

## Gone but not forgotten... Bluegrass Icon Vern Williams

By J.D. Rhynes

On June the 6, 2006, Bluegrass Music lost one of its seminal, and most influential performers, ever, with the passing of Vern Williams. Vern started performing with Ray Park in 1959, and they went on to become one of the most influential acts in Bluegrass Music, that will ever come out of the West Coast! Several performers active in the music today credit Vern and Ray for the inspiration to become professionals in the genre. Among these are Pete Wernick, who had the good fortune to perform with them early in his career, as well as Keith Little, Pat Enright, Paul Shelasky, Brantley Kearns, Rick Shubb, Markie Sanders, fiddler Ed Neff, and Vern's son, Del Williams. Laurie Lewis and Kathy Kallick were also fortunate to be guest performers

from time to time as well over the years. Ray's sons, Larry and Cary, are also in the music business, although not entirely in Bluegrass. But, without the exposure they had to the music of Vern and Ray at an early age, they both admit they wouldn't be where they are today!

Vern's singing was probably the purest voice, next to Monroe's in his prime, that will ever exist in the genre! I absolutely feel sorry for the fans of this music, that never got to witness a live show by Vern! Terry Herd told me that the first time he heard Vern sing, was at the Clark College Festival in Vancouver, WA in 1978. He remembered thinking, "My GOD! This is the raw Heroin of Bluegrass!" For all of us that were fortunate to witness a show by Vern, know this to be the truth!

Where to begin my own personal journey in this tribute? I guess the first time that I met Vern was in 1960. I had known Ray Park since I was a kid in 1948 or so. My friend Dave Carroll had a jam session ev-

my house. Shelby knew that Vern had just moved to Valley Springs, so he called him and invited him over. Needless to say, within about 20 minutes both Vern and 16-year-old Del were they're jamming with us! Come 4:00 a.m. we finally called it quits, woke up the kids and spouses, helped 'em to their cars and agreed that we NEED TO DO THIS AGAIN!

That was the renewal of my friendship with a man who would become one of the closest friends that I'll ever have.

One of the things that I loved to do when I was playing in his band was to introduce him to the audience. I would ALWAYS tell the audience, when Vern was born, here's what they put in the newspaper! Last Sunday morning, Mr. and Mrs. John Williams had an 11 lb. set of LUNGS! A boy set of lungs, that is! The truth if I ever said it! There are sooo many good time stories that I can recall, about my buddy. I'll try to keep them



California Bluegrass pioneer Vern Williams (left) with the late Ray Park performed together at the Wolf Mountain Festival.

Photo by Tom Tworek

### Inside this issue...



**Kids on Bluegrass** take their music seriously as Veronica Varner showed on the CBA's Grass Valley stage. More photos on **B-1**

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- Calendar of Events
- Music Matters
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- Recording Reviews
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- J.D.'s Kitchen



The Vern Williams Band last performed on the CBA's Grass Valley Festival stage in 1988. Band members left to right are Ed Neff, Larry Cohea, Vern Williams and Delbert Williams. Not visible is bass player Steve Pottier.

ery Friday night, and our buddy Shelby Freeman (CBA Life Member) called Vern and Ray and invited 'em over to pick. Ray couldn't make it, but Vern showed up, and we picked until about 3:00 a.m.!

Fast forward to 1970. I had just moved to Valley Springs, California, and the San Joaquin Valley Boys were having a jam session at

to a "short list" tonight. Maybe in the future we'll do a "long list".

One hot summer day we were setting on my patio enjoying a "cool one", and I asked Vern; "Do you know WHY we Met?" He said "I guess it was at the jam session at Dave's house in 1960". I told him, "No, it was because of Monroe's Music! If it wasn't for the

fact that we both loved Bluegrass, we'd never have met!" He agreed. Then we told how we had both heard Bill's music for the first time. He told me that he heard Bill the first time he played the "Opry", and Vern said, "I ain't been right since". That's a sentiment that a lot of us can identify with I'm sure!

The list of performers that admired Vern's music are not all from the Bluegrass world. Just a week and a half ago, at the Strawberry Fest., I had occasion to tell Ray Benson of Asleep At The Wheel fame, that Vern was fighting for his life, and the prospects of his recovery weren't very good. Ray asked me to convey his best

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**About Banjo Bob**



The banjo player around which the CBA's current logo is designed is the creation of George Callaghan, an Irish artist who lives and works in Tasmania. The Association acknowledges and thanks the gifted Mr. Callaghan for his soulful interpretation of what it means to be a banjo player and to be completely committed to the music we love. We also acknowledge and thank Geoff Stelling, creator of the world famous Stelling Banjos. His beautiful peg head design, long synonymous with the finest of American-made instrument making, was an inspiration for the creation of "Bob's" rather unorthodox banjo. And finally, the California Bluegrass Association wishes to acknowledge and thank Mr. Steve Johnson, long-time CBA member and supporter and a world-class designer. For his creative genius in translating the original art into the CBA's logo the Association is indebted.

**California Bluegrass Association Membership Application**

Last Name _____	First Name _____	Spouse: _____	Last Name _____	First Name _____
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Membership Categories:

Single Membership	\$20.00
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Children 12-18 (non-voting)	\$1.00 each
Children 12-18 (voting)	\$10.00 each
Band Memberships (3-5 Members)	Out of State Only \$35.00

Membersip 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 seperate sheet of paper.

_____ New _____ Renewal of Member # _____	
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Please sign me up for the following:

\_\_\_\_\_ Single - 1 vote for \_\_\_\_\_ year(s) @\$20

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\_\_\_\_\_ Add \_\_\_\_\_ non-voting Children @\$1 each

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# Editor's Corner

By Suzanne Denison

Happy Fourth of July to you and your family – let us all remember our servicemen and women in our thoughts and prayers and hope that they will soon be home to celebrate our freedom with us!

As I write this month's column, we have just returned from the CBA's Father's Day Festival in Grass Valley and I'm scrambling to get the newspaper filled and off to the printer. Yes, it is later than usual, but I'm getting too old to do two issues before we leave for the festival. I hope you enjoy all of the articles, interviews, reviews and photographs this month. I sincerely appreciate all of the folks who contribute their time and talents to make the Bluegrass Breakdown as informative and readable as possible. Thanks this month to Kyle Abbott, Gene Bach, Bob Calkins, Elena Corey, Brenda Hough, J.D. Rhynes, Joe Ross, Roger Siminoff and Joe Weed – they're the greatest!

Those of us who attended the 31<sup>st</sup> annual Father's Day Festival had a wonderful time! The weather was just about perfect and there were some outstanding bands performing this year. Some

of them were not my cup of tea, but then Don and I are old fashioned in our taste in Bluegrass and Old-time music. Great jam sessions throughout the fairgrounds and lots of young people getting to know the music – it was a fun time!

We have had a number of complaints from members about the length of time it takes for them to receive their Bluegrass Breakdown every month. I'm working with the newspaper that prints our publication to see if we can change the way in which we mail. There are apparently some new postal regulations that will allow us to get a different mailing permit that will get your paper to you earlier – and cost the CBA less money each month. We'll keep you updated as we get more details.

Don and I are enjoying having our son Steve at home for a few weeks. He is now out of the Army and looking for both a job and a college to attend. After being deployed so many times, he seems to be happy just to be able to fish and hike when he wants to and enjoy the mountains where we live. I haven't had any fish



to clean yet – but we're hoping!

We hope to see you all at upcoming festivals this summer. The July board meeting will be held at the Good Old Fashioned Festival -- you're welcome to attend and join in the fun!

## CBA seeks candidates for the 2006/ 2007 Board of Directors

If you would like to be a part of the leadership team of the California Bluegrass Association, now is your chance. Candidates are sought for the 2006/2007 Board of Directors.

Each board member is charged with attending monthly meetings and taking on a leadership role in our organization. Board members volunteer their time to make our events happen and keep the association on an even financial keel, while promoting Bluegrass, Old-time and Gospel music in California.

If you are interested in becoming a candidate, you will need to circulate a petition of candidacy and have it signed by at least fifteen (15) current CBA members which should be sent to our Membership Vice President, Kathy Kirkpatrick

# Letters to the Editor

## 31st Grass Valley Bluegrass Festival

Editor:

What impressed me about my 31st Grass Valley Bluegrass Festival was the dynamic energy of the young groups who gave their best during the four day festival. Most memorable were Uncle Earl- these girls sure had the spirit and energy to electrify the audience. It was refreshing to see the young performers, such as, Biscuit Burners, King Wilkie, and of course, Kids on Bluegrass. This festival will convince anyone, the future of Bluegrass is secure!

Through the years, the festival has grown to include a significant number of groups who have begun their careers in Grass Valley. It can be said that the festival is the

crucible of future Bluegrass leaders. Yet, it was a real treat to see some of the groups who played many years ago return and deliver just as fresh a performance. I remember Doyle Lawson & Quicksilver, David Thom, Larry Stevenson, they were outstanding! It was a delight to hear Alhambra Valley Band and I wish they had been on more than once. As the festival has drawn more people each year, it is becoming a requirement to arrive early and someday the fairgrounds may have to open more space for us enthusiasts. I look forward with great pleasure to next year.

Sal Compagno  
#237

*Editor's note: Sal is one of handfull of CBA members who have attended all 31 of the CBA's Father's Day Bluegrass Festivals in Grass Valley. Dan Bernstein is another member of this group. It would be nice to find out any other people who have done the same -- please send me your name or the names of people you know and I'll be happy to publish them.*

*Although I have attended every Father's Day Festival since I joined the CBA, I am a relative late-commer. I became a CBA member in 1986 -- just six weeks after Don and I were married.*

*Thanks, Sal, for your 2006 festival comments. You have been sending them to me for as long as I have been the editor of this publication.*

Suzanne Denison

## California Bluegrass Association

### Bluegrass Breakdown

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Band memberships are available for \$35 for the out of state bands only. 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 690730 Stockton, CA 95269-0730. Copy and advertising deadline is the 1st of the month, one month prior to publication (i.e. February deadline is January 1st, etc).

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Please send all contributions and advertisements to:

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# Vern Williams

*Continued from A-1*

wishes to Vern, which I did, then Ray went onto say that in the 70's they were the absolutely best there was in Bluegrass. Ray has ALWAYS been a huge Vern and Ray fan!

The Vern Williams Band played most if not all of the major venues in the west during their performing years. They were a featured band at the very first Strawberry Festival, in Leland Meadows. They were featured at the C.B.A.'s first festival in 1976. They also played all of the major Festivals in Oregon, Washington, Idaho, some in Nevada, Southern California and others too numerous to mention at this time.

One Festival that has always stood out in my memories was the time we played the Peter Britt Festival, in Jacksonville, Oregon, in 1981. We were Rose Maddox's band at the festival and played two

sets with her as well as two sets of our own. We were playing the Saturday evening show with Rose, and it was hotter than the gates of hell. Halfway through the set, Rose needed a breather, and asked Vern to sing one. I leaned over and told Vern to sing, "I'm Thinking Tonight of My Blue Eyes". He said, "that's a dandy!" The song just KILLED THE AUDIENCE! SEVEN THOUSAND PEOPLE, on their feet, screaming and yelling! Rose said, "Vern, I've never heard you sing that before! I've got to hear you sing that again!" So I said, "how about RIGHT NOW!" She turned and said, "NO!" (She was ROSE MADDOX!) You didn't argue with Rose! Vern recorded two albums with Rose in the 1980's on the Arhoolie label.

When I called Pete Wernick to-



**Vern and Rose in Grass Valley -- from left to right are Roland White, J.D. Rhynes, Rose Maddox, Keith Little and Vern Williams.**



**Vern Williams**

*Photo by Tom Tworek*

## Brown Barn Bluegrass Festival set for July 29 & 30 in San Martin

A brand new Bluegrass Festival will be happening on July 29 and 30<sup>th</sup> in San Martin, California. Produced by CBA found member No. 2 - Jake Quesenberry, the event is called the Brown Barn Bluegrass Festival and will be held in San Martin County Park at 13865 Monterey Highway.

Festival hours are 1 to 11 pm on Saturday and 9 am to 4 pm on Sunday. There is plenty of room in the park for tent and RV camping, but there are no hookups. The festival will feature lots of jamming and family fun, as well as the stage entertainment.

Bands performing will in-

clude: The Mighty Crows, the McRae Brothers, Lone Prairie, Three Stoolies, Carl Pagter and Friends and more to be announced.

Early bird tickets are now on sale. Prices are: \$28 advance/\$30 at the gate for two days; Saturday only tickets are \$16 advance/\$18 at the gate; and Sunday only tickets are \$14 advance/\$16 at the gate. Bluegrass Association members will receive a \$1 discount per day when they show their ID to purchase tickets.

For more information or to order tickets, contact Jake at 408-607-2410.

night, he said I've been waiting for your call J.D. Knowing how close you and Vern were, I knew that you would make sure I knew of my friends passing. Pete said that Vern represented the SOUL of Bluegrass music! He is so thankful to have been part of the Vern and Ray experience, so formative to his career! Pete went on to say that the West Coast triumvirate of West Coast Bluegrass is now in Heaven. That being Vern, Ray, and Rose Maddox! All I can add to that is AMEN!

One more Vern story before I end this tribute. About a mile and a half from Vern's house was a large chicken ranch. For two or three years they would have a couple of hundred chickens die from unexplained causes, almost every weekend. Totally unexplained! The Sheriff's Dept. patrolled the area incessantly to find the culprit! Well, one quiet summer night they found it! We were jamming at Vern's house and he hit one of those high notes that only a dog whistle could sing tenor to, and he killed 300 baby chicks! The Deputy Sheriff just happened to be going by the house, and he came in and hauled us all off to explain to the Judge! Luckily the Judge was a neighbor of ours that loved Bluegrass, Vern's in particular, and he sent the Deputy on his way. However, Vern's homeowners Insurance was out \$500.00, and they cancelled his policy for "Toxic Singing". Just kidding folks.

Vern and I were closer than my own brother and I. We traveled a lot of miles together, roomed together, watched our families grow up together, shared each others triumphs as well as our tragedies and successes. Last week when visiting with him I got him to laughing real good. We were reminiscing about

one of our quail hunting trips some 30 years ago. We were driving down this logging road deep in the woods, and a HUGE covey of quail ran across the road and stopped about 25 yards up the hill. I said; "Vern, Ground sluice'em!" He took aim, touched off "ol faithful", as he called his shotgun, the quail ALL flew off, and he didn't kill a ONE! Now Vern being the master of the understatement slowly turned to me and said; "J.D., I think I missed 'em!" We set there and laughed for a good half an hour! He went on to say, "boy, I'm one quail killing SOB!" We set there and laughed about that last week until he begged me to stop, 'cause it hurts to laugh', he said. My times with Vern here on this Earth were some of the best times of my life!

Yesterday when Keith Little was there to visit, he told me that Jenny, Vern's granddaughter, had a boom box turned down low with Bill Monroe's music playing for Vern to hear. What a wonderful way to cross over Jordan!

Folks, I could set here for another year and write so many wonderful remembrances of the good times that I shared with Vern and the band. Those were the best of times! There were no bad times, looking back, they were the times of my life and the likes of which, I'm afraid I'll never see again! I know that my sentiments are shared with the entire Bluegrass community, when I say, God speed my friend! I look forward to that glorious day when we will all gather around GOD'S throne to all join in the greatest Gospel Show that the Universe will ever witness! We ALL know who will be singing the HIGH parts, don't we! We love you and we will always remember the Joy and Happiness that your

music brought to so many folks! Till we meet again my friend, yer 'ol pickin' buddy,

*J.D. Rhynes*

### Post Script

In February of 2004, Vern and I sat down with videographer Tom Tworek, and put on tape a wonderful story of Vern's musical journey through the Bluegrass Music history of California, beginning with his association with Ray Park. The Video was financed by the International Bluegrass Music Museum, and preserved an important part of the history of Bluegrass Music in the state of California for generations to come. I am so proud to have been asked by Vern to be a part of this historic visual document. After the filming was over, Vern confessed to having been somewhat nervous through it all. This from a seasoned performer of some 42 years! He realized he didn't have his beloved Mandolin to "hide" behind! I assured him that he was not the first performer to experience this syndrome. We both agreed that we had a wonderful time while filming it, and I'm sure it was due in no small part to the expertise of Tom Tworek. The Video can be seen at the Museum In Owensboro, Kentucky.

*Editor's note: Thanks to J.D. Rhynes for his wonderful memories of Vern Williams.*

*On Saturday, June 17, 2006, J.D. was the emcee on our Grass Valley stage. He read a beautiful tribute to Vern which he has asked that we publish so that all of our readers who were not in the audience can read it.*

*Please see J.D.'s stage tribute to Vern on page A-18.*



**Indoor Bluegrass Festival -- February 1 - 4, 2007  
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- **The Grascals** • **Michael Cleveland & Flame Keeper**
- **Foghorn String Band** • **Chris Hillman & Herb Pedersen**
- **Special Consensus** • **High Country** • **Lost Highway**
- **John Reischman & the Jaybirds**
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CBA Member Advance Tickets (6/15/2006 - 12/1/2006)	
4-Day Adult	\$80
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4-Day Teen (13-19)	\$40
3-Day Adult	\$65
3-Day Teen (13-19)	\$32
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4-Day Adult	\$95
4-Day Teen (13-19)	\$48
3-Day Adult	\$75
3-Day Teen (13-19)	\$38
Single Day Tickets*	
*No discounts -- purchase only through Rabobank Arena box office or on-line through Ticketmaster	
Thursday only	Adults \$25/Teen \$13
Friday only	Adults \$30/Teens \$15
Saturday only	Adults \$35/Teens \$18
Sunday only	Adults \$25/Teens \$13
Gate Ticket Prices	
No member discounts available	
4-Day Adult	\$105
4-Day Teen (13-19)	\$52
3-Day Adult	\$80
3-Day Teen	\$40

CBA Member Advance Tickets (6/15/2006 - 12/1/2006)	
<input type="checkbox"/> 4-Day Adult	\$80
<input type="checkbox"/> 4-Day Senior (65 and over)	\$70
<input type="checkbox"/> 4-Day Teen (13-19)	\$40
<input type="checkbox"/> 3-Day Adult	\$65•
<input type="checkbox"/> 3-Day Teen (13-19)	\$32•
Non-Member Advance Tickets	
<input type="checkbox"/> 4-Day Adult	\$95
<input type="checkbox"/> 4-Day Teen (13-19)	\$48
<input type="checkbox"/> 3-Day Adult	\$75•
<input type="checkbox"/> 3-Day Teen (13-19)	\$38•
*Please specify which 3 days	
CBA Member No. _____	
Date of order _____	
Total Enclosed: \$ _____	

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Mail ticket order form and check or money order payable to California Bluegrass Association plus a self-addressed, stamped envelope to:

SuperGrass Tickets  
c/o Nancy Zuniga  
37761 Cardinal Lane  
Squaw Valley, CA 93675-9723

For information, call 559-338-0026 or  
email: 57silverhawk@inreach.com

Advance Ticket Deadline is December 1, 2006  
Credit Card orders at [www.cbaontheweb.org](http://www.cbaontheweb.org)

# FESTIVAL FOCUS



## 2006 NCBS Good Old Fashioned Bluegrass Festival Set For July 7-9,

By Michael Hall

The 13th Annual Good Old Fashioned Bluegrass Festival will be held July 7-9, 2006 at Bolado Park, on the San Benito County Fairgrounds, in Hollister, CA. The three-day weekend event features 100% top California bluegrass talent and is a benefit for the Northern California Bluegrass Society. The advance ticket deadline is June 25.

This small, friendly festival has a long tradition of high-end features and services. This year, the GOF will offer a shaded audience area, a low-power FM radio broadcast of the stage to the camp, a free Wi-Fi hotspot for all attendees with wireless computer access, sound on both stages by Paul Knight, 100% flushy restrooms, hot showers, food and craft vendors, childrens activities, Kids On Stage, shade trees and grass for tent camping, limited reservable electric and water hook-ups and an onsite dump station for RVers, ice service, a raffle, and pleasant evening weather for jamming late into the nighttime.

This year's line-up features: Barefoot Nellies, Bean Creek, Birch Lake Ramblers, David Thom Band, Earthquake Country, Faux Renwahs, Grizzly Peak, Harmony Grits, Hog Ranch Rounders, Homespun Rowdy, Houston Jones Band, JEDD, Jimmy Chickentants, McCrae Brothers, Mighty

Crows, Mossy Creek, New Five Cents, REO Haywagon, Rogue River, Sidesaddle & Co., Stay Tuned, Windy Ridge, Whiskey Brothers, and special guest Yodeling Lady Lolita. In addition to these acts and widespread jamming, another 20 bands will perform a short set on the 'tweener stage in front of the entire audience.

The annual meeting of the Northern California Bluegrass Society will be held on Saturday, July 8, with voting from 10:00am to 5:00pm.

Festival tickets are \$70 at the gate. One and two-day tickets are also available. Free camping is included with all multi-day tickets. Limited RV hook-ups cost \$15 per night.

No dogs are allowed. Music begins at 3:00pm on Friday and ends at 6:00pm on Sunday. Early camping is available for \$10 per person after noon on Thursday, July 7.

For more information and to purchase tickets online using PayPal or a credit card (and to join NCBS), visit <http://ncbs.org>. Mail checks payable to NCBS to: NCBS GOF, PO Box 20370, San Jose, CA. 95160. Enclose a large, self-addressed envelope. Info: [hallmw@gmail.com](mailto:hallmw@gmail.com).

## Worldfest #10, here we come July 13-16 in Grass Valley!!!

The 10<sup>th</sup> Annual California Worldfest will be held July 13 through the 16<sup>th</sup> on the Nevada County Fairgrounds in Grass Valley, California. The festival offers an eclectic range of music for all tastes. Bands perform on multiple stages and there are music workshops and a children's program during the event.

Performers for this year's Worldfest include: Nickel Creek, Tommy Emmanuel, Michael Franti & Spearhead, Stars of the Peking Acrobats, Jake Shimabukuro, Refugee All-Stars of Sierra Leone, Tiempo Libra, Tish Hinojosa, Hapa, Wailin' Jenneys, Moira Smiley & Voco, Rory Block, Alasdair Fraser, Joe Craven, Laura Love Duo with Jenn Todd, Old School Freight Train, and much more. A complete lineup can be found on the Worldfest website at [www.worldfest.net](http://www.worldfest.net).

Other festival features include vocal, instrumental workshops, including Sid Lewis' Jammin' 101, dance and percussion workshops, the renowned children's program, international artisans and great food from around the world. Bring your instruments and join in the campground jams with your new musical friends and don't forget your dancing shoes.

Advance ticket purchases save \$15 off the gate price for both 4-Day and 3-Day camping tickets. If



Nickel Creek -- left to right are Sarah Watckins, Chris Thiele and Shaun Watkins. The band will be performing during the 2006 Worldfest in Grass Valley July 13-16.

you purchase them early and, while supplies last you will receive a complimentary Putumayo Groove sampler CD with each advance camping order. Log onto [www.worldfest.net](http://www.worldfest.net) for ticket sales and complete details and links to the artists' websites. You may call 530-891-4098 for tickets and information, too.

The WorldFest camping area has sold out the last three years and we will again limit the camping to make sure it is comfortable for us all. Thanks for letting your family and friends know to plan early.

Each adult 4-day camping ticket is \$120 and 3-day camping tickets are \$110 per adult, a savings of \$15 per ticket off the gate price. The camping ticket includes all the music on 8 stages (we added an-

other one this year), all the workshops, and onsite camping. (A youth camping ticket, age 13-16, is \$60 for the whole festival and a child's camping ticket, age 5-12, is \$30. Children under 5 are free.)

For those not camping onsite, you can purchase a ticket good for 3 days (Friday-Sunday) without camping for \$90, saving \$30 off the gate price if purchased before July 12. One day Adult tickets are \$35 and can be used for the day of your choice.

Tickets are available online at [www.worldfest.net](http://www.worldfest.net). Call 530-891-4098 for information or to purchase tickets. The office is open Monday-Friday, 9am to 5pm.



Aimee Anderson playing the first fiddle from the lending library on the CBA stage at Grass Valley in 2005.

Photo by Bob Calkins

To borrow an instrument for a child or for further information regarding this program, please contact:

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

## Darrell Johnston Kids Instrument Lending Library

The Darrell Johnston Kids Instrument Lending Library was established in memory of CBA's former Treasurer who died suddenly in 2004. He was a generous man who loved music and was especially fond of the Kids on Bluegrass and helping young people acquire instruments to play Bluegrass Music.

Darrell made the first instrument donations to the program that would later become the Kids Instrument Lending Library and supported the program with his wallet and his heart.

The lending library has collected donated instruments, had professional luthiers set them up to be played, and established a program for lending instruments to families for their children's use.



## Are you planning to move?

If you're planning to move to a new home or change your address in the near future, please contact Kathy Kirkpatrick, CBA's Membership Vice President now so that you won't miss an issue of Bluegrass Breakdown. The Post Office will not forward 3rd Class mail -- it will be returned to the CBA and costs lots of \$\$\$ every year.

PLEASE Call Kathy at  
209-473-1616  
or email  
[calbluegrass@comast.net](mailto:calbluegrass@comast.net)

# FESTIVAL FOCUS



## 3<sup>rd</sup> Annual Scott Valley Bluegrass Festival July 15-16 in Etna, California -- Fundraiser for local scholarships

The Scott Valley Chamber of Commerce will be presenting their 3<sup>rd</sup> Annual Bluegrass Festival in Johnson-Joss City Park in the small town of Etna, California. The festival is a fund-raiser to provide educational scholarships and opportunities for local high school students.

Bands performing this year are Alan Bibey and Blue Ridge (California debut), Frank Ray and Cedar Hill, the Kathy Kallick Band, Donner Mountain Bluegrass Band, the Alhambra Valley Band and Siskiyou Summit.

Etna is about 23 miles due west of Yreka, CA. Drivers would travel on I-5, to Yreka, exit on Hwy 3 West to Fort Jones/Etna, and stay on Hwy 3 up over Forest Mountain until it drops down into Scott Valley. Etna is at the southern end of the valley. We are about 50 miles south of the Oregon border.

Johnson-Joss City Park is next to Etna High School on Howell Ave, the first street on the right as you enter the city limits. There will be signs directing festival traffic. Tent and dry RV camping will

be available at the festival at \$5 per night. Tent camping will be under shade trees on the southern edge of the park. RV camping is located between the high school and the park. Both sites will be filled on a first come-first served basis. For more information on camping or reservations, call 530-467-4144.

There will be food vendors on the festival grounds for the duration of the event. Local service organizations will provide breakfast, lunch and dinner menu items on Saturday and Sunday. Fresh baked pies are sold by the slice, thanks to the Methodist church ladies, and served with a scoop of ice cream. There are a number of small restaurants and cafes in downtown Etna, near the festival, if folks prefer to leave the grounds.

The pride of Etna for years has been the Etna Brewing Company, established in 1872. There is a brew pub in town and their micro brews and hand crafted root beer will also be on sale at the festival.

Local handcrafted artwork, wood crafts, jewelry, alpaca wool



Alan Bibey & Blue Ridge

products and many other items will be sold and displayed in the vendor section of the park.

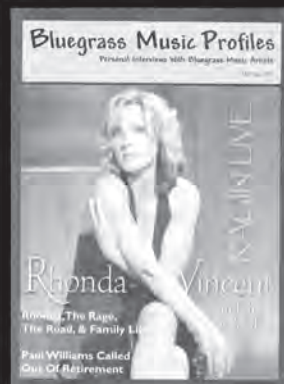
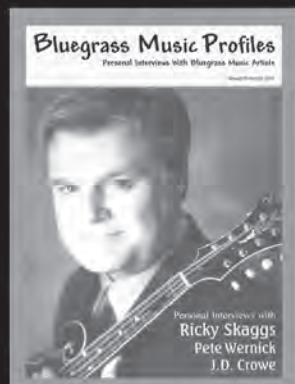
In addition, there will be a Children's Program run by Annie Kramer, a local musician and

counselor who grew up in North Carolina. "She sings with the kids, plays guitar and teaches clogging," according to festival organizer Annie Rosemeyer. "Volunteers help with bubble blowing, juggling,

coloring and just having a good time. This year we asked an older woman in town to show the kids how to play 'the saw'. She's rather frail but plays a pretty mean saw

*Continued on A-8*

### Where do you find Ricky, Michelle, Rhonda, Doyle and Special Consensus?



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# FESTIVAL FOCUS



## Bound To Ride to round out a solid Plymouth Bluegrassin' In The Foothills line-up Sept 15-17

By Larry Baker

The outstanding sounds of Bound To Ride (No.Ca.) featuring members from the 2003 Plymouth emerging artists winners (Copper Canyon) to be part of the already solid 4th Annual Plymouth Bluegrassin' In The Foothills line-up. The band consists of Phil Cornish on mandolin and lead vocals, Pat Ickes on the five-string banjo and vocals, Elida Ickes (mother of the great Ickes brothers) playing bass and vocals, Todd Clinesmith on dobro and rounding out this talented and exciting band is the newest addition, multi-instrumentalist Larry Chung who will play guitar for the band. This hard driving group will feature solid traditional bluegrass music taking us back to the roots. Keep your eyes on this band as they will make a big impact on the bluegrass community.

If you haven't heard, performing on the Plymouth stage will be two 2005 IBMA winners, The Entertainer of the Year Cheryholmes will be bringing their sensational and entertaining show to the mother-lode. This family band has rocked the bluegrass world for the past three years like none other in recent years. Be sure to catch their special one and one-half hour Friday night show.

The other 2005 IBMA winner

### Etna Festival

*Continued from A-7*

and we're really looking forward to kids observing such a lost art. I imagine a number of 'grown-ups' will be watching that one.

"Friday Night we close down one block of Main Street in Etna for a Jam Session. The jam is open to all musicians, local, amateur, professional, traveling and otherwise, who are in town. Last year we played out in front of The Wildwood Crossing and The Trailhead restaurants from about 7 pm until dark," Rosemeyer said.

Advance tickets are now on sale. Ticket prices are: 2-Day adult \$30 advance/\$35 at the gate; Seniors (65+) \$25 advance/\$30 at the gate; Teens (13-18) \$12 advance/\$15 at the gate. Children 12 and under are free with a paid adult admission. Since day tickets are available and prices are: Saturday only \$20 adult, \$18 seniors and \$10 for teens; Sunday only \$15 adult; \$12 seniors; and \$7 for teens.

For more information on the festival or to purchase tickets, call 530-467-4144, email annierose@sistqtel.net or visit [scottvalleybluegrass.org](http://scottvalleybluegrass.org).

hitting the Plymouth stage will be the Dobro player of the year Phil Leadbetter with his band Wildfire (TN). His song California Cotton Fields has become a huge hit. Also appearing in this wonderful line-up will be the smooth & steady sound of Special Consensus (IL). With Greg Cahill's stability, the addition of Ron Spears on mandolin and vocals, Tres Nugent on upright bass and Justin Carbone playing guitar make this band as solid as they come. Greg has kept this band intact for thirty years performing several hundred shows per year.

The outstanding and traditional sounds of Danny Paisley & SouthernGrass (PA.) fresh off of their winter California tour will light you up with their traditional flavor. The always exciting and powerful Bluegrass Brothers (VA.) return for an encore performance. Their style and stage presentation always keeps the crowd entertained. The Chapman's (MO.) with their great sound are gradually being recognized in the world of bluegrass music as one of the top emerging young bands in the business. Their first trip to California will open some eyes here on the west coast. The very popular and dynamic youthful Hit & Run Bluegrass Band (CO.) will feature an outstanding blend of traditional and authentic yet modern bluegrass sound that has both young kids and older folks lining up for their shows. The up and coming sounds of Copper River (AZ.) will keep you in your seats with some awesome sounds from a solid southwest band. Also appearing will be the 2005 Plymouth emerging artist winners Mossy Creek (No Ca.) with their great sounds and energy which was displayed last year on the Plymouth stage.

Once again the emerging artist performances will feature exciting and talented bands which are on their way up. This year we are happy to have selected four bands that will put on shows you won't want to miss. Grizzly Peak (Ca.), Cold Creek (Utah), Smiley Mountain (Ca.), The Mighty Crows (Ca.), and Bound To Ride (Ca.). All emerging artist performances will take place Friday afternoon. What has become one of the most popular parts of the festival, the Kids On Stage performance. will now be a full 45 minute set. Frank Solivan Sr. and his staff have taken the kids show to another level. He continues to work closely and patiently with these kids which will be the future of our great music. I'm sure the audience will be packed during this set, as it should be. Great sound re-enforcement will again

be provided by Old Blue (CO.)

Our festival will again offer a great weekend filled with outstanding world class music, super arts and craft vendors, outstanding food and beverage, the ever popular classic car show (Sat.) music workshops, including a beginners workshop "Introduction to Bluegrass 101" and slow jam session, and of course the great jamming will be non-stop. Sunshine the clown returns for the kids entertainment and don't forget about our great raffles with special instruments.

Last year's new Late-Night Dance was a hit for those who attended and we plan to bring it back. Watch for details of the band to perform as you dance the night away. This dance will take place a bit earlier this year so that those great jammers can dance and then go pick all night. The dance will be Friday night and start at 10:00 pm.

