

DESERT BLUEGRASS ASSOCIATION



Volume 18 Issue 3

August 2013/September 2013

Editor's Note: I received the following as an email from Mike on June 22nd. Mike subsequently gave me permission to publish in the Newsletter.

A CURVE IN THE ROAD

By Mike Headrick



Dear Friends,

I have heard it said that life is what happens while you are making other plans. That certainly describes our last couple of weeks. We were planning to transition to our life in Portland for the summer - meeting friends & family at the Grass Valley Bluegrass festival on the way. Instead we are still here in Tucson. I have been diagnosed with colon cancer and will be getting treatment here.

Friday June 8th started normally enough – I was scheduled to donate blood at the Red Cross before we left for Portland on the 12th. However, the hemoglobin screen showed that my iron level was too low to donate. I took that as a warning that I might be leaking blood and called my doctor. We very quickly arranged for a colonoscopy on Monday the 10th (yeah our 46th wedding anniversary). The colonoscopy showed a large mass in the ascending colon suspected to be cancer. This was a surprise since my last colonoscopy just 3 years ago was ok. We immediately canceled our travel plans and went into medical mode which is basically hurry up and wait. Eventually, the biopsy confirmed the doctor's opinion – adenocarcinoma. It was "poorly differentiated" which tends to be a more aggressive subtype.

In the mean time we had been arranging for a consultation with a surgeon, getting a CT scan and numerous blood tests. Our hope is that the cancer is still contained in the colon and can be surgically removed. Nothing in the CT scan or tests indicates otherwise but we will not really know until after surgery. So on July 1st I will check into St Joseph's Hospital for the surgery.

This diagnosis brings all sorts of emotion to the surface. Obviously fear but balanced by hope. Anger and frustration but balanced by the joy of the wonderful life that we have enjoyed. At this point we are just taking one step at a time but planning the next in advance as best we can. I hope to be around to enjoy more of our wonderful life for a long time – God willing.

So let's seize the day that we have, hug our friends and family and let them know we love them, enjoy our food and drink, bask in the sun or the rain, walk in the beauty of nature and play the good music. And, if you would, say a little prayer for us.

Take care,
Mike

Continued on Page 5

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1/2 PAGE--\$40 PER ISSUE, \$160 ANNUAL

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*DBA Members Free, Space Permitting

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New Members:

Judi Weaver
Sandy Wolf
Frank Jennings

Pearce
Tucson
Marana

William Nelson
Howard Vanarsdale

Tucson
Eloy

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www.desertbluegrass.org

Arizona Bluegrass Association
www.arizonabluegrass.com

Bluegrass Arizona Blog
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Daily Dose of Bluegrass;
www.bluegrassonthetube.com

Bluegrass Lyrics
<http://bluegrasslyrics.com/>

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Guitar:
www.bluegrassguitar.com/

Fiddle:
www.fiddlehangout.com

Banjo:
www.banjohangout.org

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A CURVE IN THE ROAD (CONTINUED)

Mike Update #1, 7/1 - Mike's surgery for colon cancer was performed this morning at St Joseph's Hospital. The surgery went well with no complications. The cancer was contained within the colon and we are very optimistic about Mike's full recovery. This afternoon he was napping and resting comfortably but wishing he could have ice cream. The nurse informed him only ice chips today. Ice cream may have to wait for several days.

Mike Update #2, 7/3 - Mike's pathology report came back today with great news. The margins and lymph nodes are all clear. Now he just needs to get his system working so he can come home.

Mike Update #3, 7/5 - Mike is home and feeling pretty good. He insisted on walking out of his room and walking to the car.

AN UPDATE FROM THE CURVE IN THE ROAD By Mike Headrick



Dear Friends,

Since my first note, treatment for my colon cancer has been proceeding and Betty has updated you on my progress which has been excellent. We are thankful for the talented doctors, nurses and care givers who have provided me with such excellent care.

We are also blessed to have such great friends as you. Thank you for all of your prayers, your thoughts and good wishes, your cards, your phone calls and your visits. In particular, thanks to the Desert Bluegrass Association for the beautiful flowers. I enjoy watching the orchids bloom each day. As I said before, we are blessed to have each of you in our lives.

Our life is beginning to return to normal. My recovery from the surgery has been good but there is still more to go. Since the cancer had not spread, no chemotherapy is presently being planned. We hope to still get to Portland in a couple of weeks for an abbreviated summer vacation.

More than ever this experience has taught me the importance of seizing each day of our lives, enjoying it to its fullest and loving those who share life's journey with us. Cancer survivor, Sam Bush, advises us in his song "Howlin at the Moon" to:

"Take some time for sunshine; Take a whole lotta time for love

Take time to praise and thank Heaven up above

Take your life as it may come, cause boy, it'll be gone soon

Take a little time for howlin' at the moon"

To that I can only add a hardy "Amen".

