The Lore of Loar"

Roger Siminoff will discuss his recent book "The Lore of Loar" about the career of acoustic engineering professor and mandolin designer Lloyd Loar. He will also have available for purchase others

of his many published books.

Siminoff has been designing, building, playing, research, and writing about acoustic musical instruments for more than five decades. Born in Newark, New Jersey, Siminoff founded and was the technical editor for *Pickin' Magazine* and *Frets Magazine*. Roger was a consultant to Gibson for 16 years where he championed the F5-L mandolin project and instituted a deflection tuning process. He designed string-winding tools for Gibson's and Fender's string division, built carving machines for Santa Cruz Guitars, and has consulted to numerous other manufacturers.

Roger has six domestic and three foreign music-related patents, has authored hundreds of articles on musical acoustics, and is the author of eight books on luthier topics. His latest book, *The Art of Tap Tuning* demystifies the process of tap tuning and has been a source of enlightenment for many builders. Siminoff is also well known as a historian on the life and work of both Lloyd Loar and Orville Gibson. Roger lives in Atascadero, California where he

builds mandolin parts and kits. For more on Roger Siminoff, his parts business, or to explore his research on Loar and Gibson, visit his web site at www.siminoff.net.

The author symposium will be held on Thursday, February 26 in the Fireplace Room at the Redwood City Main Library, 1044 Middlefield Road, beginning at 6:30pm. The event will offer opportunities for discussion and for book signing. After the symposium, The Stoney Mountain Ramblers will take the stage at the nearby Angelica's Bistro for an evening of live bluegrass music.

The second-annual NCBS Bluegrass On Broadway festival is a free, 4-day bluegrass event set for February 26-March 1, 2009 in downtown Redwood City, California. All events are free and open to the public. Information: www.ncbs.us.

Principal financial support for the BOB comes from the Redwood City Civic Cultural Commission, the Redwood City Library, the Redwood City Friends of the Library, and the Peninsula Christian Center.



Lisa Aschmann

COP band - 30th anniversary Lucerna Prague

By Lilly Pavlak

Czech bluegrass band Cop celebrated its thirtieth anniversary in one of the most beautiful historic concert halls in Prague, Lucerna, on November 8th, 2008. The hall has about 1200 seats and they were sold out fast. About another four hundreds fans had to stand there.

I missed their concert there fifteen years ago, so this time I simply had to be there. Cop doesn't mean "policeman", but rather "hair braid". In the beginning of the band's history all its members had worn long hair. Cop is often mentioned as the only bluegrass cult band and a founder of modern bluegrass in the Czech Republic. The band was founded in

former banjo players, Vlada Ptacek. His handmade metal banjo parts and capos are well known even in the U.S. Everybody was wondering why Jarda Sterba just stood there without an instrument in his hands. We came to learn, he recently hit a deer on a biking tour near his home. It took four hours to fix him in the hospital. The poor deer did not survive. So his fiddle parts were played by the next guest, Pepa Malina, the youngest of the gifted Malina Brothers (Lubos, the Druha Trava banjo player and Pavel, the guitar player). Then came Robert Krestan. We had the unique opportunity to see him solo, without his band Druha Trava. Just him and his guitar. He performed for us



Iconic Czech band, Cop celebrates their 30th anniversary.

1978 in Pilsen, the home of Pilsner Urquell, the world famous beer. In the thirty years of its existence the band has experienced many personal changes.

Their first era ended in 1983. With more or less dramatic escape attempts from the communist regime most of its members immigrated to Canada or the USA. As Slavek Hanzlik, Bohus Chaloupek and the dobro player and builder Peter Slama, who used to live in St. Louis did. Misa Leicht, the lead singer and guitar player was about the only one left then. But he did not give up. And from the ashes a new Cop emerges.

Cop is known for their spontaneous show and, especially in the past, in its wild years. They were almost like a rock band. Because of their mostly Czech lyrics people can understand the music better and take it for their own. So some of their songs caught on very quickly. They brought more young audiences to bluegrass than any of the other traditional bands.

Cop has recorded eight CDs. Cop band members are: Jirka Vopava - fiddle, vocals and mandolin, Zdenek Fik - bass, and Jarda Sterba - fiddle and vocals. The banjo player, Martin Fridrich, was proclaimed the banjo player of the year in the Czech Republic several times. Peter Slama, who lately went back to the Czech Republic has become a regular band member again.

They have a large fan club in the Czech and Slovak Republics and a lot of fans around Europe. They performed in Germany, Switzerland, Austria, Great Britain, Ireland and even in Moscow, Russia.

Cop invited several guests on the stage. The first was one of the

a Dylan song "Not Dark Yet" with his own Czech lyrics from his last recording called Dylanovky. (The songs of Bob Dylan) and together with Cop sang one of their hits "White Horses" (Jagger & Richards).

After the break other guests from the band Cechomor, Karel Holas and Franta Cerny performed. Cop played the most of their hits. Some, as "Par minut" ("Wait a minute" from the Seldom Scene) got the whole hall singing along. There was a drawing for a guitar with signature of all band members. In the middle of the concert the happy winner was proclaimed - a girl banjo player Jana from Litomerice. Now she has to learn to play guitar as well. The band played for her one of Martin Fridrich banjo instrumentals.

Later Misa introduced the band and promised that in the spring a live recording "Cop 30 - Lucerna Live" will come out with a bonus disk of the old "Cop 15 - Lucerna live" CD and will contain about fifty of their songs. We fans all have now something to look forward to.

Traditionally the last song supposed to be "Iris" ("The Walk in the Irish Rain" by Steve Spurgin). But a very long applause and chorus of whistling followed, so the band had to come back for an encore.

They invited all their guests on the stage again and played for us two more songs: "Stopy Aut" (old "Southbound"-version of "The Old Witch") and "Tennessee Waltz".

Thanks to the band for a fantastic evening and we all wish them many other successful years. More about the band: www.copmusic.cz

Little Log Cabin in the Lane

By Wayne Erbsen

When wind-up Victrolas became available in the 1890's, the only recordings one could purchase were classical, opera, comedy, or the popular tunes of the Victorian era. What you couldn't buy were the very sounds that people living in rural areas were most interested in hearing: Southern string bands and the old, sentimental ballads and songs. This changed suddenly in 1923, when a record distributor named Polk Brockman realized the untapped market for old-time music. He convinced Okeh Records to come to Atlanta to record the popular fiddler and moonshiner, Fiddlin' John Carson.

For his first song in front of the microphone Fiddlin' John sang "Little Log Cabin in the Lane." To the surprise of Okeh Record producer Ralph Peer, the song was an instant success. Demands started pouring in for more old-time music, so other companies dispatched recording crews to the South to capture rural stringband music.

The song that launched all this commercial activity, "Little Log Cabin in the Lane," was written in 1871 by William S. Hays. A professional tunesmith, Hays had the dubious distinction of spending time in a Union jail for writing "seditious" songs during the Civil War.

Oh, I'm getting old and feeble and I cannot work no more,
My rusted bladed hoe I've laid to rest,
And my mama and my papa they are sleeping side by side,
While their spirits now are roaming with the blessed.

Oh the chimney's falling down, and the roof is cavin' in,
Letting in the sunshine and the rain,
And the only friend I have left is this little old dog of mine,
In that little old log cabin in the lane.

Oh the happiest times to me was not many years ago,
My friends all used to gather 'round the door,
They would sing and dance at night while I played that old banjo,
But alas, I cannot play it any more. (Chorus)

Well, the paths they have growed up that led us 'round the hill;
The fences have all gone to decay,
The creeks they have dried up where we used to go to mill;
Things have changed their course another way. (Chorus)

Well, I ain't got long to stay here, what little time I've got,
I'll try to rest content while I remain,
Until death shall call his dog and me to find another home
Than the little old log cabin in the lane. (Chorus)

Oh I'm get-ting— old and fee- ble and I can- not work no more, My
rust- ed blad- ed hoe I've laid to rest, And my ma- ma— and my pa- pa they are
sleep- ing side by side, While their spir- its now are roam- ing with the blessed. Oh the
chim-ney's fall- ing down, and the roof is cav- in' in, Let- ting in— the sun- shine and the rain, And the
on- ly friend I have left is this lit- tle old dog of mine, In that lit- tle old— log cab- in in the lane.