Early camping/jamming is welcome beginning Monday Sept. 11, 2006! Showers, restrooms dump station and Ice available



Bound to Ride Bluegrass Band members left to right are Pat Ickes, Elida Ickes and Phil Cornish. Not pictured are Todd Clinesmith and Larry Chung.

on site. You can purchase early-bird tickets on-line or by mail.

For additional festival information and ticket prices call: L&S Promotions -- Larry & Sondra Baker at (209) 785-4693 or visit our website: [www.landspromotions.com](http://www.landspromotions.com).

Again this will be a festival you won't want to miss as we bring you a fun-filled weekend of great music and entertainment. See you there!

## Lake County Old-Time Bluegrass Festival Sept. 23 in Lower Lake

LOWER LAKE, CA – An Old Time Bluegrass Festival will be held at Anderson Marsh State Historic Park in Lower Lake on Saturday, September 23, 2006, from 10 a.m. to 6 p.m.

The event will bring together local and regional musicians for performances on two stages, as well as a full schedule of musician workshops throughout the day on such topics as banjo, fiddle, flat-picking techniques for guitar, and old-time singing. Attendees are encouraged to bring their instrument for workshops and jam sessions.

The lineup of entertainment includes The Stairwell Sisters, a dynamic all-woman quintet, from San Francisco; The Road Oilers, a four-member old-time string band, from Oakland; Pat Ikes and friends, from Ukiah; vocalist, songwriter, and autoharp musician Laura Lind, from Sonoma County; local favorites Jim Williams and friends; duo Gus Garelick and Don Coffin; Bluegrass Contraption; the Clear Lake Clickers; and Andy Skelton and the Konocti Fiddlers.

The event also will feature demonstrations and vendors selling old-time handmade crafts, Art in the Barn, a wine garden featuring Lake County wines, as well as food prepared by the several local school's culinary programs.

The day will conclude with a lively contra dance beginning at 5



The RoadOilers

p.m. A pre-cursor to square dancing, contra dancing is a simple style of dance — like line dancing with a caller — that was popular in rural communities in the late 1800s.

Vendors and organizers will be dressed in period attire, which includes rural farm clothing such as cotton shirts, pants, and suspenders. Attendees are encouraged to dress the part, and examples of period attire are available on the Anderson Marsh Interpretive Association Web site, [www.andersonmarsh.org](http://www.andersonmarsh.org).

The Old Time Bluegrass Festival is sponsored by the Anderson Marsh Interpretive Association

and the Clear Lake Chamber of Commerce. All proceeds from the festival will benefit the Living History Program of the Konocti Unified School District, a program that gives students an opportunity to learn about local history and culture through curriculum and guest speakers; the goal is to provide them with pride and appreciation for where they live.

Tickets for the event will be available at the door for \$20 for adults and \$10 for youth ages six to 18. A limited amount of advance tickets are available and may be purchased beginning July 1 at vari-

# FESTIVAL FOCUS



## 7<sup>th</sup> Annual Kings River Bluegrass Festival planned for Sept. 23 – 24 at Hobbs Grove in Sanger, California

The Kings River Bluegrass Association and the Fresno Folklore Society will be presenting their 7<sup>th</sup> Annual Kings River Bluegrass Festival on September

12 and 24, 2006 at Hobbs Grove Park in Sanger, California.

The festival will feature the Donner Mountain Bluegrass Band, plus The Mighty Crows, The Mill

Creek Boys, Barefoot Nellies, Stay Tuned, Heartland Harvest, Kenny Hall and The Long Haul String Band, Boys in The Woods, The Kings River Gospelairs, Baloney Creek, String Bandits, Blind Dog and Sam Criswell and Ground-Speed. Performances on stage on Saturday from 10 am to 10 pm and on Sunday from 10 am to 6 pm.

Food, drink and other concessions will be available. Attendees should bring chairs and blankets for seating. There will be ice for sale and showers are available on site. Music workshops are planned on both days.

Sanger is located in the San Joaquin Valley, southeast of Fresno. Directions -- heading south on Hwy. 99 through Fresno, take the Central Avenue exit and go east (the park is 12 miles east of the highway). Central Avenue changes



**The Mighty Crows**

to Goodfellow one half mile before you arrive at the Hobbs Grove Park entrance. From the south, take the Chestnut Avenue exit and turn right at the first light onto Central Avenue and travel the twelve miles east to Hobbs Grove Park.

Advance tickets are now on

sale through August 17, 2006. Prices are: 2-day pass \$30 for adults; \$10 for ages 13-17; and free for those 12 and under. One day passes are \$25. Dry camping is available on site from Friday,

*Continued on A-10*

## Lake County Festival

*Continued from A-8*

ous locations for \$15 for adults and \$7.50 for youth. Ticket purchase includes admission to the event, all entertainment, workshops, dance, and Art in the Barn. Event will be held rain or shine. For more information, call (707) 995-2658 or go online to [www.andersonmarsh.org](http://www.andersonmarsh.org).

Located in beautiful Northern California, Lake County is just two hours by car from the San Francisco Bay Area, the Sacramento Valley, and the Pacific Coast. Lake County is home to Clear Lake, the largest natural freshwater lake in

California and possibly the oldest lake on the continent. Visitors to Lake County experience the state's cleanest air basin, spectacular scenic beauty, fine wines, headliner concerts, and unsurpassed recreational opportunities — from hiking, biking, golf, and off-road adventures to boating, fishing, kayaking, birding, and even rock-hounding. For visitor information, contact the Lake County Visitor Information Center at (800) 525-3743 or [www.lakecounty.com](http://www.lakecounty.com).

# Kathy Boyd and Phoenix Rising



Kathy Boyd & Phoenix Rising are sponsored by:



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## FESTIVAL FOCUS



# Summergrass brings California, Blue Highway and Rob Ickes to San Diego

By Yvonne Tatar

Summergrass San Diego is proud to bring the two world-class bands California and Blue Highway to this year's outstanding festival happening on August 25, 26, and 27 at the unique Antique Gas & Steam Engine Museum in Vista, CA. These two bands are a testament to our state being blessed with some fine musicians and stellar bands that put down their first bluegrass roots here.

California, a legendary band from 1990 to 1996, was based out of the Los Angeles area and had numerous roots in our golden state. Blue Highway, while from Nashville area, also has a West Coast connection. That connec-

## Hobbs Grove

*Continued from A-9*

September 22 through Sunday, September 24 with a 2-day ticket.

For more information or tickets, contact Jerry Johnston at 559 225 6016; email [tophawker@yahoo.com](mailto:tophawker@yahoo.com) or visit [www.krblue.com](http://www.krblue.com). Vendors or volunteers are asked to write to Kings River Bluegrass Association, 236 E. Cortland Avenue, Fresno, CA 93704.

tion is Rob Ickes. Let's take a look at this California native's journey and what he is doing today. Rob Ickes, dobroist extraordinaire with Blue Highway, is a California boy who has gone on to live and work in Nashville. Growing up in Millbrae, CA in the Bay Area. His grandfather, Neal Thompson, was an old-time fiddler, and when Rob was a youngster he spent many Father's Day weekends with his family at CBA's festival in Grass Valley. His family also had a band named Three Generations, which he performed with locally for many years. He also performed with the band Heartland in his younger days.

While attending University of California at Davis, Rob met Joe Craven and they played together in The Slaves of Rhythm. "That's really when I began listening to jazz and blues," Rob recalled. Then Rob was invited by Alison Krauss to play on a Cox Family album in Nashville. "That opportunity really helped me. Nashville was such a great environment and that environment helped me make the decision to move." So, in 1992, he made the move to Nashville.

Rob's distinctive dobro sound is quickly recognizable by many. How did that signature sound materialize? "Early on, I listened to Mike Auldridge a lot. Then I played some tabulature from Stacy Phillips, and that kept me going awhile. I picked up some things from Jerry Douglas records, and then I was off developing my own techniques." "Working with Ron Block also helped me, too. He impressed upon me how important it was to play the melody as much as I could. As far as back up, I always try to be in time with the lyrics in order to support vocalists. It's about listening and being a supportive team player," Rob notes.

Being a session artist, Rob has some opinions on some of the cur-



California -- clockwise from center are John Hickman, John Moore, Steve Spurgin, Byron Berline and Dan Crary.



Rob Ickes

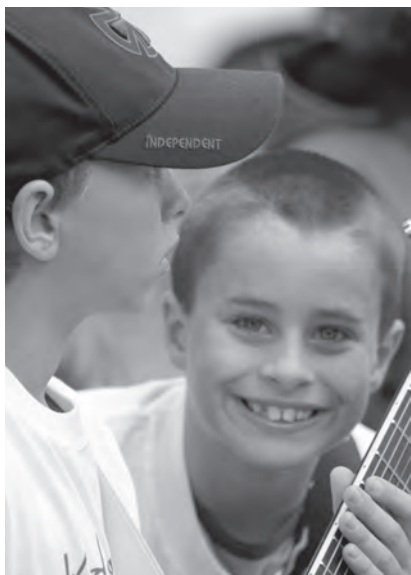
rent recording methods with reference to his style. He prefers not to use the common click track or correcting every note electronically. "My solo recordings are usually 99% live, and I try to capture that 'live' excitement when I record." This cultivation of musical seeds have yielded much fruit. Rob has been chosen IBMA's "Dobro Player of the Year" seven times; has been nominated for "Specialty Instrument of the Year" for the Country Music Awards; earned him three Grammy nominations with Blue Highway CDs Still Climbing

songs himself such as Mr. Goodbar, Like Water, and Monroe Bro. Grammy-nominated Still Climbing Mountains and Marbletown are primarily comprised of their original songs. Rob notes that stylistically this powerhouse band has been influenced by Tony Rice's contemporary song chords and Ralph Stanley's traditional vocals.

And after their first recording was released in 1996, this group swept the International Bluegrass Music Association awards with wins for Album of the Year, Emerging Artist of the Year, and Dobro Player of the Year. The band's gospel CD titled Wonderous Love was nominated for a Grammy in 2004. It won the Gospel Music Association's Dove Award for "Bluegrass Album of the Year", and also won the IBMA Award for "Gospel Recording of the Year". With many successful CDs and Grammy nominations, Blue Highway is well established in the bluegrass realm. However, they are hoping to expand their audiences and appear at a variety of festivals. Rob explained that, "The Del McCoury Band is a big inspiration for us. They've done many types of venues and festivals. They have also toured extensively with bands outside of bluegrass and branched out using a variety of written material. We'd like to do the same."

Reaching outside of the traditional bluegrass audience happened when Blue Highway played at the Edmonton Folk Festival two years

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



Luke Davison  
Photo by Bob Calkins

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

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# Summergrass San Diego

ago. "They had a cool line-up Friday night and the Funk Brothers closed. They had all this Motown sound. It was really good. Saturday night Nora Jones closed. As a festival, they are expanding and had the best talent I've seen in a long time."

A flood of memories from extensive touring makes it difficult for Rob to choose a most memorable gig but he chose to elaborate on this one. "In 1997, Blue Highway was in Japan appearing at the Gold Country Festival. The whole audience knew all about us. They knew all the words to all our songs and they sang along to all our songs. They were hard-core bluegrass fans! We had a blast there."

And speaking of fans, Rob recalled an amusing story regarding his loyal fan and friend, Bob James. It seemed that Blue Highway had all signed a band t-shirt especially for Bob as a gift. It was a prized possession of Bob's. When Bob got married, his new wife was eager to impress him with her domestic skills and one day she proudly brought him the cleaned t-shirt one day. "She told Bob, 'Honey, I don't know what stains those were on this shirt, but I worked really hard and got them all out.' You gotta know Bob, but he just smiled and said, 'Thank you, honey.'"

Rob recently began playing with an additional band named Three Ring Circle, which I personally heard at the Station Inn last March. While this powerhouse trio doesn't play bluegrass, I was impressed with the musicianship and talent in this group comprised of Rob on dobro, Dave Pomeroy on bass, and Andy Leftwich on fiddle and mandolin. "Three Ring Circle is an acoustic jamgrass group and a good stretch for me. We have a great energy."

He's achieved many career milestones but when asked about his proudest accomplishments, Rob comments that he is most proud of "being able to support my family as a musician." He and his wife Jennifer have two children - Janelle, 6, and Neal, 3. "Being

a musician is hard on Jennifer, but she's great about it. Thankfully, when I tour I'm not gone long like some country bands."

Rob also thinks that those going into music as a career should keep in mind that, "playing music should be about moving people emotionally and having them respond to it. Your music is what you are."

"Also your people skills, like getting along with others, is very important. When you are with a group, remember you are there for a reason - to make it all sound better. So, try and keep a good attitude."

All in all, Rob sums up his career this way. "Life as a musician is a lot busier than I thought it would be, but I need the drive and challenge to keep it fun." Rob has the drive as he keeps moving forward and meeting new challenges.

Tim Scheerhorn and Abe Wechter have designed the Rob Ickes Model Resonator Guitar which will be available on his website and in stores June 2006. He's also considering producing another



Blue Highway

dobro teaching DVD. You can go to his website at [www.robickes.com](http://www.robickes.com) to see his teaching aids and check out his line of merchandise. Additionally, he is currently involved in the new [www.bluegrasscollege.com](http://www.bluegrasscollege.com), which is a teaching website.

Summergrass is proud to have Blue Highway and California headlining their 2006 bluegrass festival extravaganza. Other great bands for this year include The Stringdusters, Chris Stuart & Backcountry, The David Thom Band, The Brombies, Lighthouse, 117 West, Sheri Lee & Blue Heart, and Second Delivery. And on-site camping, workshops, instrument raffles, great food,

jamming, kids activities, and the Bluegrass Music Camp for Kids are all going on at Summergrass, too. Great music, great venue at great prices! Check the festival website for tickets and all the latest information at [www.summergrass.net](http://www.summergrass.net) or call the festival hotline at 858-679-4859. Don't miss this fourth year bluegrass extravaganza. Be there!

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[cbaontheweb.org](http://cbaontheweb.org)

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



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

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

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Sept. 15, 16, 17 2006

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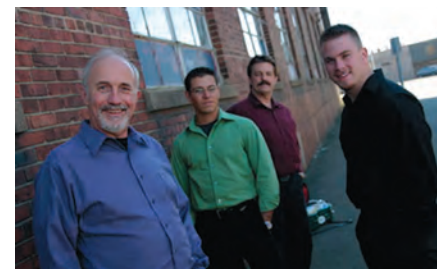
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# J.D.'s Bluegrass Kitchen

All right folks, lets see a show of hands right now. How many of you took advantage of the opportunity to eat at the Woolgrowers' Restaurant when you were in Bakersfield last February to attend the SuperGrass Festival? Keep the hands up folks, I'm still counting: 65, 66, 67, 68, etc. Okay you can put 'em down now.

The Wednesday before the festival this year at least 50 or more of us descended enmasse on the Woolgrower to have supper. And what a supper it was! Everything was served "family style" in large bowls or on huge platters. Of course, they start you off with salad, pickled tongue, fresh French bread, then comes the pasta, beans, tomatoes, onions and garbanzo beans, followed by roast beef and the absolutely best fried chicken I've ever wrapped a lip around. I think Don Evans and I murdered four chickens between the two of us! Then came dessert -- a big bowl of orange sherbet, along with some fresh brewed coffee. Wow!

I have to admit, I had a "Picon Punch" before and after dinner too. What! You've never had a Picon Punch? That is a cocktail that is synonymous with Basque culture. I have to say that the two I had there were the best I've ever had. So, why this long-winded endorsement? I just got to figuring and its only seven months until I get to gorge myself there again, Lord willing! For you folks that are making plans

to attend SuperGrass 2007, do yourself a favor and take time to have one of the finest Basque suppers you'll ever have. The Woolgrowers is about five minutes away from the hotel. They're at 620 E. 19<sup>th</sup> Street in Bakersfield, California. I'll be the big 'ol boy behind the pile of chicken bones, and punch glasses!

(I would have gladly slept in a corner until the next day, just so I could start all over again, and probably would have, if I'd had a pillow and a blanket.)

Just thinking about such wonderful fried chicken has thrown a craving on me, so tie yer pony to the Black Oak and come on over to the 'ol outdoor kitchen. Grab yourself a cold Shiner Bock out of the ice chest and we'll "make medicine" over some vittles!

Here awhile back, I was looking through my ol recipe box when I ran across this recipe that my daughter Elizabeth had written down for me about 20 years ago. She could cook some of the best fried chicken ever! The name of the recipe stems from the fact that as a little boy, my son Garrett couldn't pronounce her name, and it always came out, "Bubba". So, hence the title:

## Fried Chicken Ala Bubba

2 cut up Fryers  
2-3 beaten Eggs  
1 TBSP whole Oregano  
1 TBSP Basil  
1 teaspoon Sage  
1 teaspoon Rosemary

½ teaspoon Garlic powder  
3 cups Flour  
Kosher Salt and Fresh Ground Pepper to taste  
1 cup Olive oil

Combine dry ingredients in a large Ziplock plastic bag. Dip chicken in beaten egg, covering well; then put into flour mixture and shake well. Fry in hot olive oil (375° F) for 35-45 minutes or until the juices run clear.

Note: to lessen cooking time and tenderize, boil chicken pieces for 10-12 minutes, chill and proceed as above.

Elizabeth was a wonderful cook and every time she planned on cooking up a mess of chicken, she'd always call me and say, "Pop! Fried Chicken Ala Bubba this Saturday! Be here! You bring dessert!" I would usually fix a pie, but one time I stopped at the store and bought a pack of two cupcakes. That little trick cost me fried chicken for almost a year, but it was worth it!

When I was a little Red Neck, my momma would sometimes fry up a big batch of chicken early in the morning so as not to heat up the house late in the day. The only air conditioning we had then was dependent upon how hard the wind was blowing, if any at all.

We would have a "summer supper" as mom called it.

Along with the chilled, fried chicken, would be 'atar salad, a green salad and for dessert, home

made ice cream if it was on a weekend, or cold Tapioca Pudding with whipped cream or chilled watermelon slices.

I still like to have a "summer supper" when the weather is as hot as blazes.

Fried chicken goes with about anything. Here's a recipe that features a wonderful sauce that I just purely love over a big plate of egg noodles or even hot rice.

When cooked outdoors about sundown, your appetite seems to

be twice as big! When I have a big Dutch Oven of this simmering on my outdoor stove, you can smell it a mile away and it don't get "no gooder" than this!

## Mountain Chicken With Sauce

1 Fryer, cut up  
¾ cup Flour  
1 teaspoon Poultry Seasoning  
Kosher Salt and fresh ground Pepper to taste  
½ cup Vegetable oil

## Sauce:

½ cup Lemon juice  
2/3 cup Molasses  
½ cup Vegetable oil  
2/3 cup Ketchup  
¼ cup Worcestershire sauce  
½ teaspoon ground Cloves  
Kosher Salt and fresh ground Pepper to taste

Combine flour, salt, pepper, and poultry seasoning in a ziplock bag. Shake chicken pieces in it to coat well. Heat oil to 375° F and fry chicken until well browned. Remove from the pan, drain on paper towels and pour oil from the skillet.

Mix the sauce and pour over the chicken, bring to a boil, reduce to a simmer and cook for 35-40 minutes. Serve with egg noodles or rice.

I like to brown the chicken and put it in my big ol' crock pot, pour the sauce over it and let it cook nice and slow all day. Come supertime all you've got to do is boil some noodles, pull a salad out of the refrigerator, uncork a chilled bottle of Pinot Grigio and let the ol' mountain man at it! (I'll be this would make for a nice after church dinner down there in Tennessee too!)

One of my most favorite things to have for supper come this time of the year is corn on the cob! Sweet White Corn, that is! More specifically, Slough House Corn! Slough House is a little wide spot on California Highway 16, and the Davis family has a roadside produce stand where they sell the produce they raise.

They have a wide array of pro-



J.D. Rhynes

Photo by Bob Calkins

duce – tomatoes, onions, squash, etc. But the one thing they are most known for here in Northern California is their Sweet Corn, both yellow and white.

To fix the best corn ever, all you have to do is bring a big pot of salted water to a rolling boil, put the corn in and boil it for three minutes. Remove from the pot, butter and salt it and enjoy one of nature's most perfect vegetables! Pure Ambrosia!

Another of the best ways to fix corn is to cream it. Here's a "gooder" than most recipes for Creamed Corn.

## Goodest Cream Corn

5 cups fresh Corn, sliced from the cob  
2 cups Half and Half  
4 teaspoons pure Maple syrup  
2 TBSP Butter  
Kosher Salt and fresh ground Pepper to taste  
Fresh ground Nutmeg

Combine all ingredients in a heavy skillet; simmer over low heat for 10-15 minutes until corn is tender. Sprinkle with a little fresh grated nutmeg.

Now this is what real Creamed Corn is all about!

Well folks, that's it for July's edition of the Bluegrass Kitchen.

Next month will be the arts of 21 years of visiting here with you all and swapping stores and recipes. Where did those years and my dark brown hair go? It sure hasn't seemed that long does it? I know I've sure enjoyed the ride and I hope you have too.

I'll keep on writing this as long as you'll read it, so with that said, please remember to pray for all of our servicemen and women who keep this land the "Land of the Free"! God bless America, and may he grant us all peace and health.

Yer friend,

*J.D. Rhynes*

## Roanoke Bluegrass Weekend slated for November 10-12 in Virginia

By John Lawless

The 2006 Roanoke Bluegrass Weekend will be held November 10-12 at the Holiday Inn Roanoke in Roanoke, Virginia. We are especially eager to let young pickers know about our RBW Scholarships, and the raffle for a new Gibson banjo that will fund the scholarships.

Our 2006 faculty has been chosen and we are ready to accept registrations. The instructors this year are Banjo: Allen Shelton, Eddie Adcock, Joey Cox; Fiddle: Kenny Baker, Jackie Miller, Alan Johnson; Guitar: David Grier, Jack Lawrence, George Shuffler; Mandolin: David McLaughlin, Roland White, Alan Bibey; Voice/Harmony: Don Rigsby, Junior Sisk, and Eddie Biggerstaff.

We will be offering four scholarships this year to exceptional young musicians, age 13-24. In addition we will be holding a scholarship raffle to fund scholarships for which Gibson Original Acoustic Instruments has donated a new RB-250 banjo valued at \$3300. Raffle chances are only \$10, and only 1,000 tickets will be sold, giving each entrant a realistic chance of claiming the prize.

Each year during the second weekend of November, serious students of bluegrass music congregate in Roanoke, VA for three days of instruction, seminars and workshops in the finer points of playing bluegrass music. Our instructors are always drawn from among the most celebrated practitioners of the style, known for both their contributions as recording and performing artists, and their skill in presenting their knowledge of the music as a teacher.

A few things ahe changed for this year - some fairly small, and a few that are major. First off, while we are hosting RBW '06 in the same location as we have the past few years, the name of the hotel has changed. The Roanoke Airport Clarion is now Holiday Inn Roanoke. Same staff, same rates, same phone number --- just a new name.

The big news for this year is in the instructional choices. In response to many requests, we will offer vocal and harmony instruction for the first time this year. Don Rigsby will lead the workshops on Friday and Saturday, covering basic concepts of bluegrass singing and vocal styles,

plus individual coaching (within a master class setting). Don will also help class members assemble three and four part harmony on familiar songs. Sunday's vocal classes will be jointly taught by Junior Sisk and Eddie Biggerstaff of BlueRidge.

Sadly, the registration in the dobro classes this past two years has not be sufficient to allow us to continue offering them. Our event runs on very tight margins, and we simply are unable to carry any classes that fail to cover costs via registration. We are surely open to reconsideration in the future, so please let us know if you might be interested in dobro classes again at some point.

We have also had to raise the tuition slightly this year, to \$425 for all three days. This covers all workshops, the Saturday evening concert and Thursday evening reception, plus three meals on Friday and Saturday, and two on Sunday.

For more information about the Roanoke Bluegrass Workshop or to register, call 540-776-6822, email response@roanokebluegrass.com or visit <http://www.roanokebluegrass.com>.

# Bluegrass Folks -- Ken Orrick

By Bill Wilhelm

Ken Orrick can't remember when he wasn't surrounded by bluegrass music. It goes back to the very beginning of his life, back in Smithville, Tennessee. He grew up in a very large house occupied by 18 persons, all of whom were family members. They would all get together almost every night and play music together.

"I was about eight years old when they slapped an old banjo into my hands," Ken recalled. "I didn't know how to play it, or even tune it. No one else around did either. Later some guys I met got me started on it and I bought some instruction books. I practiced with our group almost every night. I finally got so I could play it with the group. Before long I

wanted to sing and the banjo just didn't work out for me that way. So, I began playing a guitar and accompanied myself singing with it. That worked, I was comfortable with that and stayed with it.

"When I finished high school, I set out on my own. I went to California and got a job with Northrup Aircraft. I worked there for 23 years. Some of the guys I worked with played music. We took our instruments to work and played together each day at lunchtime.

"Then for a while I was in a band. It was a gospel group called 'The Californians.' I sang baritone with them.

"There was a bluegrass group called 'Lost Highway' that was based at San Bernardino. I liked them a lot and went to where they were playing every time I could. Then there was a time when their mandolin player was not available. Their regular guitar player and vocalist, David Dickey asked me if I would take his place one night and he would switch to the mandolin. So, we did that and it worked. When I was on stage with those guys, I thought I was in heaven. Somehow, the mandolin player never came back. Then I played a festival with them at Norco, California. That was 1979. I then became a band

member. In 1983 the band disbanded. I put my guitar away and didn't touch it for 15 years.

"My brother came to visit me then and said 'Ken, get your guitar and we'll play some music.'"

"OK, I will, but I've gotta find it first," Ken said, "as he hadn't touched it in years. So, he dug it

out and they played together again.

That awakened his desire to play. He called Dick Brown and asked him to come over one Monday night and bring his banjo. He invited Jeff Harvey too. Then Marshall Andrews "came up and brought his bass." That worked out

so well that they played together every Monday night for several years.

"We had developed a good sound, but we needed a fiddle player. I wanted Paul Shelasky, but he was under contract in Japan. Though we didn't have a band name yet, Paul had given us

a date when he would be coming back and we decided to wait for him. Then we'd get into the bluegrass scene as a complete band, give it a name and go to work."

There was a time then that while still without a band name

*Continued on A-16*



Ken Orrick

Photo by Bill Wilhelm

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## THE LUTHIER'S CORNER

By Roger H. Siminoff

**Q: Can you describe the differences between varnish and lacquer finishes, and why didn't Gibson use lacquer on the original F5s?**

A: The only similarities varnish and lacquer have is that they are both finishing mediums that leave a bright, shiny coat. Varnish is a compound made up of natural materials including particles of dammer, mastic, and lac (or sandarac) that are dissolved in a volatile solvent like alcohol, benzene, acetone, or turpentine (depending on the type of varnish). Nitrocellulose lacquer is a synthetic finish whose main component is cellulose derivatives plus a plasticizer, dissolved in a fast-drying solvent. Varnish is an age-old finish with records of its usage, in a primitive form, dating back almost a thousand years. By comparison, lacquer is a relatively new finish and was first used commercially in the early 1940s (thus, it wasn't available for Gibson to use on the original F5's of the 1924-25 period).

Varnish can be brushed or sprayed, dries to the touch (on the surface) in about an hour, and takes about 24 hours for each coat to set. However, varnish doesn't really get rock-hard a long period of time (usually several years) and is susceptible to softening in excessive heat. Under extreme temperature changes, varnish can craze (thin spider-web-like lines). On the positive side, varnish leaves a rich-looking patina finish that

has, generally speaking, more character than the slick glossy finish associated with lacquer.

Lacquer is typically sprayed (it dries much too quickly to be worked with a brush), dries to the touch in about four to five minutes, and sets up hard in about 4 hours depending on the temperature, humidity, and ventilation. Lacquer is reasonably stable under extreme temperatures – although it will craze when subjected to abrupt temperature changes. Lacquer boasts a rich, clear, glossy “slick” finish that is rather durable and resists fingernail and pick scratches rather well.

Both finishes can be colored or tinted and while lacquer can be buffed by machine, varnish can “burn” (melt) and should be hand polished.

Acoustically, there are a lot of opinions on the subject, and much of it boils down to personal taste. Generally speaking, a harder finish (lacquer) yields a brighter, more treble sound, with greater amplitude. Conversely, a softer finish (varnish) yields a softer, more bass sound, with reduced amplitude. However, much has to do with the quantity of finish (number of coats), drying/curing time, and age of finish.

Either varnish or lacquer is a great finish for the private luthier. For the major instrument manufacturers, while varnish looks great, it has too many production-related and warranty-related pitfalls, and lacquers and some of the new polyurethane finishes

have production benefits that make them the favored choice.

**Q: I made a few mistakes on the neck of the F4 mandolin I'm building and the fretboard ended up so that the 11th fret is at the binding line instead of the 12th fret. Will this have any affect on tone or volume?**

A: [For our Breakdown readers, let me clarify that the F4 mandolin is designed so that the 12th fret should be over the “crosspiece” where the body's binding appears to cross from the treble side, under the fretboard, and to the bass side. The F5 mandolin has a longer neck and is designed so that the 15th fret is over this crosspiece.]

It sounds like the neck is already glued in place. If it's not, and if you want to prepare a new fretboard, you could create one with a shorter string scale – for example 13-1/2” instead of the regular 13-15/16” used on the F4 – and this should get the 12th fret to come closer to the crosspiece. (To calculate the fret slot locations for this new scale length, you can download a free Fretscale Calculator from my web site at [www.siminoff.net](http://www.siminoff.net) under the downloads section.)

If the fretboard is already glued in place, or if you just want to use the one you have, then the major thing that will be affected (other than the appearance) will be that your bridge will be about 1/2” closer to the tailpiece than on a standard F4 mandolin. This position away from the centermost point of the soundboard will give the instrument a slightly brighter, more nasal tone quality than if the bridge were to be in the center of the soundboard. (The closer the bridge gets to the center of the soundboard, the more mellow the instrument sounds.) On the F4, an instrument design that already has a pretty full tone, this might not be a bad thing. So, as long as you are not bothered by the appearance of the 12th fret not being over the crosspiece and as long as the neck a length that works for you, I'd just stay with what you have and continue to finish the instrument.

**Q: Someone told me that smaller wheels would be better on my mandolin bridge. Can you tell from the photo if these are okay, and what's the difference?**

A: Thanks for the photo, and yes, smaller thumb wheels do make a difference. But it's not just a question of size. The issue is “mass” (and for purposes of this column, mass refers to an object's weight

and size). The bridge's job is to transmit the energy from the strings to the soundboard. To do this efficiently, there must be a balance between the mass of the bridge and a combination of the mass, tension, and frequency of the strings. Without getting too deep into the subject,

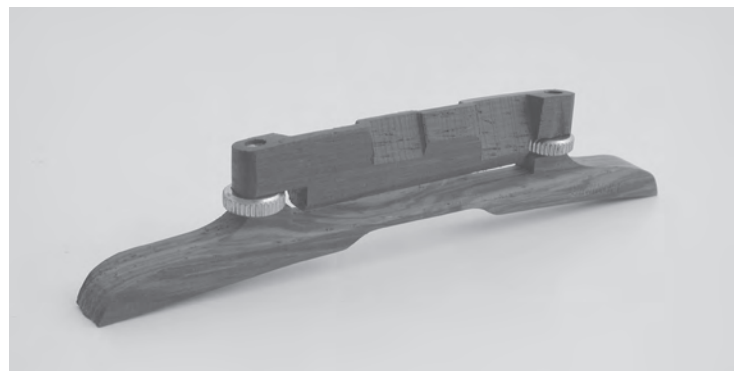
smaller wheels would allow the mandolin to produce a brighter tone with greater amplitude. You probably can't change the wheels, because various manufacturers use different thread sizes. For comparison, Fig. 2 shows one of our rosewood bridges with the smaller thumb wheels.



Roger Siminoff



**Fig. 1. Not only do the thumb wheels on the bridge of this foreign-made mandolin damp the energy of the strings, the overall size of the bridge is a bit larger than it should be.**



**Fig. 2. One of our rosewood bridges, a replica of the original F5 bridge, features small thumb wheels and a delicate saddle and base.**

**Q: I'm trying to understand why different types of wood for the top make an instrument sound different. Doesn't the sound quality come from the strings?**

A: The affect the strings have on brightness of the instrument is a factor of the partial series they produce as a result of the method (how the strings were excited), location (where the strings were excited), and duration (picked, bowed, etc.) of the “attack.” While both the frequency and energy come from the strings, the overall tone of the instrument comes from a combination of the size of the air chamber, the size and shape of the apertures, and the type of wood used for

the soundboard and backboard. So, the soundboard wood is quite important. The stiffer it is (i.e. Douglas Fir), the brighter the instrument will sound. The more limber it is (California Redwood), the more mellow the instrument will sound. Other qualities are associated with different wood types, as well. So, here's a general idea of the qualities various woods provide for mandolin soundboards (in order of stiffness, Douglas Fir being the stiffest in the list):

- Douglas Fir provides brightness and lacks warmth.
- Adirondack Red Spruce provides clarity, fullness, and brightness.
- Sitka Spruce provides brightness and warmth.

## Ken Orrick

*Continued from A-15*

they opened one night for Ralph Stanley. Some promoters happened to be there, and they liked the sound of this nameless band and offered some future band dates. Paul's arrival date was considered. Now this nameless band was almost ready to go with several show dates lined up, one in Colorado.