Take care my friends and thank you for being a friend.

Mike

BANDS

Bear Canyon Ramblers

Marilyn 520-760-0479
bluegrassjamboree@gmail.com
www.bearcanyonramblers.com

Buffelgrass

Tim Barrett 520-235-3518
azslim@theguitargarden.com
www.buffelgrassband.com

Crystal Ridge Bluegrass Band

Brian Davies 520-349-9497
www.MusicTucson.com

Cadillac Mountain

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Crucial County

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Drops in the River

Ky Brown 520-664-5125
Dropsinriver@gmail.com
www.myspace.com/dropsintheriver

Dusty River Boys

Rich Errico 520 818 0358
Rerrico1@q.com

Greg Morton

520-682-2558

Greenwood Sidee

giselle.lee@cox.net
www.facebook.com/
greenwoodsideoe

Jam Pak Blues 'N' Grass Neighborhood Band

www.jampak.com
Anni Beach- 480-963-6811
Chandler, Arizona

James Reams & The Barnstormers

James Reams 718-374-1086
http://www.jamesreams.com
james@jamesreams.com

Los Hombres

Kenny Erickson 520-235-7473

Old Pueblo Bluegrass

Reid Griffin 520-349-4321
http://www.maranafestival.com/old-pueblo-bluegrass.html

Peter McLaughlin

520-247-1027

Rusty Strings

Klyle Stall 520-709-1279
klylen@aol.com

Superstition Ridge Bluegrass Band

Larry Martell 480-588-5552
lpmartell@cox.net

The Bost Family Tradition

Jeff Bost 520-432-5053
JeffBost@earthlink.net

The Real Deal Band

Francisco Briseno 520-251-7183
www.facebook.com/realdealband
the_realdealband@yahoo.com

Titan Valley Warheads

Ed Davenport 520-904-6050
www.facebook.com/?ref=home#!/pages/The-Titan-Valley-Warheads/161939573828277

Way Out West

Emmy Creigh 520-323-0704

Whistle Stop

Carol Pearse 970-375-9428
Whistlestopbluegrass@gmail.com
www.whistlestopbluegrass.com

INSTRUCTION

Bill Breen

Scruggs style banjo by ear 520-544-2418

Corrine Cortese

Fiddle lessons 520-235-3199

Rudy Cortese

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Guitar & banjo Chicago Store Eastside 850-9802

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Lora Staples

Fiddle and Violin lessons
Location: Online
RedDesertFiddle.com;
RedDesertViolin.com
Email: Lora@RedDesertViolin.com

TO INSTRUCTORS AND BANDS



Would you like your services, band, and or concerts listed on our website (www.desertbluegrass.org)? Current DBA members can be listed by sending their contact information to Andy MacLeod at desertbluegrasswebmaster@gmail.com. Refer to the 'Links' tab on the homepage for the bands and instructors. For band concert information I will do my best to get your listing posted in a timely manner onto the 'Events - Concerts' tab. Please send me **plain text** with the details for the webpage. Varied fonts, colors, formatting, and inserted graphics are extremely time consuming to match in the webpage editor. A link to a pdf flyer you provide me can be inserted from your listing on the Concerts page.

OPERATION CRUISIN' THE POWELL

CODE NAME: SOMEWHERE OVER/UNDER THE RAINBOW

BY Geoff Fox, DBA Trustee



Attention Pickers, Grinners, Camp Followers:

Several years ago I had the pleasure of taking part in a 4 day houseboat adventure on the Mississippi river with a bunch of Wisconsin pickers and grinners – namely Bonnie Lohman's brother Harland and his bluegrass band along with various family and friends. We cruised up and down the river picking and grinning til our faces got sore. We even

gave a free concert one evening to the good people of Prairie du Chien WI. It was an awful lot of fun and I've always thought about repeating it. So I'm throwing this idea out to the membership to see how many folks might be interested in participating in such an event up on Lake Powell.



I've done a bit of research and can provide you with a general picture of what this might entail. The most interesting boat rental local seems to be at Antelope Point marina – about 15 miles N.E. from Page AZ:



Access their website and have a look at what they offer.
<http://lakepowellhouseboating.com/>

My suggestion would be to take a 4 day rental, either in the spring or fall of 2014, using Rainbow Bridge as our primary objective (not that we need one). I mention it because I want to pick bluegrass there!!! I'm told the bridge is a 3 ½ hr. boat trip from the marina and an hour hike (1 ¼ - 2 miles depending on info. Source!) from the docking site. We perhaps can spend the first night there or nearby.