From Wayne Erbsen's book, *Log Cabin Pioneers*, available from Native Ground Books & Music, 109 Bell Road, Asheville NC 28805 (800) 752-2656. <http://www.nativeground.com/>
Free catalog available.



BRENDA and the Reviews

By Brenda Hough



Brenda Hough

Music For The 2009 New Year: Something Old, Something New, Something Borrowed, Something Blue(grass)

Each New Year is a bit like opening holiday gifts: the anticipation and delight with something new is often followed with excitement and an eagerness to share with others. This New Year selection includes new albums from bluegrass stalwarts Ralph Stanley, Earl Scruggs, and Tony Trischka (something old) as well as some new collections from the Daughters of Bluegrass (something new) and other bands led by female vocalists (here's the new, the borrowed and the hardly strictly bluegrass part).

Earl Scruggs With Family and Friends: The Ultimate Collection Live At The Ryman (2007)

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

Song list: Salty Dog Blues, Borrowed Love, Earl's Breakdown, Streamlined Cannonball, You Ain't Going Nowhere, Soldier's Joy, In The Pines, Doin' My Time, Sittin' On Top of the World, Sally Gooding, Foggy Mountain Rock, You Are My Flower, Bound in Jail All Night Long, Black Mountain Blues, Step It Up and Go, Ballad of Jed Clampett, Foggy Mountain Breakdown, Lonesome Ruben.

In 1945, Earl Scruggs was on stage at the Ryman with Bill Monroe and the Bluegrass Boys and that classic band with Bill, Earl and Lester Flatt was the beginning of bluegrass music. Earl's trademark three-finger banjo picking became the stylistic hallmark for all banjo players. Earl further developed the style when he formed Flatt and Scruggs in 1948 and their Foggy Mountain Boys band popularized "Foggy Mountain Breakdown" which was featured in the movie Bonnie and Clyde, and the "Ballad of Jed Clampett" that was an important part of the Beverly Hillbillies television show.

After Earl and Lester parted ways, Earl began the Earl Scruggs Revue which included his sons Gary and Randy. In 2007 Gary and Randy joined Earl in a joyous celebration of his 60+ year career in a concert at the Ryman Auditorium. Joining the Scruggs are Rob Ickes on dobro, John Jorgenson on mandolin and vocals, Jon Randall on guitar and vocals, Hoot Hester on fiddle and vocals and John Gardner on drums. It's a stellar cast and the songs are some of Earl's most famous.

Earl's banjo playing is as strong as ever and his signature licks on "Foggy Mountain Breakdown" and

"Lonesome Ruben" are punchy and pulsating with a same snap that captivating audiences over 60 years ago. Rob Ickes's dobro introduction to "Foggy Mountain Rock" adds an intrigue and mystery to the song and then Earl's banjo takes over and trades licks with the dobro throughout the song. The crowd happily applauds "The Ballad of Jed Clampett," and John Jorgenson's lead vocal brings back memories of that seminal television show. Gary, Randy and Jon Randall share the vocals and the program includes Bob Dylan's "You Ain't Going Nowhere" and "You Are My Flower," a tribute to Earl's late wife and manager, Louise Certain Scruggs. This is definitely an album to have and share – it's Earl and friends in a exciting and enticing performance!

Ralph Stanley: Old Time Pickin' – A Clawhammer Banjo Collection

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

Song list: Rocky Island, Shout Little Lulu, Battle Ax, Pretty Girls City Lights, Cripple Creek, I've Got A Mule To Ride, Old McDonald/Cindy, Shady Grove, John Henry, Little Birdie, Cuttin' the Cornbread, Bound to Ride, Married Life Blues, Black-Eyed Susie, Kentucky Shine, True Blue Bill, Dixieland, Old Time Pickin'.

Before "O Brother Where Art Thou" and "O Death" made Ralph Stanley's singing his claim to fame, Ralph Stanley was known for his traditional clawhammer style banjo playing. Ralph first learned to play banjo from his mother, and he pays tribute to her with his version of "Shout Little Lulu," the first song he learned. Like all clawhammer style tunes, this one features the brushing rhythm notes and the fifth string drone. Ralph changed the traditional drop-thumb style of playing that used only the thumb and index fingers, in favor of a thumb and two-finger up-and-down brush strokes that make his playing faster, stronger and louder while maintaining the clawhammer rhythm patterns.

The 18 songs include classic traditional tunes and some never before released recordings. "Battle Ax" also features the mandolin playing of John Rigsby and James Price on fiddle. "True Blue Bill" is a humorous "bragging song" with Ralph singing the lead vocal and has the Clinch Mountain Boys configuration of Charlie Sizemore on guitar, Junior Blankenship on lead guitar, Curly Ray Cline on fiddle and Jack Cooke on bass. "Kentucky Shine" is a previously unreleased recording with Ralph joined

by Ralph Stanley II, James Alan Shelton, James Price, Jack Cooke and James Price. Other previously unreleased songs include the traditional "Cripple Creek," "Old McDonald/Cindy" and "Shady Grove." An album highlight is Ralph and son Ralph II singing a duet on "I've Got a Mule To Ride." Ralph Stanley's banjo playing is limited these days, but he still tries to play one clawhammer song in every concert in celebration of his Virginia roots and the singing and clawhammer banjo playing that is unique to this part of the country.

Tony Trischka: Hill Country

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

Song list: Brandy Station, Sunny Days, Bloozine, Crossville Breakdown, Looking for the Light, Hill Country, New York Chimes, Flat Gap, Strawberry Plains, Mississippi Sawyer, Stop Action, Crosseyed Cricket, Buffalo Creek.

Tony Trischka's banjo playing in the 1985 album Hill Country was hailed as innovative and genre bending and anyone who has an original vinyl record carefully preserved it. Now Rounder has released a CD edition, making the "maverick" sounds of Tony Trischka available once again.

While Tony acknowledged in the original liner notes that the songs were done in traditional style, only Mississippi Sawyer is a traditional tune, the others were all written by Tony alone or in collaboration – "Sunny Days" was composed with Sonny Osborne, banjo player with the Osborne Brothers. While Tony's banjo is prominent, the careful blending of solos from the other instruments make this album a must-have for any bluegrass fan or player who wants to hear instrumentals at their finest.

While today's bluegrass is populated with many instrumental virtuosos, in 1985 it was a rare event to have an all instrumental ensemble, and joining Tony on many of the songs are Tony Rice on guitar, Blaine Sprouse on fiddle, Sam Bush on mandolin, Mark Hembree on bass and Jerry Douglas on dobro.

"Hill Country" is Tony's tribute to the hill country near Austin, Texas and features Del, Jerry and Ronnie McCoury. Del and Jerry blend brother duet vocals in Tony's "Looking For The Light." "New York Chimes" has multiple banjo techniques in one song – the harmonic chimes, brush stroke rhythms and solid three-finger picking coupled with Tony Rice's guitar work and Sam Bush's mandolin solos. "Sunny Days" intersperses banjo solos from Tony, Sonny Osborne and Bela Fleck.

"Bloozine" expands the 12-bar blues form with melody notes shifting to the treble strings followed by flurry of dobro notes from Jerry Douglas. Tony Trischka's return to bluegrass banjo playing was heralded in last year's Double Banjo Bluegrass Banjo Spectacular release that had Tony playing twin banjos with notable banjoists and earned him Instrumental Album and Recorded Event of the Year IBMA awards. This re-release deserves a new discovery from bluegrass banjo fans.

The Bluegrass Brothers: Appalachian Memories

www.thebluegrassbrothers.com
c.2007

Song list: If We Ever Get Back to Old Kentucky, West Texas Wind, Momma's Flowers, Appalachian Hills, Devilish Plan, Where Will You Be, You Won't Ever Forget Me, Appalachian Memories, I Hear A Choo Choo Coming, Just Like You, Mountain Folks, It's A Short Trip to Heaven, Blue and Sorrow, Roanoke.

Sometimes you find a band calling themselves "bluegrass" or "brothers" but often it will be an unrelated group playing some urban version of traditional bluegrass. Well folks, this is the real deal – real bluegrass and real brothers from the Virginia Appalachian hills. Brothers Robert and Victor Dowdy grew up listening to the singing and playing of their great-grandmother Ida Kiser. Victor's sons Steve and Donald are continuing the family tradition and both play guitar in the band. The fifth band member also has family connections to music: Brandon Farley's grandfather played fiddle for the Stanley Brothers and Bill Monroe.

