



IdaGrass

Volume 3 Issue 4

July - August 2007

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Some of our favorite Websites

Montana Rockies Bluegrass Assoc:
www.mrba.com

University of Idaho Bluegrass Club:
<http://stuorgs.uidaho.edu/~bluegrass/>

ISBA Website:
www.idahosawtoothbluegrass.org

Bluegrass Events Calendar

Southern Zone Monthly Jams, 7pm at Gerties' Brick Oven Cookery in Twin Falls

Hot Jam, 1st Monday of the month

Slow Jam, 3rd Monday of the month

For more information contact John Boyer, 208-733-4552

boyerj1@mindspring.com

Middle Zone Monthly Jam – June 9th, 7pm at the Star Community Center. For directions or more information contact:

dennisstokes@speedyquick.net

Northern Zone Monthly Jam – 1st SAT of the month at the Orchards Methodist Church, 1213 Burrell Ave, Lewiston 12 Noon to 5:00pm.. For more information contact: Steve Gleason (208) 798-8280 or Pete Northcutt (208) 983- 2277

Bluegrass in the Barn, August 18th. Come see its new home.

For information contact the Barnmaster, Bob Greer (208)466-1719

If you have calendar events, jams or festivals you would like included in the next issue of Ida-Grass, please email them to

trueblue@wildblue.net

ISBA Website:

www.idahosawtoothbluegrass.org

The purpose of the Idaho Sawtooth Bluegrass Association:

- To preserve and perpetuate Bluegrass music as a heritage of our country,
- To promote the education and the enjoyment of Bluegrass music,
- To promote fellowship among all musicians and supporters who have a love for Bluegrass music, regardless of race, creed, color, ethnicity, or ability to play music.

Message from the President

Hello to all ISBA members,

The first special program by ISBA Bands in the Harshman barn is now a part of history. I think that we will look back at this event and realize that this was truly a seminal event in the progress of Bluegrass Music in the State of Idaho.



We have been presented an excellent opportunity to take Bluegrass to the next level in our efforts to expose the general population to Bluegrass Music and I am very pleased that we did not waste that opportunity. The efforts of all the people involved in making this happen are greatly appreciated. We are especially thankful to Alden and Jackie Harshman and their entire staff.

It was such a pleasure to watch the event unfold, one piece at a time, as every member of each of the performing bands stepped up and delivered a stellar performance that will not soon be forgotten. A special thank you to Will Williams and Gravel Road; Chicken Dinner Road; The Buckhorn Mountain Boys; and Tradition, with guest Dan Smithy, for a job well done.

The volunteers who performed the mundane tasks that always seem to be taken for granted should be thanked personally by all who were able to sit back and enjoy such a wonderful evening of bluegrass music. I take this opportunity to personally thank Stan Strickland, Jim McCue, Mac & Loretta McMinn, Carolyn Johnson, Bill and Erick Elmer, and my wife June for being there when needed. It could not have happened without you all.

It is with great anticipation that we now proceed to the next “Bluegrass in the Harshman Barn” Saturday, August 18, while making plans for the next ISBA Special Program, to be announced.

Keeping the tradition,
Bob Greer, ISBA President

♪♪ Notes from our Readers ♪♪

Jim McCue – *“This Ole Man just learned something new! You guys probably already knew about it, but just in case you didn’t, there is a website called, ‘Banjo News Letter’—it is a great site for you Banjo players.*

If you have something you would like to share with our bluegrass community, just drop me a note at: trueblue@wildblue.net

News from the Southern Zone

Bluegrass is alive and well in the southern zone. Check out these pix from their slow jam in May.