Otherwise, there are lots of other

canyons to explore off the lake and no end of places to tie up too whenever the mood strikes. The available houseboats each accommodate 8-10 comfortably and cost upwards to \$1000/day plus tax depending on the season and the day of the week one begins the trip. The boats are fully equipped and provided with full tanks of gas. They are returned with a full tank, so we pay for gas in between. For a 4 day rental this probably amounts to only 1 tank as distance or speed are not our objectives. Add to this \$25/day/person for food and we're looking at about a \$5000 outlay for 4 days/boat – or \$500/person/for a 10 person party. This does not include getting up and back from Page AZ, 450 miles from



TUCSON'S 14TH ANNUAL DESERT BLUEGRASS FESTIVAL

Presented by the Desert Bluegrass Association



Hi folks,

Plans for our festival are in full swing. Our performance and workshop schedules are complete and listed in this issue of Grass Clippings and also on our website.

One challenge is to fund the festival – the entry fees only cover part of the costs. Several people are meeting this challenge. Amy Wheeler is working on another great raffle. Jim Sanchez is doing another wonderful job recruiting festival sponsors. Geoff Fox has procured one grant from the Arizona Commission for the Arts and has applied for another. You

may help too. With a \$100 contribution, you may become a Festival Patron. We give each patron 10 tickets to either the Saturday or Sunday show. What a great way to share the music you love with friends, family or business associates. To become a Festival Patron send your check for \$100 made out to DBA Festival to:

Mike Headrick
13308 Placita el Algodon
Tucson, AZ 85749

The band contest is always a high point of the festival. If you have a band, please enter the contest. If you know a band, tell them about the contest and give them an entry form which is available on our website. This is a great opportunity to showcase your talents, have a great time and win some of the \$700 in prize money. This year the band contest is again a benefit for the Community Food Bank. For each can of food which you contribute to the Food Bank, we will give you one ticket for our raffle. This is an opportunity for everybody to win.

Of course during the festival we will need plenty of volunteers to staff the entry gates, work the DBA booth, work the raffle booth, set-up and tear-down. Volunteers who work 4 hours or more get free admission to the festival. John David is coordinating the volunteers and he will be holding the volunteer meeting in early October. Keep an eye out for that meeting announcement in the next issue of Grass Clippings. John is also working on using a website where volunteers can sign up.

Mark your calendar now for a great weekend of Bluegrass Music – October 25, 26 & 27 at AVA Amphitheater.

Mike Headrick

**2013 DBA FESTIVAL COMMITTEE IS
LOOKING FOR VOLUNTEERS!!
GO TO [http://www.signupgenius.com/
go/9040E44A5A723A46-2013](http://www.signupgenius.com/go/9040E44A5A723A46-2013)
AND SIGN UP.**

Tucson's 14th Annual Desert

BLUEGRASS FESTIVAL

OCTOBER 25-26-27, 2013

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We're also on Facebook!
"Tucson's Annual Desert Bluegrass Festival"



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FIRST PHOTOS FROM CAMP BLUEGRASS

BY Andy MacLeod



Greetings from
Camp Bluegrass

I took these photos
using my cell phone
as the DBA group
was practicing in the
common area of the
dormitory for the

Friday AM performance. About a third
of Camp Bluegrass is our Arizona
contingent. The instruction has been
top notch, as usual. We have had some
significant rain, which for West Texas is
very unusual.

Andy



Continued on Page 13



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OPERATION CRUISIN' THE POWELL (CONTINUED)



Tucson, and 2 nights at a motel. So figure here on 2 1/2 tanks of gas and around \$100/night for a motel room (i.e. another \$350). While this seems a lot it does work out to less than what one would pay to go on a regular cruise – with the caveat that we provide our own entertainment and cook our own meals! However, on the plus side, we can bring aboard, free of charge, any and all adult beverages desired and in turn avoid sponsored tours and de rigor gift shops. So go figure.

That's the general picture. I would like to get some indication of how many folks might be interested in such an adventure. My current preference is during the week (Tuesday-Friday) for 4 days in late Sept. early Oct. 2014,

renting 59' or 60' boat(s). Rates are lowest and the days will not be so hot. This means driving up on Monday and returning on Saturday – effectively a week commitment.

There will be some organizational and logistical problems involved so while I'm prepared to get this off the ground I will need some volunteer help to oversee boat command and navigation, and food organization and meal preparation.

Drop me an email and let me know your thoughts, your seriousness, and your preferences, www.geoffqfox@hotmail.com.