The band produces its own albums, and this 14 song selection has original and contemporary songs with themes straight from the bluegrass textbook. The album opens with Dave Evans' "If I Ever Get Back to Ole Kentucky," and Robert's pulsating banjo introduction is followed by Victor's intense vocals about life as a coal miner. Victor's song "Appalachian Memories" is filled with home memories – the cabin, front porch swing, neighbors helping neighbors, hoeing fields of corn. Victor also wrote "It's A Short To Trip to Heaven" with a classic four part family harmony from Victor, Donald, Steve and Robert. Banjo, mandolin, guitar and bass are carefully choreographed throughout all the songs and their version of Bill Monroe's "Roanoke" features Brandon's fine mandolin playing matched with stellar banjo from Robert.

The Daughters of Bluegrass: Bluegrass Bouquet

Blue Circle Records
Tom T. Hall Enterprises

"Bluegrass Bouquet" CD Order
PO Box 1246
Franklin, TN 37065
www.daughtersofbluegrass.com
c.2008

Song list: Proud to be a Daughter of Bluegrass, I Don't Think I'm Going Back to Harlan, Keep on Walking, There Ought To Be More To Love Than This, Carolina State of Mind, Desmoranda, I'm Gonna Love You Now, Nobody Home, Leaving Here For Nashville, Everybody Got A Light, The Old Family Table, Will You Ever Be Satisfied, Go Up On The Mountain and Wait, I Made A Friend of a Flower Today, Your Memory Followed Me Home, Scenes From An Old Country Graveyard, Take Me With You.

The Daughters of Bluegrass now have over 50 participants and on this 17-song project spearheaded by Dixie Hall, Frances Mooney, and Paula Wolak, it's exciting to hear the talents of all these ladies, and there are no "sidemen."

Dixie and Tom T. Hall have been associated with the project since its beginning and the 17 songs reflect the joys and passions that have provided stories for almost all bluegrass songs. The opening cut, "Proud To Be A Daughter of Bluegrass," is a joyous salute to the music form and the carefully choreographed vocals include 22 voices weaving in and out of the melody line. The singers include the daughters of Jimmy Martin, Carter Stanley and Wilma Cooper. Dale Ann Bradley, the IBMA award winning female vocalist for 2007 and 2008, sings a tribute to the bluegrass state in "I Don't Think I'm Going Back to Harlan," and then leads the "answer" song – "Leaving Here For Nashville" with verses sung by other Nashville travelers – Becky Buller, Lorraine Jordan, Tina Adair, Gina Britt, Stacy York and Frances Mooney. The gals turn on the bluegrass burners in "Keep On Walking," as Kristin Scott Benson, Tina Adair and Lisa Manning mix banjo, mandolin and fiddle in a prime time medley. Amber Bucks adds a melodious harp to "Desmoranda," a tale of successive lives sung by Valerie Smith with harmony vocals from Sonya Issacs, Rebecca Issacs Bow-

Continued on B-11

Jeanie & Chuck's Hardly Strictly Anything Goes

October 3rd, 2008 event at Velo Rouge Cafe - photos: Mike Melnyk



Tom Drohan, Jeanie Poling, Misisipi Mike Wolf.



Pam Brandon lets go.



Chris Smith with sons Trevor and Calvin.



Diana Greenberg.



The whole musical gang at Velo Rouge Cafe.



Tomas Enquidanos, Pete Lax, James Nash & Matt Lax



Deb Livermore never met a guitar she didn't like... until now!



Chickwagon: Barbara, Jasmine, Erika, Nancy



Chuck Poling and friends.

CBA'S 34TH ANNUAL

FATHER'S DAY

BLUEGRASS FESTIVAL



JUNE 18-21, 2009 ~ GRASS VALLEY, CA

Steve Johnson's beautiful and inspiring design for the Father's Day Festival t-shirt. The theme is "heritage". No organization has done more to promote the musicianship of young bluegrass and old time musicians. CBA's Kids On Bluegrass program has aided hundreds of young pickers and singers at many events in California. Our program has been an inspiration for others across the nation.



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CBA Calendar of Upcoming Music Events

BAND GIGS & CONCERTS JANUARY

1/1/2009 -- Ed Neff & Friends, Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232

1/1/2009 -- Salt Martians will play from 5:30 - 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information, call 805-899-3100 or visit www.tupelojunction.com

1/2/2009 -- Sonoma Mountain Band, 8 pm at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email murphy@sonomapub.com, or visit www.sonomapub.com

1/3/2009 -- Old Soles, Kirkwood Inn, Hwy 88 across from Kirkwood Ski Resort, Kirkwood, CA. For information, call Masha or Geff at 209-296-7706, email masha@banjodancer.com or visit www.oldsolismusic.com

1/3/2009 -- Riley's Mountaineers "Hometown Jamboree" 6 pm at Riley's at Los Rios Rancho, 39611 Oak Glen Road, Yucaipa, CA. Folks can tuck into a tasty meal and enjoy a hand-clappin', knee-slappin', toe-tappin' good time as Riley's Mountaineers and special guest performers. Guest musicians are always welcome to tote along an instrument or two and join in the free-wheeling jam after the show. Cost is \$15 for adults and \$12 for kids 12 and under. For tickets or information, go to www.losriosrancho.com or call 909-797-1005.

1/5/2009 -- Belle Monroe and Her Brewglass Boys will perform from 7:30 - 10:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-8336 or visit www.amnesiathebar.com

1/6/2009 -- Bean Creek will play from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit www.samsbbq.com

1/7/2009 -- Sidesaddle & Company will play from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit www.samsbbq.com

1/7/2009 -- the 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

1/8/2009 -- The Steep Canyon Ramblers benefit dinner and concert at the Double Tree Hotel, 3100 Camino Del Rio Court, Bakersfield, CA. Presented by the Kiwanis of East Bakersfield as a benefit dinner and concert for the Kern County Sheriff's Activities League. Social hour at 6 pm; dinner at 7 pm and concert

at 8 pm. Tickets are \$40 per person. For tickets or information, call 661-589-8249 or 661-391-7771 or visit www.cbaontheweb.org

1/8/2009 -- Ed Neff & Friends Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

1/8/2009 -- Dark Hollow will perform at the Atlas Cafe, 3049 20th Street, San Francisco, CA. For information, visit www.atlascafe.net

1/8/2009 -- Salt Martians will play from 5:30 - 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information, call 805-899-3100 or visit www.tupelojunction.com

1/9/2009 -- Kathy Kallick Band, 8 pm at McGrath's Irish Pub, Corner of Lincoln and Stanton, Alameda, CA. For information, call Peter Bernato at 510-522-6263 or visit www.mcgrathspub.com

1/10/2009 -- Peter Rowan Bluegrass Band 8 pm concert at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road, Felton, CA. Tickets are \$18 advance and \$20 at the door. For information or tickets, contact Tom Miller at 831-603-2294 or visit www.donquixotesmusic.com

1/10/2009 -- Black Crown Stringband, Chuck and Jeanie's Country Roundup and Five Dollar Suit 9 pm at the Hotel Utah, 500 4th at Bryant, San Francisco, CA. Entry is \$8 per person. For information, call 415-546-6300 or visit www.thehotelutahsaloon.com

1/10/2009 -- Houston Jones, 8 pm at McGrath's Irish Pub, Corner of Lincoln and Stanton, Alameda, CA. For information, call Peter Bernato at 510-522-6263 or visit www.mcgrathspub.com

1/10/2009 -- Carolina Special, 8 pm at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email murphy@sonomapub.com, or visit www.sonomapub.com

1/11/2009 -- Houston Jones will perform at Rancho Nicasio, On the Town Square, Nicasio, CA. For information, call 415-662-2219 or visit www.ranchonicasio.com

1/13/2009 -- Carolina Special will play from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit www.samsbbq.com

1/14/2009 -- Diana Donnelly & the Yes Ma'ams will play from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit www.samsbbq.com

1/14/2009 -- Cadillac Sky 8 pm concert in the Willow Lounge at the Black Oak Casino,

19400 Tuolumne Road North, Tuolumne, CA. For information, contact Brent Pierce at 877-747-8777, email bpierce@blackoakcasino.com, or visit www.blackoakcasino.com

1/14/2009 -- Rhonda Vincent and Rage 7:30 pm concert at Sierra Nevada Brewing Company, 1075 E. 20th Street, Chico, CA. Tickets are \$25 per person and are available at the brewery. For information, call 530-893-3520, email info@sierranevada.com, or visit www.sierranevada.com