...chatting between tunes
(Photo by John Boyer)



...a whole lot of banjo pickin’ goin’ on
(Photo by John Boyer)

Bluegrass In The Barn - Moving Forward

By Jim McCue and Carolyn Johnson

Originally “Bluegrass In The Barn” was started in 1994 to give our family, friends, and acquaintances in bluegrass music a place to gather and enjoy quality entertainment in a family-orientated venue located in Bob Greer's barn, out of which he also conducted a business. Over the years it has grown as a venue to showcase local and regional bluegrass bands and, at the same time, to provide *Heavenbound Bluegrass Band*, initially, and now, *Tradition*, a venue to act as the host band. The main purpose at “Bluegrass In The Barn” is to bring a place to the public where they can enjoy Bluegrass Music in a family-orientated atmosphere and, at the same time, provide Bluegrass performers a venue to bring their talents to an appreciative audience.

“Bluegrass In The Barn” is not a profit-making venture. After the basic cost of production is paid, all remaining proceeds are divided between the performing bands. Performing bands are allowed to sell their CD's etc. as part of their own business. “Bluegrass In The Barn” features Acoustic Bluegrass Music. What constitutes Acoustic Bluegrass Music is determined by the opinion of the management of “Bluegrass In The Barn”.

The Program usually consists of approximately one hour sets per band with breaks in between and is followed by Open Mic Hour that lasts until curfew (10:00 pm). Any one can sign up to perform on “Open Mic Hour.”

Seating in the old barn was limited and “Bluegrass In The Barn” received a donation of space that has the potential to change the face of Bluegrass in the Treasure Valley and in Idaho. Aldon and Jackie Harshman have donated the use of their barn near Middleton for “Bluegrass In The Barn” concerts.

The Harshman Barn

Aldon and Jackie Harshman were born and raised in the area. Al was born in Parma Idaho into a family of 18 kids, 9 girls and 9 boys. He spent 13 years in Wilder and 13 years in Caldwell, while living with his aunt & uncle on Farmway Road. When he was 19 he began to work in commercial construction. In 1956 he married his beautiful wife, Jackie. They adopted two children, a son and a

daughter. But Al never got the farming out of his blood, and in 1958 he returned to farming, working 1300 acres of row crops. The home where the Harshmans live is breathtaking. Al and Jackie built their home on the property where they have always lived and worked. An interesting note, Jackie was born and raised about 100 yards from where they have their home at this time. Behind her home was the big barn that was part of the homestead. In 1991 it burned down and they had it promptly rebuilt in 1992. Thus, the “Harshman Barn.”



Harshman Barn (Photo by Bob Greer)

The Match

Vivian Sturdavin, who never misses a “Barn” performance always tells her friends, Al & Jackie Harshman, about the show. Al would just love to come to the Barn and listen to the show but his health does not allow him to attend. Since Al was not able to see the show, he asked Vivian to invite Bob Greer to come over and visit some day. Bob went to meet Al and Jackie. Al suggested that Bob move the “Bluegrass in the Barn” to the Harshman barn where there is more space for audiences and parking as well.



Stan Strickland, a faithful volunteer. Thanks Stan!
(Photo by Jim McCue)

Then the work began. The whole Harshman Crew; Dale, Margy, Tresa and Jackie spent the next three weeks cleaning out the barn. In preparation for the first show, Bob, along with volunteers, Bill Elmer, Stan Strickland, June Greer, and Jim McCue moved tables and chairs from the old barn to the new one. They carpeted the stage, worked on lighting, put up the ISBA Banner and a long curtain welcoming the public to the new "Barn."



Al Jackson, Master of Ceremonies
(Photo by Jim McCue)

On the evening of July 7th, at 6:30pm, the barn was filled to capacity, full of new faces and much energy. The show began with Will Williams & *Gravel Road*, followed by *Tradition* and *Chicken Dinner Road*. The *Buckhorn Mountain Boys* closed the evening, ending at 10:30pm. The audience just went wild over the whole show and wants more of it. If you weren't there to see it, don't miss the next show!

Al Harshman, our benefactor, was pleased and wants to move forward with more shows. Thanks to the Harshman's generosity, Bob Greer's hard work and Bluegrass "know-how," the inspired performances given by the bands, and a few hardworking volunteers, Bluegrass music has made a giant step forward in the Treasure Valley and Idaho.