Ken was putting all this together and he would be heading up the band, but he still didn't have a name for it. He had liked the Lost Highway band a lot and had been a part of it. They had been disbanded for 15 years. He had an idea. He phoned every former band member and asked them if they had any objections to him using that old name. None did. Paul soon returned from Japan and now they were a complete band, ready to do all the things complete bands do. Ken bought a bus and they were soon on the road, ready to fulfill those show dates already planned and many more.

There have been some person-

nel changes in the band in the past few years, but Ken does the lead vocals and they have kept their sound nearly identical to when they began. They have toured Europe, the British Isles and the Middle East. This full time band is on the road most of the time from coast to coast. One year they did 181 dates. They write about 80% of their songs. This year will be their 3rd year to entertain on the Alaska Bluegrass Cruise.

Just to see them come onto the stage is to know they are professionals. They will always have suits, white shirts and ties. There aren't many bluegrass bands that care that much about their stage appearance, but Ken is a pro and Lost Highway has to be that way.

Heading up a band, keeping a bus running, doing all the bookings and keeping everything on schedule “ain't for sissies.” There are so many things that have be considered and it all has to work. Ken, with his big smile makes it all work. This band is one of the best in the business.

## MUSIC MATTERS

### Music of, by and from the Heart

By Elena Corey

Just as our government is to be of, by and from the peo-

#### Luthier's Corner

*Continued from A-16*

- Western Red Cedar provides brightness, and richness.
- California Redwood provides richness, and warmth. See you next month!

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*If you have questions you would like answered, please email: [siminoff@siminoff.net](mailto:siminoff@siminoff.net), or write to Roger Siminoff, PO Box 1138, Arroyo Grande, CA 93421. He will answer them personally as well as select a few for his Luthier's Column.*

*Roger Siminoff was the founder of Pickin' and Frets magazines and has written several books on instrument set-up and construction. He is currently producing a line of mandolin parts and kits. His latest text, *The Ultimate Bluegrass Mandolin Construction Manual* (Hal Leonard Publishing) is available at most music stores and luthier supply houses. For more on Roger Siminoff, Siminoff Banjo and Mandolin Parts, Gibson and Lloyd Loar history, visit his web site at: [www.siminoff.net](http://www.siminoff.net).*

ple, so should be our music. Although we could consult lexicons and erudite quotations to elaborate on each of these three conditions, I believe we each maintain internally an adequate understanding of these separate points. At least we each can come up with plausible hypotheses, so we won't belabor that.

I would ask readers to examine our English word 'heart' and see that it includes several relevant words: 'hear,' 'ear,' and 'art.' We are to listen both to our own hearts for feedback regarding music that gives us joy, and also to other people as they offer us their music. We are to truly hear music, rather than using it merely as our consciousness' wallpaper-backdrop upon which we entertain distractions. What we hear is one measure of our sensitivity.

Since 'ear' is embedded completely within the word 'heart,' let us hypothesize that it is with our innermost ear we are to attend to the music of our lives, sensing connections and seeing overall patterns that give life significance. We want to be at-

tuned and in tune; our hearts attest to that. On a contrasting but analogous thought, there are some non-involved documenters of society who observe a 'two here' and another 'two there,' but never dare to ask themselves if these numbers might be added together for any reason. Such cautious observers may not ever wonder if information they see has any significance at all in life's larger picture.

Almost opposite of that, however, music lovers eagerly seek out small capillaries of tune and rhythm and seek to match these with other equally small bits of musical energy to create larger landmarks, continuing increasingly-inclusively to create beautiful tapestries of music on life's soundboard. Use your innermost ear, embedded in your heart, to make meaningful music.

Lastly, the word 'art' is included in music of the heart. As musicians, we believe that once we get past the basic science building-blocks of music, our creative outlets can be accessed via music and we can create beautiful art. Ke-

ats said that beauty is truth and truth is beauty. I remind you, additionally of what you already know in your hearts--that music is art, beauty and truth--and a wondrously flowing avenue from one heart to another.

*Happy picking to you.*

*Elena*

Elena Corey



#### Bluegrass Haiku

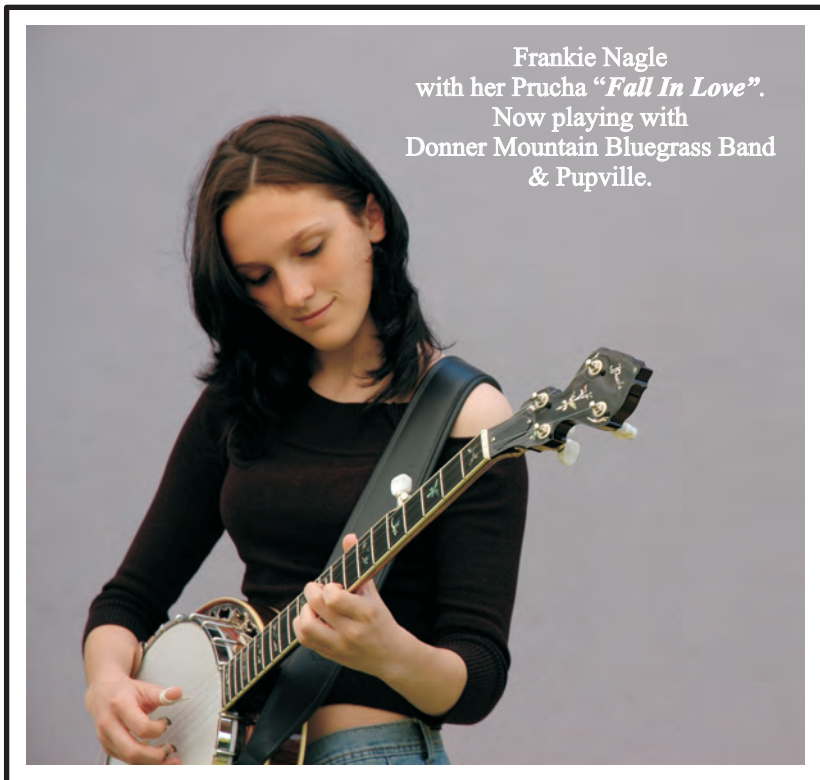
By Kyle Abbott

On my back knocked out,  
Why is it a crime to play  
A lame one chord song?

~~~~~  
At a ripping jam,  
I'm hot stuff! I stop, they don't.  
My amp isn't plugged in.

~~~~~  
Back from jam, tent gone!  
Should've gave banjo player  
The extra break.

## Frankie plays Prucha, how about you???



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# STUDIO INSIDER

## Recording Bobby Dixon & Sarah Campbell

By Joe Weed

### Marques de Caceres

I'm writing this column in Caceres, an ancient city in western Spain. Showing its well preserved prehistoric, Roman, Moorish, Visigothic, Medieval, and Renaissance past; Caceres is a delightful stop on the old Roman road that my wife Marti Kendall and I are bicycling this summer. We've taken shelter for a few days from blazing sun and camino dust so I can shake a Spanish flu bug and write my "Insider" column.

### Back to Texas

In the May column, I wrote about my travels in Texas, where I was researching the roots of the "Westphalia Waltz." Since then I have been following up some fascinating leads, and I'll report those findings in future columns. For now, as I promised last month, I'll briefly describe some of the recordings I did in Texas.

One musician I recorded there was steel player Bobby Dixon. Before our session, he shared stories about Cotton Collins, the Texas

fiddler who copyrighted the "Westphalia Waltz" in 1946. When Bobby was a young man in the 1950s, he played with Cotton in the Waco and Austin areas. Bobby now lives near Ft. Worth, out in cattle country. I drove to his place to overdub his steel on a version I've been recording of the "Westphalia Waltz." I had brought my Apple iBook computer and a Digidesign MBox, a small and easily portable USB interface, both for recording Bobby and later for recording Sarah Campbell in Austin. Because I'd be recording Bobby's steel, and I wasn't quite sure of the state of the gear I'd find at his place, I packed a small tube-based direct box (an ART Pro MP, for you gear-heads!) and a cardioid condenser microphone, a Neumann TLM-103.

### Be Prepared

Before leaving for Texas, I prepared a "road version" of the "Westphalia Waltz" for Bobby's overdubs. Working in the big studio, at high sample rate and high resolution, I used ProTools' "Save

a copy in..." feature to make a version of the tune that would work well on my laptop and at Bobby's house. I down-sampled and converted all the tune's audio files to 44.1/16-bit (CD-quality), and then created tracks for Bobby's steel -- one for miking the amplifier using the Neumann TLM103 I'd be taking, and one for recording the steel direct. I made sure everything was labeled properly, and then loaded the new session and audio files onto my laptop for trials at Highland Studios before hitting the road. I didn't want any surprises at a remote ranch in central Texas!

Once I had the files on the laptop, I set up the MBox, opened the new session on the laptop/MBox combination, checked all files for sound and labeling, and performed a mock session, overdubbing a guitar in place of Bobby's steel. After assigning inputs and outputs and allocating the recording disk, I chose two sets of headphones to take on the road, making sure that cord length would allow us to work at a decent distance. Once all this was done, I recorded my guitar in place of the steel, setting up a headphone mix that I thought would be good for Bobby's use during overdubs. Finally, I saved all the files and backed them up to CDR, just in case.

### Home on the Range

Once I was at Bobby's place, we tried recording Bobby direct -- that is, not using the microphone. But the direct output from his steel, coupled with his use of the volume pedal (an integral part of any pedal steel's sound) proved too thin, scratchy, and low-level to be of use. So we decided to

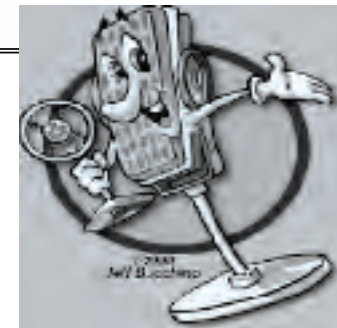
try to silence the yelping dachshunds outside and record his amp via the microphone. I placed the mic closer to the amp's speaker than I would in a studio in order to minimize noise from the dogs and the household ambience. This strategy proved much better. Although there were some occasional barks to remove later, we got good sound from Bobby's expert playing.

Now in his seventies, Bobby still gigs frequently. In that way he is representative of many older musicians in central Texas. Especially in the Austin area, I found repeated instances of musicians who have continued their playing careers well into their "retirement" years, although many have had day jobs now and then to maintain regular incomes that augment their gigging. There is work for them at honky-tonks, at public events, at restaurants, dance halls, and Western Swing revival gatherings.

### Back in Austin

In Austin, I was struck by the large number of places that offer live musical entertainment. One such spot is "Artz Rib House." It features Sarah Elizabeth Campbell and "The Banned" on Monday nights. I looked forward to indulging in a plate of ribs and catching Sarah and the guys, so after filming moonrise over downtown Austin and the river, I headed to Artz where I had my fill of ribs and great music.

While in Austin, I wanted to record Sarah on another tune for my collection of older Ameri-



can music. We chose a house in a quiet Austin neighborhood where we could set up the laptop/MBox rig and record her vocals. I had prepped a version of the song "On Lake Champlain" for Sarah, just as I had the "Westphalia Waltz" for Bobby, so set-up was fairly easy. I had sent Sarah a CD ahead of time so that there wouldn't be any surprises, and she was comfortable with the key. We set up the Neumann TLM-103 with a pop filter on a camera tripod that I'd adapted to hold the mic. We had a few out-takes due to an approaching thunder and lightning storm, and one due to the incorrigibly curious and friendly cat, but after our afternoon of work, and another afternoon of editing back at Highland Studios, I was very happy with our results and with Sarah's wonderful interpretations.

*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 labels, and does sound tracks for film, TV and museums. His latest production, for Appleseed Recordings, is "Spain in My Heart." You can reach Joe by calling (408) 353-3353, by email at joe@highlandpublishing.com or via his studio site, www.joeweet.com.*



### Ted Irvin Kids on Bluegrass Fund

This program began when a very beloved bluegrass man by the name of Ted Irvin died suddenly and unexpectedly of a heart attack. Ted and his wife Ida had been very involved in the California Bluegrass

Association for many years and Ted's love of the Kids on Bluegrass Program (as well as Ida's) was well known. When Larry and Sondra Baker decided to start the Bluegrassin' in the Foothills Festival in Plymouth, California, Ted not only offered them any help they might need but adamantly begged them to ALWAYS provide a place for the Kids on Bluegrass to perform. The following year, Ted suddenly passed away and his wife, Ida, asked the California Bluegrass Association to create a Kids on Bluegrass Fund in Ted's memory. She then asked people who wanted to give flowers for Ted's Memorial to instead please donate money to this fund. Ida's hope was that the fund would continue and grow to help provide whatever was needed for the Kids on Bluegrass Program.

This past year, money from this fund has provided Kids on Bluegrass Tee shirts for the kids to wear at performance time, ice, juice, and snacks while the kids are working hard in rehearsal, and some of the fund was used to help get some of our Kids on Bluegrass to the I.B.M.A. in Nashville (2005) to perform at the special showing of Kids on Bluegrass at Fan Fest.

For more information, contact Steve or Sharon Elliott at 510-728-7613 or email shickey6@yahoo.com.

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

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## In memory of Vern Williams

December 9th of 1930 was one of the most pivotal dates in the history of Bluegrass Music for the state of California. The boy that was born on that day in Newton County, Arkansas, would go on to influence generations of aspiring Bluegrass performers, here in the Golden State. The boy grew up listening to the music of the Carter Family and Bill Monroe, as well as the old songs of his native Ozark Mountains.

When a young man of 22 he was drafted into the Marine Corp, which was responsible for bringing him to California. Upon finishing his stint in the Marines, he moved to Stockton California to raise his family, and to be with his brother who also lived near to Stockton. It was there that he met a fellow "Arkie", and they formed a musical duo in 1959, known as Vern and Ray. Vern along with Ray Park went on to become the most influential duo in California Bluegrass Music history.

The man I speak of this evening was my friend Vern Williams. On June 6, at the age of 75 years, 6 months, my friend and pickin' buddy Vern Williams "passed over Jordan" to his final reward. The number of people that Vern's music inspired to play and sing Bluegrass is undoubtedly in the tens of thousands. Included in that body are several of today's major performers, such as Pete Wernick, Dudley Connell, Herb Pederson, James King, Keith Little, Ed Neff, Butch Waller, Steve Waller, Kathy Kallick, Laurie Lewis, Ken Orrick, Del Williams, Larry Park, Cary Park, and even Del McCoury, who is a huge fan of Vern's. The list is probably endless!

Vern's passing has left a huge hole in all of our musical lives, but his music will live forever, and for that we are thankful. The 31<sup>st</sup> Fathers Day Festival is hereby dedicated to the memory of my friend Vern Williams. Rest in Eternal Peace my friend!

# New Lost City Ramblers to reunite for Berkeley Old Time Music Convention

Berkeley will experience a bit of old-time music heaven in September, when the legendary New Lost City Ramblers will reunite for a rare public appearance. Mike Seeger, John Cohen, and Tracy Schwarz have changed the face of American music not only by playing strong and quirky music (not to mention the side-splitting jokes) but also by inventing a new way to find repertoire: not satisfied with breathing life into music culled from rare 78s, the Ramblers became hunter-gatherers, journeying into the backwoods of the American South to find the musicians that made the music in the first place. They rediscovered, recorded, filmed, and toured with old time pioneers like mountain blues banjo picker Dock Boggs, high lonesome singer Roscoe Holcomb, and Kentucky multi-instrumentalist and entertainer Cousin Emmy. Sometimes they found "tradition-bearers" closer to home, as with folk guitarist Elizabeth "Libba" Cotton, composer of "Freight Train", who was a domestic worker in Mike Seeger's parents' house.

The **New Lost City Ramblers** formed in 1958 as an alternative to clean-cut collegiate groups like the

Kingston Trio. They didn't dress in striped shirts, they didn't have crew cuts, and they deliberately left the rough edges on their music: weird extra beats, strange intonation, and an armload of funky folk instruments. Today, this is considered the acme of coolness but it was a radical shift at the time. The Ramblers set the standard for later generations of disaffected suburban kids, seeking out and learning from obscure older musicians in places like Daisy, Kentucky and Wise County, Virginia. This folk music of the American South, as interpreted by the Ramblers, included fiddle and banjo tunes, old country songs, unaccompanied ballads, country blues, and even Cajun music.

Many a future rock icon was inspired by the New Lost City Ramblers. Bob Dylan, in his "Chronicles, Vol.1" devotes several pages to the intensity of the young Mike Seeger and how Mike inspired Dylan to concentrate on writing his own songs. John Cohen is the namesake of the Grateful Dead's "Uncle John's Band". Tracy Schwarz helped to spearhead the Cajun music revival that has spread all over the U.S.

The New Lost City Ramblers

appear in concert on Friday, Sept. 15 at the Berkeley Repm and will be teaching instructional workshops on Sunday Sept. 17 at the Jazzschool. For more info on these and other Berkeley Old Time Music Convention events, please visit [www.berkeleyoldtimemusic.org](http://www.berkeleyoldtimemusic.org).

Other featured performers at the Berkeley Old Time Music Convention: **Ginny Hawker**, West Virginia vocal powerhouse (and one of Emmylou Harris' favorite singers); **Jody Stecher and Hank Bradley**, irreverent genre-benders and masters of many traditional music styles; **Uncle Wiggily**, shining stars of Portland, OR's burgeoning oldtime scene; and local favorites the **Stairwell Sisters**, **Squirrely String Band**, and the **Mercury Dimes**.

The four fun-filled days of the Berkeley Old Time Music Convention include concerts, a Saturday night square dance, the Farmer's Market String Band Contest, open mic/cabaret, and instructional workshops. Complete info is at [www.berkeleyoldtimemusic.org](http://www.berkeleyoldtimemusic.org).

## Angelica's new guitar



CBA's Teen Ambassador, 16-year-old Angelica Grim received a new guitar on stage in Grass Valley from President Darby Brandli. Ernie Hunt repaired and restored the beautiful Martin J Model guitar and several contributors made the gift possible.  
*Photo by Bob Calkins*

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## Frank Solivan II to tour west coast with August concerts to promote his newest recording, "Selfish Tears"

Frank Solivan II is a singer of power and passion, a writer whose articulate songs go straight to the heart, and a multi-instrumentalist who combines the pure, hard drive of classic bluegrass with twenty-first century sophistication. Frank's 2002 debut recording, "I Am A Rambler", revealed an exciting new talent on the bluegrass horizon. The following year, his skills on mandolin, fiddle, guitar, and vocals earned him a place in Country Current, the United States Navy's elite country and bluegrass band. Now, in 2006, Frank's new CD, "Selfish Tears", shows that he's ready to run with the big dogs, with music that can be as unstoppable as a fierce arctic storm, or as poignant as a wildflower's struggle to break through the snows left from winter.

A native of Modesto, California, Frank learned to sing and play the fiddle and banjo from his parents, both gifted musicians. By the time he was twelve years old he had already taken first place in several fiddle and banjo contests. During his high school years Frank studied the cello, eventually occupying the second chair in the cello section of the California All-State Honor Orchestra.

In 1995 Frank moved to Alaska, where he taught fiddle, mandolin, and guitar, and took first prize in the Alaska State Fair fiddle contest four years in a row. He also had a stint as first chair violin in the University of Alaska's Symphony. Within this time, he was touring with bluegrass legends Doug Dillard and Ginger Boatwright and although barely into his twenties himself, serving as a mentor to the members of Bearfoot Bluegrass (Winner of the 2001 National Band Competition at the Telluride

Bluegrass Festival in Colorado) and other young Alaska artists.

Frank's self-produced debut recording, "I Am A Rambler", proved a hit with listeners and DJs alike, despite limited distribution through his own label, Fiddlemon Music. In the Alaska Public Radio Network's Song Of The Year contest four of Frank's original songs from the album "Day to Day", "Dirty Kitchen", "A Mother's Hand", and "I Am A Rambler", placed in the top of their respective categories. His new project, *Selfish Tears*, is a worthy follow-up. Frank penned eight of the CD's eleven tracks, and his performances display an added strength and maturity, the fruit of four years filled with music and living.

In addition to his official duties performing for generals, admirals, foreign dignitaries, and the President of the United States, Frank also appears with Country Current and other noteworthy musicians at public concerts and bluegrass festivals. He has entertained audiences at the Grass Valley Bluegrass Festival (Grass Valley, CA), the Kennedy Center (Washington, DC), the Grey Fox Bluegrass Festival (Ancramdale, NY), the Anchorage Folk Festival (Anchorage, AK), the Alaska Folk Festival (Juneau, AK), the Blueberry Bluegrass Festival (Alberta, Canada), and the Gettysburg Bluegrass Festival (Gettysburg, PA). As a front man, side musician, or a member of an opening act, Frank has shared the stage with some of bluegrass, country, and pop music's biggest stars. Brooks and Dunn, Reba McEntire, Ricky Skaggs, Trace Adkins, Sammy Kershaw, Alison Krauss, Odetta, Rosanne Cash, Kathy Mattea, Aaron Tip-



Frank Solivan II will be touring in August with John Miller and Stefan Custodi.

pin, and Brandi, to name just a few.

Since moving east to join Country Current, Frank has had less time for the hunting, fishing, horseback riding, and mule-wrangling that were a big part of his life in California and Alaska. When he's not on the road, he hangs his Stetson in Alexandria, Virginia, where he lives with his wife, Leah, a jewelry artist. Their home is a favorite gathering spot for local and touring musicians alike, and Frank cooks a mean pot of chile verde, as well.

Joining Frank on the new recording and the August tour are John Miller on Guitar and Mandolin and Stefan Custodi on bass.

John Miller is no stranger to bluegrass and acoustic music. He started playing mandolin at age 7, picked up the guitar by age 11, and started his own band when he turned 14. Born in 1974 in LaFollette, he hails from the eastern Tennessee region -- a well know hotbed for bluegrass musicians. John got his first real taste of be-

ing a front man when Doyle Lawson and Quicksilver called upon his talents. He also started working with Charlie Sizemore singing tenor, playing bass and later moving to the guitar to find himself gaining recognition and notoriety for his work on Charlie's recording - "Songs of Tom T. Hall."

As John's musical experience grew so did his urge to play with the greats! One of his childhood dreams came true when he filled a position on mandolin for J.D. Crowe and The New South. Many of Nashville's biggest bluegrass acts have called on John to round out their sound or fill in. The Lonesome River Band, for instance, called on John a number of times, and he also played with Valerie Smith and Liberty Pike for most of 2001.

From bluegrass music lovers to the diehard jazz connoisseur, the 25-year-old Stefan Custodi has riveted and enthralled audiences with his talent. He started playing acoustic guitar at an early age,

always engrossed with the ancient tones of bluegrass and acoustic music. Stefan is a native of Aiken, South Carolina. His determinative years were filled with analyzing the guitar, but later when he enrolled at the University of South Carolina as a jazz studies major, moved to the upright and electric bass. After his stint at USC he packed up his bluegrass roots and newfound musical bent, to find himself in Washington DC, where he began playing and recording with a number of local and national acts including Richard Green, Frank Wakefield, Fred Wesley, Big Hillbilly Bluegrass, The Patuxent Partners, and Meta. Stefan is also a "first call" studio musician in the DC metro area. He has played on albums with the likes of Arlo Guthrie, Bill Keith, Mike Auldridge, Mark Shatz, Gordon Titcomb, Nate Leath and most recently laid down his tonic and harmonic underpinning on Frank Solivan II's newest album, "Selfish Tears."

### Daily Live Music performances at the Redwood City Library

By Patrick Weldon

The Redwood City Public Library at 1044 Middlefield Road started hosting a Live Music series in early May. Local residents Chuck Ashton and Patrick Weldon are producing the music series which is sponsored by the city throughout the summer.

During a daily music performance, running from 11am to 2 pm, selected performers entertain audiences on the plaza in front of the library and across the street at A'Tavola Restaurant. On Sundays, the music happens from noon to 3pm.

This is a Busking venue that has just received a \$1K Grant from the Redwood City Civic Cultural Commission. However, if you want to perform it will be for tips. The grant money will help to make performing here more cost effective for performers that require assistance.

A word of caution, though Busking is a federally protected, citizen's right, city ordinances prevent street musicians from collecting money and/or selling their products. Redwood City doesn't yet offer a license for street performers and the Busking privilege. Only through the hosting of the RWC Library are we being allowed to do this.

The Library is providing tables with umbrellas, chairs and electricity for the performers. Alana's Café is providing a food service for those wanting to buy their lunch at the performances. CDs and other Band related products could be sold during your performance.

The current list of performances and performers stretch from Acoustic Rock, Blues, Old Timey, Jazz and Klezmer. The

*Continued on A-21*

### Frank Solivan II west coast tour dates

- 8/10/06 -- Lodi House Concert hosted by Teresa and Joe Michel at 7 pm, \$15 per person. For directions, information and RSVP, call 209-366-2671; email [jmichel@softcom.net](mailto:jmichel@softcom.net) or visit [franksolivanii.com](http://franksolivanii.com)
  - 8/11/06 -- Atwater House Concert hosted by Tim and Mo Stevenson, 7 pm, \$15 per person, chairs provided. By reservation only, limited to 75 seats. For directions, call 209-358-0660 or email [timostevenson@prodigy.net](mailto:timostevenson@prodigy.net). For tickets, information and reservations, email [info@franksolivanii.com](mailto:info@franksolivanii.com).
  - 8/12/06 -- Los Gatos House Concert at 7:30 pm in The Great Room hosted by Robert Cornelius. Workshops and lessons during the day \$30 per person. Dinner with the band before the concert \$30 per person. Concert only \$15 per person. For directions, information and reservations, call 408-655-3333 or email [robert@thegre8room.com](mailto:robert@thegre8room.com).
  - 8/13/06 -- Bluegrass Band Workshop 3:30 pm-4:30 pm and concert at 5:30 pm at the 5<sup>th</sup> String Music Store, 3051 Adeline Street, Berkeley, Ca. Workshop is \$30 per person and concert is \$15 per person or \$10 for workshop participants. For tickets, information, and RSVP, call 510-548-8282, email: [fifthstring@copper.net](mailto:fifthstring@copper.net), or visit [www.5thstringberkeley.com](http://www.5thstringberkeley.com).
  - 8/15/06 -- Folsom House Concert hosted by Larry Kuhn at 7 pm. \$15 per person. Reservations are required for the 40 seats available. Desert buffet and refreshments included. For directions, information and reservations, call 916-207-5577 or email [folsomflash@yahoo.com](mailto:folsomflash@yahoo.com)
  - 8/16/06 -- Sonora House Concert at 7 pm hosted by Elida and Tom Ickes and Fred and Melinda Stanley. Venue TBA. Tickets are \$15 per person. For directions, information and reservations, call 209-586-2042 or email [eikes@mlode.com](mailto:eikes@mlode.com); or call 209-785-2544 or email [banjolady@caltel.com](mailto:banjolady@caltel.com).
  - 8/18/06 -- Portland, Oregon House Concert at 7 pm hosted by Lynea & Jim Gillen. \$15 per person. For directions, information and reservations, call 503-977-0451 or email [yogajim@stillmovingyoga.com](mailto:yogajim@stillmovingyoga.com).
  - 8/19/06 -- Seattle, Washington House Concert -- time and location TBA. For information, email [drc.ruz@gmail.com](mailto:drc.ruz@gmail.com)
- For a complete tour schedule and updates visit <http://franksolivanii.com>.

# Calling all volunteers -- SuperGrass 2007 needs your help!

By Craig Wilson & Hal Johnson  
Festival Coordinators

The California Bluegrass Association's new and exciting indoor Bluegrass festival, Supergrass/LoarFest West, is making a major impact on the Bluegrass scene as one of the premier west coast winter festivals. The 2007 event being held February 1-4, in Bakersfield's Rabobank theater (convention center) and Holiday Inn Select (soon to be Marriott) hotel offers indoor comfort, excellent stage acoustics, and a mileiu for a great overall music festival experience. Last year's inaugural event featured some of the top Bluegrass bands in the business, a world class mandolin gathering, LoarFest West, musical workshops and instruction, as well as hearty fellowship and jamming galore. Those in attendance gave a unanimous stamp of approval to the event.

Our second effort promises to be "new and improved" with an exciting lineup of performers and additional features including a Friday night dinner concert, a Saturday late night square dance, and upgraded and more efficient onsite food services. We are also working at securing several on site RV spaces for use by our attendees.

SuperGrass/LoarFest West is a major undertaking that is produced by an all-volunteer staff of managers, coordinators and "worker bee" types. We simply could not function without the hard work of our volunteers, both on site, and those involved in planning and behind the scenes functions that must occur throughout the year to make this a smooth and successful event. In addition to significantly contributing to an event that brings outstanding music to central California and provides a wholesome family educational and entertainment experience, SuperGrass/LoarFest West volunteers can work off the cost of a full festival pass and freely attend all aspects of the

event. Volunteers serve in many functions, including, security/ushers, hospitality, information, ticket and merchandise sales, etc. We are also looking to add some new coordinator positions and teams of volunteers in specific areas so that the festival may become even more efficient and successful. Of particular need are the following positions:

•Local/Regional Sponsor Development

We are looking for a small team to work on an on-going basis at developing financial event sponsorship from local and regional companies and corporations. A subfunction of the team would be procuring program ads from downtown businesses that stand to benefit from the influx

of festival attendees patronizing their facilities, and procuring hospitality and other supplies in exchange for sponsor ads. Good people skills are a must. Business and sales experience are a bonus.

•Accomodations Management

We are responsible to provide lodging for a number of entertainers and other participants

in the event. With arrivals and departures occurring at many different times it is very important to manage this closely to insure our guests are accommodated and to avoid unnecessary lodging costs. The accommodations coordinator will work in tandem with the entertainment coordinator and the festival director. It will also

*Continued on A-22*

## THE NORTHERN CALIFORNIA BLUEGRASS SOCIETY

presents

**13th Annual!!!**



**Calling all  
volunteers**

- Barefoot Nellies**
- Bean Creek**
- Birch Lake Ramblers**
- David Thom Band**
- Earthquake Country**
- Faux Renwahs**
- Grizzly Peak**
- Harmony Grits**
- Hog Ranch Rounders**
- Homespun Rowdy**
- Houston Jones**
- JEDD**
- Kids On Stage**

- Jimmy Chickenpants**
- Macrae Brothers**
- Marty Varner Band**
- Mighty Crows**
- Mossy Creek**
- New Five Cents**
- Reo Haywagon**
- Rogue River**
- Sidesaddle & Co.**
- Stay Tuned**
- Windy Ridge**
- Whiskey Brothers**
- Special Guest Yodeling Lady Lolita  
(Acts subject to change)

**July 7th, 8th, & 9th, 2006**



SOUND BY PAUL KNIGHT!!!

Gates open 8am  
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Sunday

Music Begins 3 pm  
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Music Ends 5 pm  
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No Dogs Allowed

Special Low Back  
Chair Section

Limited RV Hookups  
at \$15 / night

### Redwood City Library

*Continued from A-18*

"regulars" are "MeLia" Mann, Patrick Weldon & Phil Campbell, Hot Kugel (Suska Varda & Mordecai), Tom Culbertson (Gryphon Music, Palo Alto), Ernest Kinsolving and Karl Franzen as "Mr. Barky" and Ian Herrick as "Coyote Slim".

There will be "Special Guests" and Bands appearing on the week-ends. Jayme Kelly Curtis and Autumn Hancock will be performing as Uke Be A Lady on July 1st. Page Brownton is scheduled for July 22nd. The JKC Bluegrass Band that performed at The Tournament Of Roses "It's Magical" event will perform on a date in July, TBA.

Anyone for Bluegrass Sundays at The Library? Contact me, Patrick Weldon, at [atjpweldon@earthlink.net](mailto:atjpweldon@earthlink.net) for scheduling and all of the details.

### 2006 Good Old Fashioned Festival Advance Ticket Mail Order Form

Adv. Ticket Prices:	Up to June 23rd		At the Gate	Specify Number of Tickets Ordered:		
	Members	NonMembers	ALL	Adult	Senior	Youth
3-day	\$45.00	\$65.00	\$70.00	3-day	_____	_____
2-day	\$35.00	\$50.00	\$55.00	2-day	_____	_____
Sat 1-day	\$22.00	\$33.00	\$37.00	Sat 1-day	_____	_____
Fri/Sun 1-day	\$17.00	\$23.00	\$27.00	Fri/Sun 1-day	_____	_____
Seniors: \$3.00/day discount				Total Enclosed: \$ _____		
Youth (13-17) 50% discount				<b>All Ticket Sales Final!</b>		
Children (12 & under): Free						
Camping included with 2 & 3 day tickets only.						

**Name:** \_\_\_\_\_ **Address:** \_\_\_\_\_  
**City:** \_\_\_\_\_ **State:** \_\_\_\_\_ **Zip:** \_\_\_\_\_ **Phone:** \_\_\_\_\_

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

**Free WiFi hotspot!**

**Bring your radio to hear live KBUD radio!**

## Bluegrass 'n Stuff...

By Kyle Abbott

Hey y'all! I believe we know each other so I won't go into introductions. Let's get to the good stuff.

Wow! What a great Father's Day Festival! Great bands, great jams, great weather! I actually wrote this article back in the first week of June so I'm just assuming that it was great, which I'm sure it was/is going to be. Of course, I'm assuming that the stage floor didn't cave in and the trees in the fairground didn't burn down. If they did, I didn't do it!