1/15/2009 -- Rhonda Vincent and Rage 8 pm concert at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$38.50 in advance and \$39.50 at the door. For information or tickets, call 510-548-1761 or visit www.freightandsalvage.org

1/15/2009 -- Fiddle, Etc. will perform from 6 to 8:30 pm at Mike's Pizza, 14721 Mono Way, Sonoma, CA. For information, call Elida Ickes at 209-352-0811 or email eickes@mlode.com

1/15/2009 -- Ed Neff & Friends Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

1/15/2009 -- Barefoot Nellies will play at the Atlas Cafe, 3049 20th Street, San Francisco, CA. For information, visit www.atlascafe.net

1/15/2009 -- Salt Martians will play from 5:30 - 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information, call 805-899-3100 or visit www.tupelojunction.com

1/16/2009 -- Rhonda Vincent and Rage CBA concert at the Morgan Hill Grange Hall, 40 East 4th St., Morgan Hill, CA. For information or tickets, contact Tim Edes at 408-779-5456, email t.edes@verizon.net, or visit www.cbaontheweb.org

1/17/2009 -- High Country, 8 pm at McGrath's Irish Pub, Corner of Lincoln and Stanton, Alameda, CA. For information, call Peter Bernato at 510-522-6263 or visit www.mcgrathspub.com

1/17/2009 -- Charlie Sizemore Band RBA Concert, 8 pm 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

1/17/2009 -- Houston Jones Living Tradition Concert, at the Anaheim Downtown Community Center, 250 E. Center St., Anaheim, CA. For information or tickets, contact Steve at 949-646-1946, email psitech.com, or visit www.thelivingtradition.org

1/17/2009 -- Charlie Sizemore Band 8 pm 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

1/17/2009 -- Houston Jones, Coffee Gallery Backstage, 2029 N. Lake, Altadena, CA. For information, contact Bob Stane at 626-398-7917 or visit www.coffeegallery.com/home.html

1/18/2009 -- Kathy Kallick Band 3 pm concert with music for children and families at the Ashkenaz, 1317 San Pablo Ave, Berkeley, CA. For information, call 510-848-5018 or visit www.ashkenaz.com

1/19/2009 -- Homespun Rowdy will perform from 7:30 - 10:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-8336 or visit www.amnesiathebar.com

1/20/2009 -- Cabin Fever will play from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit www.samsbbq.com

1/21/2009 -- Sidesaddle & Company will play from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit www.samsbbq.com

1/21/2009 -- Lighthouse, Golden Goose Coffee House, 10001 Maine Ave, Lakeside, CA. For information, call 619-390-1990 or visit www.waynerice.com/lhgigs.htm

1/21/2009 -- Whiskey Brothers, 9 pm at Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit www.albatrosspub.com

1/22/2009 -- Ed Neff & Friends, Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

1/22/2009 -- Black Crown Stringband and the Flat Iron String Band will perform at the Atlas Cafe, 3049 20th Street, San Francisco, CA. For information, visit www.atlascafe.net

1/23/2009 -- David Thom Band, 8 pm at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email murphy@sonomapub.com, or visit www.sonomapub.com

1/24/2009 -- Mike Stadler & Mary Gibbons Band, 8 pm at McGrath's Irish Pub, Corner of Lincoln and Stanton, Alameda, CA. For information, call Peter Bernato at 510-522-6263 or visit www.mcgrathspub.com

1/24/2009 -- Sonia Shell and the Factor of Five, Big Basin Bistro,

14480 Big Basin Way, Saratoga, CA. For information, call 408-867-1764

1/24/2009 -- Old Soles, Kirkwood Inn, Hwy 88 across from Kirkwood Ski Resort, Kirkwood, CA. For information, call Masha or Geff at 209-296-7706, email masha@banjodancer.com or visit www.oldsolismusic.com

1/26/2009 -- Barefoot Nellies will perform from 8:30 - 10:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-8336 or visit www.amnesiathebar.com

1/27/2009 -- Larry Lynch & Sunshine Mountain will play from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit www.samsbbq.com

1/28/2009 -- Mighty Crows will play from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit www.samsbbq.com

FEBRUARY

2/7/2009 -- The Claire Lynch Band 8 pm 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

2/7/2009 -- Riley's Mountaineers "Hometown Jamboree" 6 pm at Riley's at Los Rios Rancho, 39611 Oak Glen Road, Yucaipa, CA. Folks can tuck into a tasty meal and enjoy a hand-clappin', knee-slappin', toe-tappin' good time as Riley's Mountaineers and special guest performers. Guest musicians are always welcome to tote along an instrument or two and join in the free-wheeling jam after the show. Cost is \$15 for adults and \$12 for kids 12 and under. For tickets or information, go to www.losriosrancho.com or call 909-797-1005.

2/8/2009 -- Claire Lynch Band 8 pm concert at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 in advance and \$19.50 at the door. For information or tickets, call 510-548-1761 or visit www.freightandsalvage.org

2/9/2009 -- "Women in Bluegrass Concert" featuring Belle Monroe and Her Brewglass Boys, Nell Robinson and Red Level and Rita Hosking and Cousin Jack, 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 in advance and \$19.50 at the door. For information or tickets, call 510-548-1761 or visit www.freightandsalvage.org

Continued on B-9

CBA Calendar of Upcoming Music Events

Continued from B-8

- freightandsalvage.org
2/11/2009 -- Don Edwards & Waddie Mitchell 8 pm concert in the Willow Lounge at the Black Oak Casino, 19400 Tuolumne Road North, Tuolumne, CA. For information, contact Brent Pierce at 877-747-8777, email bpierce@blackoakcasino.com, or visit www.blackoakcasino.com
2/11/2009 -- James King Band, 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 in advance and \$19.50 at the door. For information or tickets, call 510-548-1761 or visit www.freightandsalvage.org
2/14/2009 -- John Reischman and the Jaybirds, 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 in advance and \$19.50 at the door. For information or tickets, call 510-548-1761 or visit www.freightandsalvage.org
2/25/2009 -- Blue Highway, 8 pm concert in the Willow Lounge at the Black Oak Casino, 19400 Tuolumne Road North, Tuolumne, CA. For information, contact Brent Pierce at 877-747-8777, email bpierce@blackoakcasino.com, or visit www.blackoakcasino.com
2/27/2009 -- Blue Highway, 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$20.50 in advance and \$21.50 at the door. For information or tickets, call 510-548-1761 or visit www.freightandsalvage.org
2/28/2009 -- Blue Highway, 8 pm 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

CBA SPECIAL EVENT - JAM IN BAKERSFIELD

1/9/2009 -- 1/11/2009 -- 48-Hour Bluegrass Jam at the Double Tree Hotel, 3100 Camino Del Rio Court, Bakersfield, CA. Here's your chance to jam with your friends in the middle of winter! Come join the fun at the beautiful Double Tree Hotel for a non-stop weekend of jamming! For more information, contact Duane Campbell at dciddles@gmail.com or visit www.cbaontheweb.org.

CLASSES JANUARY/FEBRUARY

1/6/2009 -- 2/24/2009 -- Slow Jam Class: Starting on Tuesday the 6th of January, 2009 and running eight weeks until Tues-

day the 24th of February, open to beginning and intermediate players, or anyone that wants experience playing and singing Bluegrass standards at a moderately slow tempo in a supportive, educational, fun jam setting. The classes will be held at the 5th String music store, 3051 Adeline Street, Berkeley, CA. The Jam Class is hosted by Ran Bush, with guest Instructors Bill Evans, 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, provide tips and techniques for each instrument, and join in the music. The class will be held from 7 to 9:30 pm. Class fee is \$25 per player, per session with an early bird discount offered for those who register for four sessions and pay in advance. For more information or registration, please contact Ran Bush at 510-525-8156 or email ranbush@gmail.com

DANCES

- 1/11/2009 -- Square Dance from 3-5 pm with music by Triple Chicken Foot at The Grand Old Echo, 1822 Susnet Blvd., Los Angeles, CA. All dances taught, all ages welcome, beginners encouraged. There is a \$5 fee per person. For information, contact Ben Guzman at 213-820-0136, email ben@triplechickenfoot.com or visit www.myspace.com/triplechickenfoot
2/8/2009 -- Square Dance from 3-5 pm with music by Triple Chicken Foot at The Grand Old Echo, 1822 Susnet Blvd., Los Angeles, CA. All dances taught, all ages welcome, beginners encouraged. There is a \$5 fee per person. For information, contact Ben Guzman at 213-820-0136, email ben@triplechickenfoot.com or visit www.myspace.com/triplechickenfoot

FESTIVALS JANUARY

1/9/2009 -- 1/11/2009 -- River City Bluegrass Festival at the Oregon Convention Center, 777 MLK Blvd., Portland, OR. Bands include Fairfield Four, Ralph Stanley, the Dan Tyminski Band, Sierra Hull, the Whites featuring Jerry Douglas, Jim Keweskin featuring Bill Keith & the BBQ Orchestra, the Kruger Brothers, Psychograss with Tony Triska, Hot Club of Cowtown, Longview and Cadillac Sky. For tickets or information, call 503-282-0877 or visit www.rivercitybluegrass.com.