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2013 FESTIVAL PERFORMANCE SCHEDULE AND WORKSHOPS

Friday

7:00 PM Band Contest

Saturday

Performances

9:45 AM Opening Ceremony
MC – David Eisenhuth
10:00 AM Greg Morton Band
10:45 AM Desert Heart Bluegrass Band
11:30 AM Jam Pak Blues 'n' Grass Neighborhood
Band
12:15 PM Contest Bands #2 & #3
MC - J.P. Thom-Gronachan
1:00 PM Thomas Porter & Copper River
2:00 PM Jeff Scroggins & Colorado
3:00 PM Joe Mullins and the Radio Ramblers
4:00 PM The Tuttles
5:00 PM Dinner Break
MC – Michael Crownheart
6:30 PM Thomas Porter & Copper River
7:30 PM Jeff Scroggins & Colorado
8:30 PM Joe Mullins & the Radio Ramblers

Instrument Petting Zoo

All day - Jam Pak Blues "n" Grass Neighborhood
Band

Workshops

11:00 AM Autoharp - Barbara Giamalvo
12:00 PM Banjo – Joe Mullins (Radio Ramblers)
1:00 PM Harmony – Joe Mullins & the Radio
Ramblers
2:00 PM Song Writing – Molly Tuttle (The Tuttles)
3:00 PM Mandolin – Tristan Scroggins
(Colorado)
4:00 PM Guitar – Greg Blake (Colorado)

Sunday

Performances

9:45 AM Opening Ceremony
MC – David Eisenhuth
10:00 AM The Tuttles
10:45 AM Joe Mullins & Radio Ramblers
(Gospel Set)
11:30 AM Thomas Porter and Copper River
12:15 PM Band Contest Winner #1
MC – Michael Crownheart
1:00 PM Jeff Scroggins & Colorado
2:00 PM Desert Heart Bluegrass Band
3:00 PM Old Pueblo Bluegrass Band
4:00 pm End of Festival

Workshops

10:00 AM Bass – KC Groves (Colorado)
11:00 AM Fiddle – Jack Tuttle (The Tuttles)



FIRST PHOTOS FROM CAMP BLUEGRASS (CONTINUED)



DBA Events

August 2013

S M T W T F S

				1	2	3
4 JAM 7:00 pm - 9:00 pm Udall Park Ramada 7200 E. Tanque Verde Road	5 WORKSHOP (EAST SIDE) 6:30 pm - 8:30 pm Christ Community Church 7801 E Kenyon Dr	6	7 WORKSHOP (NW SIDE) 6:30 pm - 8:30 pm Marana Community Center 13251 N Lon Adams Rd., Marana	8	9	10
11	12 WORKSHOP (EAST SIDE) 6:30 pm - 8:30 pm Christ Community Church 7801 E Kenyon Dr	13	14	15 JAM 7:00 pm - 9:00 pm Pinnacle Peak Restaurant 6541 E. Tanque Verde Rd.	16	17
18 JAM 3:00 pm - 5:00 pm Music & Arts 8320 Thornydale Rd Suite 150/170	19 WORKSHOP (EAST SIDE) 6:30 pm - 8:30 pm Christ Community Church 7801 E Kenyon Dr	20	21	22 JAM 5:00 pm - 6:30 pm Emeritus Senior Living 8151 E. Speedway	23	24
25 JAM 4:00 pm - 6:00 pm Thirsty's Neigh- borhood Grill 2422 N. Pantano	26 WORKSHOP (EAST SIDE) 6:30 pm - 8:30 pm Christ Community Church 7801 E Kenyon Dr	27	28	29	30	31

DBA Events

September 2013

S	M	T	W	T	F	S
1 JAM 7:00 pm - 9:00 pm Udall Park Ramada 7200 E. Tanque Verde Road	2 WORKSHOP (EAST SIDE) 6:30 pm - 8:30 pm Christ Community Church 7801 E Kenyon Dr	3	4 WORKSHOP (NW SIDE) 6:30 pm - 8:30 pm Marana Community Center 13251 N Lon Adams Rd., Marana	5	6	7
8	9 WORKSHOP (EAST SIDE) 6:30 pm - 8:30 pm Christ Community Church 7801 E Kenyon Dr	10	11 WORKSHOP (NW SIDE) 6:30 pm - 8:30 pm Marana Community Center 13251 N Lon Adams Rd., Marana	12	13	14
15 JAM 3:00 pm - 5:00 pm Music & Arts 8320 Thornydale Rd Suite 150/170	16 WORKSHOP (EAST SIDE) 6:30 pm - 8:30 pm Christ Community Church 7801 E Kenyon Dr	17	18 WORKSHOP (NW SIDE) 6:30 pm - 8:30 pm Marana Community Center 13251 N Lon Adams Rd., Marana	19 JAM 7:00 pm - 9:00 pm Pinnacle Peak Restaurant 6541 E. Tanque Verde Rd.	20	21 CLINIC Ukulele Michael Crownheart 2:00 pm - 4:00 pm Chicago Music Store 5646 E. Speedway
22 JAM 4:00 pm - 6:00 pm Thirsty's Neighborhood Grill 2422 N. Pantano	23 WORKSHOP (EAST SIDE) 6:30 pm - 8:30 pm Christ Community Church 7801 E Kenyon Dr	24	25 WORKSHOP (NW SIDE) 6:30 pm - 8:30 pm Marana Community Center 13251 N Lon Adams Rd., Marana	26 JAM 5:00 pm - 6:30 pm Emeritus Senior Living 8151 E. Speedway	27	28
29	30 WORKSHOP (EAST SIDE) 6:30 pm - 8:30 pm Christ Community Church 7801 E Kenyon Dr					