Now, if you are a band — or better yet, if you and other people are a band — you've got to have a CD. No decent band would be CD-less. When you're playing on stage or busking on the streets, people will come up to you and ask for your CDs. No, they aren't talking about your Certificate of Disposal, they're talking about those shiny discs onto which you record your music. Now, you've got two options for this kind of situation. One is to face the music and tell them you don't have a CD. In that case, they'll probably raise an eyebrow, emit a faint, nervous smile and an "oh..." and slowly walk away. The other option is to lie and say that you are plum out of CDs. I would suggest the latter. It's a must-lie situation! As you have probably guessed, you need to get a CD out, and fast.

Let's get started with finding out how to make a CD. Now, you may be saying, "But Kyle! I was terrible in woodshop and metalworking class. I can't make a CD!" Well, fortunately, there are people out there who have discovered a way to

make real tiny CDs with little tiny instruments and, you know, lasers and such. But we're getting ahead of ourselves. First we have to get the recording to put on our CD!

Even though it seems like common sense, playing and singing in front of a CD won't actually put your music on the CD. I should know; a few years ago, I decided to record a CD myself. I got all the instruments I could play simultaneously (harmonica, mandolin, and a tambourine which I kicked with my foot) and proceeded to play what I would call one of the finest musical creations ever created by me. Well, after several hours of creativity at work, I stopped when I was sure I had filled up the CD. Then I went to Circuit City and purchased one of them mega-woofin' super-stereos, the one that looks like it was ripped right off of the back of the Batmobile. I went for the extra amplification and super-sized woofer because I anticipated a lot of bass and reverb. (Which I got from recording it the shower.) In any case, when I got home I invited all of my friends and family over to listen to the sweet wonder that was my first CD. Oh, everything was perfect! There was mood-lighting, some great food (including deviled eggs!) and I even got a pinata and a chipped disco ball from the thrift store. Well, after the opening formalities I gathered everyone around the Rootin'-Tootin' Earthquake Boom-Box (by Woof-Woof Subwoofers Inc.) and I popped in my CD. The stupid thing spat out my CD like a piece of toast. Boy, was that embarrassing!

## SuperGrass 2007 needs your help

*Continued from A-21*

involve direct contact with entertainers and agents and hotel staff and onsite troubleshooting. Good people skills again a must and past hotel experience is a bonus.

### •Dinner Concert Coordinator

The 2007 SuperGrass/LoarFest West event will feature a Friday evening dinner concert. We will be selecting two premier bands to play during the Friday evening meal break from main stage programming on the hotel Ballroom stage.

Festival pass holders will purchase dinner tickets at unit meal cost and non-pass holding locals and others may purchase dinner concert tickets at cost plus approximately \$15. (If dinner cost is \$20 for example, non-pass holders will purchase dinner concert tickets at \$35). Non-pass holders will also be allowed access to remaining main stage performances that evening in the Rabobank Theater. The Dinner Concert Coordinator will manage ticket sales and publicity for the event and will work closely with the festival director and hotel

staff. Duties may include contact with civic and service organizations to assist in promotion and sales. People and organizational skills a must as well as creativity in making the dinner concert a success.

### •Publicity/Promotion

SuperGrass/LoarFest West is in need of a team of volunteers throughout the various regions of California to assist in our publicity/promotion efforts. We will establish a boilerplate model for use in each area. Our volunteer staff will implement the plan by making the necessary personal, phone, and other contacts with radio and print media as well as organizations, websites and e-mail groups in their respective areas.

If you can help in any of the above functions please contact our Volunteers Coordinator, Sandy Worley at 661-587-6888 or e-mail: rsworley@yahoo.com, or festival co-directors Craig Wilson: craigw1@sbcglobal.net or Hal Johnson: haljohnson@sbcglobal.

Now, unless you have your own home recording studio, recording can be quite pricey. Some studios charge ninety bucks an hour. You might say, "pshhh, that can be payed off by selling nine CDs for ten dollars." Well, that's if you managed to get through the whole set under an hour. You see, when you are playing casually at a jam, you don't really pay attention to how you sound, you just enjoy the experience. Once you get in front of a mic, however, your mistake detector is honed and that optimistic idea of a simple in-and-out recording session seems like a fairy tale. It will take several hours, days, or even months to get that lick just right. The problem is you can never get it right. It always sounds wrong! Each time you listen to the recording, there will be a little stutter or hiccup so you'll have to start over again, and then you'll notice a different thing on the next try so you'll have to start over again, again. It can really drive you nuts! My advice is to run through the songs as fast as you can, and

not to listen to the recordings. Let the studio guy pick and choose what he thinks are the best tracks. That way, if you do hear a mistake at the CD release party, it'll be too late and you won't be able to do anything about it! (In a good way.) Oh, by the way, I'm not sure if it's illegal but I would highly discourage you from putting recordings by other people on your band's CD. People might not notice if it's Ralph Stanley or Dan Paisley but some heads will turn if you have a single Lonesome River Band song on it.

So, hopefully by now you have a CD with your band's aural likeness (which you've never heard played back before) adorning the inside of the CD. You could sell a CD like that but it doesn't really give an air of authenticity. People like something they can look at besides the cool reflective rainbow effect on the CD. First, you need a CD label. Tip: it's much nicer to have a picture on the CD than to write the title on it with a pen. Also you'll want a picture on the CD's jewel case too.

You'll always be able to find great places for a band picture. An easily recognizable format that everybody loves is an old building or church . . . with the band in front of it. Oh, and haybales. You must have haybales. And a horse. Gotta have a horse. So, it'd be great if you could find a farm or barn or something. Going to the park might be passable. One thing to avoid, however, is the ocean. Don't show the ocean. When I think of Bluegrass, I think of rolling pastures and dusty roads and hills and beer . . . and old broken-down buildings. You won't find any of those at the beach (at least not on the west coast). If you ever cut a marimba quartet album, then it would be appropriate to use an ocean shot.

One thing that is pretty cool to have is bonus content. Folks who buy your CD can pop it in their computer to see/hear the extra goodies. Bonus content is something that makes you feel . . . I dunno, it just makes you feel like you got a limited edition CD or something. If you don't have many songs on your CD, you

can fit biographies, word games, puzzles, party hints, or a video of your performance on the CD! You can fit a lot on a CD. Of course, the person will have to view it on their computer but hey, everybody has a computer these days, right? Even people living in the backwoods of Jamestown have computers! Plus, it's a win/win situation. The people who have computers can pop it in their CD drive and see great content, and the rest can



Big 'K' speaks the Grasspel

listen to whatever music you have on there. Oooh, that reminds me! On a few of the tracks in the song index on the back of the CD case, slap on a 'previously unreleased' or 'bonus' label! In fact, on the front cover, put 'Limited Collectors Edition' somewhere (even if you order 50,000 copies) and then you can jack up the price ten bucks.

Well, that's about the end of that. Sorry, no room for a joke this month. See ya next month!

## CBA Instrument Raffle Good News Bulletin

By Larry Kuhn, CBA Director

The CBA's official "Entire Bluegrass Band" instrument raffle was officially launched at the recent Father's Day Bluegrass Festival at Grass Valley in June. On display for all to see were four of the five instruments that will be delivered in October to their lucky winners. There was a Deering "Maple Blossom" banjo, and a "hot bluegrass fiddle" from John Green's Fifth String Music Store in Sacramento. By the way, the term "hot" in this context refers to the handsome look and wonderful tone of this very nice fiddle — not its legal status. (I took in a lot of jokes about that!)

Because of the transportation and storage problems associated with its size, the Cremona upright bass was not on display at the CBA's raffle booth at Grass Valley. But it is in a safe place at the Fifth String Music Store in Sacramento awaiting an October delivery to its lucky winner.

The good news about this raffle is that the Martin guitar and the Collings mandolin, both on display at the festival, were upgraded from their descriptions previously published in the Bluegrass Breakdown. The Collings people donated an "MT" A-model mandolin just as promised, but it arrived with an upgraded top of glossy black finish. Together with the beautiful natural wood colors elsewhere on the instrument, this is indeed one fine looking mandolin. And more importantly, it is one of the best

A-model mandolins this writer has ever played. It is just wonderful.

The Martin Guitar Company donated an exquisite HD28V (Vintage Series) guitar, instead of the D18V (Vintage Series) we had expected. This is a gorgeous, one-of-a-kind guitar with mother of pearl inlay in fingerboard frets 16-19 that reads "California Bluegrass Association 2006". This is a significant value upgrade from Martin, and as many of you know, it is a dream guitar to own, to play, and to enjoy in every respect.

As raffles go, your odds of winning one of these fine instruments are actually very good. So don't let this opportunity pass you by. By taking a chance, you'll have a very good shot at owning one (or more) of them, and your donation will be in direct support of the CBA. Just refer to the ad in this issue of the Bluegrass Breakdown.

And when shopping for musical instruments, don't forget the major contributions made to the CBA by the premier donors of these instruments. The Martin Guitar Company, The Deering Banjo Company, The Collings Guitar Company, and John Green's Fifth String Music Store in Sacramento will provide you with the very finest product and service to bluegrass musicians. In both spirit and generosity, each of these companies actively support the CBA and all that we do for bluegrass and old time music.

# CBA's 2006 IBMA Fund-raiser Drawing

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



### Martin D-28V (Vintage) Guitar

Unique mother of pearl inlay on the neck  
"California Bluegrass Association 2006"

- Mahogany Blocks/Dovetail Neck Joint
- Body Size -- D-14 Fret
- Top -- Solid Sitka Spruce with Old Style 18 Rosette
- Scalloped 5/16" top braces
- Solid Genuine Mahogany back with Style 18 purfling
- Solid Genuine Mahogany
- Solid/6 String No Diamond/Square Taper head stock
- Solid East Indian Rosewood /Large Old Style Logo heel stock
- Solid Black Ebony heel cap and fingerboard

Suggested retail price (MSRP) -- \$3,900.00



### Collings "MT" A-model Mandolin

- Fully carved top and back crafted with a seasoned select spruce top and maple back and sides with tone bars.
- Radiused fingerboard extends to the 22nd fret with a graceful extension that compliments the headstock.
- Adjustable Collings custom made ebony bridge
- Mother-of-pearl Collings logo adorns the headstock fitted with Gotoh tuners.
- Black glossy finish with classic sunburst, single-bound top with tortoise binding.
- Collings custom one-piece tailpiece.

Suggested retail price (MSRP) -- \$2,250.00



### Deering "Maple Blossom" Banjo

- Sand Cast Virgin Bell Bronze Tone Ring
- Curly maple resonator stained dark walnut with a high gloss finish. Binding is white with contrasting black lines
- Curly rock maple neck stained dark walnut neck with Ebony fingerboard, white with black/white stripe.
- Flower motif inlays of Mother of Pearl on the fingerboard
- Deering banner and flower motif on the peg-head
- Two way adjustable truss rod

Suggested retail price (MSRP) -- \$3,485.00



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

### "Hot Bluegrass Fiddle"

A great sounding laquered Strad copy fiddle with a highly flamed finish, donated by the 5th String Music Store Sacramento from their extensive stock of acoustic instruments. Several fiddlers who have played this instrument find it has an outstanding tone!

Suggested retail price (MSRP) -- \$1,000.00



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

### Cremona Upright Bass

A beautiful Cremona acoustic bass donated by the 5th String Music Store Sacramento.

You have only to play this beauty to realize what a great instrument it is.

Suggested retail price (MSRP) -- \$1,600.00



#### DRAWING TICKET ORDER FORM

Please send me the following tickets for the CBA Fund-raiser drawings. Tickets can be purchased for more than one instrument on multiple ticket purchases. (Please check box by instrument name)

- |  |                      |
|--|----------------------|
| <input type="checkbox"/> Martin D-18V Guitar         | ___ 1 ticket \$5     |
| <input type="checkbox"/> Deering Maple Blossom Banjo | ___ 6 tickets \$25   |
| <input type="checkbox"/> Collings "MT" A-Mandolin    | ___ 14 tickets \$50  |
| <input type="checkbox"/> Bluegrass Fiddle            | ___ 21 tickets \$75  |
| <input type="checkbox"/> Cremona Upright Bass        | ___ 30 tickets \$100 |
|  | Total \$ _____       |

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ E-mail \_\_\_\_\_

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

Drawings to be held during the CBA Fall Campout, Election and General Meeting In October at the Colusa County Fairgrounds in Colusa, CA.

*Need not be present to win.*

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**OLD SCHOOL FREIGHT TRAIN**

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**JOE CRAVEN**

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**DJUNKYARD GYPSIES**

**WOMEN IN DOCS**

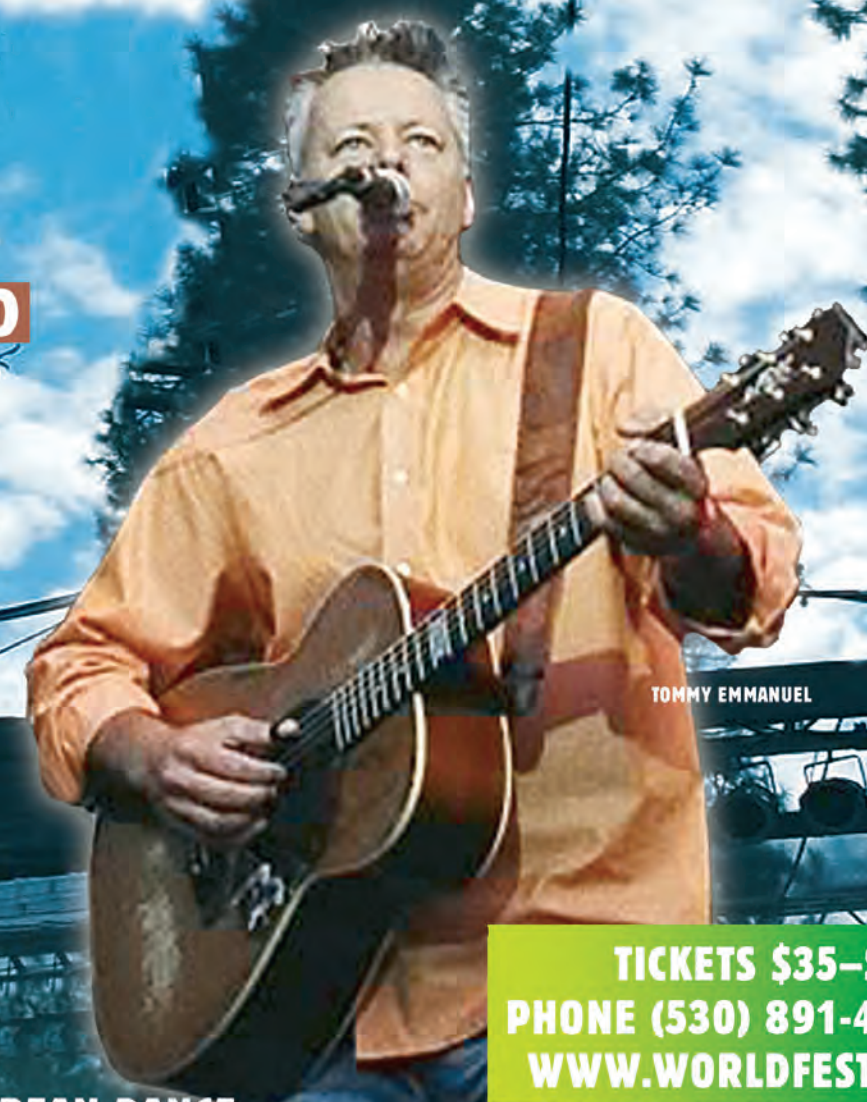
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# breakdown

## Grass Valley 2006 -- showed a bright future for Bluegrass music!



Kids on Bluegrass displayed a plethora of outstanding musical talent from some of tomorrow's Bluegrass stars. In this photo they are assembled on stage after one of their festival performances with the program's director, Frank Solivan I (far left). *Photo by Bob Calkins*

By Suzanne Denison

The future of Bluegrass music was on prominent display during the 31<sup>st</sup> Annual CBA Father's Day Bluegrass Festival in Grass Valley, California last month. On Friday and Saturday afternoons (June 16 and 17) our own Kids on Bluegrass gave audience pleasing, talent filled performances.

Directed by Frank Solivan I, this year's crop of outstanding youngsters displayed musical abilities and stage presence far beyond their years. Frank and his volunteer staff did another outstanding job of working with the kids to get them ready for their stage appearances. The volunteers this year were Steve and Sharon Elliott, Betsy Rigor and Rodney Lee, and Jon Bluemel.

From the time the youngsters started gathering in their practice area on Thursday, until just before the Saturday performance, everyone spent most of their waking hours practicing, practicing and practicing. All of this effort showed in their outstanding stage appearances.

Some of the moments that stand out for me are the Anderson children (Paige, Amy, Ethan and Daisy) gathering around the mic to sing in beautiful close harmony;

*Continued on B-2*



Talent on stage, clockwise from right are: Marty Varner, Scott Gates, Molly Tuttle, A.J. Lee and Angelica Grim, and

left are Chris Pandolfi and Jesse Cobb (of the Stringdusters) with Katie Nakamura playing a hot version of "Orange Blossom Special".

*Photos by Bob Calkins*





Daisy Anderson (center) sang lead as Ethan (left) Amy and Paige Anderson gathered around to sing harmony with her.

*Photo by Bob Calkins*

## Kids on Stage in Grass Valley

*Continued from B-1*

Scott Gates, Katie Nakamura and Marty Varner's hot version of "Orange Blossom Special" with Chris Pandolfi and Jesse Cobb (of the Stringdusters) joining in and hearing Angelica Grim and Molly Tuttle sing harmony with A.J. Lee. But, I think the highlight of the Friday show was when Angelica insisted that Frank join the Kids on stage to perform with her as she sang "Louise". Angelica's voice has gotten fuller, riper and edgier during the past year, and at the age of 16, she is an outstanding vocalist that should have a bright future in Bluegrass music.

In case you aren't familiar with this wonderful program, the Kids on Bluegrass was started by an impromptu performance on our Grass Valley stage in 1989 when Frank Solivan II asked if we would let him perform on stage with some friends that his dad had been working with. Hasty arrangements were made by the Stage Manager and our sound contractor (George Relles), gave up his lunch hour that year to allow them to play.

In the ensuing years, the Entertainment Coordinator has scheduled performances for the Kids on Bluegrass at every festival. In the early years, they were given short sets, but the kids proved to be so popular with our audiences that

they now play two 45-minute sets, just like the professionals.

The results of this program are evident in several touring bands, including Frank Solivan I of the U.S. Navy's Bluegrass Unit, Country Current; Mike Tatar Jr. and Joe Ash of Lost Highway; Gail Washburn Benson and Diane Washburn Koller of Teton Divide; Brittany Bailey (formerly of the Grasshoppers) and both Loren and Paul of the Barton Brothers. There are many other alumni of the program who have gone on to become professional musicians, but I'm not aware of their names.

If you would like to contribute to the future of this wonderful program, please send your tax-deductible donations to the CBA Treasurer, Ed Alston at P.O. Box 6954, Santa Maria, CA 93456. There is also a Kids Instrument Lending Library that is in need of donated instruments to be lent to children to play. For information, or to donate an instrument, contact Steve or Sharon Elliott at 510-728-7613 or email [kidslendinglibrary@yahoo.com](mailto:kidslendinglibrary@yahoo.com).

Be sure to catch the next CBA performances of Kids on Bluegrass at our 2<sup>nd</sup> Annual SuperGrass Festival, February 2-5, 2007 in Bakersfield, California. We'll see you there!

More talented Kids on Bluegrass clockwise from right are Bethany McHenry, Savannah Agerty with an unidentified mandolin player, Veronica Varner and A.J. Lee with Angelica Grim in the background.

*Photos by Bob Calkins*



Frank Solivan I joined the Kids on Stage at the insistence of Angelica Grim (center) for an outstanding rendition of "Louise".

*Photo by Bob Calkins*

### CBA Board honors long-time volunteers with Awards

Three long-time CBA volunteers were honored by the Board of Directors on the Grass Valley Festival stage Saturday, June 17th. Don Denison was named an Honorary Life Member of the association for his twenty years of service as a member of the board, president, festival director and entertainment coordinator.

John Green, owner of the 5th String Music Store in Sacramento, was awarded an Honorary Life Membership for his service as a member of the board of directors, a concert promoter and long-time sponsor of the CBA.

Gene Kirkpatrick was presented with an Outstanding Service Award for his many years of volunteer service as the concessions coordinator and the advance ticket sales coordinator.

In addition, on Wednesday, June 14 during the annual festival volunteer dinner, Clark and Hazel DeLozier were awarded an Outstanding Service Award for their volunteer efforts during the early CBA festivals, their many kindnesses to musicians and festival workers, and their continued support of Bluegrass, Old-time and Gospel music in California. On hand to honor the couple were Kathy Kallick and Amy Stenberg, who drove them to Grass Valley, and Laurie Lewis and Tom Rozum who sang a song Laurie wrote for the DeLozier's 50th Wedding Anniversary.

Thanks to all of these great volunteers for their continued support of the California Bluegrass Association.

Thanks to all of these great volunteers for their continued support of the California Bluegrass Association.



John Green



Don Denison



Gene Kirkpatrick

All Photos by Bob Calkins



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### Bluegrass Haiku

By Kyle Abbott

Listen music lots,  
Have plenty songs  
stuck in head,  
Is real jam worth it?

.....

Can't look, think,  
smile straight,  
Jamming with drunks,  
tuners broke.  
All in a day's work.

.....

At my very first jam,  
Feeling smart  
ready to whip out,  
Blackberry Blossom

# Meet the Band Series: Alan Bibey and BlueRidge

By Gene Bach

There are some bands that play the classics, and bands that push the boundaries, but when it comes to straight-ahead bluegrass that combines raw mountain soul with contemporary virtuosity and drive, there's none better than BlueRidge. Since first hitting the scene in the early 1980's, Alan Bibey has made a name for himself as one of the most creative and technically gifted mandolinists in bluegrass and acoustic music. A stylist who turned heads as an original member of the New Quicksilver, IIIrd Tyme Out and BlueRidge, his tasteful innovations and pristine execution earned him inclusion in the Young Mando Monsters project and Mel Bay's 2000 Mandolin Book, The Greatest Mandolin Players of the Twentieth Century. Alan's contributions to the AcuTab Sessions: Knee Deep In Bluegrass -- the respected tablature publisher of Alan's instructional book and video -- helped the compilation to earn the IBMA's, Instrumental Album of the Year, in 2001. Alan also won for the Recorded Event of the Year in 2001, while his solo project, In The Blue Room, featuring a dazzling array of music's top names, was voted #2 Instrumental Recording of the Year by County Sales. Additionally, the Gibson Company introduced the Alan Bibey Signature Artist Series Mandolin, reaffirming his status as one of the most influential mandolinists in bluegrass and acoustic music history.

The band itself, has been in existence for eight years and consists of Alan Bibey on mandolin, baritone, lead and tenor vocals; Junior Sisk on guitar, lead and tenor vocals; Joey Cox on banjo and baritone vocals; and Ed Biggerstaff on bass, tenor, lead and baritone vocals.

One thing this band does not lack is experience playing with those at the very top of their game. Junior Sisk played with Wyatt Rice and Santa Cruz as well as Rambler's

choice; Ed Biggerstaff played with Larry Rice and Rambler's Choice; Joey Cox spent time with Lou Reid and Carolina; Alan Johnson has performed with Lorrie Morgan, Pam Tillis, Doug Stone and many other country artists; and Alan Bibey played with The New Quicksilver and IIIrd Tyme Out. Together these five pickers form one of the top bands in the industry today.

All the members of BlueRidge hail from North Carolina and Southern Virginia. Each had parents and/or family that got them started, whether it be singing in the quartet as Ed did with his Dad and Grandfather, or learning to play from their Dads as Alan B, Alan J and Junior, and Joey learned a volumes from his Uncle Freddie. The entire cast of the band was groomed throughout childhood in a hotbed of bluegrass and Gospel music.

Through hard work and dedication, BlueRidge had the #2 CD in bluegrass music for 2004 as voted by Bluegrass Now magazine, a #1 gospel song, "Sailing With The Master" for three months, and a top ten bluegrass CD as voted by Bluegrass Unlimited Magazine for an entire year...in the top three for five months, peaking at #2.

As for what is ahead for Alan Bibey and BlueRidge, it looks '06 will be their biggest and best year to date. Each and every year has been better than the previous and it looks as if the trend will continue. BlueRidge has never had the opportunity to play in California before, although they do hear from many fans and DJ's there. Alan played in California with IIIrd Tyme Out in the early nineties, and Ed has played out west with Larry Rice. However, this year that all changes. Starting with a concert on Friday, July 14th, at the Fifth String in Sacramento, BlueRidge will then head north to Etna for the Scott Valley Bluegrass Festival. They will be playing



Alan Bibey (seated in center) with BlueRidge members Joey Cox (banjo), Junior Sisk (guitar), Allen Johnson (fiddle) and Ed Biggerstaff (bass).

in various northern California and Southern Oregon locations through the following weekend.

Currently recording for Pinecastle Records, BlueRidge has four CD's available (Side By Side; Come Along With Me; Cool, Blue, and Lonesome; Common Ground), as well as numerous CD's produced by the individual members. These recordings are some of the best bluegrass CD's

available, providing hours and hours of wonderful entertainment.

How good a mandolin player is Alan Bibey? The Gibson Instrument Company thought enough of him to develop the Alan Bibey Signature Series Mandolin. Five years ago at IBMA Gibson approached Alan about making a Master Model Gibson and also introducing the Alan Bibey Signature Series Mandolin. Alan agreed to the offer

and another outstanding instrument was born. He still considers it a great honor and has loved all aspects of working with all the folks at Gibson.

If you've ever wanted to hear this great bluegrass band, and have wished for the opportunity to hear them out west, this is the year you have that chance. Try and make every effort to catch them when they are here between July 14th and July 23rd...you won't be sorry!

## Rick arrived in Grass Valley -- not in the shape he wanted

In case you happen to see CBA Chairman of the Board Rick Cornish driving around a golf cart with a sign that said "Rick Crash Cornish" during our June Father's Day Bluegrass Festival, here's the picture that explains his new title.

Rick has been driving a "vintage" pickup that belonged to his father for more than 30 years. He and Lynn have been debating the need to purchase a new vehicle when he retires and no longer has a company car.

The debate ended very abruptly last month when Rick had an accident on the way to Grass Valley. He was following a larger pickup with an extended trailer hitch on the back. The truck stopped abruptly and Rick didn't. This resulted in

the hitch punching a rather large hole in the grill and radiator of Rick's truck and bening the fan.

Rick was roaming the fairgrounds during the three days before our festival started, asking all of the "shade tree" mechanics about fixing his old truck. "Could it be fixed?" "How much was it going to cost?" etc.

After getting many different answers from a number of people, he stopped by the Denison's camp where Bob Thomas happened to be visiting. Bob told him that he had an almost new pickup he wanted to sell. To make a long story shorter -- Rick has a new pickup and Bob's wife no longer has to tow a trailer.

Thanks to Mike McGar for the great photo!



# Donner Mountain Bluegrass Band wins National Bluegrass Playoffs at Huck Finn Jubilee

While many of the CBA's players and fans were in Grass Valley enjoying the camaraderie of that annual event, five of northern California's most promising pickers and singers were on a sweltering stage in Victorville, CA.

It was tough to miss Grass Valley, but their sacrifice resulted in taking first prize at the Huck Finn Jubilee National Bluegrass Playoffs. Whether playing white-hot instrumentals like *Lonesome Fiddle Blues* or *Old Dangerfield*,

or singing those soulful ballads *Keep Your Lamp Trimmed and Burning* or *Body and Soul*, Donner Mountain Bluegrass Band had the crowd clapping wildly throughout their 35-minute set.

The win, over such polished bands as Cold Creek (Utah), Just N' Time (Arizona) and New South Fork (Idaho), allows DMBB to represent Huck Finn Jubilee by showcasing at IBMA this October. DMBB will be playing up and down the west coast this summer.

Donner Mountain Bluegrass Band members are Dave Gooding (bass), Jacob Groopman (guitar), Hide Kawatsure (mandolin), Annie Staninec (fiddle), and Frankie Nagle (banjo).

To see their summer touring schedule, as well as more photos from Huck Finn Jubilee, check out their website at [www.donnermountain.net](http://www.donnermountain.net).

For bookings, call Dave Gooding at (707) 365-1950.



Dave Gooding gets a hug from Frankie and Annie as Jacob and Hide look on after the announcement that the band won the National Bluegrass Playoffs.



Donner Mountain on stage at Huck Finn left to right are Hide Kawatsure, Annie Staninec, Dave Gooding, Frankie Nagle and Jacob Groopman.



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# Backcountry Chat with Chris Stuart and Janet Beazley

By Brenda Hough

Chris Stuart and Backcountry is one of California's premier bands. Chris Stuart and Janet Beazley have been with the band since the beginning and the two of them sat down with reporter Brenda Hough for an enlightening interview during the May Parkfield Bluegrass Festival. The band has a new configuration with Chris, Janet, Christian and Austin Ward and either Mason Tuttle or Eric Uglum.

**BH: I know everyone always asks the same questions, but how did you get started in bluegrass. You didn't start out living in a coal mine in Virginia or something so it wasn't part of the countryside.**

**CS:** I grew up in Jacksonville, Florida primarily even though my family was from east Texas. My Dad was a minister and he had a church in Jacksonville. As far as bluegrass goes, everyone in my family had a different music that they liked. My mother liked classical and rock. She had Beethoven and Abba. My Dad liked jazz and he liked vocal jazz especially -- Cleo Laine stuff. One sister was an early sixties folk fan and the other was a hard core country fan: George Jones, so I was hearing a lot of different stuff. I first heard bluegrass in Nashville and I heard banjo. It could have been Flatt and Scruggs. And I remember hearing a banjo at an early age, but I couldn't run away; fast enough.

**BH: So you started out on banjo.**

**CS:** Yeah, in high school, in seventh grade. It was probably Deliverance. So I got a banjo and I could play Foggy Mountain Breakdown and Blackberry Blossom really badly. But I did play banjo through high school and in several bands. I didn't really get into a bluegrass band until I got out of college and we moved to St. Augustine, Florida. I played in a band called Salt Run. It must have been '84 or something like that. I played in a band in upstate New York called Cornerstone and we put out a couple of albums. That's when I started writing songs. Then we moved out to California in '96 and I played in local groups for a while. I was still working full time at the university and I wanted to put a few songs on a demo and I heard Janet with Copperline and I know she had a great ear and I wanted her to produce the songs. We just went in and all of this has come out of that demo. We decided to get Chris Jones and Ron Block and some others to play on it, and that was the start of it.

**BH: Janet, what about your start?**

**JB:** I started out as a classical

musician. I played flute at age 10 and majored in flute in college. But when I was a kid, I remember hearing a banjo and asking what's that? It really made an impression on me. Beverly Hillbillies, Deliverance, Bonnie and Clyde, Smothers Brothers all in that era. I thought banjo is really cool. But it wasn't until I was in my 30s that I started grad school and really didn't like it. I went to McCabes (in Santa Monica) and I saw a banjo. I didn't know it was the wrong kind of banjo. It was a four string and had all this goo gaw, but it was a banjo. So initially all of this was to avoid grad school but I got really into it and took lessons at McCabes and went whole hog.

**BH: So you went from flute to banjo and into recordings and writing things.**

**JB:** Well I still do early classical musical as part of what I do to make a living. I teach part time at USC and UC Riverside and have private students. I play baroque and Renaissance music style recorder and flute.

**BH: So you have a whole collection of different recorders?**

**JB:** Oh I do and penny whistles too. We play that in the band now too.

**BH: So when you started recording with Chris, did you decide this was a magical combination?**

**JB:** We were all friends and his old band did a record which I helped produce and then that band had some personnel changes so I moved into banjo and he moved to guitar because he was more of the lead singer then. We decided to build a band around his songwriting. Bluegrass and also other stuff.

**BH: So Angel of Mineral Springs was that first album?**

**CS:** That was the one we did as a demo. It was for me to get some songs out in a form that I could have. It got to be so much fun that we got other people. Eric Uglum's studio, Janet's ears and knowledge of music and producing and it became nice with the three of us. But Eric's in Lost Highway, so he can't play with us except occasionally. Moving into the band, we had Ivan (Rosenberg) on dobro on two albums. I had been active back east and I knew people in IBMA and I had a reputation back there and it was easy for me to take a band and I knew what to do to promote it. A lot of those DJs I knew. I knew how to take it to a national level. I don't really model the band on anybody. I don't have a high tenor voice, but people like Mac Wiseman, they tend to be forgotten because they



Janet Beazley and Chris Stuart on stage during the 2005 Parkfield Bluegrass Festival.

have a baritone voice. But I can deliver the song, as Norman Blake said, "I wrote it, I get to sing it." That's the mindset of the band, and that's why I wanted Janet in it. When I heard her in Copperline, she had a very straight ahead driving banjo but also very appropriate with nothing that interferes with the song. And that's what we're working one with the boys (Christian and Austin Ward, Eric Uglum's sons). The whole thing is to play to the song. You play to the song, you don't play to be showing off.