1/16/2009 -- 1/18/2009 -- 22nd Annual Blythe Bluegrass Festival at the Colorado River Fairgrounds on Olive Lake Road off of Hwy. 95 in Blythe,

CA. Bands include Daily & Vincent, Sawmill Road, Cedar Hill, Danny Paisley & the Southern Grass, IIIrd Generation, Just for Fun, Rhonda Vince & the Rage (Sunday only), BladeRunners, The Martins and the Burnett Family. There will also be a Band Showcase, a Bluegrass Quilt Show and a free Saturday night dance. Camping is available on site. Advance tickets on sale through 12/31/08. For information or to order tickets, contact the Blythe Area Chamber of Commerce at 760-922-8166; email blythebluegrass.com or visit www.blythebluegrass.com.

1/24/2009 -- 4th Annual Bluegrass In The Park in the West Wedlands Park, 1st Street West and 22nd Ave., Yuma, Arizona. Bands include: The James King Band, Karl Shiflett & Big Country, Mark Phillips & III Generation, Bluegrass Patriots plus Danny Paisley & Southern Grass.

Dry camping is available on Friday and Saturday only. Gates open at noon on Friday for early camping at \$12 per night per camping unit. Music begins at 9:30 am and continues until dusk. Bring your own chairs for seating. Tickets are \$15 per person in advance and \$18 at the gate. For more information or tickets, contact L&S Promotions at www.L&SPromotions.com.

FEBRUARY

2/19/2009 -- 2/22/2009 -- Wintergrass 2009 at the Hotel Murano, 1320 Broadway Plaza, Tacoma, CA. Bands include: Tim O'Brien, Laurie Lewis and the Right Hands, Michael Cleveland and Flamekeeper, The Steeldrivers, Alison Brown & Joe Craven, Tony Trischka Territory, Mike Marshall & Choro Famoso, Adrienne Young, Blue Highway, Missy Raines, The Isaacs, 3 Ring Circle, The McCoury Boys, Bearfoot Bluegrass, Monroe Crossing, Scythian, New Old Stock and more TBA. For information or tickets, call 253-428-8056 or visit www.wintergrass.com.

MARCH

3/6/2009 -- 3/8/2009 -- Bluegrass On The Beach (formerly Bluegrass On The River), Lake Havasu State Park, Site #4 (off HWY 95 & Industrial Blvd), Lake Havasu City, Arizona. Bands include: Cherryholmes, Dailey & Vincent, Newfound Road, U.S. Navy Bluegrass Band Country Current, the Bluegrass Brothers, Audie Blaylock & Redline, Lorraine Jordan & Carolina Road, Bound To Ride, The Anderson Family, plus more. TBA. Dry camping available on site on a first come, first served basis; no

electricity is available. Bring your own chairs for outdoor seating. Music will begin at 10 am daily. Advance tickets and camping reservations on sale now. For more information, write to L&S Promotions, P.O. Box 444, Copperopolis or visit www.L&SPromotions.com.

MAY

5/7/2009 -- 5/10/2009 -- Parkfield Bluegrass Festival in Downtown Parkfield, CA. Lineup includes the Special Consensus and many more regional and local bands TBA. Other events include non-stop jamming, Mother's Day gifts for Moms, Kids programs, Kids bluegrass camp and performances on stage, crafts and bedtime storytelling and more. Plenty of camping space for tents and RVs. Electric hookups by reservation. Tickets now on sale -- see the ad in this issue for prices and more information. For information or tickets, call 805-725-3060, email bluegrassmscc@aol.com or visit www.parkfieldbluegrass.com/tickets.html

JUNE

6/18/2009 -- 6/21/2009 -- 34th Annual CBA Father's Day Bluegrass Festival at the Nevada County Fairgrounds, 11228 McCourtney Road, Grass Valley, CA. Bands include Chris Stuart & Backcountry, Claire Lynch & the Front Porch String Band, Dailey & Vincent, Danny Paisley & Southern Grass, The Bluegrass Brothers, The Grascals, The Stairwell Sisters and more bands TBA. Early Bird tickets now on sale on the web and by mail -- see the ad on pages A12 and 13 for more information. Camping and concessions on site -- for more details contact Montie Elston, Festival director at fiddle3@comcast.net or visit www.cbaontheweb.org.

JAM SESSIONS SUNDAY

- Alameda -- Regular Jam Session from 6-8 pm every Sunday at the Alameda School of Music, 1307 High St., Alameda, CA. The 1st and 3rd Sundays are Bluegrass and 2nd and 4th Sundays are Swing/Jazz nights. Separate rooms are available for different skill levels, and a professional player will always be on hand to facilitate the jams. All skill levels welcome. For information, contact Barry Solomon at 510-501-2876 or email barry6661@earthlink.net
- Arroyo Grande -- Bluegrass Jam every 5:30 - 8:30 pm, at SLO Down Pub, 1200 E. Grand Ave. (at Briscoe). On the 3rd Sunday of every month is for intermediate to advanced players. For information, contact Roger Siminoff at 805-474-4876, or email siminoff@siminoff.com.
- Arroyo Grande -- Slow jam from 5:30 to 8:30 at the SLO Down Pub, 1200 E. Grand Ave. (at Briscoe). On the 4th Sunday of every month the jams are geared to beginners to intermediate players and they play from a set list of songs. For more information, call Julio at Julio at 805 459 6019 or email Wendy at captainc@alonet.org.
- Berkeley -- Bluegrass Jam every Sunday at 7 pm at the Jupiter Brewpub, 2181 Shattuck Ave., Berkeley, CA. For information, contact Kurt Caudle at 510-649-0456 or email weelitzo@pacbell.net
- Berkeley -- Slow Jam session from 1 to 4 pm on the 2nd and 4th Sundays of every month at the Freight and Salvage Coffeehouse, 1111 Addison Street, Berkeley, CA. For details, contact Ran Bush at 510-525-8156 or email ranbush@gmail.com.
- Berkeley -- Spud's Pizza, 3290 Adeline (at the corner of Alcatraz), Berkeley, CA. Old-time Singing jam on the 2nd and 4th Tuesday of every month from 7:30 - 9:30 pm. Occasional performances by local musicians. For information, email laurence.white@gmail.com.
- Castro Valley -- California Old-time Fiddlers Association Jam from 1:30 to 5 pm on the 4th Sunday of every month at the United Methodist Church, 19806 Wisteria St., Castro Valley, CA. For information, call 925-455-4970.
- Coulterville -- Old-time and Irish Music and Dance Celebration on the 4th Sunday of every month at the Magnolia Saloon in the Hotel Jeffrey, 41 Main Street, Coulterville, Ca. Open Old Time and Irish traditional music Jam from 1 to 3 pm and open session from 3 to 6 pm. For information, call 209-962-6455; email kowanalynn@yahoo.com or visit www.hoteljeffreycgold.com.
- Crescent City -- Bluegrass Jam from 6-8 pm every Sunday at the United Methodist Church, 7th & H Streets, Crescent City, CA. Everyone welcome especially newer players. For information, contact George Layton at 707-464-8151 or email ke6tkn@juno.com.
- Nevada City -- Mountain Fiddlers Jam session, 1 pm on 1st Sunday of every month at Madelyn Helling Library Community Room, Nevada City, CA. For information, call 530-292-4203.
- Orangevale -- California Old-Time Fiddlers' Association Jam Session on the 2nd Sunday of every month from 1 to 4:30 pm, Orangevale Grange Hall, 5805 Walnut, Orangevale, CA. For information, call 916-966-9067.