COLORADO ROOTS MUSIC CAMP

By Fran Winckel



In June I attended Colorado Roots Music Camp for the fourth time. You've probably not familiar with this camp because Charlie Hall, the camp's founder and a fulltime music instructor with 52 students and his own studio in Colorado Springs, does very little advertising. Many of the attendees are Charlie's students, and he created the camp in 2005 as a place where they could come for a week of total immersion-type instruction from some of the country's top musicians.

Word of mouth and the internet have made the camp very popular, and each year I meet students from as far away as Florida. I have attended two other well known music camps, and in my opinion this is by far the best. Other attendees must agree as I'd guess that at least 75% of the students return year after year, and many of us sign up for next year's camp before we leave.

Because this program is held at a summer camp tucked away under tall pines, deep in the heart of the Rocky Mountains, temperatures are cool and the air is fresh. Students have the choice of staying in one of the very nice but rustic cabins, or they can also bring their own RV or tent and stay in the small campground. RV size is limited to 22', but Mueller State Park has sites for big rigs and is located just down the road.



Classes are held in the main lodge and the surrounding cabins, and you can pick and choose what classes you want to take. You are not confined to the same classes each day, and you can sample the waters and try them all (you won't have enough time!) if you choose to. Scheduled and pickup jams go on all the time.

Because the camp is in such a remote location, everyone stays right there so you're always bumping into each other which makes for quick friendships. Most of the instructors stay in a large house a mile or so up

Continued on Page 17

COLORADO ROOTS MUSIC CAMP (CONTINUED)



the road from camp, but they spend the majority of their time right down at the lodge where they are always willing to help you. Charlie handpicks instructors who are not only great musicians, but who truly love to teach.

Charlie likes to “shuffle the deck” and expose us to several new instructors each year. Many of us were sad to see that some of our favorite instructors were not on the list last year, but then we were thrilled with the new instructors. The list of instructors for 2014 probably won't be on the website for awhile.

I had the honor of playing a solo in the student concert while being backed up by

Jeff Troxel (2003 National Flatpicking Champion) and Cary Black (bass instructor extraordinaire with a long, long list of credits). The instructors are always willing to join us on stage because they know that many of us are making our first appearance before a live audience.

Please check out the website, <http://www.coloradorootsmusic.com/index.htm>, and watch the little video which will show you what it's like to attend this camp. I hope that you will join me next year, and we can make some great music together!

Fran Winckel FJCrunch@aol.com

Editor's Note: It has come to my attention from several sources that folks need to be reminded of Jam Etiquette occasionally.

THE TEN JAMMAMENDMENTS BY Charlie Hall and Robert Rosenberg

I. THOU SHALT TUNE THY INSTRUMENT. There are too many good, cheap tuners around not to do this.

II. THOU SHALT LISTEN. If you can't hear the lead instrument or vocalist, then consider yourself too loud.

III. THOU SHALT PASS. When handing off an instrumental solo, try to follow a pattern either clockwise or counter clockwise. If you want to skip the next solo or pass it on to the next picker, be sure that the next person is aware of the handoff. No one wants to start his or her solo in the middle of the song.

IV. THOU SHALT WELCOME OTHERS. Open up the circle if others want to join. The jam can't be too big if people are polite.

Continued on Page 27



DAN'S YARNS

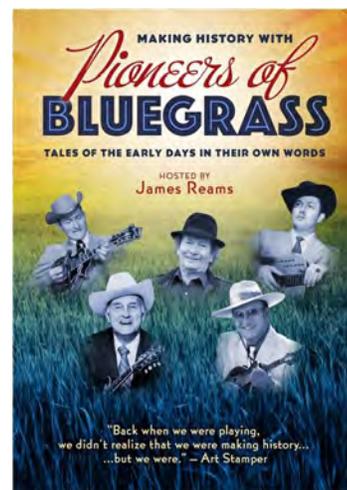
MAKING HISTORY WITH PIONEERS OF BLUEGRASS

An Interview With James Reams

A brand new documentary just released on DVD by renowned bluegrass recording artist and DBA member James Reams captures the last pioneers of bluegrass and their stories of how bluegrass came about. In this interview, James Reams tells us more about his amazing project.