**BH: So how would you define your sound?**

**JB:** It depends on the song. If it's a bluegrass song, we do it traditional. You take turns taking a break, harmonies, who takes a break. On Angels of Mineral Springs, we don't do it everywhere because it's a really quiet song. We are still waiting for the perfect arrangement. On the album we use four part strings, two-penny whistles and it's a song that needs lots of interesting color. But it's hard to figure out arrangements for those songs with a bluegrass line-up. But this new one we do, "Old Road to Jerusalem", we do it fairly Celtic. Low penny whistle seems to work on it and fiddle in unison.

**CS:** That's a neat sound. The Fiddle and penny whistle.

**JB:** There's no solos per se, we just play the melody. You don't improvise an interpretive solo. You just play the melody over and over. We take each song individually. We can't play all the songs live.

There's a couple songs now that we're a five piece we might do. Saints and Strangers is one of my favorite songs, but we've never

been able to figure out how to do it live because penny whistles are important and then there's the banjo.

**BH: You need one of those Eddie Adcock stands so you can do banjo and penny whistle at the same time.**

**JB:** I just don't have enough hands and mouths.

**BH: Just line them all up on stands.**

**CS:** You could be like a walrus at Sea World.

**JB:** So we're trying to have fewer "just studio" songs.

**BH: So since Eric can't be with you all the time, are Mason Tuttle and Eric interchangeable.**

**CS:** Pretty much. They can't wear each other's clothes. Mason will be moving to lead guitar and mandolin. He will probably play more mandolin than Eric does. We're excited about that, Mason's primarily a guitar player. He just learned bass to play in the band. I wouldn't have anyone in the band that wasn't focused on tone and timing and taste and playing to the song. We're not interested in having a hot player. Occasionally when we've had to get somebody like that, you get through it, but there's nothing emotionally involving there.

**JB:** We're not hot pickers ourselves. We're appropriate and always getting better. We're not state of the art singers either, but we present a really good song in a really good way.

**CS:** And the boys are really full time. Megan Lynch will be doing some shows with us this summer, but after August the boys will really be full time. We're going to start recording that band. We're

doing an Eric Uglum and Sons now. That will be out in August and then we'll start the next band CD.

**BH: Do you see the dobro sound that was a strong part of the previous band being replaced by a fiddle?**

**CS:** We liked that bluesy sound of the dobro and Ivan was a big part of the band.

**JB:** Ivan helped establish the first sound of the band. Dobro's cool. Ivan was a really good musician.

**CS:** Christian will have to take some of the responsibilities of what Ivan did before. I'm enjoying the sound of the fiddle and I think Christian will develop more of the bluesy sound.

**BH: He seems to have a sense of pulling a more rounded sound out of his notes.**

**CS:** He's playing way beyond his years. He's only 13. Austin's 15. He's pretty mature. I'd stack him up against any fiddle player. He can play backup and appropriate long bows on courses. He'll continue to learn. Austin's surprising to us. He's really very tasteful, but he's already adding his own stamp on things.

**JB:** He's only been playing bass for two years. We've known them for years, I played at their wedding. I didn't know Austin had musical aptitude. Christian gets the attention on the fiddle.

**CS:** Austin is every bit as musical.

**BH: Do they sing?**

**CS:** We're going to ask them to sing more. Eric is going to start doing that with them.

**JB:** Being teenage boys, they're self-conscious about that.

*Continued on B-8*

# Don't Miss the Best of the West...



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## Todd Wright joins the Deering Banjo team

Todd Wright has joined the Deering Banjo Company as Director of Artist Relations and Events. As an experienced veteran of the music industry, Todd brings his vast experience as a professional musician and working relationship with many of the top names in the business

to the Deering team. Todd has also worked with the producers of some of the most successful festivals and trade shows in the world.

Todd started his career in the musically rich 60's. He began playing a wide array of music including rock and blues, country,

folk and bluegrass. He lived and played music up and down the coast of California, eventually traveling across the country to the east coast. Making his home in the Smoky Mountains, he fell in love with old-time music and the people who kept traditional music



Todd Wright

## July Bluegrass Gold presents Poor Man's Whiskey at the Sweetwater in Mill Valley

By Larry Carlin

There will be just one Bluegrass Gold show at Sweetwater in Mill Valley this month. The show is produced by Carlton Music and co-sponsored by the Northern California Bluegrass Society. On Wednesday the 12th at 8:30 p.m. **Poor Man's Whiskey** will be headlining, and **Four Year Bender** will open the show.

**Poor Man's Whiskey** is the hottest bluegrass band to emerge from Sonoma County. Young, talented, and engaging, this septet has a knack for creating a hoedown wherever they go. Born in the backwoods of the Wine Country, the band formed as a side project among old friends. They are now playing to rave reviews up and down the West Coast. PMW plays with an original style that fuses the bluegrass tradition with thick vocal harmonies, jazz runs, and improvisational jams. They played at the Strawberry Music Festival in 2005, and have performed multiple times at the Hardly Strictly Bluegrass



Poor Man's Whiskey

Festival in San Francisco. Their new CD is titled *Roadside Attraction*.

Since its inception in early 2002, **Four Year Bender** has been one of the most talked about country bands in the Bay Area, garnering lavish praise from music fans and critics alike. They have played every major venue in San Francisco including The Fillmore,

Great American Music Hall, and Hardly Strictly Bluegrass. Their most recent CD is titled *Lucky*. Sweetwater is Marin County's premier nightclub as well as the home for bluegrass music in the North Bay. For more information call the club at (415) 388-2820, or go to [www.sweetwatersaloon.com](http://www.sweetwatersaloon.com).

## BackCountry Chat with Chris Stuart and Janet Beazley

Continued from B-6

BH: You've got a publishing empire with Backcountry Music?

CS: Empire's a good word to use. I've got the publishing for my songs. We're our own record label. It's kinda nuts, I've quit my day job and we're doing this full time. I'm writing too. If I handle things that way, we can sorta make a living. If I write for other people and record, we can make it work. Everything we do is in-house, we know where we want to go and what we're going to play. If someone wants to record one of my songs, I can give them the mechanical.

BH: What about record stores?

CS: There's a change in the music business. Sam Goodys and other record stores are all going out of business. It's all turning into downloads. My fifteen-year-old daughter has never bought a CD in her life. Right now I see the income going higher with digital downloads, CD Baby, and iTunes. The primary thing is selling at festivals. The downloads and buying online is leveling the playing field if you do it right. What I just figured out recently is an email list is so important

to a band. We've just started putting out a newsletter. I put it out once a month with news and where we're playing. It generates feedback from people and you create a fan base. You have to reach the people outside the CBA and IBMA. Allison Kraus sold to two million people and those people are not in the CBA or IBMA. They like Union Station music. They're not worried if its bluegrass or not. Most bluegrass fans are open-minded to new materials. We always talk about bluegrass community as being very traditional and close-minded but I think it's only a very small percentage that is really that way. You want to reach out and explore different things. We have a My Space page. We want to develop that churning of interest.

BH: That's what will keep it growing. But with your band, it's your songs that make it unique. Everyone who listens will say he said that so perfectly, I've done that, I've felt that.

JB: That's one of the keys about Chris' songs. He's a writer that leaves out stuff, he knows what to leave out. It's so simple and singable. People are always covering his songs. Local bands, amateur

bands do his songs for the pleasure of doing them, which is a huge compliment. He leaves room in his song and it allows people to fill it in for themselves. It's one of the first things I noticed.

BH: I didn't know who Chris Stuart was when I first Suzanne Thomas sing "Dear Friends and Gentle Hearts." Oh Stephen Foster, I didn't know he died in a hotel room. You add history and I find that fascinating. Saints and Strangers – I didn't know about that.

CS: I read too much. But you always find these little things that no one's written about.

BH: But you do honky tonk bar songs too.

CS: Basically we do the whole spectrum of country music. Bluegrass is part of it. Flatt and Scruggs were a country band, that's what they wanted to be called. They're all Nashville guys. We're not easily put into a bin. Just say its backcountry music.

BH: Janet, on your latest album, you pull things from even further back in time. Do you search out songs and say "I really want to include this on something I'm doing?"

alive. He developed his skills as a builder and player of traditional string instruments. Continuing his performing career Todd worked in leadership positions at Silver Dollar City & Dollywood. Todd comes to the Deering family after actively and passionately dedicating more than a decade to promoting acoustic string instruments with the Gibson Guitar Company. His years of performing have helped him develop an insightful understanding of the needs of professional musicians on the road as well as in recording situations. These invaluable assets will be utilized to expand the Deering Banjo Company's artist relations program and heighten consumer recognition of the Deering line. Todd Wright will maintain his

residence in Nashville, TN, where he manages Deering's Artist Relations office which hosts the Deering Banjo Parlor. The Showroom offers workshops, group lessons, web casts and the opportunity for musicians and enthusiasts alike to access one of the largest displays of the Deering banjo line, including Vega, Tenbrooks and Goodtime banjos, in the region. Todd Wright's e-mail address is [todd@deeringbanjos.com](mailto:todd@deeringbanjos.com). His mailing address is P.O. Box 290007 Nashville TN, 37229-0007



JB: The notion of me doing a solo album -- Five years ago I would have said no way. Why? But just working music you see it's not hard to do this. I just gathered up stuff that I've done and loved for years. It was just natural to do a Renaissance song. I've gone out to shape note sings, and all this stuff is cool. I had to have Chris write some, and I wrote a few, and suddenly there were enough tunes. It all seems to fit.

CS: Roots music goes back farther than the Carter Family. There seems to be a thought that the big bang happened in 1927 at Bristol. You could make a case that it was the Elizabethan age.

JB: There are isolated pockets of society in the mountains. Time moves slowly when you are isolated. The same things I learned in early music. What's fundamental, what really endures stands the test of time. Good songs, good things that people live, singable melodies.

BH: That's one thing about your album. There was a variety of things. It wasn't just a bluegrass banjo album.

JB: I knew I couldn't carry a banjo album. I knew I wasn't that kind of player.

BH: I enjoyed hearing all those things woven together. A lot of what you do with your harmonies – you weave things together.

JB: For me harmony singing was as big a draw to bluegrass as the banjo. Most people love the sound of three singers in harmony. It's really compelling and we look for excuses to get that sound.

BH: Any answers to questions you never get asked?

CS: I don't know. The one thing that popped in my head is that we are traditional in our approach. We can use the past to carry us through and what survives is a body of work. We need to pull stuff out of the tradition.

JB: It's a lot of work to write songs, keep a band working. He runs all this stuff and stay on the road, finances. It's never ending. You have to have a lot of hats.

CS: You have to put your trust in the songs. The strength of the music comes outside yourself.

BH: Thanks very much Chris and Janet. I'd like to direct the readers to your web site for more information about the band and your schedule, it is [www.chrisstuart.com](http://www.chrisstuart.com).

# RECORDING REVIEWS

## On A Farm Acoustic Endeavors

Common Folk CD-0003  
PO Box 12541  
Roanoke, Va. 24026  
540-556-5372  
www.acousticendeavors.com  
acousticendeavors.com

### By Joe Ross

The Acoustic Endeavors seed was planted in 1991 when Warren Amberson (bass, mandolin, guitar) and Kelly Green (guitar) met at a festival in Iowa. Warren had finished a stint in the Army (where he'd played with the U.S. Army Bluegrass Band in Europe), and he was touring the U.S. with his German bluegrass band, Foreign Affairs. In 1992, Warren and Kelly put a band together in Tennessee where the two of them attended the East Tennessee State University Bluegrass Music Program. Originally with Glen Rose and Tommy Austin, the band went on to win fourth place at the 1994 SPBGMA band contest. The following year, Acoustic Endeavors won the South Carolina Pizza Hut regional championship.

Over the years, others who have played or recorded with the band include Tim Laughlin, Amanda

Mathis, Tommy Morse, Ernie Power, Randy Utterback, Greg Honeycutt, and John Golden. Previous album projects include *Coming of Age*, *Sneak Preview*, and *Coming of Age Again* (a re-issue of the initial album with two additional tracks). Now based in Roanoke, Va. since 1997, Warren and Kelly welcomed Dewey Peters (guitars) in 1998, John Lawless (banjo) in 2000, and Billy Hurt (fiddle) in 2003.

On A Farm has been more than three years in the making, and the album contains 16 songs written by Amberson or Green. Both of them are excellent lead vocalists also. "True Love Takes Two" is a collaborative effort of both songwriters with former bandmate (until 2003) Greg Honeycutt. Many of the vocal numbers are striking because in fine bluegrass form, they flow smoothly with clear messages and fairly uncomplicated chord structures. The songs draw you in, develop a message or story, and then end effectively.

On a beautiful love song like "To You I Wed" the lyrics immediately grab your attention. Guest Jerry Wood's twin fiddle is a nice embellishment for this song that states, "on this special say, I'll say I do." Their hooks are

straightforward but still catchy and easily remembered without being over-complicated. Another example is the simple phrase "done me wrong, she's up and gone, and left me here to hoe this row alone." A sincere, subtle and respectful gospel message is imparted in "Over in Heaven's Skies." Their two instrumentals ("Berkley's Bottom" and "Young William") give everyone a piece of the picking action and a chance to shine, and my only suggestion here might have been to equalize the guitar and mandolin breaks for a little more punch and intensity. With contemporary flair, Acoustic Endeavor's "On A Farm" is a very refreshing and warm-hearted experience.



### Stomp Mike Compton and David Long

Acoustic Disc  
PO Box 4143  
San Rafael, CA 94913  
©2006

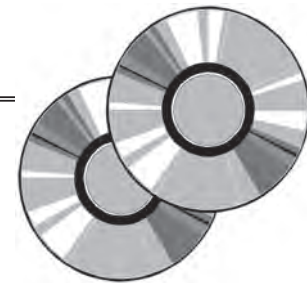
www.acousticdisc.com

Songs: *Evening Prayer Blues*, *Mississippi Bound*, *Ashland Breakdown*, *Every Humble Knee Must Bow*, *Old Mountaineer*, *Big Indian Blues*, *The Old Ark's A Movin'*, *January Nightmare*, *Stomp*, *How You Want It Done?*, *Vicksburg Stomp*, *Centipede Hop*, *Standing on Jesus*, *Black's Run*, *Sweet Lizzie*, *Prison Blues*, *Tanyards*.

### By Brenda Hough

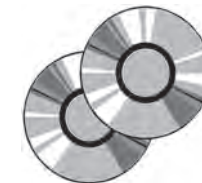
Acoustic Disc has prided itself on releasing cutting edge music with unique sounds and blends of rhythms that pulse with creative energy. As David Grisman mentions in the liner notes, this album is "a refreshing alternative to the usual progressive direction that most old time/bluegrass musicians are taking these days." David Long and Mike Compton are both mandolin players who have explored the playing of Bill Monroe and in the process, they have rediscovered music from the deep South regions of Texas, Louisiana, Mississippi and Georgia.

This retrospective look at the songs of the past gives a glimpse at the music that influenced the young musician Bill Monroe. David and Mike add their own infusion of musical sense and talent and make



this CD a joyous romp. "Mississippi Bound" is a traditional tune that the duo sings in a close harmony accompanied by tightly coordinated mandolin rhythms. Other vocals capture the popular songs of the church: "The Old Ark's A Movin'," "Every Humble Knee Must Bow," and "Standing on Jesus" are done with a straightforward sincerity. Mike switches to octave mandola on several songs and its lower voice rumbles in tandem with David's mandolin in "Ashdown Breakdown," "Big Indian Blues" and the title cut, "Stomp." Mike even pulls out an octave banjo mandolin for his solo "Black's Run." Run, stomp, hop, breakdowns, blues – an extraordinary mandolin adventure!

Continued on B-10



## Bluegrass Masters



Photo: Bruce Galt

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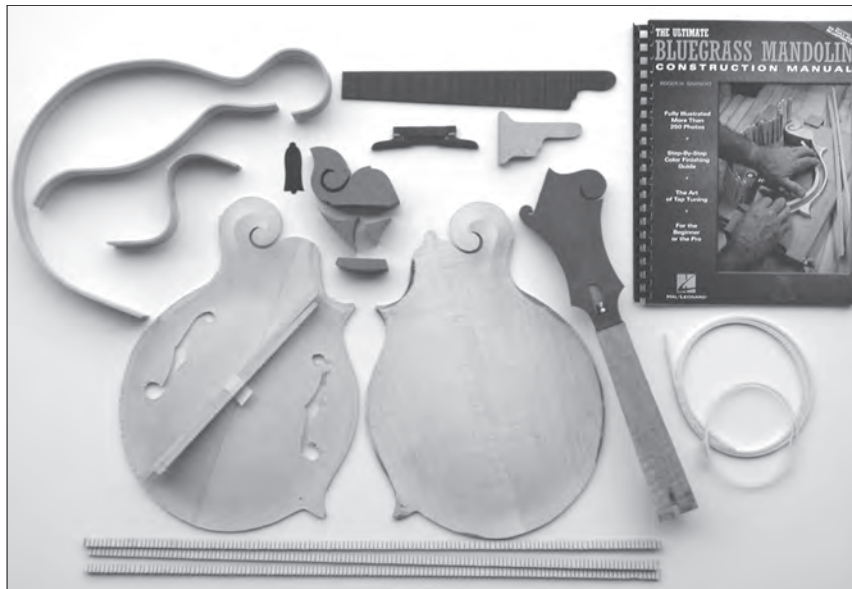
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# RECORDING REVIEWS

Continued from B-9

## Golden Wings

Eddie Collins  
AYC-001  
www.eddiecollins.biz  
tuneman@texas.net

Songs: *Anyway You Can, Golden Wings, He Was Good, Until Someone Was You, Burning in the Flames of Love, Hey Little Suzie, Norman's March, Troublin' News, Banjo Picker's Fantasy, All Roads Lead to You, Janey's Story, Home on the Old Bayou, With a Little Bit of Love*

### By Joe Ross

Based in Austin, Texas, Eddie Collins is an accomplished singer and multi-instrumentalist. "Golden Wings" features 13 of Collins' originals along with his banjo, guitar, mandolin and bass playing. Other instrumentalists who help out include Danny Barnes (guitar), Michael Austin (clarinet), Mark Rubin (tuba), Mike Montgomery (fiddle), Dawn Biega (cello), Paul Sweeney (mandolin), and Sharon Starrett (pennywhistle). Harmony vocalists include Sarah Jarosz, Mary K. Isaacs, Will Walden, Jeffrey Tveraas, Seela, and Doug Taylor.

The tunesmith's liner note for the first song, "Anyway You Can," admits "Yep, no banjo and it ain't bluegrass, but a fun tune nevertheless." Collins clearly intends this project as an enjoyable showcase for his eclectic songwriting that covers many bases. His preferred musical style incorporates elements from the genres of folk, country, and bluegrass to some extent. There's even some Tex-Mex and Cajun influence here!

Unconstrained by self-imposed boundaries of form or content, Collins simply gives us thoughtful arrangements for his creations. For example, "Norman's March," an instrumental inspired by the picking of Norman Blake, has cello, whistle, guitar and banjo to recreate the Civil War era. Some of Collins' songs are more striking than others. The content of some (e.g. "Hey Little Suzie") could have called for a different kind of arrangement with hard-edged vocalizing, and his bluegrassy "All Roads Lead To You" comes off as a little cautious and methodical. Eddie's smooth, deliberate delivery works best on the mid-tempo ballads like "Banjo Picker's Fantasy" or the folksy and uplifting "With A Little Bit Of Love." His song of young love, "Janey's Story," shows that Collins is an accomplished storyteller, but the song would have benefited from a bridge or recurring instrumental melodic riff.

Teaching and performing throughout Central Texas, Eddie also was often seen on the syndicated "Texas Music Cafe" television show. Besides starting the 5-String Quarterly, he has written many

articles and instructional materials for banjo and guitar. Collins offers frequent workshops and was featured in the May 2002 issue of Banjo Newsletter. His four other albums are either with his band, The High Stakes Rollers, or feature him as a soloist. Check out his website ([www.eddiecollins.biz](http://www.eddiecollins.biz)) for song samples and lyrics from "Golden Wings," or for information on Eddie's instruction books and workshops.



## Front Porch Fiddlin'

Tim Crouch

No label, no number  
870-528-4931  
<http://www.geocities.com/crouchtim/fiddler.html>  
CrouchTim@yahoo.com

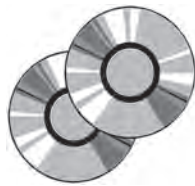
SONGS - 1: *Bill Cheatham*, 2: *West Virginia Hornpipe*, 3: *White Horse Breakdown*, 4: *49 Cats in a Rainbarrel*, 5: *Dill Pickle Rag*, 6: *Festival Waltz*, 7: *Grassy Fiddle Blues*, 8: *Dusty Miller*, 9: *Darkness on the Delta*, 10: *Black Mountain Rag*, 11: *Roxanne Waltz*, 12: *Texas Crapshooter*, 13: *Salty*, 14: *Lonesome Moonlight Waltz*, 15: *Don't Let Your Deal Go Down*

### By Joe Ross

Front Porch Fiddlin', Tim Crouch's collection of 15 fiddle tunes clearly shows that he is one of the most happening fiddlers today. Many contest favorites are played, including hoedowns, waltzes and tunes of choice (some rags, a blues, and a hornpipe.) The project also captures his innate ability to apply tone, timing and taste to his innovative arrangements. Tim's precise bowing and fingering techniques are flawless, smooth and pleasing. His style combines tonal beauty with melodic accuracy, creativity and rhythmic steadiness. It's this very consistency that helps a champion fiddler like Tim Crouch take home his share of prize money and trophies.

From Strawberry, Arkansas, Tim Crouch is a well-known and highly sought-after session musician who is equally comfortable with bluegrass, country and swing. He started playing mandolin at age 7, guitar at 10, and fiddle at 12. He names his influences as Bill Monroe, Flatt and Scruggs, Bob Wills, Hank Williams, Ernest Tubbs, Stephane Grappelli and Django Reinhardt. During his fiddle contest period, Tim won the Arkansas State Fiddlers Championship five times, the National Fiddlers Championship two times, and various other contests. This album features

Dennis Crouch (guitar, upright bass), Fred Crouch (guitar), Charlie Cushman (banjo). Tim plays fiddle, mandolin, and guitar. A superior instrumentalist, Tim Crouch shows expert attention to technique as he plays with a sweetness of tone that is also charged with much emotional electricity. My sentiments about this album agree with produce Mike Snider's wild holler heard after Tim's rousing version of Dill Pickle Rag.



## Bluegrass with Friends

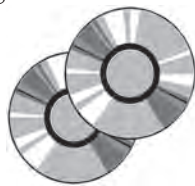
Tim Crouch

Little Girl Records, no number  
870-528-4931  
<http://www.geocities.com/crouchtim/fiddler.html>  
CrouchTim@yahoo.com

Songs - 1: *Ghost of Ole Joe Clark*, 2: *Sittin' on Top of the World*, 3: *Fireball Mail*, 4: *John Henry*, 5: *Precious Memories*, 6: *Grey Eagle*, 7: *Cincinnati Rag*, 8: *I'll Be All Smiles Tonight*, 9: *Jessie James*, 10: *Liberty*

### By Joe Ross

This well-arranged instrumental bluegrass set teams up the 5-time Arkansas State fiddle champion with Mike Snider (banjo, harmonica), Charlie Cushman (banjo, guitar), Hoot Hester (guitar, fiddle), Bobby Clark (mandolin), and Dennis Crouch (upright bass). Tim can really make his fiddle talk, and his sidemen rise to the challenge to match his musicianship and skill. Their bluesy and swinging rendition of "Sittin' on Top of the World" for example, is one of the best instrumental versions I've ever heard. There's some nice variety in terms of song selection and presentation. Mike Snider's frailing banjo on "John Henry" and his harmonica on "Precious Memories" are standouts. Charlie Cushman's banjo rolls are sure and steady on "Fireball" and I sure love the twin fiddles and mandolin harmonies. While coming in just under 30 minutes, Tim and friends serve us up a thoroughly enjoyable set of picking that is sure to get all of us grinning.



## A Promise to a Soldier

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CMG CD0141  
4075 Mini Trail  
Cumming, Ga. 33041

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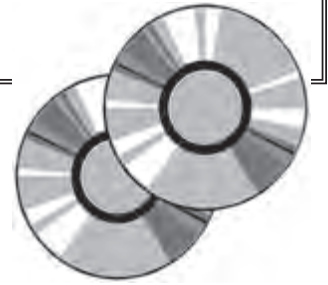
### By Joe Ross

With a collection of originals and other songs she sang as a youth in Texas in Georgia, Honi Deaton treats us to zealous musical set full of excitement. Most of us start to formulate our strong preferences and personality in high school days. At that time, Honi was already performing in a band called Soul and Country. She also DJ'ed at a local country music station. Today, her bluegrass music has the strong imprint of soul and country impressions. Many remember Honi's impressive work from 1992-2001 with the Idaho-based Grasshoppers. After marrying Jeff Deaton (an alumnus of Lou Reid & Carolina, Junior Sisk & Rambler's Choice) in 2001, Honi and Jeff formed their band with Kristin Scott Benson (banjo), Dewey Brown (fiddle), and Chris Davis (mandolin).

On Promise to a Soldier Honi and Jeff are now joined by Josh Brooks (banjo), Joe Clark (mandolin), Andy Ruff (resophonic guitar). Guitarist Greg Luck appears as a guest in about half of the pieces that combine originals with covers from Hank Locklin, Patsy Montana, Don Hecht and Roy Crain.

Honi has a lovely voice that shines on songs of loneliness ("All Alone"), individual salvation ("I'm Callin' Jesus"), or cowgirl yodeling ("Cowboy Sweetheart"). New perspective is imparted in the classic country number, "Walking After Midnight," while the band's a Capella singing is showcased on "I'm Gona Build On That Shore." The title cut tells the story of the trials faced after Honi's grandfather died in Okinawa on May 16, 1945. Her grandmother was only 18 at the time, and Honi's mother was a baby of six-months old. The song is "a promise to always remember our troops that have fought for our country," and some proceeds from the sales of this CD support a fund for the families of fallen and disabled soldiers (see [operationfamilyfund.org](http://operationfamilyfund.org)).

It has always been Honi and Jeff's "dream" to be in a band together. Hence, their band name indicates that they've realized their vision, and it stresses their optimistic goals for the future. Their band has some top talent -- Joe Clark is a veteran musician who's played with Melvin Goins & Windy Mountain, and Larry Sparks. Besides being a solid banjo-player, Josh Brooks has an outstanding tenor voice. Andy Ruff formerly played dobro with Karl Shifflett & Big Country Show. The band picks cleanly and adroitly. The cohesive musical result is one that entwines unpretentious individualism with unconstrained emotion.



### 3D

Casey Driessen

Sugar Hill Records  
PO Box 55300  
Durham, NC 27717  
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[www.sugarhillrecords.com](http://www.sugarhillrecords.com)

Songs: *Sally in the Garden, Gaptooth, The Confusion Before Dreams, Sugarfoot Rag/Freedom Jazz Dance, Jerusalem Ridge, 2:00am 4:27, Snowflake Reel/Done Gone/Cheyenne, Cliff Dweller's Slide, Footsteps So Near, Lady Bowmore, Country Blues.*

### By Brenda Hough

In the Iron Chef television program, the chefs are given the same set of ingredients and then they must construct menu items with varying tastes and textures using only their own resources and creative talents. Casey Driessen is a musical chef. Using his fiddles, Jamey Haddad's percussion instruments, and Victor Krauss' bass as the main ingredients, he concocts a banquet of auditory delights. Casey's "recipes" are some of the traditional tunes played in rural times but he reheats the rhythms and adds new melodic spices and produces a tasty variation that takes on its own identity.

"Gaptooth" started with the banjo version of Cumberland Gap by Riley Baugus and Casey changed it into a fast paced jig powered by Bela Fleck's banjo and Jamey's vibrating gongs. "Sugarfoot Rag" has Casey singing with fiddle strokes powered along with Darrell Scott's electric guitar playing. Casey plays multitracked fiddles on Bill Monroe's "Jerusalem Ridge" and the melody runs parallel with fiddle bowing rhythms. Casey's fiddle drones through Snowflake Reel/Done Gone/Cheyenne in tandem with Jamey's drums and the resulting jazz riffs flow like water downhill. "Cliff Dweller's Slide" features bass player Victor Krauss in counterpoint to Casey's fiddle with Jamey providing the rhythm.

These song recipes aren't for home cookin', but for a night out on the town or a taste to be savored, pull up a seat!



Continued on B-12



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# RECORDING REVIEWS

## It's About Time

J.T. Gray

Station Inn Records S100101  
402 12th Ave. S.  
Nashville, TN. 37203  
info@stationinnrecords.com  
jtgray.com OR stationinn.com

Continued from B-10

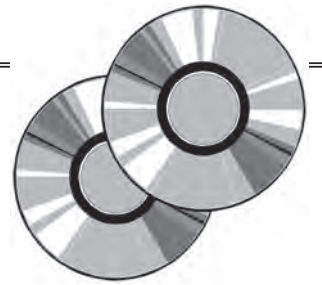
Songs: 1. *You're Running Wild*, 2. *Are You Missing Me*, 3. *Send Me The Pillow That You Dream On*, 4. *Hard Hearted*, 5. *Give This Message To Your Heart*, 6. *Where The Soul Of Man Never Dies*, 7. *I Told The Stars About You*, 8. *Truck Driver's Queen*, 9. *Please Search Your Heart*, 10. *Footprints In The Snow* -- Bonus Tracks (Recorded Live Backstage at The Station Inn, Nashville, TN): 11.

*Mind Your Own Business*, 12. *Love Me Darling Just Tonight*, 13. *My Baby's Gone*

By Joe Ross

J.T. Gray may be best known as the hard-working owner of Nashville's renowned Station Inn. He has recorded and toured with the likes of Jimmy Martin, Vassar Clements, Sullivan Family, Tom

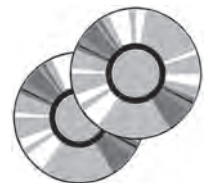
T. Hall, Boys from Shiloh and his own Misty Mountain Boys (who were featured in the Robert Altman movie called "Nashville"). J.T.'s contributions to bluegrass earned him an IBMA Distinguished Achievement Award in 2003. "It's About Time" is a CD that is definitely long overdue as a showcase of J.T. Gray's expressive singing and rock-solid rhythm guitar playing. His



tenor voice and the harmonies soar in a classic way that recall bluegrass and country music's bygone days of yesteryear.

If one is going to cover these great song classics, one must have a strategy in place to do them as well, if not better, than the originals. Besides emphasizing classic harmonies, this treasure chest of bluegrass includes some stellar talent -- Bobby Nicholas, Terry Eldredge, David Talbot, Shad Cobb, Josh Ulbrich, and Andy Hall. J.D. Blair adds brushes to a few cuts, and engineer Kurt Storey plays second fiddle on "Send Me The Pillow." Gray, Nichols and Eldredge all sing lead and harmony vocals, and it would've been nice if the CD jacket had listed who was singing the parts on each song.

It's a very pleasant trip down nostalgia lane. J.T. admits, "We're not breaking any ground with this one, we're just giving the fans exactly what they wanted." That's a modest statement from the man who was born in Mississippi, worked in Chicago, and has called Nashville home for many years. In reality, songs like "You're Running Wild," "Truck Driver's Queen," and "I Told the Stars About You" capture a very special place in our hearts, and they are a nostalgic collection of bluegrass days of yore. The CD also includes three live tracks from the Station Inn -- "Mind Your Own Business," "Love Me Darling Just Tonight," and "My Baby's Gone." J.T.'s music isn't dated; it's just classic.



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1-800-246-3319

SONGS: 1. *Widow's Eyes*, 2. *Going To California*, 3. *Little Churches*, 4. *I'm Thinking Of You Little Darling*, 5. *I Can Hear The Blue Ridge Calling Me*, 6. *Something About Homemade Biscuits*, 7. *Leaving Carolina*, 8. *The Old Altar*, 9. *Even Steven*, 10. *Stop, And Smell The Roses*, 11. *Elkton*

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# RECORDING REVIEWS

*Knights, 12. When The Angels Come For Me*

By Joe Ross

Based in Maryland, Dean Sapp formed his first band in 1969 and has released many traditionally based albums since 1987 with lively instrumental work and balanced vocal harmonies. With a large amount of original material, their eleventh release has six songs from Dean and two songs written by his brother Ben. "Elkton Knights" was written by Dan Curtis, the band's late mandolin player, who succumbed on January 15, 2006 at age 71 to an illness called Crutchfield Jacobs. The band's bass-player, Darin Hirschy, and his wife, Tammy, document the story of their move from North Carolina to Maryland in "Leaving Carolina." Two additional numbers come from the pens of Jerry Don Martin and Dixie Hall.

The bluegrass community has taken note of Dean Sapp's songwriting. His 1997 release, "The Night the Titanic Went Down," resulted in an invitation to the ten-day Ausgrass '98 Festival near Sydney, Australia. Dean also appeared in the Songwriter's Showcase at IBMA's World of Bluegrass. Many of Sapp's songs are inspired by experiences in life or dreams.

I enjoyed Ben's instrumental, "I'm Thinking of You Little Darling."

The band plays a variety of family venues, and they've also backed up Mac Wiseman, Bill Grant and Delia Bell, and others on occasion. Besides their original material, the band keeps Dean Sapp's bassy lead singing in the forefront.