Continued on B-10

CBA Calendar of Music Events

Continued from B-9

- Rough and Ready – Acoustic jam session from 10 am to noon every Sunday at the Rough and Ready Opry Palace 1200 Hwy. 20, Rough and Ready, CA. Free event led by The Fruit Jar Pickers. For information, call 530-272-4320.
 - San Francisco – Bluegrass Jam at 6 pm on the 2nd and 4th Sunday of every month at Progressive Grounds Coffee Shop, 400 Courtland Ave., San Francisco, CA. For information, email larrythe241@yahoo.com.
 - San Jose – Santa Clara Valley Fiddlers Association Jam from 1 to 5 pm on the 1st Sunday of every month at Hoover Middle School, Naglee & Park Streets, San Jose, CA. For information, call Richard Brooks at 650-328-3939; email richardbr@yahoo.com, or visit www.scvfa.org.
 - Santa Barbara – Bluegrass jam session beginning at noon on the second Sunday of every month Tucker's Grove County Park, 805 San Antonio Road, [near intersection of Turnpike Rd. and Cathedral Oaks Rd.; follow road into park about 1 1/3 mile, keeping to the right, until you reach Kiwanis Meadow]. For more information, email Alan: constatty@aol.com
 - Santa Cruz – Bluegrass and Old Time Jam on the 4th Sunday of every month in Oceanview Park, 102 Ocean View Ave., Santa Cruz, CA. This jam has three separate circles: slow jam, advanced bluegrass jam, old time jam. For more information, call 831-359-1864, email santacruzjam@googlegroups.com, or visit <http://groups.google.com/group/santacruz-jam>
 - Sebastopol – Bluegrass Gospel Jam from 2-5 pm on the 4th Sunday of every month at the Sebastopol Christian Church, 7433 Bodega Avenue Corner of Bodega & Jewell Ave., Sebastopol, CA. Bring your acoustic instruments & favorite old hymns/gospel songs to lead. For information, contact Jack & Laura Bengé at 707-824-1960 or email bengeatlarge@sbcglobal.net
 - Sutter Creek – Old-time and Irish Jam session from 1 to 5 pm on the 1st and 3rd Sunday of every month at the American Exchange Hotel, 53 Main St, Sutter Creek, CA. For information, call 209-296-7706. New location.
 - Belotti's Bar on Main St (Hwy 49) in Sutter Creek, CA. For information, contact Masha Goodman at 209-296-7706; email masha@banjodancer.com; or visit www.banjodancer.com.
 - Thermalito – Bluegrass Jam on the 4th Sunday of every month from 1-4 pm at the Thermalito Grange, Thermalito, CA. For information, call 530-589-4844.
 - Various locations – Pickin' Potlucks and Jams on the 2nd Sunday of each month in Alameda and Contra Costa Counties. Potluck from noon to 5 pm along with jam session. The jams will be held in various private homes in Oakland, Berkeley and El Cerrito. For information and exact location, email Metronome7@aol.com or visit <http://www.pickinpotlucks.com/>
- ## MONDAY
- Alameda – Bluegrass Jam every Monday at McGrath's Irish Pub on the corner of Lincoln and Stanton in Alameda, CA. For information, contact Darby Brandli at 510-533-2792 or email darbyandbruno@comcast.net.
 - Oakland – Bluegrass Jam at 8 pm every Monday beginning at 6 pm at the Baja Taqueria, 4070 Piedmont Ave. (near 41st Street), Oakland, CA. For information, call Joe Howton at 510-547-2252 or email TRman2323@aol.com.
 - Palo Alto – Old Time Jam session, 7 to 10 pm on the first and third Monday of every month at Fandango Pizza, 3163 Middlefield Road, Palo Alto, CA. For information, call 650-328-0853 or email akatiff@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.
 - 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 – Slow Jam from 7 to 9:30 pm every Tuesday at the 5th String Music Store, 3051 Adeline Street, Berkeley, CA. Hosted by Ran Bush and open to anyone that wants experience playing and singing Bluegrass standards at a moderately slow tempo in a supportive, educational, fun jam setting. There is a fee of \$10 per player, per session. For more information, please contact Ran Bush at 510-525-8156 or email ranbush@gmail.com
 - Berkeley -- Old-Time Sing Along jam from 7:30 - 9:30 pm with occasional performances by local bands, at Spud's Pizza, 3290 Adeline (at the corner of Alcatraz), Berkeley, CA. For information, email Larry White at laurence.white@gmail.com,
 - Dublin – Bluegrass Jam on the 2nd and 4th Tuesday of every month at Dublin Heritage Center, 6600 Donlon Way, Dublin, CA. For information, call 925-803-4128.
 - Escondido – Bluegrass Jam every Tuesday from 7 to 10 pm at the Round Table Pizza, Ash and Washington Streets, Escondido, CA.
 - Granada Hills – Band performance and Bluegrass Jam from 7 to 10 pm on the 3rd Tuesday of every month at Baker's Square, 17921 Chatsworth Street (at Zelzah) in Granada Hills, CA. Sponsored by the Bluegrass Association of Southern California (BASC). For information, call 818-700-8288 or 818-366-7258.
 - Loomis – Bluegrass Jam from 6 to 9 pm every Tuesday evening at the Wild Chicken Coffee House, Horseshoe Bar & Taylor Rd, Loomis, CA. For information, call 916-276-1899.
 - Palo Alto -- Celtic Slow Jam session from 7 to 9:45 pm every Tuesday at Fandango Pizza, 3163 Middlefield Road, Palo Alto, CA. Hosted by Pete Showman. For information, call 408-255-0297.
 - San Diego – Bluegrass Jams, bands and open mic happening on the 1st, 2nd, 3rd, and 4th Tuesday evenings of each month. 2nd Tuesday – Fuddrucker's at Grossmont Shopping Center, in La Mesa; 3rd Tuesday at Fuddrucker's on Third Street in Chula Vista; and 4th Tuesday at Boll Weevils on Mira Mesa Blvd in San Diego. 2nd and 3rd Tuesdays are open mic and jams, and 4th Tuesday includes a featured band. Come hungry as we get a donation from each item sold there. Just tell them you are with the bluegrass club. For more information, contact Mike Tatar at staghorn@cox.net.
- ## WEDNESDAY
- Ben Lomond -- Intermediate Pickers Jam, 8 pm until closing at Henflings Tavern, 9450 Highway 9, Ben Lomond, CA. For information, call Jered at 831-335-1642 or 831-336-8811, email jered@weber-hayes.com or visit www.henflings.com
 - Lompoc – Bluegrass Jam from 7 to 9 pm on the second and fourth Wednesday of every month at Southside Coffee Co., 105 South "H" St., Lompoc, CA. For more information, call Bill at (805) 736-8241
 - Merced – Merced Bluegrass Society Jam session from 7 to 10 pm on the first Wednesday of every month at Me-N-Ed's Pizza, 3524 G Street (in the Raley's Shopping Center), Merced, CA. For information, visit www.geocities.com/merced-bluegrass@scglobal.net or email MALvira@mcsd.k12.ca.us.
 - Palo Alto – Bluegrass Jam from 7-10 pm every Wednesday at Fandango Pizza, 3163 Middlefield Road (corner of Loma Verde), Palo Alto, CA. Sign on building also says Pommard's Café. For information, call 650-494-2928 or visit www.TheBluegrass.com.
 - Placerville – Bluegrass Jam on the 2nd Wednesday of every month from 7-10 pm at Hidden Passage Books, 352 Main St, Placerville, CA. For information, call 530-622-4540 or 530-626-8751.
 - San Francisco – Bluegrass and Country Jam on the 1st Wednesday of every month at the Plough and Stars, 116 Clement St. (between 2nd & 3rd Ave.), San Francisco, CA. For information, contact Jeanie or Chuck Poling at 415-751-1122.
 - San Jose -- Bluegrass Jam from 6:30 to 9:30pm on the 1st and 3rd Wednesdays each month at the Round Table Pizza in Cambrian Plaza, 14940 Camden Ave., San Jose, CA 95124; (408) 371-9550. For more information, call Steve Pexton at 408-227-7693 or email sepexton@gmail.com.
 - Santa Rosa – Old-Time and Bluegrass jam on the last Wednesday of every month at The Black Rose Pub, 2074 Armory Drive, Santa Rosa, CA. For more information, call Don Coffin at 707-995-0658 or Ricky Rakin at 707-824-9376.
- ## THURSDAY
- Arnold – Bluegrass Jam Session at Acoustic Attic, 1122 Hwy. 4, Suite 4, Arnold, CA from 6 pm until dusk on the 1st and 3rd Thursday of every month (and the occasional 5th Thursday). For information, call 209-795-7819, email mercer-guitars@scglobal.net or visit www.mercer-guitars.com.
 - Berkeley -- Bluegrass Jam session at the 5th String Music Store, 3051 Adeline Street, Berkeley, CA. For information, call Tim Hicks at 510-548-8282 or visit <http://www.5thStringBerkeley.com>
 - Corte Madera -- Marin Bluegrass Jam on the 1st and 3rd Thursday of every month from 7:30 to 10 pm at the Marin Lutheran Church, 649 Meadowsweet, Corte Madera, CA. For information, visit www.carltonemusic.com
 - Los Angeles – Old Time Jam session 9 pm to 12 am at the Hyperion Tavern, 1941 Hyperion Ave., Los Angeles on the 3rd Thursday of every month. Free admission. For information, contact Ben Guzman via email at ben@triplechickenfoot.com or visit www.myspace.com/triplechickenfoot.
 - Morgan Hill – South County Bluegrass Jam on the 2nd & 4th Thursday of each month at The Buzz Stop, 17400-1B Monterey Road, Morgan Hill, CA. Open jam from 6-10 pm. For information, call 408-892-9157 or email Duane Campbell at dicampbell339@yahoo.com.
 - Morgan Hill – Bluegrass Jam from 6 to 10 pm on the 1st, 3rd and 5th Thursday of every month at El Toro Brew Pub on the NW corner of Monterey and Main Streets in Morgan Hill, CA. For information, call the pub at 408-782-2739 or email Dick Simunic at jrsimunic@hotmail.com.
 - Napa – Bluegrass and Fiddle Jam session every Thursday night from 7 to 10 pm in Napa. For information and location, call Pat Calhoun at 707-255-4936.
 - Sacramento – Bluegrass jam session every Thursday from 7 to 10 pm at The Fifth String Music Store, Alhambra & Streets, Sacramento, CA. For information, call 916-442-8282.
 - Sacramento – Bluegrass Slow Jam from 7 - 10 pm most Thursdays at various Sacramento area homes. Call John at 916-990-0719 for dates and location. New pickers welcome.
 - San Francisco – Bluegrass and Old-time music jam on the 4th Thursday of every month at the Atlas Café, 3049 20th Street at Alabama, San Francisco, CA.
 - Ventura -- Bluegrass Jam from 6 to 9:30 pm on the 2nd and 4th Thursday of every month at Zoey's Cafe, 451 E. Main Street in Ventura, CA. All skills welcome. For information, contact Gene Rubin at 805-658-8311 or email gene@generubinaudio.com or visit <http://home.earthlink.net/~generubinaudio/index.html>.
- ## FRIDAY
- Sonora – Bluegrass Jam starting at 7 pm on the 2nd and 4th Friday of every month at the Frog and Fiddle, 177 S. Washington Street, Sonora, CA. For information, call 209-536-9598, email mandobil@bigvalley.net or frogandfiddle@gmail.com.
- ## SATURDAY
- Chico – Folk Music Jam session at Upper Crust Bakery, 130 Main Street, Chico, CA on the 1st Saturday of every month. Led by Steve Johnson. For more information, call 530-345-4128 or visit www.uppercrustchico.com.
 - Chico – Acoustic Music Jam session led by David Bilinski at Augie's Café, 230 Salem Street at 2nd, Chico, CA from 2 to 5 pm on the 2nd Saturday of every month. For information, call David at 530-872-2084.
 - Chico – Old Time Music Jam session led by Michael Springer at Augie's Café, 230 Salem Street at 2nd, Chico, CA, 2-4 pm on the 3rd Saturday of every month. For information, call the café at 530-894-3764.
 - Chico – Bluegrass Jam session