How did this project come about?

James Reams: In 2002, I realized that more and more of the pioneers [of bluegrass music] were passing away. An entire history was about to be lost, and it doesn't happen very often you can actually talk to the people who created a musical genre. Around the same time, I received an invitation to celebrate the re-opening of the International Bluegrass Music Museum in Owensboro, Kentucky. It's the world's only facility dedicated to the history and preservation of the international history of bluegrass music. So I asked Dave Fasano, a filmmaker in New York and friend of mine, to come with me and interview a number of people that helped create the style we call bluegrass. And sure enough, there was Charles Bailey, who was part of the Bailey Brothers and who has since passed away, and Curly Seckler and Sonny Osborne, and Jesse McReynolds, and many of the original pioneers, and they were more than willing to sit down and tell me their stories of the music.



Documentary DVD Cover

What happened next?

James Reams: Soon after that, I thought this is pretty amazing and wonderful, but I have to broaden my spectrum, and so I started contacting musicians nationally. I wanted to find original Foggy Mountain Boys who played with Lester Flatt and Earl Scruggs, and talk to them, and their manager, and I wanted to talk to the Lonesome Pine Fiddlers. I wanted to talk to as many pioneers as I could. I was invited into their homes, or backstage, or onto their bus, wherever they were living or wherever they were performing. They really wanted to share their story, because they felt like few people were actually interested. They were so proud of their endeavors, and they felt that a lot of it would be lost, and so I became something like a beacon of hope for some of them to help tell their story. I had no experience as a filmmaker, I had no experience as a journalist, I was a musician, but I felt that this was such an important thing to do that I just took it on as a task and started to film the documentary.

Can you tell us about the beginning of bluegrass music?

James Reams: In the 1920s, when they started to record music following the invention of the phonograph machine, Ernest 'Pop' Stoneman was one of the original first artists to be recorded on record. His family continued to play and perform, and they actually created a bluegrass group called the Bluegrass Champs. Part of the film is in the home of Donna and Patsy Stoneman, talking about their father, who was one of the creators of the recorded movement of country music. Some of these earliest recording artists went to New York City where they had the

Continued on Page 21

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MAKING HISTORY WITH PIONEERS OF BLUEGRASS (CONTINUED)

technology to record people. Before that, records were mostly opera or classical music. Nobody realized there was this untapped market for country music, so when the very first country artists went to record in New York City and put those records out, they sold, because there were actually a lot of people that loved that music. It was more popular than a lot of the opera and the classical music.

How many pioneers of bluegrass did you interview for this documentary?

James Reams: There are actually about 230 recognized pioneers who helped create bluegrass music and I was able to interview about 40 of them. They're all on the DVD.

Can you give us a little preview of the DVD?

James Reams: I started the documentary with the idea that the personal stories are the most exciting thing about this. So it doesn't include a lot of music. My hope was that their stories would create an interest in their music. I didn't want to always focus on the biggest names, either.



As a boy, Melvin Goins, here pictured with James Reams (right), would walk two miles to a cousin's house carrying his guitar in a feed sack, to play music. He later played with the Stanley Brothers, the Clinch Mountain Boys and the Lonesome Pine Fiddlers.

time when there weren't any bluegrass festivals. Those people played on the radio, or they played little schoolhouses, and he describes what it was like in the pioneering days to make this music without the festivals and without the radio stations. There were DJs that didn't even play bluegrass music, and so it was a real struggle to make this a musical genre. It didn't have a name, it wasn't accepted, and now, we all take it for granted. Everybody hears the word 'bluegrass,' everybody sort of understands what it is. But until the late 1940s and early 1950s, that wasn't the case. I can't even imagine how difficult it was for the men and women who created this music. Part of the story that I find amazing is that sometimes when they tell their personal story, they tell me they had no other choice than working in the mines, picking cotton or playing music. And for many of them, there was no turning back. They were very excited about making \$6 a day playing music in a bar, because the other alternative was to pick cotton in the sun all day. Over and over, you'll

Everybody says, well, Bill Monroe created bluegrass music, but in reality, it was more than one man. It was Earl Scruggs, Lester Flatt, and Chubby Wise. It was all the people that played in the Bill Monroe band and it was Jimmy Martin. Then there were bands that copied Bill Monroe, and so anytime you have a simple pat answer you have a conflicting argument. This film explores those conflicting arguments because it actually goes to people like, say, Curly Seckler and he talks about his contribution and how he felt it was created. When this music was created, it wasn't even called bluegrass. Mac Wiseman talks about how it started and how performers got their initial start at a