Like their last release, "Coal Black Gold," this new project was recorded at Dixie and Tom T. Hall's Studio in Franklin, TN. The Halls and Sapp have known each other and respected each other's music for many years. After Sapp repaired Hall's Gibson F-5 Lloyd Loar mandolin, the band was invited to stay with the Halls when they played the Station Inn in Nashville a few weeks later. Dixie Hall's "Something About Homemade Biscuits" acknowledges that the band's favorite kind of songs are story songs like this one.

Dean Sapp's musical family roots go back to Virginia and North Carolina, where he started playing guitar at age six, seeing all the famous bluegrass musicians touring the area, and playing in bands with his uncles, Sonny and Johnny Miller. Besides guitar, Dean has also mastered banjo, mandolin, dobro, and bass. Dean is sole owner of "Dean Sapp's Music Store" located in Elkton, Md. where he gives lessons on all bluegrass instruments, buys and sells instruments, and repairs guitars. "I really do live for bluegrass music," he once said.

Besides Sapp's guitar and vocals,

this album features The Harford Express sound of Dan Curtis' mandolin, Ben Sapp's banjo, and Darin Hirschy's electric bass. Tim Graves guests as dobro player on a few cuts, and he particularly complements a slower number like the "The Old Altar." Baltimore dobro player Russ Hooper and mandolin player Bobby Van Hoy have been added to the band. The band's collaborative result is a warm sound and feeling. Their charm is based on moving songs reminiscent of bluegrass music's bygone days, and not trying to over-produce them.



**Daylight's Burnin'**  
Tony Holt and the Wildwood Valley Boys

Rebel Records  
PO Box 7405  
Charlottesville, VA 22906  
©2006  
www.rebelrecords.com

Song list: Daylight's Burnin', Silver Ghost, North of the Carolinas, I Ain't Leavin', Sweet Maggie Belle, I'll Cry Like A Baby, What Happened to Ann, Boilermaker,

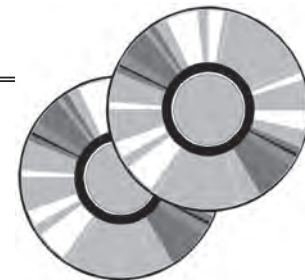
Cousin Russell, When The Warden Turns the Key, Feeling Blue, Old Granddad.

By Brenda Hough

Tony Holt and the Wildwood Valley Boys have consistently plowed the fields of traditional bluegrass and this fifth album shows how well they have refined their craft and sound. Tony's strong rhythm guitar work is blended with Evan McGregor's fiddle, Brian Leaver's melodic banjo and Matt Despain's dobro which adds a harmony echo to Tony's lead vocals.

The high quality instrumentation is highlighted in Brian Leaver's "Boilermaker" with its pulsating banjo and fervent fiddle. Bluegrass runs long and full in the Holt family. Tony's Dad, Aubrey Holt was part of the Boys From Indiana, one of the first major bands from the Midwest. Aubrey wrote many of the songs on the album and joins in the harmony trios with Tony and Evan. The trio vocals have all classic sound perfected and Tony's lead vocals have the warmth and depth that is reminiscent of Charlie Waller.

"Silver Ghost" has Tony's lead vocal contrasting with a mournful dobro as he retells the story of a mysterious ghost train. "What Happened To Ann" is a classic love song to a love lost in the past. "North of the Carolinas" and "Sweet Maggie Belle" are two of Aubrey's songs that strike the bluegrass



targets of home and family. With strong vocals, instrumentation and heartfelt songs, this band has all the elements of success.



**Three Ring Circle**  
Rob Ickes, Andy Leftwich, Dave Pomeroy

EarWaves Productions EW112  
[www.earwavemusic.com](http://www.earwavemusic.com)  
[www.threeringcircle.com](http://www.threeringcircle.com)

Songs: You Know What I Mean; Made In France; Sargasso; Isn't She Lovely; Old Age; Thompson's Camp/Oscar's Dream; In The Morning; Moon Over San Bernardino; Granola Man; Haywire

By Mike Tatar, Sr.

When I first heard Rob Ickes and Andy Leftwich had a new CD coming out I thought, "Wow, this

*Continued on B-14*



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*August 18, 2006  
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The F-150s  
in the  
Willow Creek  
Lounge  
8 p.m.  
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# RECORDING REVIEWS

*Continued from B-13*  
should be a real hot bluegrass CD."

Well, with the exception of one tune, there ain't no bluegrass on it. That being said, it is a hot CD covering rhythmic sounds from pop, jazz, and some of what I call "gypsy rhythm in a Django style." This is a very eclectic CD – eclectograss, if you will. I suppose the proper name for this type of music is jamgrass, or Americana. This album is an exciting venture away from bluegrass where you find Rod Ickes as the mild manner reso player in Blue Highway, Andy Leftwich as the quiet sideman in Rick Skagg's Kentucky Thunder, and David Pomeroy, incredible hulk bass player of Nashville renown. Together they make this CD a triple hero event.

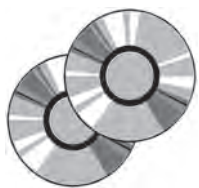
The band members wrote most of the material on this instrumental only CD. For example, Isn't She Lovely, a song written by Stevie Wonder, is covered here as an instrumental, and done well, I might add. Although there are only three instruments, the music is quite full with each instrument switching from leads, to harmonies, to rhythms. What makes this CD interesting is the way the bass is used as a lead instrument. This isn't the first time this has been done, it's just the first time in this context. With all that is going on in the tunes, you don't really miss the other instruments, like the banjo or guitar.

This CD starts out with a Jeff Beck/Max Middleton tune You Know What I Mean, which has a nice jazzy rhythm and has great bass lines, and a real catchy sound. It moves into Made In France, with the gypsy Django sound using some nice mando/reso duets. The music slows down with Old Age, which is one of the Ickes/Leftwich/Pomeroy originals. Thompson's Camp/Oscar's Dream is another original, with name partially from Ickes' grandparents campground in California. This selection is the closest to a bluegrass tune on the CD. It starts out with a reso/fiddle duet where it almost has the sound of a traditional fiddle, then morphs into an Irish sounding tune, no doubt is "Oscar's Dream," and then ending with the original melody. The next cut In The Morning, a Pomeroy original, is a bass-oriented tune. Most bluegrassers probably haven't heard of David Pomeroy so here's a little note on him. He headed a bass orchestra, has two solo albums out, has played with many noted and famous musicians, and is a well-respected bassist in the Nashville area. The next tune Moon Over San Bernardino, is a Leftwich original, and has a jazzy minor sound. Granola Man is a great catchy tune as well as the last cut Haywire. Both are band originals.

There are a lot of musical techniques going on here and

the music will show that these gentlemen are masters of their instruments. Sometimes when I've spent a week or two at a bluegrass festival I want to listen to something a little different and I have a few albums that are non-bluegrass. This one will be in the rotation of non-bluegrass for other listening.

This CD is a good listen, and if you want to hear something that is a little different this is one that you should check out. Each of these musicians represents a circle and where these circles converge there is pure gold.



## Road Trip for the Lord

Lorraine Jordan

LRS 005  
3751 Junction Blvd.  
Raleigh, NC 27603  
919-779-5672  
Email carolinaroad@bellsouth.net  
http://www.carolinaroadband.com

SONGS: 1. *Dancing With The Angels*, 2. *Lessons of the Book*, 3. *Soldier's Farewell*, 4. *He's My Rock*, 5. *I Like The Old Time Way*, 6. *To Be Near Mom and Dad*, 7. *Jesus Teach Me To Pray*, 8. *I'm Ready To Go*, 9. *Jesus Hold My Hand*, 10. *Road Trip For The Lord*, 11. *His Name Is Jesus*, 12. *Amazing Grace*

### By Joe Ross

When I heard Lorraine Jordan's solo debut, "Mandolin Rose" a few years ago, I concluded that this consummate performer and songwriter was ready for emergence into the national bluegrass spotlight. She has the necessary skill, personality, energy and charisma to go far. "Road Trip for the Lord" is a very pleasant bluegrass gospel project that presents a large body of new material in an old-styled way. "The Soldier's Farewell" recalls the days of brother duets like the Blue Sky Boys, and "He's My Rock" incorporates some tasty fingerpicked guitar into the arrangement. "Jesus Hold My Hand" has the gospel feeling and spirit that will surely elicit a rousing crowd response in live performance. Their leisurely, yet masterful, approach to bluegrass gospel music may best be captured in the band's quartet rendition of "I Like the Old Time Way." Even Lorraine's notes about this song emphasize, "I like the old time worship of the Lord and the old time songs."

Half of the songs on this album were penned or co-penned by Jordan, an accomplished songwriter. The title cut is a slow song of longing for home and family but reinforcing her desire to be out on

the road picking and singing for the Lord. "Jesus Teach Me To Pray" is a ð-time song written after 9-11. "Lessons of the Book" was gospel winner at Merlefest's Chris Austin songwriters contest.

Hailing from North Carolina, Jordan formed the band Carolina Road in 1998 that was nominated for an IBMA Emerging Artist of the Year Award. The band was also a finalist for Vocal Group of the Year and Entertaining Group of the Year at SPBGMA. On this album, mandolinist/vocalist Jordan is very ably assisted by Tim Massey (guitar, bass, vocals), Dale Perry (banjo, vocals), Kim Gardner (dobro), Dewey Brown (fiddle), and Jamie Dailey (vocals). The playing and singing are first-rate.

There's plenty on this inspired and inspiring album to enthrall fans of old-style bluegrass gospel who also like a few new twists. The set is a nice combination of old favorites and new originals. Lorraine and her band are booked by Tom West & Associates (tewest@adelphia.net), and they'd be great to hear on a Sunday morning gospel show.



## Adirondack Rail

Marjorie Kelting & Ronnie Feinberg  
www.millerscrossingbluegrass.com  
c.2006

Song list: *Mamma's Cry*, *Back Home Where You Belong*, *Duke*, *Adirondack Rail*, *Heartbroke Lonesome and Blue*, *1923*, *Loose Talk*, *Between Fire and Water*, *Gurdlin' The Cane*, *Darling This Is Goodbye*, *The Water's Edge*, *Weathered Gray Stone*, *Lonesome On'ry and Mean*, *Lead Me Lord*.

### By Brenda Hough

Marjorie Kelting and Ronnie Feinberg are part of the Miller's Crossing Bluegrass Band based in Long Island, New York. Their urban base doesn't prevent them from getting a fresh, back-to-the-roots bluegrass sound from their original tunes.

The album is blessed with a strong vocals, a stirring instrumental mix of fiddle, banjo and mandolin, and a set of songs written mostly by Marjorie and Ron that sound as old as the hills with wisdom and feeling woven into each note. Marjorie has one of those special voices that can shift from a soft ballad to a high-powered edge with a depth of feeling that defines heartfelt. Ernie Skyes' warm baritone blends seamlessly with her lead vocals and their twin harmonies brings to mind some of the great duet singers of the past.

"Heartbreak, Lonesome and

Blue" and "Back Home Where You Belong" are two love songs that the pair makes so believable. There are songs of the old home place, "1923," and a classic train song, "Adirondack Rail" with Ronnie and Bill Ayasse providing the energetic fiddling that pulls out train whistles and chugging locomotives. Ronnie's fiddling also is featured in the instrumental, "Gurdlin' The Cane," where he is joined by Michael Cleveland on mandolin, Pete Kelly on banjo, Andy Falco on guitar and Ernie Sykes on bass. Marjorie's "Lead Me Lord" is a show-stopper – a gospel song tinged with the melancholy mood of "House of the Rising Sun."



## Willow

Misty River

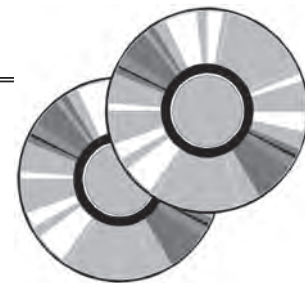
www.mistyriverband.com  
©.2004

Songs: *Green Eyes*, *When I Go*, *Kathy's Song*, *Homegrown Tomatoes*, *The Cuckoo*, *Shady Grove*, *These Are My Mountains*, *Box of Lace*, *Blue-Eyed Boston Boy*, *Tammany Hall*, *This Town*, *Bright Morning Stars*, *Willow*, *Baird's Lullaby*.

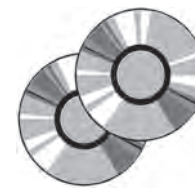
### By Brenda Hough

Misty River is a Northwest based group of four ladies who are "compelling voices of acoustic Americana." Remember the lush harmonies and enchantment in the siren song in "Oh Brother" – "Go To Sleep Little Baby?" Misty River's "Bright Morning Stars" has the same magic.

This group has a pitch-perfect blend of voices showcased in instrumental settings complete with fiddle, accordion(!), guitar, bass and pipes (the flute kind). Lest the bluegrass fans run away, the accordion adds a melodic undercurrent to the songs and has more dobro-style flourishes than polka rhythms. Carol Harley is a multi-instrumentalist: she plays guitar, mandolin and banjo with a bright, old-timey feel and her instrumental "Tammany Hall" brings to mind the ole sod of Ireland with fiddle, accordion, bass and mandolin intermixing in a sprightly dance. Laura Quigley plays bass and her expressive voice gently flows through the group's rendition of Paul Simon's "Kathy's Song." Chris Kokesh is an award-winning fiddler and her fine bowing adds tender caresses to her original song about a family's treasured wedding dress, "Box of Lace." Dana Abel, the aforementioned accordion player, is also a fine singer and her harmonies



with Chris and Laura give the vocals an ethereal quality that demands repeated listening.



## The Message

New Road

NRBGM-00006  
115 Little Tater Valley Road  
Luttrell, TN. 37779  
TEL. (865)992-8349  
http://www.newroadgospel.com  
newroadmusic@hotmail.com

### By Joe Ross

Hailing from east Tennessee, New Road plays contemporary bluegrass gospel with irrefutable strength. Their efficacy is built with fundamental messages, complemented by authoritative, confident musicianship. Prolific songwriter Gary Kidwell (guitar, vocals) contributed seven originals to *The Message*. He demonstrates a delicate and subtle side with a song like "Servant's Prayer," but his direction is more tenacious and commanding on "Render Your Heart." More questioning country overtones characterize "I Wonder What Our Lord Was Thinking." Other songs on this project come from Bonnie Parton, Joshua Troxal, and Dottie Rambo.

New Road formed over a decade ago, and their 2001 album was produced by Tim Austin. They were showcase artists at the 2005 IBMA World of Bluegrass in Nashville. I like the fact that they are a full six-piece ensemble, and five of the six members also sing. From eastern Kentucky, Gary Kidwell started playing and singing for the Lord about five years ago. Stuart Wyrick (banjo, guitar) makes his home in Luttrell, Tennessee, and he has been with the New Road since day one. Another Tennessean, Tom Brantley, plays fiddle and has been with the group about five years. Doug Johnson (bass) started full time with New Road in 2004. Mike Ramsey (mandolin) comes from Mulberry Gap, Tennessee where he is the seventh generation to farm some of the family's original land settled after the Revolutionary War. The self-taught musician says he has great respect for the melody of a song, plays the mandolin the same way, and sings by feel. Vic Graves (dobro), known to some as "Paw

# RECORDING REVIEWS

Graves," lives in an area of Claiborne County, Tennessee called Speedwell, near the Cumberland Gap area.

New Road's ministry uses bluegrass gospel music to proclaim a message of hope in an age of uncertainty. Convincing scriptural-based lyrics accompanied by strong melodies are their trademark. New Road reaches people by the very strength and simplicity of their words, melodies and harmonies. When you become downcast or have troubles, remember where good things come from and listen to "The Message." New Road's songs encourage listeners to "Just Look Up To God" and discover "The Peace He Brings." As you feel and are moved by the spirit of the Lord, your heart is filled with all the love He preached. New Road's music helps that message come through, and you'll likely have a warmer, gracious feeling for each other.



## Celebration of Life: Musicians Against Childhood Cancer

Skaggs Family Records Inc.  
PO Box 2478  
Hendersonville, TN 37077  
©2006  
www.skaggsfamilyrecords.com

Song list: *The Star Spangled Banner, Some Old Side Road, Raleigh and Spencer, Wait a Minute, Jolene, Tillery Cove, He Goes To Church, The Leaves That Are Green, Side by Side, Milk Cow Blues, Bed by the Window, You Don't Know My Mind, A Brand New Heartache, Summertime, Church on the Cumberland Road, Your Love Is Like A Flower, BF05, Healing Kind, I'm In Love All Over Again, I Hung My Head, Just When I Needed You, Prisoner's Tears, Louisville Breakdown, There Will Always Be A Rocking Chair, Streets of Chicago, I Know Where Love Lives, Victim of Life's Circumstances, John the Revelator, Country Boy, White Lightning, Ready For The Times To Get Better, Mama Don't Forget To Pray For Me, Blue Ridge Cabin Home, Empty Old Mail Box, Sugar Coated Love, Freeborn*

*Man, Shenandoah.*

By Brenda Hough

With 37 songs and 136 artists, it's hard to imagine a more talented gathering of bluegrass musicians. The Musicians Against Cancer (MACC) gathered these top names and proceeds from the CD sales will benefit the St. Jude Children's Research Hospital in Memphis, Tennessee. From Barb Fox's stirring rendition of the Star Spangled Banner to Tony Rice's carefully crafted instrumental guitar version of Shenandoah, the music never fails to enchant, amaze or simply get the mind, heart and rhythm centers synchronized.

The Seldom Scene sing "Wait A Minute" with its achingly sad story of departures, while Rhonda Vincent and the Rage puts the pedal to the metal in Dolly Parton's "Jolene." Paul Simon's "Leaves That Are Green" is covered by J.D. Crowe and the New South and James King tells the powerful story of the "Bed by The Window." Other vocal highlights include Doyle Lawson's "John the Revelator," and Cherryholmes' "He Goes to

Church."

The top instrumentalists shine here too. Wayne Bensen's mandolin fronts "Tillery Cove" while Bryan Sutton flatpicks through a melodic "Summertime." Other participants include Doyle Lawson, III Tyme Out, Bela Fleck, 3 Fox Drive, Randy Kohrs, Wildfire, Kenny and Amanda Smith, Grascals, Cherryholmes, Blueridge, Rhonda Vincent and Tony Rice. This set should be at the top of your list of CD sets to buy this year.

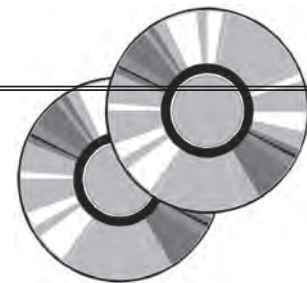


## Steppin' in the Boiler House

Mark Schatz and Friends

Rounder Records  
One Camp Street  
Cambridge, MA 02140  
©2006  
www.rounder.com

Song list: *Rig Root, The Falling*



*Waters of Arden, Cajun Stomp, Eileen's Waltz, Last Old Dollar, Season of Joy, Lennie's Misfortune, Steppin' in the Boiler House, Calgary, Robindale/Slate, The Devil's Game, Chelsea Town, Stay All Night, Black Mountain Aire.*

By Brenda Hough

Mark Schatz's bass playing has been part of many bands including work with Bela Fleck, Mark O'Connor and his current work with Nickel Creek. Less well known is Mark's skill with the clawhammer style banjo and his fancy footwork with the Footworks Percussive Dance Ensemble.

Mark has old tunes sounding new and his own newly composed songs sound as if they were lifted from an old time stage show. Mark's "friends" are legion in the world of acoustic music. Guitarist Jim Hurst's lead guitar flows through

*Continued on B-16*



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  - Wintergrass, Tacoma, WA
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[www.colomaresort.com](http://www.colomaresort.com)

Registration Info: [patrice@americanriverfolk.org](mailto:patrice@americanriverfolk.org)

# RECORDING REVIEWS

*Continued from B-14*  
many of the songs and his vocals are featured in several. Missy Raines is an award winning bassist and Casey Driessen's fiddle swirls and swings the dance rhythms that the feet cannot deny. "Stay All Night" has some refrains from other old songs, but the quartet puts the high burner on and the song really rocks. "Calgary" is another hard-driving instrumental with flourishes from Tim O'Brien on mandolin and Jerry Douglas on dobro. "Cajun Stomp" has delightful rhythms and interplay between the banjo and fiddle that are echoed by the guitar followed by the bass solo.

Mark was inspired to write "The Falling Waters of Arden" while watching the sprinkler on his lawn and the song has a bagpipe-drone played against the melodic banjo melody. Another gorgeous melody is "Eileen's Waltz" written for his wife and played with Stuart Duncan on fiddle and Bela Fleck on mandolin. The title cut has Mark's dancing feet and hambone rhythms combined with some exciting fiddle and banjo that segues into some free form guitar, banjo and fiddle that is extraordinarily fluid and original. This musical buffet has something for every taste, tempo and mood.



## Pickin' on the 5 String

Mike Snider

MS-113  
www.mikesnider.com  
731-648-5934

Songs - *Theme Time, Farewell Blues, Lonesome Road Blues, When You're Smiling, Banjo Boy Blues, Alabama Jubilee, Little Rock Getaway, Jamboree, John Hardy, Greensleeves*

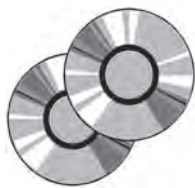
By Joe Ross

Mike Snider dedicates this album to his father, W.W. Snider, who must have been very supportive and encouraging of the banjo player from Gleason, Tennessee. Known for his heavy southern drawl, Mike once said, "Heck no, it ain't no put on! My daddy's talked like this all his life."

Besides being a winner of the national banjo championship (Winfield, Ks.), Snider is also a gifted comedian and storyteller. These traits and skills landed him on the Grand Ole Opry, as well as a regular on "Hee Haw" and other television shows. His entire hometown of Gleason came to Nashville to watch him perform for the first time on the Opry.

Mike Snider has some excellent

musical friends helping him out on "Pickin' on the 5 String," including Jesse Cobb (mandolin), Tony Wray (guitar), Terry Smith (bass), and Tim Crouch (fiddle). Recorded at SongCity Studios, the picking is clean and clear. The set includes ten driving favorites that cover many bases. While primarily a banjo album, this project stands out and is deserving of much greater exposure and circulation because of the thrilling and cohesive collaborative effort that has resulted in one enjoyable listen from the first note to the last.



## Good Time Blues

The Boys From Indiana

Rebel Records  
PO Box 7405  
Charlottesville, VA 22906  
©2006  
www.rebelrecords.com

Song list: *Good Time Blues, Headin' South, Atlanta Is Burning, How Will I Explain About You, These Memories of Mine, My Night to Howl, Lady of the Lake, Feeling Blue, The Sad Wind Sighs, The Girl in the Black Velvet Band, Play Hank's Song Once Again, My Red River Home, You Can Mark It Down, Little Community Church.*

By Brenda Hough

The Boys From Indiana were one of the top Midwest bands in the 1970s and their family harmony trios featured brothers Aubrey and Jerry Holt and their uncle Harley Gabbard. Aubrey's original songs are well represented on this CD and artists including Blue Highway and Alison Kraus have also featured his songs.

Aubrey has great skill with turning out catchy lyrics and tunes and his "Good Time Blues" and "Feeling Blue" capture that feeling bad/feeling good ambivalence. His "Atlanta Is Burning" is the band's best known song, and "My Night to Howl" is a "wine, women and song" night on the town song with fast-paced dobro work by Harley, punchy banjo and mandolin by Noah Crase and Frank Godbey and fast fiddling by Paul Mullins. "Lady of the Lake" is a Paul Mullins original instrumental that has everyone playing in high gear.

Sad to say there was only one CD produced in 1992, and this new release contains the best songs of their 23 year career. Here's classic bluegrass at its best.

## On The Short Rows

The Kickin' Grass Band

No label, no number  
PO Box 37039  
Raleigh, NC 27627  
919-637-4083 OR  
919-795-8776  
<http://www.kickinggrass.com>  
kickinggrass@att.net

Songs: - 1- *Lay Down Your Weary Load*, 2- *On The Short Rows*, 3- *Cloverleaf*, 4- *Dear Sarah*, 5- *Change Your Mind*, 6- *Molly*, 7- *Fairest Rose*, 8- *When My Days Are Full Of Sorrow*, 9- *Pot Liquor*, 10- *Hello It's Me*, 11- *Rock Island Line*, 12- *Ain't Got Nothin'*, 13- *Grandfather's Clock*

By Joe Ross

The five musicians who kick grass on this project include Ben Walters (banjo), Patrick Walsh (bass), Matt Hooper (fiddle), Lynda Wittig Dawson (guitar), and Jamie Dawson (mandolin). Akin to their song and the "Pot Liquor" that remains after boiling a large kettle of collard greens, Kickin Grass fuses their old-time and bluegrass sensibilities in a simmering cauldron of healthful and nourishing music. The band formed to accompany the Apple Chill Cloggers in Chapel Hill, while Walsh was using pickup musicians for gigs under the Kickin Grass band name. Lynda was enlisted to bring some powerful original material and vocalizing to the collaboration. Alabama, banjo-player Ben Walters was found studying linguistics and music at UNC-Chapel Hill, and North Carolinian Matt Hooper had studied classical violin and played with a country band called Dakota Rain. Lynda also played with a country roadhouse group called The Kydells, and they have an invigorating, lively bluegrass sound that also taps into their understanding of folk, old-time and country music. Their first album was called "Backroads," recorded with the \$2,000 prize for being named the 2003 Best Band In Raleigh competition.

The set on this, their second album, incorporates considerable dynamism, and their large body of original material is a definite strength. At times on the faster numbers, they push and challenge their instrumental abilities. Also, their best lead vocals are presented by Lynda, on her original country numbers like the title cut, "Ain't Got Nothin'," and "Change Your Mind." Those songs are the memorable ones and characterize Kickin Grass' signature sound, especially with Rick Keen's guest dobro-playing. "Ain't Got Nothin'," was featured on the Prime Cuts of Bluegrass Vol. 79, and the song tied for fourth in the national bluegrass music programmers' top five on that volume. The seductive "When

My Days Are Full of Sorrow" was wisely arranged with guest Gil McNeill's clawhammer banjo. "Molly" demonstrates Lynda's ability with a mysterious, lofty, up-tempo number. Jamie's and Patrick's lead vocals are pleasant enough but nothing special, but they work on a novelty number like Leadbelly's "Rock Island Line" or those with a hook like "On the Short Rows." The album also has faster pieces such as "Fairest Rose," "Dear Sarah," "Hello It's Me" and the instrumental "Pot Liquor".

On an impulse, the band picked up a 32-foot long shuttle bus on Ebay for \$4,000, and they hit the road. After the bus' transmission went out a month later, the rig was sold. Despite hasty decisions like that, Kickin Grass shows that they've put considerable thought into their music. With a little more attention to detail, they'll be ready for trips even further afield from their North Carolina home. They're serious about their music and want to introduce it to new audiences. They just plan to be who they are, be true to themselves, and to keep at it. Like family, they enjoy each other's company, and that will work in their favor.



## No Apologies

Jim Van Cleve

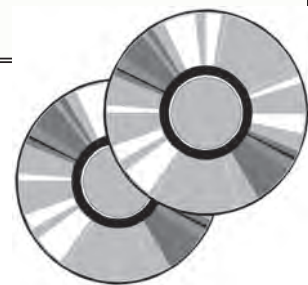
Rural Rhythm Records  
Box 660040  
Arcadia, CA 91066  
©2006  
www.ruralrhythm.com

Songs: *Nature of the Beast, Let The Big Dog Eat, Fall Creek Falls, Way It Always Seems To Go, Devil's Courthouse, Highlands, We Can't Be Darlings Anymore, Grey Afternoon, Wheel Hoss, Scars, Train 45.*

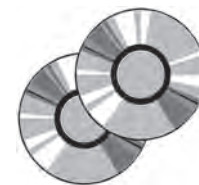
By Brenda Hough

Jim Van Cleve is the superb fiddler with the group Mountain Heart. Jim proclaimed, "I wanted to make an album that would reflect everything that I've become as a musician," and the album expands the horizons of sound and genre.

The opening cut, "Nature of the Beast," features some gutsy driving guitar from Clay Jones, resophonic flourishes from Rob Ickes, Ron Stewart's banjo and Adam Steffey on mandolin. The song pulses, throbs and hits the thin air of the upper atmosphere. "Let the Big Dog Eat" is a classic train song with Ronnie Bowman taking the vocal chores and the instruments punching out the rumble of the rails. "Way It Always Seems to Go" is a romp of a country



song with the singer complaining, "if you set a steak upon a plate, I'll wind up eating crow." "Highlands" has Clay Jones and Bryan Sutton playing intertwining guitar parts with Rob, Jim and Ron cruising along. The gang continues the high-speed intense sound with a spectacular "Wheel Hoss" with Jim taking all the Kenny Baker licks. Barry Abernathy and Steve Gully sing the classic "Train 45" while the instrumentalists play so hard and fast that records must be broken! Inspiring instrumental album and Jim's "Way It Always Seems to Go" is destined to be a vocal classic!



## Burnin' Up The Strings: 25 Traditional Classics Vol. 1

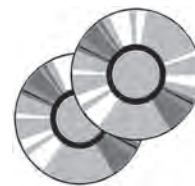
Various

Rural Rhythm Records  
Box 660040  
Arcadia, CA 91066  
c.2006  
www.ruralrhythm.com

By Brenda Hough

These 25 instrumentals feature some of the best musicians that ever played bluegrass. There is fine flatpicked guitar, fiery fiddle, pulsating banjo and punctuating mandolin. Don Reno is well represented and his banjo is featured on "Natural Bridges Blues" with Red Smiley and then again on "Dill Pickle Rag" with Bill Harrell. Hylo Brown plays banjo on "Banjo on the Mountain" and "Fireball Mail." Mac Martin and his Dixie Travelers play "Wheel Hoss" at full speed. The late fiddler, Vassar Clements, plays on "Snowflake Breakdown," "Fast Travelin'," and "Flop Eared Mule."

Curly Fox was a Grand Old Opry star and his fiddle leads the way on "Chinese Breakdown" and "Mississippi Sawyer." Other festival jam favorites featured on the album are "Golden Slippers," "John Hardy," "Ragtime Annie," and "Wildwood Flower."



# RECORDING REVIEWS

## Hallelujah: A Bluegrass Gospel Celebration

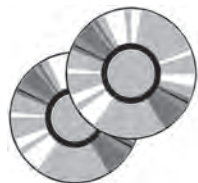
Various

CMH Records  
PO Box 39439  
Los Angeles, CA 90039  
©2006  
www.cmhrecords.com

Songs: *Shine Hallelujah Shine, Heaven's Bluegrass Band, Are You Washed in the Blood of the Lamb, Carpenter of Wood, Angels Rock Me To Sleep, Leaning on the Everlasting Arms, Swing Low Sweet Chariot, Than the Lord for Everything, I'm Using My Bible for a Roadmap, White Dove, There's Gonna Be A Singing, Angel Band.*

### By Brenda Hough

CMH has compiled a collection of gospel favorites and listeners will recognize the Osborne Brothers' "White Dove" and Mac Wiseman's "I'm Using My Bible For A Roadmap." The soaring vocals and compelling harmonies of the Bluegrass Cardinals are well represented in "Shine Hallelujah Shine," "Carpenter of Wood," and "Angels Rock Me To Sleep." Other artists featured on the CD are Jim and Jesse McReynolds, and the Nashville Grass.



## Pickin' On Kenny Rogers: The Bluegrass Tribute

Various

CMH Records  
PO Box 39439  
Los Angeles, CA 90039  
©2006  
www.cmhrecords.com

Songs: *Lucille, Lady, We've Got Tonight, Love or Something Like It, Ruby Don't Take Your Love To Town, The Gambler, You Decorated My Life, Reuben James, Coward of the County, Love Will Turn You Around, Real Love, Islands in the Stream.*

### By Brenda Hough

Kenny Rogers has been producing country hit songs for years and this tribute album features songs with less orchestration, a bluegrass hard-driving edge and some more heartfelt "soul." Jeremy Garrett, Andy Hall and Jesse Cobb sing the vocals and Travis Book plays bass, Christ Eldridge plays guitar, Jesse Cobb is on mandolin, Chris Pandolfi on banjo, Jeremy Garrett is on fiddle and Andy Hall plays dobro. A great driving-on-a-long-trip album and a fine sing along set of songs with bluegrass flavor.

## Totally Bluegrass

Various

CMH Records  
PO Box 39439  
Los Angeles, CA 90039  
c.2006  
www.cmhrecords.com

### By Brenda Hough

This latest "hits" compilation from CMH has 20 tunes that belong in every bluegrass lover's collection. Banjos and fiddles pump out the notes and the high lonesome vocals that define bluegrass are abundant. The classic "Rocky Top" from the Osborne Brothers leads off the album, followed by Don Reno and Arthur Smith playing a banjo-flavored "Over the Rainbow." Mac Wiseman joins the Osbornes in "Midnight Flyer" and "Shackles and Chains." Lester Flatt and Nashville Grass play "Jed Clampett," "Roll in My Sweet Baby's Arms," and "Will the Circle Be Unbroken." Jim and Jesse do the popular "Rider in the Rain" and John Prine's "Paradise." The "Orange Blossom Special" roars by with the Osbornes, and Eddie Adcock, Sam Bush and Vassar Clements propel the "Black Mountain Rag." If you've worn out old records with these classic songs, this is an ideal replacement.