Disc Space by Mike McCarthy

ISBA Member, Mike McCarthy lives in Twin Falls and thinks, "you can never have too much banjo." Mike has agreed to share and review newly released, and other CDs, with our readers

Front Porch String Band - "Lines and Traces" - A 1991 release by Claire Lynch's band. If you think Claire's current CD is too progressive, you will probably find this more to your liking. Its more traditional and features the band more than any individual.



There's a medley of Bill Emerson (only the banjo players have heard of him) banjo tunes. Claire's singing is still the most prominent feature. Two of the songs she sings, which stand out, are "Kennesaw Line" and the "Natchez Trace" (must be where they got the CD title).

For those of us who had not heard the FPSB in a long time this CD was a much-welcomed return.

Dry Branch Fire Squad - "Long Journey" - This is a New York based band led by mandolinist Ron Thomason. The style is in the Stanley tradition, right on that line between bluegrass and old-time music. If you like soulful singing, very nice harmonies, without a lot of flash and technical arrangements, you will like this one. The picking isn't hot or flashy, but to my mind, it's very hot in its own way.

My daughter brought home two CDs that aren't bluegrass but I like them a lot and they give me hope for the youth of tomorrow.

Uncle Earl - "Waterloo Tennessee" - Uncle Earl is actually an all female band that plays very clean, energetic old-time music. The singing is tight, and the fiddling and claw hammer banjo is excellent.

The Mammals - "Rock That Babe". The Mammals are also a band that are, at their core, an old-time string band, featuring fiddle, claw hammer banjo and guitar. These guys are more amped up, less traditional than Uncle Earl, adding drums and other non-traditional instruments and arrangements. If you are a hard-core bluegrass person who can't stand old-time music (like I used to be), you won't like either one of these CDs. I actually enjoy both of them, and, who knows, my daughter may be bringing home Stanley Brothers CDs next month. It's a start.

In the Spotlight with Kenny Ingram by Helen Smith

Our current ISBA chairman of the board, Will Williams, builds banjos. More specifically, he builds a Kenny Ingram model, the specifications favored by Kenny Ingram, banjo player for *Rhonda Vincent and the Rage*. At Will's request, Kenny Ingram kindly agreed to grant me an interview when we were both at the CBA Father's Day Festival in Grass Valley, CA. He was delightful and gracious. It was a wonderful experience.



Kenny Ingram & Rhonda Vincent,
Grass Valley, CA (Photo by Will Williams)

IdaGrass: Tell me about how it is you came to play banjo.

Kenny: *How I came to play banjo was, every Saturday evening at my mother and dad's house at 6:00pm, Flatt & Scruggs was going to be on TV. It didn't matter what else was on, that television show was going to be on and they watched that back in the 50's and on up through the 60's and all. My dad just made a remark one day that if I would learn to play the banjo he'd buy me one. So, that's pretty well how that came about. He ordered a \$34.95 Silvertone from Sears I didn't think I was ever going to get it because they kept backordering it and backordering it and I didn't think that banjo was ever going to get there. That was in '64 and I was 12 years old.*

IdaGrass: So, your dad said he'd buy you a banjo, the back order finally came; did you take a banjo lesson?

Kenny: *No, I went out to a friend of mine's house. He played banjo. His name was Lloyd Butry. He showed me a couple of things, but not really any formal lessons. My first major jobs, I was one of James Monroe's original Midnight Ramblers. I stayed there about three months and went to work with Jimmy in 1972; went with Lester Flatt in '73 and stayed there until the middle of '78, and went back to work with Jimmy Martin for a couple more years. Then I played a*

little bit with Curly Seckler, National Grass after Lester had passed away. Then I pretty well got out of it for 16-17 years; I didn't play with anybody.

IdaGrass: Tell me, in the years you started to play banjo, tell me one person who had a major influence on that development of learning to play and on your style.