Continued on B-11

CBA Calendar of Music Events

Continued from B-10

- led by Lucy Smith at Augie's Café, 230 Salem Street at 2nd, Chico, CA, 2-5:30 pm on the 4th Saturday of every month. For information, call Lucy at 530-894-1449 or email lucyin-choco@hotmail.com.
- Clovis – Bluegrass Jam session 7 to 11 pm on the 1st and 3rd Saturday of every month at the Clovis Senior Center, 850 4th street, Clovis, CA. There is a \$1 fee to cover the cost of the rental of the hall. Sponsored by the Kings River Bluegrass Association. For information, contact Gerald L. (Jerry) Johnston at 559-225-6016; email tophawker@yahoo.com or visit <http://www.KRBLUE.NET>.
 - Fremont – Bluegrass Jam Session on the 1st and 3rd Saturday of every month at Mission Pizza and Pub, 1572 Washington Blvd., Fremont, CA. For information, call 510-651-6858 or visit www.missionpizza.com.
 - Fresno – Old time fiddle jam and dance from 7 – 10 pm every Saturday of each month at the Senior Citizens Village, 1917 Chestnut Ave., Fresno, CA. Sponsored by CSOTFA District 2. For information, contact Lynda Emanuels at 559-924-1766 or email semanuels@comcast.net.
 - Kingsburg – Bluegrass and Country jam session and potluck from 6-10 pm on the 2nd and 4th Saturday of every month at 1450 Ellis St., Kingsburg, CA. For information, contact Bud Cartwright at 559-582-9155 or 559-582-7680, or email Bud-Cartwright@comcast.net.
 - Long Beach – Jam Session from 1-6 pm at Fendi's Cafe, 539 E Bixby Road, Long Beach, CA. For information, call 562-984-8187.
 - Marysville – Regular jam session from 3-6 pm on the 1st Saturday of every month at the Brick Coffee House Cafe, Marysville, CA. For information, call 530-743-0413 or 530 701-5090.
 - Redwood City -- Bluegrass Jam, noon to 3 pm on the 3rd Saturday of every month at Bob's Court House Coffee Shop and Restaurant, 2198 Broadway, Redwood City, CA. Jennifer Kitchen facilitates the Jam and her Band "Kitchen Help" may be on-hand to add spice to the monthly event. For more information, call 650-780-0593.
 - Sebastopol – CBA Jam Session every Saturday from 2 to 5 pm at Catz Roastery, 6761 Sebastopol Avenue in Sebastopol, CA. (1st & 2nd Saturday – Old-time, bluegrass, old-country and more; 3rd Saturday – standard Bluegrass and last Saturday – pickers choice.) For information, call 707- 829-6600.
 - Squaw Valley – Open Jam and Potluck, 5-9 pm on the last Saturday of every month at the Bear Mountain Library, 30733 E. Kings Canyon Road (Highway 180), Squaw Valley, CA. For information, contact Nancy or Henry Zuniga at 559-338-0026 or 559-476-0446.

Attention bands, promoters, venues – if you would like to have your performances, concerts, festivals or jam sessions listed in Bluegrass Breakdown and on the CBA website, please send your information to CBA Calendar Editor Suzanne Denison at bsbreakdown@volcano.net.

BRENDA and the Reviews

By Brenda Hough

From page B-5
man, and Alecia Nugent. "Nobody Home" features Lorraine Jordan with the story of an empty mansion, and "The Old Family Table" is a nostalgic look at the changes in a family as the children grow up. All the songs have a strong appeal, but the a cappella "Go Up On the Mountain and Wait" with Melissa Lawrence, Jeanette Williams, Tina Adair, Heather Berry and Janet McGarry has the power of the popular "Down to River To Pray" from the 'O Brother Where Art Thou' movie. The earlier album won a Recorded Event of the Year award and this new collection will certainly be in consideration for another one.

Jeanette Williams: Thank You For Caring

Blue Circle Records
615-790-1883
www.bluecirclerecords.com
www.jeanettewilliams.com

Song list: Enough of You, Bad Money, Break the Chain, Thank You For Caring, Your Memory Wins Again, Dreamer, I Forgot More Than You'll Ever Know, Alone, Blue Days Sleepless Nights, Through The Eyes of a Child, That's The Bottom Line, Either Way I'm Going Home, Everything's Blue, I Will Survive.

Jeanette Williams is a singer and award-winning songwriter and this third album of songs with messages – some tender, urgent and thought provoking – but all are set in a strong musical setting that combines the sounds of classic country music, with the strong messages of bluegrass.