## 36 Bluegrass Hits

Various

CMH Records  
PO Box 39439  
Los Angeles, CA 90039  
©2006  
www.cmhrecords.com

Songs: *Bringing In The Georgia Mail, Uncle Pen, Foggy Mountain Special, Sunny Side of the Mountain, Are You Missing Me?, Shackles and Chains, Angels Rock Me To Sleep, Nine Pound Hammer, Blue Moon of Kentucky, Wabash Cannonball, Ballad of Jed Clampett, In The Pines, Feudin' Banjos, Somebody Touched Me, House of the Rising Sun, Sittin' On top of the World, Rank Strangers, Rocky Top, Will the Circle Be Unbroken, Lee Highway Blues, Whitehouse Blues, Roll in My Sweet Baby's Arms, Dark Hollow, Limehouse Blues, Molly and Tenbrooks, Honey You Don't Know My Mind, Border Rise, Angel Band, Eight More Miles to Lousiville, Wheel Hoss, White Dove, With Body and Soul, Roanoke, Big Rock Candy Mountain, I Saw The Light, I'll Fly Away.*

### By Brenda Hough

CMH has another blockbuster

collection here with 36 representing some of the classic songs and bands of the early bluegrass era. Mac Wiseman's powerful voice is heard on In The Pines, Shackles and Chains, and Dark Hollow. Bill Monroe sings With Boddy and Soul and the Bluegrass Cardinals play the melodious gospel number, Angels Rock Me to Sleep. Jimmy Martin sings his classic Honey You Don't Know My Mind and Marty Stuart plays Roanoke with the Nashville Grass.

There's plenty of top instrumentals with Lee Highway Blues and Feudin' Banjos being the best known. Rose Lee and Joe Maphis are two lesser known singers that sing Bill Monroe's Molly and Tenbrooks and Uncle Pen. For new fans, this is a good collection of often heard "old and jam classic" tunes.



## Pickin' and Singin': The Ultimate Bluegrass Collection

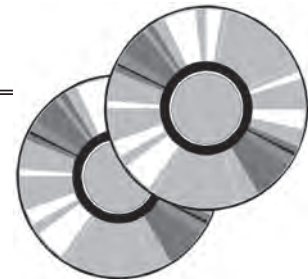
Various

CMH Records  
PO Box 39439  
Los Angeles, CA 90039  
©2006  
www.cmhrecords.com

### By Brenda Hough

With 64 songs in one collection, it's easy to find several songs that will be new or old favorites. "Georgia Mules and Country Boys" is the Osborne's opening cut with a nostalgic look at the old times of mules that are "fading fast away." The Osbornes are also featured on six other songs and other popular groups include Lester Flatt and the Nashville Grass, Benny Martin, Carl Story, Josh Graves, Merle Travis, The Bluegrass Cardinals, Mac Wiseman, Don Reno, and Grandpa Jones.

Some of the high-flying instrumentals include Joe Maphis' Orange Blossom Special and Lester Flatt's Dixie Flyer. There are plenty of fiddle tunes, dobro solos from Josh Graves and the sparkling tones



of the banjo are heard throughout. While CMH has medium and large size collections of tunes, this giant size is for bluegrass fans wanting the ultimate collection for a long road trip, this will keep you gliding down the highway.



### VOLUNTEERS

We need help in a number of festival areas -- for information, or to volunteer, contact Craig Wilson at [craigw1@scglobal.net](mailto:craigw1@scglobal.net) or Hal Johnson at [haljohnson@scglobal.net](mailto:haljohnson@scglobal.net)

## Upcoming Concerts at The 5th String Music Store in Berkeley

**Friday July 14th 8:00 PM \$15**  
**Bill Evans' "Banjo in America: 250 Years of American Music History"**

Bay Area musician Bill Evans is well known within the bluegrass music community not only as a musician, but also as a teacher, writer and scholar. Bill currently performs with his own band Bill Evans String Summit and in a duo with Jody Stecher. Bill has also performed with Dry Branch Fire Squad, Peter Rowan, Laurie Lewis and Tom Rozum, Maria Muldaur, Robin and Linda Williams, Kathy Kallick Band, the Lynn Morris Band and The Jim Hurst Band.

**Sunday August 13th – Frank Solivan II**  
**3:30pm-4:30 PM Bluegrass Band Workshop \$30**  
**Concert at 5:30pm \$15 (\$40 for both)**

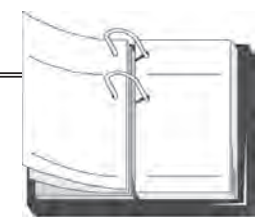
Multi-instrumentalist and singer/songwriter Frank Solivan II is a member of the US Navy bluegrass band Country Current.

*Seating is limited. Call (510) 548-8282 to reserve your space.*



**3051 Adeline Street**  
**Berkeley, CA 94703**  
(Across from Ashby BART Station)  
**[www.5thstringberkeley.com](http://www.5thstringberkeley.com)**  
**Bluegrass instruments, repairs,**  
**instructional materials,**  
**and music lessons.**

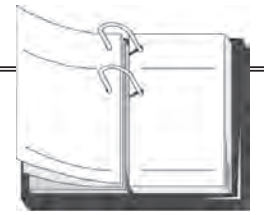
# CBA CALENDAR OF EVENTS



## Band Gigs & Concerts JULY

- 7/1/2006 -- **The Spillit Quickers** will perform from 11 am to 1 pm at Hoppy Brewing Company, 6300 Folsom Blvd., Sacramento, CA. For information or brunch reservations, call Troy at 916-451-4677, email teeroy@hoppy.com, or visit [www.hoppy.com](http://www.hoppy.com)
- 7/1/2006 -- **The Waybacks** in Concert, 8 pm at the West Side Theatre, 1331 Main Street Newman, CA. Doors open at 7 pm. Tickets are \$14 general admission/\$16 reserved seating. For information or tickets, call 209-862-4490, email [info@westsidetheatre.org](mailto:info@westsidetheatre.org), or visit <http://www.westsidetheatre.org>
- 7/1/2006 -- **Americana Jukebox** featuring the Jewgrass Boys, Lone Mountain Sisters, and Pine Box Boys begins at 9 pm at The Knockout, 3223 Mission at Valencia, San Francisco, Ca. \$8 cover. For information, contact Shelby Ash, email [thearms@hotmail.com](mailto:thearms@hotmail.com), or visit [www.shelbyashpresents.net](http://www.shelbyashpresents.net)
- 7/3/2006 -- **Homespun Rowdy** will perform from 7:30 - 10:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-8336, email [info@homespunrowdy.com](mailto:info@homespunrowdy.com), or visit [www.homespunrowdy.com](http://www.homespunrowdy.com)
- 7/5/2006 -- **The Whiskey Brothers** will perform at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit [www.albatrosspub.com](http://www.albatrosspub.com)
- 7/6/2006 -- **Lost Highway** will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit [www.freightsalvage.org](http://www.freightsalvage.org)
- 7/6/2006 -- **Dark Hollow** will perform from 8-10 pm at the Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, call JimBo Trout at 415-648-1047 email [shout@jimbotrout.com](mailto:shout@jimbotrout.com) or visit <http://www.atlascafe.net>
- 7/6/2006 -- **The Salt Martians** will perform from 5:30 - 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. Come by for happy hour. For dinner reservations, call 805-899-3900, or visit <http://www.tupelojunction.com/>
- 7/8/2006 -- **JT & the Clouds** concert, 8 pm at the West Side Theatre, 1331 Main Street Newman, CA. Doors open at 7 pm. Tickets are \$10 general admission/\$13 reserved seating. For information or tickets, call 209-862-4490, email [info@westsidetheatre.org](mailto:info@westsidetheatre.org), or visit <http://www.westsidetheatre.org>
- 7/8/2006 -- **Chuck and Jeanie's Country Roundup** will perform at 2:30 pm for a celebration of the opening of the first new library branch in 40 years. At the Mission Bay Branch San Francisco Public Library, 4th & Berry Streets, San Francisco, CA.
- 7/9/2006 -- **Kathy Boyd & Phoenix Rising** will perform in concert beginning at 2 pm at the Ross Ragland Theater, in Klamath Falls, OR. Tickets are \$14 - 25 and may be tax deductible. For information or tickets, contact Fran Coker at 541-883-2481, email [fran@polysteelideal.com](mailto:fran@polysteelideal.com), or visit <http://www.rtrtheater.org>
- 7/9/2006 -- **Houston Jones**, will perform at 7 pm at Sly McFly's, 700 A Cannery Row, Monterey, CA. For information or reservations, call 831-372-3225 or visit <http://www.slymcflys.com/>
- 7/10/2006 -- **The Courthouse Ramblers** will perform from 7-8 pm at Phil's Fish Market and Eatery, on Sandholt Road in Moss Landing, CA. Open jam begins at 8 pm. For information, call 831-375-2975 or visit [www.philsfishmarket.com](http://www.philsfishmarket.com)
- 7/11/2006 -- **MacRae Brothers** will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit <http://www.samsbbq.com>
- 7/12/2006 -- Poor Man's Whiskey will perform in a Bluegrass Gold Concert at the Sweetwater, 153 Throckmorton Avenue, Mill Valley, CA. For information, call 415-332-8498 or visit <http://www.sweetwatersaloon.com>
- 7/13/2006 -- **JT and the Clouds** will perform at Don Quixote's International Music Hall, 6275 Hwy 9, Felton, CA. For
- 7/13/2006 -- **The Salt Martians** will perform from 5:30 - 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. Come by for happy hour. For dinner reservations, call 805-899-3900, or visit <http://www.tupelojunction.com/>
- 7/13/2006 -- **Jimbo Trout and The Fish People** will perform from 8-10 pm at the Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, call JimBo Trout at 415-648-1047, email [shout@jimbotrout.com](mailto:shout@jimbotrout.com) or visit <http://www.atlascafe.net>
- 7/14/2006 -- **The Bills (AKA The Billhilly Band)** Concert, 8 pm at the West Side Theatre, 1331 Main Street Newman, CA. Doors open at 7 pm. Tickets are \$15 general admission/\$17 reserved seating. For information or tickets, call 209-862-4490, email [info@westsidetheatre.org](mailto:info@westsidetheatre.org), or visit <http://www.westsidetheatre.org>
- 7/15/2006 -- **Houston Jones** 7 pm concert in the Orchard, 110 Flume Rd., Aptos, CA. Benefit concert in the apple orchard sponsored by Planned Parenthood Advocates. Dress warmly bring blankets to sit on. For information, call Carol Fuller at 831-423-2356.
- 7/16/2006 -- **Houston Jones** will perform at 11 am at the San Gregorio Store, Hwy 84 and Stage Road, San Gregorio, CA. Serving the farming community since 1889: Saloon, seeds, cast-iron cookware, advice, aspirin, wines (fine to rot gut), Post Office, western and work clothing, groceries and more. For information, call 408 366-1653, email [paulbluejay@yahoo.com](mailto:paulbluejay@yahoo.com), or visit <http://www.sangregoriostore.com/>
- 7/17/2006 -- **Bean Creek** will perform from 7-8 pm at Phil's Fish Market and Eatery, on Sandholt Road in Moss Landing, CA. Open jam begins at 8 pm. For information, call 831-375-2975 or visit [philsfishmarket.com](http://www.philsfishmarket.com)
- 7/17/2006 -- **Homespun Rowdy** will perform from 7:30 - 10:30 pm at Amnesia, 853 Valencia St. (between 19th & 20th), San Francisco, CA. For information, call 415-970-8336, email [info@homespunrowdy.com](mailto:info@homespunrowdy.com) or visit [www.homespunrowdy.com](http://www.homespunrowdy.com)
- 7/19/2006 -- **Lighthouse** will perform at the Golden Goose Coffee House, 10001 Maine Ave, Lakeside, CA. For information, call 619-390-1990 or visit [www.waynerice.com/lhgigs.htm](http://www.waynerice.com/lhgigs.htm)
- 7/19/2006 -- **Whiskey Brothers** will perform at 9 pm at the Albatross Pub, 1822 San Pablo Ave. (2 blocks north of University Ave), Berkeley, CA. For information, call 510-843-2473 or visit [www.albatrosspub.com](http://www.albatrosspub.com)
- 7/20/2006 -- **The David Thom Band** will perform from 9-11 pm at Cafe Amsterdam, 23 Broadway, Fairfax, CA. For information, call 415-256-8020.
- 7/20/2006 -- **The Spillit Quickers** will perform at 8 pm at ,Constable Jack's, 515 Main Street, Newcastle, CA. \$8 cover at the door; ALL AGES are welcome for this dinner show. Denver Pyle Driver (featuring Richard Austin and Jack Armstrong) will open up the evening. For information or reservations, call 916-663-9385 or visit [www.constablejacks.com](http://www.constablejacks.com)
- 7/20/2006 -- **Salt Martians** will perform from 5:30 - 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. Come by for happy hour. For dinner reservations, call 805-899-3900, or visit <http://www.tupelojunction.com/>
- 7/20/2006 -- **Circle R Boys** will perform from 8-10 pm at the Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, call JimBo Trout at 415-648-1047, email [shout@jimbotrout.com](mailto:shout@jimbotrout.com) or visit <http://www.atlascafe.net>
- 7/21/2006 -- **Houston Jones** will perform at 8 pm at the Dana Street Roasting Company, W. Dana St., Mountain View, CA. Dana Street truly is a friendly place to get a cup of coffee. For information, call 650-390-9638 or visit <http://www.jimmychickenpants.com>
- 7/21/2006 -- **Earthquake Country** will perform at the Plough & Stars, 116 Clement Street @2nd., San Francisco, CA. For information, contact Shelby Ash at 415-665-0408, email [thearms@hotmail.com](mailto:thearms@hotmail.com), or visit [www.ShelbyAshPresents.net](http://www.ShelbyAshPresents.net)
- 7/22/2006 -- **Houston Jones** will perform at 8 pm at McGrath's Irish Pub, 1539 Lincoln (corner of Stanton), Alameda, CA. \$5 cover charge. For information, call Peter Barnardo at 510-522-6263 or visit [www.mcgrathspub.com](http://www.mcgrathspub.com)
- 7/22/2006 -- **Austin Lounge Lizards** will perform at 5 and 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-525-1171 or visit [www.freightsalvage.org](http://www.freightsalvage.org)
- 7/23/2006 -- **Sourdough Slim** will perform at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$17.50 advance and \$18.50 at the door. For information or tickets, call 510-525-1171 or visit [www.freightsalvage.org](http://www.freightsalvage.org)
- 7/24/2006 -- **Courthouse Ramblers** will perform from 7-8 pm at Phil's Fish Market and Eatery, on Sandholt Road in Moss Landing, CA. Open jam begins at 8 pm. For information, call 831-375-2975 or visit [www.philsfishmarket.com](http://www.philsfishmarket.com)
- 7/24/2006 -- **Houston Jones** will perform at 8:30 pm at Biscuits and Blues 401 Mason St., San Francisco, CA. For information, call 415-292-BLUES or visit <http://www.biscuitsandblues.com/>
- 7/27/2006 -- **Honey & the Hey Boys!** will perform from 1-4 pm at the Sonoma County Fair on the Park Stage, 1350 Bennett Valley Rd., Santa Rosa, CA. Free with fair admission.
- 7/27/2006 -- **Salt Martians** will perform from 5:30 - 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. Come by for happy hour. For dinner reservations, call 805-899-3900, or visit <http://www.tupelojunction.com/>
- 7/28/2006 -- **Bluegrass Intentions** will perform at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$17.50 advance and \$18.50 at the door. For information or tickets, call 510-525-1171 or visit [www.freightsalvage.org](http://www.freightsalvage.org)
- 7/28/2006 -- **Houston Jones** will perform from 6-9 pm during Grass Valley Summer Street Festival, W. Main and Mill Street, Grass Valley, CA. Certified family farmers offer the bounty of fruits, vegetables and nuts produced at organic farms from the Sierra foothills and nearby valley. Bring the whole family! There is something for everyone from art, crafts, music, food, a Health and Wellness Fair, flowers, plants and herbs. Over 100 vendors every Friday night in historic downtown Grass Valley. (July 7 thru Sept. 1, 2006.) Free admission. For information, visit <http://www.downtowngrassvalley.com/>
- 7/28/2006 -- **The Four Finger Stringband** will perform from 8-10:30 pm at the Mission City Coffee Roasting Co., 2221 The Alameda, Santa Clara, CA. Free Bluegrass show.
- 7/29/2006 -- **Howdy** will perform at the Plough and Stars, 116 Clement Street at 2nd Avenue, San Francisco, CA. For information, call 415-751-1743, email [jgilder@jps.net](mailto:jgilder@jps.net), or visit <http://pweb.jps.net/~jgilder/plough.html>
- 7/29/2006 -- **Houston Jones** will perform at 8 pm at the Atlas Cafe, 3049 20th Street, San Francisco, CA. For information, call 415-648-1047 or visit <http://www.atlascafe.net>
- 7/30/2006 -- **Gospel Creek, Jamestown's Faithful, and Revised Standard Version** will perform in concert (Gospel) beginning at 2 pm during the Bear Valley Music Festival, Bear Valley, CA. For information or tickets, call 209-753-2574, email [music@bearvalleymusic.org](mailto:music@bearvalleymusic.org) or visit <http://www.bearvalleymusic.org/>
- 7/30/2006 -- **Orange Possum Special** will be playing on the Picnic Hill Stage at the Amador County Fair from 7-11 pm during the Amador County Fair. Come along to listen, dance, cheer us on. Old-time fiddle & banjo, sparkling mandolin and guitar -- toe-tapping, driving, energetic, red-hot music. At the Amador County Fairgrounds off of Hwy. 49 in Plymouth, CA. For information, call Masha or Geff at 209-296-7706 email [masha@banjodancer.com](mailto:masha@banjodancer.com), or visit [www.orangepossum.com](http://www.orangepossum.com)
- ## AUGUST
- 8/2/2006 -- **Whiskey Brothers** will perform at 9:00 p.m at the Albatross Pub, 1822 San Pablo Avenue, Berkeley. For information, call 510-843-2473 or visit [www.albatrosspub.com](http://www.albatrosspub.com)
- 8/3/2006 -- **Mighty Crows** will perform from 8-11 pm at the Prince of Wales Pub, 106 E. 25th Ave., San Mateo, CA. Hosted by KKUP's Mike Russell and co-sponsored by the Northern California Bluegrass Society. For information, call 415-596-3913, email [chris@mightycrows.com](mailto:chris@mightycrows.com), or visit [www.mightycrows.com](http://www.mightycrows.com).

# CBA CALENDAR OF EVENTS



**8/3/2006 -- Dark Hollow** will perform from 8-10 pm at the Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, call JimBo Trout at 415-648-1047 email shout@jimbotrout.com, or visit <http://www.atlascafe.net>

**8/5/2006 -- The Spillit Quickers** will perform from 11 am to 1 pm at Hoppy Brewing Company, 6300 Folsom Blvd., Sacramento, CA. For information or brunch reservations, call Troy at 916-451-4677, email teeroy@hoppy.com, or visit [www.hoppy.com](http://www.hoppy.com)

**8/5/2006 -- The David Thom Band** will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-525-1171 or visit [www.freightsalvage.org](http://www.freightsalvage.org)

**8/6/2006 -- Kitty Rose** and the Lone Mountain Sisters will perform at a 9 pm Americana Jukebox at The Knockout, 3223 Mission at Valencia, San Francisco, CA. \$8 cover charge. For information, contact Shelby Ash via email at [thearms@hotmail.com](mailto:thearms@hotmail.com) or visit [www.shelbyashpresents.net](http://www.shelbyashpresents.net)

**8/7/2006 -- Homespun Rowdy** will perform from 7:30 – 10:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-8336, email [info@homespunrowdy.com](mailto:info@homespunrowdy.com), or visit [www.homespunrowdy.com](http://www.homespunrowdy.com)

**8/10/2006 -- Belle Monroe & Her Brewglass Boys** will perform from 8-10 pm at the Atlas Café, 3049 20th Street, San Francisco, CA. For information, call 415-648-1047 or visit <http://www.atlascafe.net>

**8/10/2006 -- Frank Solivan II** house concert, in Lodi, CA. \$15 per person. Reservations requested. For information or reservations, call 209-366-2671, or email [jmichel@softcvom.net](mailto:jmichel@softcvom.net)

**8/11/2006 -- Pacific Ocean Bluegrass Band** will be performing for a Temecula Hot August Nights Concert. For details or directions, call 760-240-3446, email [info@temecula.org](mailto:info@temecula.org), or visit <http://www.cityoftemecula.org/events/master.htm>

**8/11/2006 -- Frank Solivan II** will be performing at 7 pm for a House Concert, in Atwater, CA. Limited seating, reservations only. \$15 per person. For information or reservations, call 209-358-0660 or email [timostevenson@prodigy.net](mailto:timostevenson@prodigy.net)

**8/12/2006 -- Houston Jones** will be performing at 8 pm at Cayuga Vault, 1100 Soquel Ave., Santa Cruz, CA. For information or tickets, call 831-421-9471, or visit <http://www.cayugavault.com>

**8/12/2006 -- Frank Solivan II** and friends will be conducting a workshop during the day in The Great Room, 12 miles outside of Santa Cruz, CA. Workshop fee is \$30 per person by reservation only. For information and

reservations, contact Robert at 408-353-8347, email [robert@thegr8room.com](mailto:robert@thegr8room.com), or visit <http://www.thegr8room.com>

**8/12/06 -- Frank Solivan II** and friends will be performing in concert in The Great Room, 12 miles outside of Santa Cruz, CA. Tickets are \$15 per person by reservation only. Have dinner with the band before the concert for an additional \$15 per person. For information and reservations, contact Robert at 408-353-8347, email [robert@thegr8room.com](mailto:robert@thegr8room.com), or visit <http://www.thegr8room.com>

**8/12/2006 -- The Spillit Quickers** will perform at 9 pm at the Fox n' Goose Pub, 1001 R Street corner of 10th & R, Sacramento, CA. \$3 cover charge. For information, call Bruce Long at 916-443-8825, email [bmlsh@surewest.net](mailto:bmlsh@surewest.net), or visit <http://www.foxandgoose.com>

**8/13/2006 -- David Grisman Bluegrass Experience** will be performing in concert at the Roda Theatre, 2015 Addison St., Berkeley, CA. Tickets are \$29.50 per person. For information, contact the Freight & Salvage at 510-548-1761 email [folk@freightsalvage.org](mailto:folk@freightsalvage.org) or visit [www.freightsalvage.org](http://www.freightsalvage.org)

**8/14/2006 -- Sweet Sunny South** will perform from 7:30 – 10:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-0012 or visit [www.shelbyashpresents.com](http://www.shelbyashpresents.com)

**8/15/2006 -- Frank Solivan II** and friends will perform for a 7 pm House Concert, in Folsom, CA. There will be a desert buffet and refreshments. \$15 per person. Reservations requested. For information and reservations, contact Larry Kuhn at 916-207-5577 or email [folsomflash@yahoo.com](mailto:folsomflash@yahoo.com)

**8/15/2006 -- David Grisman Bluegrass Experience** in concert at the Napa Valley Opera House, 1030 Main Street, Napa, CA. During his Opera House performance, the mandolin maestro will be joined by an all-star lineup of traditional bluegrass veterans, including Jim Nunally on guitar and Keith Little on banjo. For information or tickets, call 707-226-7372, email [tickets@nvoh.org](mailto:tickets@nvoh.org), or visit [www.nvoh.org](http://www.nvoh.org)

**8/16/2006 -- Whiskey Brothers** will perform at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit [www.albatrosspub.com](http://www.albatrosspub.com)

**8/16/2006 -- Frank Solivan II** and friends will perform at a 7 pm Concert, at the Mt Zion Church in Sonoma, CA. Tickets will be \$15.00 each. Reservations are requested. This concert will be co-hosted by Fred and Melinda Stanley and Tom and Elida Ickes. For more information, please contact me at 209-586-2042 or

email [eikes@mlode.com/](mailto:eikes@mlode.com/)

**8/17/2006 -- The David Thom Band** will perform from 9-11 pm at Cafe Amsterdam, 23 Broadway, Fairfax, CA. For information, call 415-256-8020.

**8/18/2006 -- Earthquake Country** will perform from 8-10 pm at Blue Rock Shoot in Saratoga, CA. For information, call 408-867 3437.

**8/18/2006 -- Frank Solivan II** and friends will be performing at a 7 pm House Concert, n Portland, OR. Tickets are \$15 per person. Reservations requested. For information, contact Lynea or Jim Gillin at 503-977-0451 or email [yogajim@stillmovingyoga.com](mailto:yogajim@stillmovingyoga.com)

**8/18/2006 -- Valerie Smith and Liberty Pike and The F150's** will perform in the Willow Creek Lounge at Black Oak Casino, 19400 Tuolumne Road North, Tuolumne, CA. Free concert co-sponsored by the California Bluegrass Association. For information, call Brent Pierce at 877-747-8777, email [bpierce@blackoakcasino.com](mailto:bpierce@blackoakcasino.com), or visit [www.blackoakcasino.com](http://www.blackoakcasino.com)

**8/19/2006 -- Bluegrass at the Ford featuring Bluegrass Etc. and Lost Highway**, The John Anson Ford Ampitheatre, 8 pm, 2580 Cahunga Blvd., East, Hollywood, CA. Tickets are \$22 advance and \$27 at the door. Sponsored by the Bluegrass Association of Southern California. For information or tickets, write to BASC Presents, P.O. Box 10885, Canoga, Park, CA 91309; or call 818-933-8907.

**8/21/2006 -- Homespun Rowdy** will perform from 7:30 – 10:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-8336, email [info@homespunrowdy.com](mailto:info@homespunrowdy.com), or visit [www.homespunrowdy.com](http://www.homespunrowdy.com)

**8/24/2006 -- Chuck and Jeanie's Country Roundup** will perform from 8-10 pm at the Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, call JimBo Trout at 415-648-1047 email [shout@jimbotrout.com](mailto:shout@jimbotrout.com) or visit <http://www.atlascafe.net>

**8/25/2006 -- Lost Highway** will be performing in concert at the Orland Evangelical Free Church, 614 A Street, Orland, CA. For information or tickets, contact Grant Garland at 530-865-9871 or email [Orland.EFC@sbcglobal.net/](mailto:Orland.EFC@sbcglobal.net/)

**8/31/2006 -- Laurie Lewis and the Right Hands** will perform at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-525-1171 or visit [www.freightsalvage.org](http://www.freightsalvage.org)

## FESTIVALS JULY

**7/7/2006 – 7/9/2006 – Good Old Fashioned Bluegrass Festival** in Bolado Park on the San Benito County Fairgrounds (8 miles from Hollister), CA. Bands include: Barefoot Nellies, Bean Creek, Birch Lake Ramblers, David Thom Band, Earthquake Country, Faux Renwahs, Grizzly Peak, Harmony Grits, Hog Ranch Rounders, Homespun Rowdy, Houston Jones, JEDD, Kids On Stage, Jimmy Chickenpants, MacRae Brothers, Marty Varner Band, The Mighty Crows, Mossy Creek, New Five Cents, REO Haywagon, Rogue River, Sidesaddle & Co., Stay Tuned, Windy Ridge, Whiskey Brothers and Special Guest Yodeling Lady Lolita. For information, visit [www.scbs.org](http://www.scbs.org)

**7/9/2006 – 7/15/2006 – California Coast Music Camp** will be held in Sonoma County. Instructors include: Alice Gerrard, Avram Siegel, Steve Smith, Mike Stadler, Cary Black, John Blasquez, Brian Bowers, Mike Compton, Wayne Henderson, Frannie Leopold, Keith Little, Carol McComb, many others. For information and registration, visit [http://web.mac.com/musiccamp/iWeb/California\\_Coast\\_Music\\_Camp](http://web.mac.com/musiccamp/iWeb/California_Coast_Music_Camp)

**7/12/2006 – 7/23/2006 – Darrington Bluegrass and Country Festival** in the Darrington Bluegrass Music park, on Hwy. 530, 3 miles west of Darrington, WA. Featuring Doyle Lawson & Quicksilver, Bluegrass Cardinals reunion, Cherryholmes, David Parmley & Continental Divide, IIIrd Generation, Four Chords of Wood, New South Fork, Ohop Valley Boys, Digger Davis & Tombstone, The Buckhorn Mountain Boys, Prairie Flyer, Deadline Ridge, Country Grass and the Combinations. For tickets or information, call 1-800-422-3048, email [djmorgan@glacier.net](mailto:djmorgan@glacier.net) or visit [www.glacerview.net/bluegrass](http://www.glacerview.net/bluegrass)

**7/29/2006 -- 7/30/2006 -- Brown Barn Bluegrass Festival** in San Martin County Park, 13865 Monterey Highway, San Martin, CA. Bands: Mighty Crows, MacRae Brothers, Lone Prairie, Three Stoolies, Carl Pagter & Friends and more. For information or tickets, call Jake at 408-607-2410.

**7/29/2006 – 8/18/2006 (3 sessions) – Puget Sound Guitar Workshop** in Washington. Instructors include: Laurel Bliss, Wayne Henderson, Stacy Phillips, Adam Granger, Tony Marcus, Chris Grampp, Carol McComb, Slim Richey, Cary Black, and Clive Gregson. For information and registration, visit <http://www.langston.com/PSGW>

**7/31/2006 – 8/2/2006 – Bluegrass on Whitewater** – Tuolumne River trip with Laurie Lewis and Tom Rozum. For information, call 800-652-3246 or visit [www.echotrips.com/tuolumne/bluegrass.html](http://www.echotrips.com/tuolumne/bluegrass.html)

**7/15/2006 – 7/16/2006 – 3rd Annual Scott Valley Bluegrass Festival** in Scott Valley, CA. Bands include Alan Bibey and Blue Ridge (California debut), Frank Ray and Cedar Hill, the Kathy Kallick Band, Donner Mountain Bluegrass Band, Alhambra Valley Band and Siskiyou Summit. The festival is sponsored by the Scott Valley Chamber of Commerce for the sole purpose of providing educational scholarships and opportunities for local high school students. For more information, call 530-467-4144 or visit [www.scottvalleybluegrass.org](http://www.scottvalleybluegrass.org)

**7/15/2006 – 7/16/2006 – Bluegrass on the Comstock** in Miner's Park, Virginia City, NV. Bands include: The F-150's, Digger Davis, The Back Forty, Acoustic

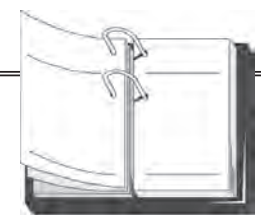
Blend, Cool River Trio, Straight Ahead Bluegrass, Nevada Rain, Too Tall For Our Hair and the Old Melodeon Minstrals. Admission is \$25 Saturday and \$15 Sunday. For information, call 775-882-6013, email [nvbluegrassproject@sbcfloral.net](mailto:nvbluegrassproject@sbcfloral.net) or visit [www.neveadbluegrassproject.org](http://www.neveadbluegrassproject.org)

**7/16/2006 – 7/22/2006 – California Coast Music Camp** will be held in Sonoma County. Instructors include: Alice Gerrard, Avram Siegel, Steve Smith, Mike Stadler, Cary Black, John Blasquez, Brian Bowers, Mike Compton, Wayne Henderson, Frannie Leopold, Keith Little, Carol McComb, many others. For information and registration, visit [http://web.mac.com/musiccamp/iWeb/California\\_Coast\\_Music\\_Camp](http://web.mac.com/musiccamp/iWeb/California_Coast_Music_Camp)

## AUGUST

**8/4/2006 – 8/6/2006 – Blueberry**  
Continued on B-20

# CBA CALENDAR OF EVENTS



*Continued from B-19*

**Bluegrass & Country Music Society Festival** in Exhibition Park, Stony Plain, Alberta, Canada. Bands include the Del McCoury Band, Lost Highway, Hit and Run Bluegrass, IIIrd Generation Bluegrass Band, Four Chords of Wood, the Spinney Brothers, Restless Lester, Foggy Minded Mountain Boys, Jerusalem Ridge and Tragically Hick. Rough camping is available on site. Tickets are available by mail at P.O. Box 2271, Stony Plain AB T7Z 1X7 Canada. For information, call 780-968-2088 or 1-888-526-6464; email info@blueberrybluegrass.com or visit [www.bluegerrybluegrass.com](http://www.bluegerrybluegrass.com).

**8/12/2006 – Bowers Mansion Bluegrass Festival**, 10 am to 9 pm on the grounds of the Bowers Mansion Park between Carson City and Reno, Nevada. Produced by the Northern Nevada Bluegrass Association. Bands include the Bluegrass Patriots, The David Thom Band, The F150s, Deadline Ridge, Gordy Ohlinger, Straight Ahead Bluegrass, NNBA Monday Night Volunteer Band and Wyatt Troxel. Camping available at nearby Davis Creek Park. For information or tickets, visit [www.nnba.org](http://www.nnba.org).

**8/13/2006 – 8/18/2006 – Bluegrass at the Beach** in Manzanita, OR. 2006 instructors are: Fletcher Bright—fiddle; Alan Munde—banjo; Roland White—beginning/intermediate mandolin; Tom Rozum—intermediate/advanced mandolin; Todd Phillips—bass; Phil Ledbetter—dobro; Scott Huffman—lead guitar; Dale Ann Bradley—rhythm guitar, vocals; and Laurie Lewis—vocals, fiddle. Assistants: Dale Adkins—guitar; Bob Evoniuk—dobro; Jeff Smith—mandolin; and more to be announced. For information and registration, contact Stephen Ruffo [ruffo@bluegrassatthebeach.org](mailto:ruffo@bluegrassatthebeach.org) or visit <http://www.bluegrassatthebeach.com>.