Kenny: *Well, that would sure be Earl Scruggs, that would be the major--although, I did listen to other banjo players. The ones I listened to, of course, Earl Scruggs, I listened to Sunny Osborn, JD Crow, Bill Emerson, and a little bit of Walter Hensley, and I did listen to Allen Shelton a little bit. That was the nucleus of what I wanted to play. It's really strange that every band that I ever wanted really to play with, I got to play with. I wanted to play with Flatt & Scruggs; I liked that job. I always wanted to play the banjo with Jimmy Martin because the banjo was so heavy and so strong in those groups. And the only other group what I ever really wanted to play with was the Osborne Brothers, and, of course Sonny did that, but I got to fill in a couple of times for him on the Opry. We did "Rocky Top" and that was great. I've played with everybody basically I've ever wanted to play with.*

IdaGrass: Tell me about getting the job playing with Rhonda Vincent.

Kenny: *This job with Rhonda intrigued me. She called me about this job the first time in 2002 and I turned her down on it.*

I had no idea what kind of music she played. I said, "Well Rhonda, I probably couldn't even play what you play." And she said, "We're playing straight ahead, hard driving bluegrass. That's what we want to play." I said, "Well, okay." So I was going down to the Station Inn, in Nashville, at night to pick a little bit. I used to go down there some on Sunday nights. I went down there and the band was coming by there so we picked a little bit.

At that particular time I was a little bit leery about jumping back into music because I didn't know Rhonda that well and I had a fairly good job, so I told her I wasn't interested and she told me that night that, "if you ever decide you want to play banjo again in a band, you give me a call." That was in August of 2000. Four or five months later my job changed a little bit and I told my wife, I said, "I'm going to try to go after that job." So I called her back.

In the meantime, she had already hired Tom Adams, which I knew that. I told her, "if Tom's ever not satisfied and wants to leave, I'd be interested in playing again." And she told me, "You'll be the first one I call." Near the first of October of 2001 she called me. So I started to work with her the first of November of '01. I've been here ever since. They can't run me off.

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IdaGrass: Tell me one of the things that you like best about playing, that you admire most in Rhonda.

Kenny: *Her business sense. She's willing to do whatever it takes to get the job done, whether it is spending money for equipment or clothes. She's willing to do whatever it takes to make her band look the best on stage and sound the best as far as the type of mics we use . . . she works hard. She's a very good business woman. This doesn't come easy to her. She's worked hard at it, really hard. She's a workaholic. When we're traveling or something like that, she's back there on that computer, she's doing business, she's working. She's a very good business woman. She knows what she wants and she went after it and she's got it.*

She's very fan friendly. She'll sit and talk with you. There are very few artists that you can actually send an email to and you'll get a response. It may not be but a line, but you'll get one. Some people want to get up there and play and after it's over, they don't want to deal with you. They don't want to set their CDs up and sell. See, that's where she has an advantage over a lot of people.

IdaGrass: What do you think is one of the most challenging parts of your job?

Kenny: *The schedule is pretty challenging, I mean, as much as we work. We work hard. We will work, when it's all said and done, maybe 165 days of just working days. In 10 ½ months you try to pound in 165 working days, not counting your traveling days, it's a lot of days. We worked 185 in 2004, and that was too much. Your schedules are all messy. You don't know when to eat; you sleep when you can, you eat when you can.*

IdaGrass: What is one of the most rewarding parts of doing this?

Kenny:

Well, it just feels good to do what I do. It's good to have a job you enjoy. I mean, I enjoy playing with these guys. A lot of the guys are quite a bit younger than I am, but we all get along great. It's a good chemistry. We're usually on it all the time pretty much, but when it's really kickin' and really grovin', it really feels good when the timing is really right.

That's what it's all about is timing. You've got good timing, good singing, you're phrasing your words together, you're saying your words alike, and that's when it gets good. That's what I like. Your phrasing--that's very important and a lot of people overlook. People say their words differently and they don't blend that way. I learned that from Jimmy Martin. You sang the way he wanted you to sing.

IdaGrass: So, as you look back over those bands that you played with, recount for me some of those times that were just magic.