The title cut, "Thank You for Caring" was written by Tom T. and Dixie Hall and features a duet with George Jones. It's the true story of a little girl's donation of her own money to help victims of Hurricane Katrina. Michelle Nixon joins Jeanette on "I Forgot More Than You'll Ever Know," a song done in the classic country duet style with a touch of heartfelt sincerity that gives the listener a tug at the heart-

strings. "Break The Chain" is a powerful look at the effects of child abuse written by Tim Stafford, Kim Williams and Larry Shell, and Jeanette's heartfelt plea to notice and speak out is one for everyone to consider. Jeanette's own award-winning "Enough of You" is the first track and its assertive "move on and let it go" is matched with the punctuating sound of the banjo. Tony Rice adds a superb guitar accompaniment to the gentle "Either Way I'm Going Home," a glimmer of hope and joy that regardless of life's trials, a mansion awaits at the end of the journey. Perhaps the strongest message is contained in the closing song, a remake of Gloria Gaynor's disco hit, "I Will Survive." The bluegrass backdrop with fiddle, guitar and banjo gives the song extra intensity as Jeanette's vocal confidently punches out the lyrics to this declaration of independence. Definitely a winner!

Cody Kilby: Many Roads Traveled

www.codykilby.com
c.2008

Song list: Welcome To China, To the Homeland, The Right Hand, She, Fiery Gizzard, Choo Choo Coming, St. Margrets Hope, North Carolina, Old Bud, It's Time To Say Goodbye, Glen Falls.

Cody Kilby is one of those rare instrumentalists that excels at two instruments: guitar and banjo. He won contests playing both instruments while a child and his inventive, expressive playing just keeps getting better and better. Today he is a member of Ricky Skaggs' Kentucky Thunder ensemble and is one reason why this band has won instrumental awards year after year.

Cody wrote all six of the instrumentals on the album, and his guitar and banjo pulse with rhythm and melody while interweaving their sounds with the piano playing of Bruce Hornsby, Adam Steffey's mandolin, Barry Bales' bass and Stuart Duncan's fiddle. "Fiery Giz-

zard" is a hot musical number with the guitar introduction blending with a lonesome fiddle and a piano rhythm. It's certainly not your usual bluegrass band blend, but it's a musical montage that flows as fast as any southern river. "St. Margrets Hope" is filled with powerful mandolin, guitar and banjo solos while maintaining a swirling rhythm. Cody has also enlisted some top vocalists on the project: Rhonda Vincent sings the lead on her song "North Carolina 1943," a nostalgic look at an innocent past with harmony vocals from Alison Krauss and Darrin Vincent. Ricky Skaggs guests on the upbeat "Choo Choo Coming" which also has Jim Mills playing the high-speed banjo. Cody does it all: fiery and decisive flatpicking on guitar, melodic refrains on banjo and the gentle and tender accompaniment to love songs and ballads.

Chris Stuart and Backcountry: Crooked Man

Backcountry Music
c.2008
www.chrisstuart.com

Song list: Crooked Man, The Streets of Charlottetown, Lantern Bay Inn, Sojourner, I Remember Memphis, When We Come Home, Silverton, The Crime at Quiet Dell, These Tears, Ofer and Yesbuddy, Brunswick Stew, Thirteen Steps, I See God Coming Down the Road.

Chris Stuart is an award-winning California songwriter whose songs have appeared on albums by Dale Ann Bradley, Clare Lynch, Larry Cordle and Suzanne Thomas. He and banjo player Janet Beazley started Backcountry with the first album release Angels of Mineral Springs in 2002.

Joining Janet and Chris on this new album is the talented trio of Eric Uglum and his sons Christian and Austin Ward. The multi-talented Eric brings crisp and melodic lead guitar to the songs as well as harmony vocals and mandolin fills. Christian is an accomplished fiddle

and viola player and Austin is a talented bass player.

The songs are filled with characters living on dreams of the past, the bluegrass sagas of murder, and a hope for a heaven at the end of a lifetime. "Ofer and Yesbuddy" is the story of an old dog and his master who sat on the store steps and told stories to all who passed by. "Brunswick Stew" and "I Remember Memphis" are bittersweet glimpses of happier times in the past when love and hope flourished.

"Crooked Man" and "Sojourner" are reflections on the life of a musician where traveling from town to town to earn a living are a way of life. Chris dedicated "Sojourner" to the late singer Bob Paisley:

*Sojourner, rest your head,
You don't have to sing tonight for
supper and a bed.
So tell those angels where you've
been,
Old Sojourner, you've come to
journey's end.*

Bluegrass songs often feature crimes and murders and "The Crime At Quiet Dell" and "Lantern Bay Inn" both retell real crimes in small towns. But while life may be filled with disappointments, "I See God Coming Down the Road" and "When We Come Home" with gentle vocal harmonies from Eric, Janet and Chris bring a strong message of peace and promise.

The Kicking Grass Band

Superfan Records
PO Box 25471
Raleigh, NC 27611
www.SuperfanRecords.com
c. 2008

Song list: Hometown, Cold Frosty Window, Chug A Lug, Run Away, Oldtime Ramble, Rambling Man, Lay Him in the Ground, Gasoline Blues, Cherokee Shuffle, The Ghost of Nathaniel Carter, Time Passes (Anniversary Waltz).

With this third album, the Kicking Grass Band really kicks up

its collective heels and has a grand time weaving some great sounds around Lynda Witting Dawson's lyrics and other songs that have stood the test of time. The band is Lynda on guitar and vocals, Jamie Dawson on mandolin and harmony vocals, Matt Hooper on fiddle, Patrick Walsh on bass and vocals, and Ben Walters on banjo and harmony vocals.

Roger Miller's "Chug A Lug" has Patrick's lead vocal happily praising the virtues of "grape wine in a mason jar." The band's tight instrumental work has a strong interplay between fiddle, banjo, mandolin and guitar and the harmony vocals have the distinctive bluegrass blends. Ben's banjo has a bright, crisp sparkle and with Matt's fiddle they really push the sound in "Rambling Man." The one instrumental on the album is the classic "Cherokee Shuffle" and the band makes it sound easy as they flow from solo to solo without a pause.

Lynda's lead vocals and songs have some of the down-home Gillian Welch feeling and the stories told ring true to the lost and losing loves and hard lives of the past and present. "Gasoline Blues" is a commentary on life with \$4.09 a gallon gasoline, and her "Hometown" looks at a life on the road with home always in mind and view. "Run Away" is a dilemma song – the singer wants to get out of the "hustle and fray" – but is bound by responsibility to house, hearth and family. "Rambling Man" is on the same theme with the wife of the rambling man left to "ramble to the henhouse, ramble to the stove, all this rambling in one place will make a girl grow old." "The Ghost of Nathaniel Carter" combines all the elements of a bluegrass story – murder, revenge, and a ghost roaming the Wallenpaupack river bank. Insightful lyrics, blended vocals and sparkling instrumentals make this band worth hearing over and over.

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

Bluegrass on Rocket Fuel!

Cherryholmes

Friday, March 20 8:00 pm

America's new first family of bluegrass stormed to the top of the bluegrass world by winning the 2005 IBMA award for Entertainer of the Year. In addition, oldest daughter Cia was nominated for IBMA's 2005 Female Vocalist of the Year Award.

The family bluegrass phenomenon, parents and their four children, have willed their way to the front of the pack with talent, hard work, sacrifice and determination. The Cherryholmes sound is made up of hard-driving instrumental virtuosity and explosive vocal harmonies - a rocket-fueled, breakneck brand of traditional music.



COMING EVENTS



Ledisi

Sat., April 18 8:00 pm



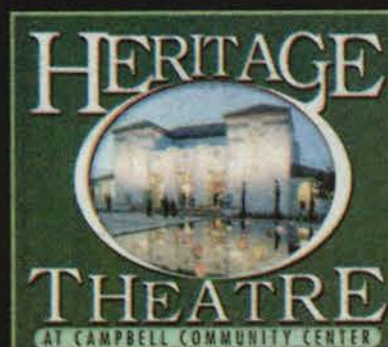
America

Fri., May 8 8:00 pm



Blues Traveler

Sat., May 30 8:00 pm



1 West Campbell Ave.
Campbell, CA 95008
(408) 866-2700

FAX (408) 866-2730

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Online at www.heritagetheatre.org



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