**8/18/2006 – 8/20/2006 – 17th annual Shady Grove Bluegrass Music Festival** at Broadway Farm near Nanton, Alberta, Canada. Featuring Lonestar Bluegrass Band, Hungry Hill, Doug and Jess Band, Foxfire, Prairie Flyer and Wild Rose Xpress. For information or tickets, call 403-652-7610, email [sgrove@melmusic.com](mailto:sgrove@melmusic.com) or visit [www.melmusic.com/grove](http://www.melmusic.com/grove).

**8/25/2006 – 8/27/2006 – 4th Annual Summergrass** San Diego Bluegrass Music Festival at the Antique Gas & Steam Engine Museum, 2040 N. Santa Fe Ave., Vista, CA. Bands include: California, The Stringdusters, Chris Stewart & Janet Beazley, The Brombies, 117 West, Blue Highway, The David Thom Band, Lighthouse, Sheri Lee & Blue Heart and Second Delivery. Other events include workshops,

raffle prizes, food and other vendors and on site camping. Produced by the San Diego Bluegrass Society and AGSEM. For information or tickets, visit [www.summergrass.net](http://www.summergrass.net).

**8/25/2006 – 8/27/2006 – 6th Annual Oregon State Bluegrass Festival** in Riverbend Park, Winston, OR. Featuring: Lost Highway, Brother's Keeper Bluegrass Band, Donner Mountain Bluegrass Band, Hakanson Family Band, Siskiyou Summit, Emerald Valley Boys, True North, and Ron Stanley. Other activities include open mic, workshops, jam sessions, and a Youth Showcase. For information or tickets, call 541-672-6571 or visit [www.oregonstatebluegrassfestival.com](http://www.oregonstatebluegrassfestival.com).

**8/31/2006 – 9/4/2006 – Strawberry Fall Music Festival** at Camp Mather (near Yosemite National Park), CA. Featuring: Sam Bush Band, Jerry Douglas, John Cowan, Darrell Scott & Pat Flynn, Rosanne Cash, Rodney Crowell Band, Laurie Lewis Band, Rhonda Vincent and the Rage, Marty Stuart & His Fabulous Superlatives, Big Sandy & His Fly Rite Boys, Peter Ostroushko, Blue Shoes, Wolfstone, Tom Ball & Kenny Sultan, Incendio. Blame Sally, Grupo Fantasma, The Witcher Brothers, and Joe Craven & Way Out West (reunion). Host Band: Fiddlestix with Sarah Elizabeth Campbell (reunion). For information or tickets call 209-984-8630 or visit [www.strawberrymusic.com](http://www.strawberrymusic.com).

## SEPTEMBER

**9/13/2006 – 9/17/2006 – 35th Walnut Valley Festival** in Winfield, KS. Contests for multi-instruments, five stages with great music performances, camping, jamming and more. For information, write to P.O. Box 245, Winfield, KS 67156, call 1-620-221-3250 or visit [www.wvff.com](http://www.wvff.com).

**9/14/2006 – 9/17/2006 – Berkeley Old Time Music Convention** at various locations in Berkeley, CA. Bands include New Lost City Ramblers, Ginny Hawker, Jody Stecher and Hank Bradley, square dance with Squirrelly Stringband, Adam Rose Band, Uncle Wiggly (calling by Bill Martin & Tony Mates) plus more to be announced. For information, visit [www.berkeleyoldtimemusic.org](http://www.berkeleyoldtimemusic.org).

**9/15/06 – 9/17/06 – 4th Annual Bluegrass in the Foothills** at the Amador County Fairgrounds in Plymouth, CA. Bands include: Cherryholmes, Wildfire, DanPaisley and Souther Grass, Special Consensus, The Bluegrass Brothers, The Chapmans, Copper River, Hit & Run Bluegrass, Bound to Ride and Mossy Creek. Emerging Artist Bands include Grizzly

Peak, Cold Creek and Smiley Mountain Band with more to be added. Other activities during the festival include a Friday night dance, Saturday car show, arts, crafts and music vendors, Kids on Stage directed by Frank Solivan I, Daisey the Clown, and more. Camping, showers and dump station on site. Early bird tickets now on sale. For additional festival information and ticket prices call: L&S Promotions, Larry & Sondra Baker at 209-785-4693 or visit [www.LandSPromotions.com](http://www.LandSPromotions.com)

**9/22/2006 – 9/24/2006 – Tygh Valley Bluegrass Jamboree** at the Wasco County Fairgrounds in Tygh Valley, OR. Bands include The Buckhorn Mountain Boys, Kathy Boyd & Phoenix Rising, Fiddlegrass, Mud Springs Gospel Band, The Loafers and more. For tickets or information, call 541-489-3434, email [dholbrook@palmain.com](mailto:dholbrook@palmain.com), or visit [www.uptownbluegrass.com](http://www.uptownbluegrass.com).

**9/23/2006 – 9/24/2006 – 7th Annual Kings River Bluegrass Festival** at Hobbs Grove Park in Sanger, CA. Bands include the Donner Mountain Bluegrass Band, plus The Mighty Crows, The Mill Creek Boys, Barefoot Nellies, Stay Tuned, Heartland Harvest, Kenny Hall and The Long Haul String Band, Boys in The Woods, The Kings River Gospelairs, Baloney Creek, String Bandits, Blind Dog and Sam Criswell and GroundSpeed. For more information or tickets, contact Jerry Johnston at 559 225 6016; email [tophawker@yahoo.com](mailto:tophawker@yahoo.com) or visit [www.krbluenet.com](http://www.krbluenet.com).

**9/23/2006 – The Old-Time Bluegrass Festival** will be held from 10 am to 6 pm at Anderson Marsh State Historic Park, Lower Lake, CA. Performers include The Stairwell Sisters, The Road Oilers, Pat Ikes and friends, from Ukiah; vocalist, songwriter, and autoharp musician Laura Lind, Jim Williams and friends; Gus Garelick and Don Coffin; Bluegrass Contraption; the Clear Lake Clickers; and Andy Skelton and the Konocti Fiddlers. The event also will feature demonstrations and vendors selling old-time handmade crafts, Art in the Barn, a wine garden featuring Lake County wines, as well as food prepared by the several local school's culinary programs. The day will conclude with a lively contra dance beginning at 5 p.m. Tickets are \$20 for adults and \$10 for ages 6-18. For information, call 707-995-2658 or go online to [www.andersonmarsh.org](http://www.andersonmarsh.org).

## OCTOBER

**10/6/2006 – 10/8/2006 – 15th Annual Wolf Mountain Bluegrass Festival** on the Santa Cruz County Fairgrounds in Santa Cruz, CA. Bands

include: Perfect Strangers, Frank Wakefield Band, Bluegrass Redliners, High Country, Lone Prairie, Mighty Crows, Page Brownton and Friends, Jake Quesenberry and the McRae Brothers, HeartWood and more to be added. For information, call 831-425-2270, email [info@wolfmt.com](mailto:info@wolfmt.com), visit [www.wolfmt.com](http://www.wolfmt.com), or mail PO Box 91 Santa Cruz, CA 95063.

**10/7/2006 – 10/8/2006 – Hardly Strictly Bluegrass Festival** in Speedway Meadows, Golden Gate Park, San Francisco, CA. Free festival with a huge slate of performers. For information, visit [www.strictlybluegrass.com](http://www.strictlybluegrass.com).

**10/13/2006 – 10/15/2006 – 17th Annual Bluegrass Festival** at the Clark County Fairgrounds in Logandale, NV. Bands include Special Consensus, the Lampkins Family, Marty Warburton Band, Digger Davis & Tombstone, Sons and Brothers Band, Bost Family Tradition and Just For Fun. RV and tent campoin, food and craft vendors on site. For information or tickets, call 702-566-9372 or visit [www.snbluegrass.com](http://www.snbluegrass.com).

**10/20/2006 – 10/22/2006 – CBA Fall Campout and annual meeting** on the Colusa County Farigrounds in Colusa, CA. Camping, jamming and Saturday night entertainment. Member's meeting and desert potluck Saturday. For information, contact Mark Hogan at 707-829-8012, email [hoggiemoon@comcast.net](mailto:hoggiemoon@comcast.net) or visit [www.cbaontheweb.org](http://www.cbaontheweb.org).

## Music Camps JULY

**7/9/2006 – 7/15/2006 – First session of the California Coast Music Camp** will be held in Sonoma County, CA. (No specific location given.) Instructors include: Alice Gerrard, Avram Siegel, Steve Smith, Mike Stadler, Cary Black, John Blasquez, Brian Bowers, Mike Compton, Wayne Henderson, Frannie Leopold, Keith Little, Carol McComb and many others. By reservation only. Parking very limited at \$20 per day and camp shuttle available from Bay Area locations. For information and registrations, call 650-306-0399 or visit [www.musiccamp.org](http://www.musiccamp.org).

**7/16/2006 – 7/22/2006 – Second session of the California Coast Music Camp** will be held in Sonoma County, CA. (No specific location given.) Instructors include: Alice Gerrard, Avram Siegel, Steve Smith, Mike Stadler, Cary Black, John Blasquez, Brian Bowers, Mike Compton, Wayne Henderson, Frannie Leopold, Keith Little, Carol McComb and many others. By reservation only. Parking very limited at \$20 per day and camp shuttle available from Bay Area locations. For

information and registrations, call 650-306-0399 or visit [www.musiccamp.org](http://www.musiccamp.org).

**7/29/2006 – 8/18/2006 – (3 sessions) – Puget Sound Guitar Workshop** will be held in Washington (no specific location given). Instructors include Laurel Bliss, Wayne Henderson, Stacy Phillips, Adam Granger, Tony Marcus, Chris Grampp, Carol McComb, Slim Richey, Cary Black and Clive Gregson. For information and registration, visit <http://www.langston.com/PSGW>.

## AUGUST

**8/20/2006 – 8/23/2006 – American River Acoustic Music Camp** at the Coloma Resort, Coloma, CA. Instructors include: Dan Crary, Alice Stuart, Dix Bruce, Chris Stuart, Kathy Barwick, Doug Smith, Orville Johnson, Keith Lowe, Keith Little, Janet Beazley, Joe Craven, and Barbara Lamb. For information, call 530-333-9500 or email [patrice@americanriverfolk.org](mailto:patrice@americanriverfolk.org). Registration form and more information at [www.americanriverfolk.org/aramer](http://www.americanriverfolk.org/aramer).

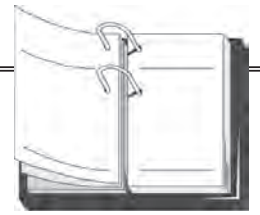
## NOVEMBER

**11/10/2006 – 11/12/2006 – Roanoke Bluegrass Weekend** will be held at the Holiday Inn Roanoke in Roanoke, VA. Instructors include Banjo: Allen Shelton, Eddie Adcock, Joey Cox; Fiddle: Kenny Baker, Jackie Miller, Alan Johnson; Guitar: David Grier, Jack Lawrence, George Shuffler; Mandolin: David McLaughlin, Roland White, Alan Bibey; Voice/Harmony: Don Rigsby, Junior Sisk, and Eddie Biggerstaff. Tuition is \$425 for all three days. For more information about the Roanoke Bluegrass Workshop or to register, call 540-776-6822, email [response@roanokebluegrass.com](mailto:response@roanokebluegrass.com) or visit <http://www.roanokebluegrass.com>.

## Jam Sessions Sunday

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

# CBA CALENDAR OF EVENTS



- **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
- **Castro Valley** – California Old-time Fiddlers Association Jam from 1:30 to 5 pm on the 4th Sunday of every month at the United Methodist Church, 19806 Wisteria St., Castro Valley, CA. For information, call 925-455-4970.
- **Chico** – Bluegrass Jam from 2-5 pm on the 1st Sunday of every month at the Shade Tree Restaurant, 817 Main St. (between 8th & 9th Streets), Chico, CA. For information, contact Sid Lewis at 530-894-2526 or email sidlewis420@yahoo.com.
- **Coulterville** – Celtic and Old-time Jam on the fourth Sunday of every month at the Magnolia Saloon in the Hotel Jeffrey, 41 Main Street, Coulterville, Ca. Slow Jam from 2 to 3:30 pm and open session from 3:30 to 5 pm. For information, call 209-962-6455; email donmilam@yahoo.com or visit www.hoteljeffreyygold.com.
- **Crescent City** – Bluegrass Jam from 6-8 pm every Sunday at the United Methodist Church, 7th & H Streets, Crescent City, CA. Everyone welcome especially newer players. For information, contact George Layton at 707-464-8151 or email ke6tkn@juno.com.
- **Napa** – Bluegrass Jam from 1-5 pm the 1st Sunday of every month at the Napa General Store, 540 Main Street, Napa, CA. For information, email Jerry Pujol at wtiger@interx.net
- **San Francisco** – Bluegrass Jam from 3-6 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
- **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.
- **Palo Alto** – Bluegrass Jam session the 2nd and 4th Sunday of every month at Fandango Pizza in the Alma Plaza Shopping Center, 3407 Alma Street in Palo Alto, CA. For information, contact Annie Zacanti at 650 494-2928 or email azacanti@pacbell.net.
- **San Francisco** – Bluegrass Jam at 6 pm on the 2nd and 4th Sunday of every month at Progressive Grounds Coffee Shop, 400 Courtland Ave., Sam 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 408-730-1034 or visit www.scvfa.org.
  - **San Luis Obispo** – Bread and Jam Session from 5:30 to 8:30 pm the 3rd Sunday of every month at Utopia Bakery, 2900 Broad Street, San Luis Obispo, CA. For information, contact Roger Siminoff at 805-544-8867 or email siminoff@apple.com.
  - **Santa Margarita** – Bluegrass jam session sponsored by the CBA in collaboration with Solomon's Café on the first Sunday of every month from 5:30 to 8:30 pm. Solomon's is a great meeting and eating spot located 15 miles south of Paso Robles and 15 miles north of San Luis Obispo. For more information, contact Roger Siminoff at 805-474-4876 or email siminoff@siminoff.com.
  - **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 Bengel at 707-824-1960 or email bengelatl@sbcbglobal.net
  - **Sutter Creek** – Old-time and IrishJam session from 1 to 5 pm on the 1st and 3rd Sunday of every month at 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.
- ## 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.
  - **Mountain View** – Bluegrass Jam, 7:30 pm every Monday at the Red Rock Café, 201 Castro Street, Mountain View, CA. For information, call (650) 967-4473.
  - **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.
  - **San Diego** -- Open Mic and Jam from 6 to 9 pm on the 4th Monday of every month at Godfather's Pizza, 5583 Claremont Mesa Blvd, San

- Diego, CA. For information, email Mike Tatar at staghorn2@cox.net.
  - **Signal Hill** – Bluegrass Jam Session every Monday from 7 to 10 pm at Curley's, 1999 E. Willow St., Signal Hill, CA. For information, call 562-424-0018.
- ## Tuesday
- **Berkeley** – Bluegrass jam session every Tuesday from 7:30 to 9:30 at the 5th String Music Store, 3051 Adaline St., Berkeley, CA. The jam is hosted by Jacob Groopman of the Donner Mountain Bluegrass Band and is open to all skill levels and is given in an instructional environment. For information, email jgroopman@gmail.com.
  - **Brookdale** – Bluegrass jam session every Tuesday at 8 pm at Brookdale Lodge on Highway 9 in Brookdale, CA. For information, call Eric Burman at 831-338-6433.
  - **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.
  - **Los Gatos** – Bluegrass Slow Jam at 8 pm on the 2nd and 4th Tuesday of every month at the Lupin Naturist Resort, Los Gatos, CA. For information, contact Buck Bouker via email at buck@lupin.com.
  - **Millbrae** – Bluegrass Jam on the 4th Tuesday of every month at Sixteen Mile House, 448 Broadway, Millbrae, Ca. For information, call 650-692-4087.
  - **San Diego** – Bluegrass Jam, bands and open mike from 6 to 9 pm on the 3rd Tuesday of every month at Godfather's Pizza, 5583 Claremont Mesa Blvd, San Diego, CA. Come hungry, as we get a donation from each item sold there; just tell them you're with the San Diego Bluegrass Society. For information, contact Mike Tatar via email at staghorn2@cox.net.
  - **Truckee** – Bluegrass slow jam on the 1st Tuesday of every month, 6 pm at Between the Notes Music Store, Truckee, CA. For information, call Matt Milan, 916-276-1899.
- ## Wednesday
- **Palo Alto** – Bluegrass Jam from 7-10 pm every Wednesday from

- 7 to 10 pm at Fandango Pizza, in the Alma Plaza Shopping Center, 3407 Alma Street in Palo Alto, CA. For information, call 650-494-2928 or visit www.TheBluegrass.com.
  - **Placerville** – Bluegrass Jam on the 2nd Wednesday of every month from 7-10 pm at Hidden Passage Books, 352 Main St, Placerville, CA. For information, call 530-622-4540 or 530-626-8751.
  - **San Francisco** – Bluegrass and Country Jam on the 1st Wednesday of every month at the Plough and Stars, 116 Clement St. (between 2nd & 3rd Ave.), San Francisco, CA. For information, contact Jeanie or Chuck Poling at 415-751-1122.
  - **Santa Rosa** – Old-Time and Bluegrass jam on the last Wednesday of every month at The Black Rose Pub, 2074 Armory Drive, Santa Rosa, CA. For more information, call Don Coffin at 707-995-0658 or Ricky Rakin at 707-824-9376.
  - **Sonoma** – Acoustic Jam Session beginning at 7:30 pm on the 1st & 3rd Wednesday of every month at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660 or email murphy@vom.com.
- ## Thursday
- **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
  - **Morgan Hill** – South County Jam 6-8:30 pm on the 2nd & 4th Thursday of each month at Good Life Café, on the corner of Monterey & 2nd Street, Morgan Hill, CA. For information, call Jac Stone at 408-782-1029 or email onesta@ix.netcom.com.
  - **Napa** – Bluegrass and Fiddle Jam session every Thursday night from 7:30 to 10:30 pm in Napa. For information and location, call 707- 226-3084.
  - **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.
  - **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 Café, 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

- **Felton** – Bluegrass Slow Jam on the 2nd and 4th Friday of every month from 7-9 pm at 1145 El Solyo Heights Dr, Felton, CA. For information, call Barbara & Eric Burman at 335-3662.
- **Jamestown** – Bluegrass Jam from 7 to 9:30 pm on the 2nd and 4th Friday of every month at Smoke Cafe, on Main Street in downtown Jamestown, CA. For information, email mandobil@bigvalley.net.

## Saturday

- **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** – Bluegrass Jam session at Temperance - Kutner School, Olive Ave & N. Armstrong Ave, Fresno, CA. For information, contact Gerald L. (Jerry) Johnston at 559-225-6016; email tophawker@yahoo.com or visit http://www.KRBLUE.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 4-7 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.
- **Sebastopol** – CBA Jam Session every Saturday from 2 to 5 pm at Catz Roastery, 6761 Sebastopol Avenue in Sebastopol, CA. For information, call 707- 829-6600.

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



## Appalachian Mountain Dulcimer Summitt planned for August 26 in Redwood City, Calif.

By Patrick Weldon

The Peninsula Christian Center is hosting this year's celebration of the Appalachian Mountain Dulcimer. On August 26<sup>th</sup> the doors at 1305 Middlefield Road, Redwood City, will swing wide open to let all of you experience the adventure. The Dulcimer Summit starts at Noon and will go until 4'ish.

The often times gentle strumming and plucking of this instrument could be heard coming from the porches of mountain homes along ridges and in the valleys. Irish, Scottish, Ballads passed down from musician to musician in some cases for hundreds of years anchored and deepened local culture. Well, you're about to meet some folks that have kicked the music UP a notch. Gone are the small wooden "noter" and the fanning of the strings with a Wild Turkey feather. Add to this a Musical Saw, a Hammered Dulcimer, the Guitar work of Phil Campbell and a host of accomplished performers. No tellin' where this is gonna go.

Allow me to introduce the performers. Neal Hellman with Lady Michal Lauren. Neal is an internationally revered master of the Appalachian Mtn. Dulcimer. He travels throughout the year performing at Music Festivals, producing CDs and performing at the occasional Scottish Games. Michal Lauren, composer, singer, has accompanied Neal on many musical adventures. Want to know more? Go to [www.gourd.com](http://www.gourd.com) for specifics about Neal and Michal.

Dr. Janet Herman, PhD, and Laura Reeve will be performing their unique brand of Old Timey

and Original music. Janet is a co-founder of the annual Redwood Dulcimer Days, held yearly at "Boomeria" in Bonnie Doon. This year's event will get underway on July 29<sup>th</sup>. Checkout [www.folkplanet.com](http://www.folkplanet.com) and "click" on the RDD link.

Peter Tommerup, another co-founder of RDD, has the unique ability to hold, spellbound, an audience of his peers. Truly a Dulcimer Player's "Dulcimer Player". Master of Celtic and Renaissance music, he's not above adding some surprises along the way.

The Dulcimer Girls is Laura Devine and Jayme Kelly Curtis. Laura taught Jayme the instrument and together they have composed music and performed extensively in the Monterey Bay Area. For more specifics on Jayme and Laura go to Jayme's Website at [www.purgirl.com](http://www.purgirl.com).

Phil Campbell and Patrick Weldon have performed together for decades, usually in the context of Bluegrass Music. Patrick has worked with The Sibling Brothers, Page Brown, Jayme Kelly Curtis and Ironfire. His current musical project, LIVE Music @ The Library is held daily at the Redwood City Library, 1044 Middlefield Road. Phil is currently working at producing albums for several local musical Artists. Find him at [www.hobbyhorsecafe.com](http://www.hobbyhorsecafe.com) for details.

Advance tickets are \$12.00, \$15.00ea at the door. Children under 12yrs are FREE. Ask about our Group Rates.

For information or reservations, please contact me at [jpweldon@earthlink.net](mailto:jpweldon@earthlink.net).

## Bluegrass Signal upcoming features

Peter Thompson is the host of "Bluegrass Signal" broadcast every Saturday from 6:30 - 8:00 pm on KALW 91.7 FM and at <http://www.kalw.org>. The area's most comprehensive bluegrass calendar is part of every show, usually between 7:30 and 8 pm, and often includes musical previews.

The first hour of "Bluegrass Signal" is re-broadcast five times per week on an all-bluegrass Internet station. Go to <http://www.BlueGrassCountry.org> for the complete schedule and more information.

- July 8 -- The July 1966, Bluegrass Charts (before there were charts), in honor of Bluegrass Unlimited's 40th Anniversary. Bill Monroe's "Big Mon," Larry Richardson's "Let Me Fall," Jimmy Martin's "Sunny Side of the Mountain," Red Allen's "Keep on Going," and, yes, Flatt & Scruggs' "Foggy Mountain Breakdown."
- July 15 -- The July 2006, Bluegrass Charts. How does contemporary bluegrass compare with the music from forty years ago?

- July 22 -- Thirty Years Ago This Month is a regular feature of Bluegrass Unlimited. Today's show will explore what was going on in July, 1976.
- July 29 -- Across The Tracks - new releases, reissues, and compilations.
- August 5 -- Hot Night In August -- a collection of songs about and/or set in the summer.
- August 12 -- Live On Arrival -- Grizzly Peak, performing live in the KALW studios.
- August 19 -- August Birthdays are celebrated by a wide variety of musicians, including Alan Bibey, Audie Blaylock, Bryan Bowers, Alison Brown, J.D. Crowe, Ben Eldridge, Ed Ferris, both Jerry & Aubrey Holt, Kenny Ingram, Jake Landers, Rose Maddox, Jimmy Martin, Eck Robertson, Mike Seeger, Herschel Sizemore, Ralph Stanley II, Scott Stoneman, Jeannette Williams. Listen to see if music by all of them fit in one show!
- August 26 -- Previews of next month's Berkeley Old Time Music Convention ([www.berkeleyoldtimemusic.org](http://www.berkeleyoldtimemusic.org)) and Bluegrass In The Foothills ([www.landspromotions.com/plymouth](http://www.landspromotions.com/plymouth)) with music by the New Lost City Ramblers, Ginny Hawker, Jody Stecher & Hank Bradley, Dan Paisley & Southern Grass, Cherryholmes, Bluegrass Brothers, and many others.

## Deering Banjos opens Nashville showroom



Todd Wright and Greg Deering are pictured in front of a banjo display.

Deering Banjo Company, America's largest banjo manufacturer, opens a new showroom this Spring in "Music City, USA", Nashville, TN. Nestled in a lovely wooded area 4 miles from downtown Nashville, the showroom will be filled with the full Deering product line including Vega, Tenbrooks and Goodtime banjos.

Todd Wright, Deering's Director of Artist Relations and long time veteran of the music industry will host the intimate parlor-like atmosphere of the showroom. Charlie Cushman, nationally acclaimed musician and well respected banjo set up and maintenance expert is also on staff.

The Deering Banjo Parlor will be focused on supporting the

needs of professional musicians and offering all banjo enthusiasts a "hands on" experience with one of the widest selections of Deering banjos in the Eastern United States. The showroom also offers workshops, group lessons, and live web broadcasts. With a look forward to versatility and variety, the Deering Banjo Parlor will become a "must see" for visitors and residents of the Nashville area.

To schedule a visit, contact Todd Wright at: 1-800-33BANJO or [todd@Deeringbanjos.com](mailto:todd@Deeringbanjos.com). You can also write him at P.O. Box 290007, Nashville, TN, 37229-0007.

Visit the Deering Banjo Company's web site, [www.Deeringbanjos.com](http://www.Deeringbanjos.com), for workshop schedules, upcoming events, and complete information on all their American-made banjos.

## The Stairwell Sisters Showcase at IBMA



The Stairwell Sisters showcased for the CBA at the 2005 IBMA World of Bluegrass. Left to right are Stephanie Prausnitz, Evie Ladin, Martha Hawthorn, Lisa Berman and Sue Sandlin. Photo by Ed Baker

I had the pleasure of being the emcee for the Stairwell Sisters when they showcased for the CBA in Nashville last fall. I was very impressed. I was also thrilled when I heard they were performing at Grass Valley this Father's Day Festival. Those of you who are bluegrass lovers like me, are in for a real treat to get to see them perform. They

have as much energy and talent as a full stick of dynamite and the Mormon Tabernacle Choir. I'm very sorry I was not be able to attend the Grass Valley festival this year. I will surely miss all my present and future friends like you.

Thanks,  
Ed Baker

## IBMA announces two new programs to introduce Bluegrass music to the next generation

By Roger Stowers

I'm writing today to ask you to help me publicize two new IBMA programs that focus on our efforts to introduce bluegrass music to the next generation of musicians and fans: a Bluegrass Lesson Plan Competition for teachers and a series of Regional "Bluegrass in the Schools" Trainings for artists and bands interested in developing in-school presentations.

Our goals with the Bluegrass Lesson Plan Competition are to encourage and reward the creation of instructional units at all grade levels in an effort to expose students to the sounds and the analysis of bluegrass music. Lesson plans will be judged by a team of experienced teachers who are knowledgeable about bluegrass, with the aim of honoring plans that deliver high quality instruction in an interesting way. In addition to being bluegrass-related, we're looking for lessons that meet nation-wide educational standards and are also easily adaptable by other teachers who may or may not be familiar with the genre.

Four prizes of \$300 will be awarded to the best lesson plans (K-12), with up to six additional lesson plans receiving \$100 "honorable mention" awards. The top lesson plans will be posted on a new page of the IBMA website for use by teachers and home schooling parents around the world. The deadline to send in lesson plans is November 30, 2006. Judges will review plans from December - January, and winners will be notified February 1, 2007. In addition to their prize money and having lessons posted online at [ibma.org](http://ibma.org), teachers who write winning lesson plans will receive a plaque and will be invited to attend the Special Awards Luncheon at the 2007 World of Bluegrass events in Nashville, Tenn. For more info and an application form, email [nancyc@ibma.org](mailto:nancyc@ibma.org)

Our first Bluegrass in the Schools Regional Training for artists was held on Saturday, June 10 at the Festival of the Bluegrass in Lexington, Kentucky. The course included info on IBMA educational tools, a "tip sheet" for artists with ideas on how to develop

and present educational programs for students based on a survey of bands who are already doing this successfully, a live demonstration of a bluegrass program for students and a Q&A session and a presentation on elements of motivation for students at different age levels, along with info on how to pitch and fund programs for local schools.

Additional trainings are tentatively planned for Minnesota (the MBOTMA Fall Jamboree in November) and Arkansas in the fall. In 2007 we hope to be at SuperGrass in Bakersfield, Calif. (early Feb.); the Joe Val Bluegrass Festival in Boston, Mass. (mid-Feb.); and Wintergrass in Tacoma, Wash. (late Feb.)

If you know of a teacher or a band who might be interested in either of these programs, please forward the information. If you have a newsletter or website where it would be appropriate to share info on the Lesson Plan Competition and Regional Trainings, we would appreciate the plug.

"Bluegrass in the Schools" is an ongoing, wide-ranging program to help young people discover bluegrass. Thanks to the efforts of our membership, progress so far includes:

- A 67-minute educational DVD, Discover Bluegrass: Exploring American Roots Music, complete with downloadable lesson plans for each of six units, designed for students age 8-13 (available at \$3.00, for educational purposes). More than 3000 of these DVDs are in schools and educational programs now.
- Teacher Workshops held in conjunction with major bluegrass festivals across the country, to give educators the tools to utilize bluegrass music in the classroom.
- Matching \$100 mini-grants to help fund live educational presentations of bluegrass music for students
- A variety of programs implemented by our members in local schools--including bluegrass camps and workshops at festivals; after school bluegrass clubs; artist in residency programs; special bluegrass-related lesson plans



and units; live educational presentations from touring bands at school assemblies; youth-based educational programs based at the International Bluegrass Music Museum in Owensboro, Ky.; and a growing number of university-level courses and degrees focused on bluegrass music.


- An online Bluegrass in the Schools Implementation Manual at <http://www.ibma.org/events/programs/schools/manual/index.asp>
- Bluegrass Lesson Plans Competition
- Bluegrass in the Schools Regional Trainings, to help bands develop and fund in-school presentations.

For more information, email Roger Stowers at [rstowers@kaybass.com](mailto:rstowers@kaybass.com) or visit [www.kaybass.com](http://www.kaybass.com).



Keith Little, Avram Siegel and Jim Nunally were among the stellar musicians performing at the CBA Festival last month. They were part of the Music Camp All-Stars Band and were instructors at this year's camp. Photo by Bob Calkins



**You could be the lucky winner of this beautiful Martin guitar!**

**Model: Martin D18V**

- Mahogany Blocks/Dovetail Neck Joint
- Body Size -- D-14 Fret
- Top -- Solid Sitka Spruce with Old Style 18 Rosette
- Scalloped 5/16" top braces
- Solid Genuine Mahogany back with Style 18 purfling
- Solid Genuine Mahogany
- Solid/6 String No Diamond/Square Taper head stock
- Solid East Indian Rosewood /Large Old Style Logo heel stock
- Solid Black Ebony heel cap and fingerboard

Suggested retail price (MSRP) -- \$3,300.00  
Donated by the 5th String Music Store -- Berkeley

**Here's how you can win:**

1. If you are a current CBA member -- renew your membership and pay for 5 years and your name will be entered in the drawing. If you pay for 10 years -- you'll get 2 entries.
2. If you join the CBA and pay for 5 years -- your name will be entered in the drawing.
3. If you recruit new members for the CBA *and* they pay for 5 years -- BOTH of your names will be entered in the drawing.

*This offer is good from June 1, 2006 until February 3, 2007  
The Drawing will be held on Sunday, February 4, 2007 at the CBA's SuperGrass Festival in Bakersfield, California. You need not be present to win.*

**To Join the CBA or Renew Your Membership:**

- Use the form on page A-2 of this publication
- Renew or join online at [www.cbaontheweb.org](http://www.cbaontheweb.org)

**If you have recruited a new member for 5 years be sure to have them write your name on the membership form with "recruited by"**

### Are you planning to move?

If you're planning to move to a new home or change your address in the near future, please contact Kathy Kirkpatrick, CBA's Membership Vice



President now so that you won't miss an issue of Bluegrass Breakdown.

The Post Office will not forward 3rd Class mail -- it will be returned to the CBA and costs lots of \$\$\$ every year.

PLEASE Call Kathy at 209-473-1616 or email [calbluegrass@comast.net](mailto:calbluegrass@comast.net)



# OLD TOWN TEMECULA Bluegrass Blast! August 11 & 12

**Friday, August 11**  
1 p.m. to 4 p.m.

**JAM SESSION**

at the Mercantile on Main Street

6-9 p.m.

**Mill Creek Boys** 117 West

**Pacific Ocean Bluegrass**

**Saturday, August 12**

3 p.m.-9 p.m.

**BlueRidge** **Bluegrass Redliners**

**Barton Brothers** **Silverado**

plus workshops and jams at  
Temecula's Mercantile!

All concerts and workshops are Free!!

for information call

**(951) 694-6412**

[www.temeculacalifornia.com](http://www.temeculacalifornia.com)



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