MAKING HISTORY WITH PIONEERS OF BLUEGRASS (CONTINUED)

hear a story about the opportunity to play music. Kenny Baker, for example, who worked with Bill Monroe for 24 years was a coal miner. He would work in the coal mine, and then they'd lay him off and he would work with Bill Monroe for a while, and when he wouldn't make enough money working with Bill Monroe, he would go back to the coal mine. I can't even imagine what it must have been like creating the music. Those folks didn't have instructional videos, sometimes they didn't even have the raw material like picks and strings, and they would go and get blasting wire from the mines and use it for banjo strings, or they would take a tin can and cut out finger picks to pick the banjo. When you think about pioneers, these really are pioneers of this music because they created something out of almost nothing.



Kenny Baker

And here we are today, debating whether we need a solid rosewood back-and-sides guitar to play this music, right?

James Reams: (laughs) That's right, and those people were very excited about getting their first guitar for 5 dollars and 99 cents, for which they sometimes had to work for a whole season. One of



James Reams (right) with Enoch and Margie Sullivan backstage at Bean Blossom, Indiana, home of the longest continuously-running bluegrass festival in the world.

the performers in the documentary, Margie Sullivan (pictured in photo), talks about working all summer picking cotton for her father and finally getting her first guitar. Before that, she had to walk two miles to borrow a neighbor's guitar. In another account, Bill Yates talks about their tour bus breaking down, and him disassembling the engine on the side of the road, telling Jimmy Martin to go back to the filling station to re-ring a piston, bring it back, put the motor back together on the side of the road, get back into the driver's seat and go and play the show. There are many stories like that in the film; it just makes you appreciate the music so much more. This has been a labor of love, and what is most

important to me that these stories are told.

"Making History with Pioneers of Bluegrass" is available from <http://www.cdbaby.com/cd/jamesreams4> and at <http://www.jamesreams.com> (click on 'store') as well as from the gift shop at the International Bluegrass Music Museum.



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Scotty Stoneman after Clarence White's microphone went out: "we're really enjoying Clarence's picking up here on the stage. I wish y'all could have heard what he just done".

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CUMBERLAND GAP CONNECTION ANOTHER SONG

Mountain Fever Records

Reviewed by Marilyn Ryan Hulbert



On guitar, lead and harmony vocals - Mike Bently

On banjo, dobro, pedal steel guitar and harmony vocals - Rod Smith

Playing bass, singing lead on two songs and doing harmony vocals - Bryan Russell

On Mandolin and singing lead on one song - John Messer

Playing the fiddle and singing some bass vocals - Albon Clevenger.

Being a deejay, I receive many bluegrass albums, sometimes 6 in a package, and I do enjoy them all! I chose this band to review because I heard not only original songs with interesting melodies (all the while holding to my style of bluegrass - traditional), but I really loved every song on the album.

1. RAMBLER'S BLUES, written by Mike Bently - great lyrics - "poor old low down ramblers blues." Also, beautiful instrumentals from all the guys.

2. JOHN DIG A HOLE, a Norman Scalf song, is backed by Rod playing clawhammer banjo and is written in the old mountain modal style. Great

Continued on Page 26

CUMBERLAND GAP CONNECTION (CONTINUED)

mandolin and fiddle too.

3. WEST VIRGINIA LINE, written by John Messer. Starts with a clean banjo kick off. This a fast tune about working on the train - a new state every night. Good bluegrass, great instrumentals and singin'!