Kenny: *Well, the time when I went to work with Lester in October of 1973, that was pretty magic. I had filled in a couple of times for Haskel McCormick and I don't know what exactly happened that day, but Lester wanted to replace him. I mean, he liked what I did. He felt I was much closer to what he had had in the past as far as Earl. For him to call me and want me to come to work for him, I thought that was a pretty good endorsement on my part.*

IdaGrass: As part of the *Rage* you play great music, but you also have to do some entertaining, does that stretch you? Does that put you out of your comfort zone?

Kenny: *No, no, no! No, I just roll with it. That's fine with me. Every great band should entertain too. Lester and Earl, they had a great show. They had a great quartet when they sang the gospel, and they could do the hard driving bluegrass stuff too, but they had comedy in the show...it was a show. It's sort of going back to that. It got away from that for a lot of years, but people enjoy a little bit of that. They like to be entertained. They like to see you interact with the crowd. Lester had that ability. He could emcee a show and he just made you feel like you knew him. He had that ability. I think Rhonda has that. She makes eye contact with a lot of people and she's good at it. She's gotten really good at it.*

IdaGrass: Tell me some of your hopes for the future?

Kenny: *Probably, just keep hanging with this job. It's pretty well the end of my career, playing with Rhonda probably. There's nobody really I want to play with. I like what she does. With most female singers they sing in keys of E and that kind of stuff and she does a little of that but she also plays in keys that really turn you loose—you know, B, B flat, it's really good for the banjo.*

IdaGrass: Would you like to do your own album?

Kenny: *I'll be working on an album this coming fall.*

IdaGrass: Have you started to choose material?

Kenny: *To a degree. Just pulling some things out that are buried. That's what I want to do. 'Cause, if it was a good song one time, it'll be a good song again. I don't want to record something that's been recorded to death. But there's some stuff—Flatt & Scruggs stuff that hasn't been done very much at all. I hope nobody will cut them...just good stuff.*

IdaGrass: What advice do you have for young pickers.

Kenny: *Everybody wants to play speed, and that's fine. That's okay. But don't try to play something so fast that it loses the feeling or your timing; if you can't play it, it gets to sounding just all running together. You've got to slow it down a little bit. Speed's not everything. Really the timing's the key to it to make it sound like you have the bounce and the drive. There*

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again, people think if something's driving it's because it's fast. That is wrong, it's not drive. It's timing, where it makes it sound like it's really driving...not speed, but some people confuse that. I can play about as fast as anybody wants to play when I want to, but that's not where it's at. I'd rather play something and have it sound really good at the right speed where you get the right rhythm and timin', to sing it right to make it really sound good instead of just burning everything up. They'll learn it; that comes later. That comes with maturity.

Picking music is great. When I was younger it probably kept me out of a lot of trouble. I spent a lot of hours with a banjo in my lap; it kept me busy. To get kids involved, it's a good thing. Keep them busy. Take them to jam sessions. It's very important. Spend some time. Let them pick. It will pay huge dividends down the road.

Summer Bluegrass Happenings

Camp & Jam in Sandpoint

Come pick a little bluegrass with your friends at the Bonner County Fairgrounds, Sandpoint, ID. Beginning WED, July 25th through SUN noon, July 29th. The fee for camping is \$15.00/night, payable to the Bonner County Fairgrounds
Activities include: Potluck supper, Band Scramble, and Gospel Jam.

For questions/more information:

Herman & Gail Waldron
PO Box 475
Pomeroy, WA 99347
(509) 843-1404

"Bluegrass in the Blues" is a very relaxed weekend of camping and spontaneous acoustical bluegrass jamming in the scenic Blue Mountains of northeastern Oregon. There will be no schedules, stages, band performances, or contests. You may want to leave your watch at home. This year it will be at Emigrant Springs, near Meacham (I-84 exit 234), August 10-12, 2007. For more details:

<http://mysite.verizon.net/res8aypu/>

"Bannock County Bluegrass Festival"

August 24, 25 & 26. Pocatello, ID the Bannock County Fairgrounds. This festival is family friendly and has a great line-up of bluegrass bands, on-site camping, Saturday night barn dance, music workshops, vendors and plenty of jammin'. Visit the ISBA website for a flyer with a complete listing of events, or for more info, visit or email, website: bannockcountybluegrassfestival.com
email: djmorgan@glacierview.net

Rudy's Mercantile and Sundries

By Rudy Corbett

Howdy, and welcome back. Can you believe it's been two months already? Take your shoes off and sit a spell as we continue our journey through history.

I don't think I can go much further, on the history of Bluegrass without

spending some time discussing one of my personal favorite bluegrass giants, Lester Flatt. Lester was born near Sparta, Tennessee in June of 1914. He was one of nine children. His dad tried to teach him the drop-thumb banjo but Lester never could get the hang of it. He did, however, learn to play the guitar by age seven.

He joined Bill Monroe around March of 1945. Before this, he was with Bill's brother, Charlie, playing mandolin, and taking Bill's place singing tenor to Charlie's lead. It was with Charlie Monroe's *Kentucky Pardners* that Lester had the opportunity to really develop the style of guitar he was known for. Soon after he quit the *Kentucky Pardners*, Bill Monroe invited Lester to play rhythm guitar and sing lead vocals with the *Bluegrass Boys*. It was the place Lester was destined for.

Earl Scruggs joined the *Bluegrass Boys* around December of 1945 and the package was complete. The combination of Bill Monroe, Lester Flatt, Earl Scruggs, Chubby Wise and Howard "Cedric Rainwater" Watts created a ripple in the bluegrass space-time continuum that is being felt even today. Few can deny the powerful influence this assembly has had in shaping bluegrass and other genres of music.

While many believe that Bill Monroe was the "creative genius" behind bluegrass. I personally believe that he simply provided an atmosphere for the music, and the musicians involved, to blossom. Please, do not misunderstand my opinion on Bill Monroe's place in bluegrass history. I still refer to him as the "Father" of bluegrass music, and rightfully so.



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After all, somebody has to take the blame. (Love you, Bill!)

Bill pulled together a group of men that had the same desire and let each one throw their seed into the ground. As the seed began to germinate, the roots became entangled and intertwined, creating a foundation from which all other bluegrass is based. The roots of bluegrass doesn't go any deeper than 1945, if you ask me. Some may argue that it came from music brought over by the immigrants, but I consider that music to be in another category. Stay focused here—we are talking about bluegrass.

Earl Scruggs left *The Bluegrass Boys* in early 1948 because he wanted to go home and tend to his mother. Within two weeks of his departure Lester Flatt and Howard Watts also left the group. Lester and Earl soon got together with Howard Watts and Jim Eanes and started making music again. Earl agreed to play only because the rest of the group promised to stay close to home. One thing led to another and, before you know it, Lester Flatt, Earl Scruggs and the *Foggy Mountain Boys* were formed. Jim Shumate and Mac Wiseman joined the group in March of 1948. Even though the personnel changed, Flatt and Scruggs remained together for 21 years. They had more influence during that period of time than any other bluegrass group had or will ever have. You can say the word, “Bluegrass” among most people and you will hear two things in response: “Bill Monroe” and “Flatt & Scruggs.” Unfortunately, all things usually come to an end, and in 1969 Lester Flatt and Earl Scruggs parted ways. They each went on to other endeavors, but nothing will ever compare to what they had already accomplished.

Most bluegrass bands back then were formed with five pieces; guitar, banjo, fiddle, mandolin and bass. This all changed in 1955 when Lester and Earl decided to include a resonant guitar, or dobro, into their lineup. No one could have filled this roll better than Uncle Josh. Burkett H. “Uncle Josh” Graves from Tellico Plains, Tennessee, heard Earl Scruggs’ hard-driving, three-finger style of banjo about 1949 and decided to adapt it to his instrument. He joined *The Foggy Mountain Boys* in 1955 and introduced his dobro to the bluegrass world. Because of this the dobro is now included in a lot of bluegrass bands. He played with Flatt and Scruggs until

1969. [Here is a bit of trivia: The dobro was invented in the United States by the Dopyera Brothers, a couple of immigrants from the Slovak Republic. The word “dobro” comes from their name “**DO**pyera **BR**Others.” – That’s for you, Pat!]