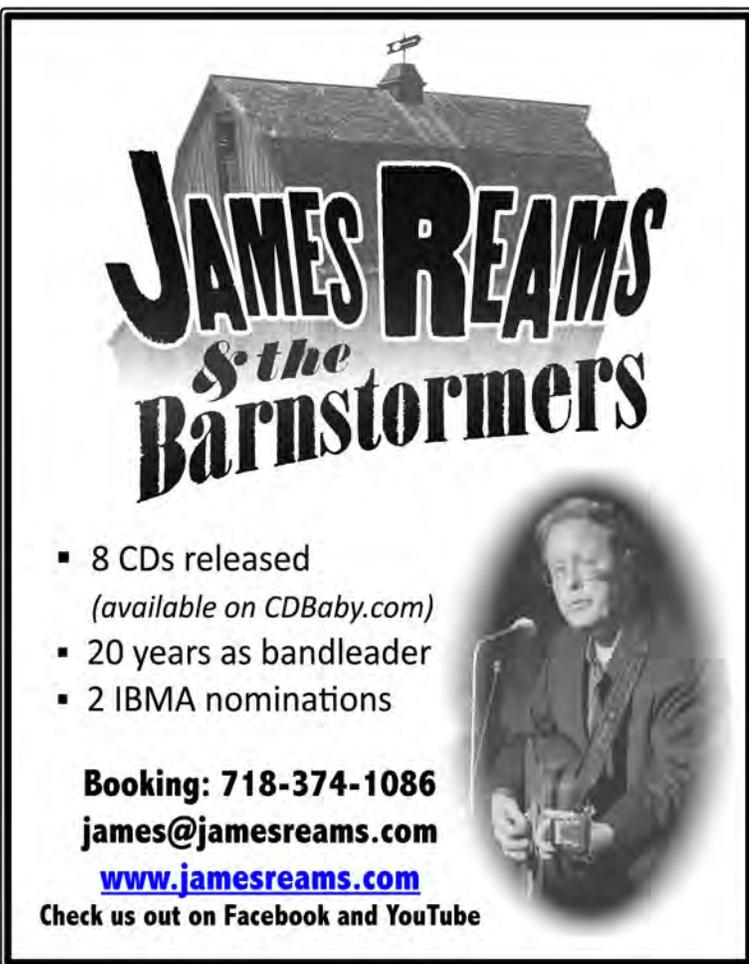
4. MARY'S GONE, written by Rod Smith. This tune is about an explosion in the number 9 mine. This song has a modal sound also and has you feeling the sadness Rod means to evoke "Smoke and ash and methane and women and children cryin'."

5. MOVE ON DOWN THE LINE, written by Mike Bently. This one sounds like it's got some Gordon Lightfoot influence. It's definitely bluegrass, but has a folky feel about it.

6. YOU ALWAYS HAVE MY HEART, written by Mark Brinkman. This is a beautiful song about adopting a son. I feel happy when there's an important message about loving kids.

7. TAKE ME BACK, written by John Messer. This is a love song about wanting to go back to the good times with his woman.

8. LEVI BIRMINGHAM, another Mark Brinkman tune (this man can write!). This song tells about an old blues singer named Levi "His soul poured out the lonely sounds from decades of hard living." It's a song in a minor key - powerful good! Contains some bluesy fiddle and dobro - sounds great.



JAMES REAMS
& the
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- 2 IBMA nominations

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9. HE KEEPS ME ON THE NARROW PATH, Mike Bently wrote this gospel tune containing great harmonies.

10. ANOTHER SONG, another Mike Bently tune. Just stay strong!

11. FOREVER IN LOVE, written by Bryan Russell. He sings lead and has a wonderful tenor voice.

12. ANYWHERE BUT HERE, Mike Bently also wrote this two-step honky-tonk style song. I love this one! Great job of singing on this and some steel guitar too!

13. MIDNIGHT TRAIN, written by Carl Towns and Martin Adams.

This band can sing, write and play. What more would I want? Every song can be played on my radio show, and I will proudly do that. This is a winning album. Thanks to Mountain Fever records for bringing great bluegrass music to our ears. It's been hot here in Maine, but bluegrass always keeps me cool!

Keep pickin'!
Marilyn

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THE TEN JAMMANDMENTS (CONTINUED)

V. THOU SHALT SHARE IN THE SELECTION. Open the choice of songs to the pickers around the circle. Don't monopolize the jam.

VI. THOU SHALT TRY NEW STUFF. Once in a while a participant may suggest original material or one that is out of character with the jam. This is A-OK (refer to Jammandments #2 and #4).

VII. THOU SHALT LET OTHERS KNOW WHEN THEE ARE NOT JAMMING. Bands may sometimes be rehearsing and may need to exclude non-band members from jamming. If so, an explanation would be nice for the would be jammers.

VIII. THOU SHALT NOT RAID. Don't interrupt an active jam by calling musicians away to begin another jam. (Bob's note: Also don't raid and take over a jam, by having your full band suddenly decide to sit in on a jam and end up playing all your own songs.)

IX. THOU SHALT KEEP THY RHYTHM STEADY. Errors in rhythm are most difficult to overcome. Avoid adding or dropping beats. Play quietly if you can't keep up and pay attention (refer to Jammandment #2).

X. THOU SHALT NOT SPEED. Do not start a song too fast for the others to play. Once everyone has had a turn at the lead, then one may announce that the tempo is about to increase.



Another Monroe-ism: After a guitarist-vocalist with a bit of a "newgrass" background had auditioned for Bill, Monroe dashed his aspirations of being a Bluegrass Boy with the comment, "you don't croon Bluegrass, boy!"

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