Well, we’ve pretty much covered the origins of bluegrass music (*the Reader’s Digest condensed version*) and the traditional band format. I really only skimmed the surface. For more information I recommend going to the IBMA, International Bluegrass Music Association) website. They have a lot of good stuff. Thank you for allowing me the privilege of sharing with you the few bits I do know. My hope is that you have learned at least a little something from all this. Please, join me again next issue to see how bluegrass has evolved and is continuing to be shaped.

“Y’all come back now, ya hear!”

Congratulations

Congratulations to one of our Montana ISBA members, Mike Conroy. The album, *The Old Spinning Wheel* is one of the seven CDs nominated for the International Bluegrass Music Association instrumental recording event of the year. This album is an instrumental duet project recording done by Mike and Ivan Rosenburg, with Mike’s wife, Tari, on guitar.

Does a tropical paradise and bluegrass seem to be a perfect match?

Then you may be interested in the Rhonda Vincent Bluegrass Cruise, February 11- 19th 2008.

Rhonda, Kenny, Hunter, Josh and Mickey will be there along with some other terrific band. Come enjoy the gentle ocean breezes, workshops, shows, and plenty of pickin’.

For more information visit the website: www.bluegrasscruise.com



More Pix from the Harshman Barn



A heartfelt "thanks" to our sound guy, Erick Elmer.
We couldn't have done it without you!
(Photo by Jim McCue)



Buckhorn Mountain Boys - Mike Bond,
Donna Bond, Al Jackson and Rue Frisbee
(Photo by Jim McCue)



Carma Phillips, Dennis Stokes, Bill Cates, &
Brian Haken (Harry Strang, on the bass)
(Photo by Jim McCue)



Bill Elmer, Pat Massie, Bob Greer & Rudy Corbett
with some tight harmony
(Photo by Jim McCue)



Chris Williams of *Will Williams & Gravel Road*
(Photo by Jim McCue)



Musicians chatting before the performance
(Photo by Jim McCue)

Application for ISBA Membership

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ Email Address _____

IdaGrass, the ISBA newsletter is offered either in email or printed letter format. Using email saves the Association the cost of postage and printing, HOWEVER, because we want you to enjoy and look forward to the newsletter, we want you to receive the newsletter in a format with which you are comfortable.

I would like to receive the newsletter Email _____ US Postal Service _____

Yearly membership: \$10/individual, \$15/family

Please mail to: Idaho Sawtooth Bluegrass Association
PO Box 123, White Bird, ID

If you have *Ideas, Comments, QUESTIONS, or Concerns*

ISBA President

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208-466-1719

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Board Chairman

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Webmaster

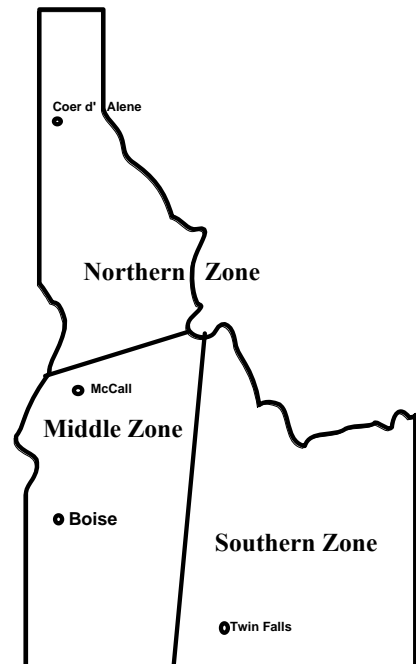
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Just a quick reminder -
Is your membership due for
renewal?