

CBA Fall Campout and Board of Directors election to be held October 15, 16 & 17 in Colusa, California

By Suzanne Denison

The Colusa County Fairgrounds at 1303 10th Street (Hwy. 20) in Colusa, California will be the location for the CBA's Fall Campout and Board of Directors election on the weekend of October 15 to 17, 2004. The fairgrounds offers plenty of RV and tent camping at a cost of \$18 per night per unit. There are some electric and water hookups and plenty of trees for shade, as well as bathrooms and showers.

On Friday, October 15, the James King Band will perform in concert after the annual barbecue and potluck dinner. There will be no admission charge for the concert, but donations will be gladly accepted to offset the cost of the hall and dinner supplies.

The CBA will furnish paper plates, plastic ware, soft drinks and coffee, as well as the meat to be barbecued. Attendees are asked to bring a dish to share to feed their family and at least four other people. More details will be available in following issues of the *Bluegrass Breakdown*.

The annual election of the CBA Board of Directors will be held during the event. Ballots will be accepted through Saturday at 2 p.m. and results of the election will be announced at the dessert potluck beginning at 6:30 p.m. After the 2004/05 board has been introduced, there will be a general membership meeting for members to express concerns and suggestions and ask questions of board members.

Two of the current board members will not be standing for election this year. Bob Thomas has decided after consulting with his family not to run. His health is a major concern and all of his strength is needed to concentrate on getting well. Bob has Myasthenia Gravis (a degenerative disease) and spinal problems, which make it almost impossible for him to travel to board meetings. We wish Bob and his family well and will miss his sage advice and input on the board.

Kris Hare will not be running for reelection this year. Her veterinary practice is a busy one and the necessity to be on-call most weekends makes it impossible to continue to volunteer her time and talents to the board. Kris will continue to perform with Borderline Bluegrass Band and work with her colleagues. She will also be greatly missed.

Candidates for the CBA's 2004/05 Board of Directors are: Lisa Burns, Rick Cornish, Don Denison, John Duncan,



James King

Photo by Tom Tworek

Tim Edes, Montie Elston, Mark Hogan, Hal Johnson, Darrell Johnston, Larry Kuhn, J.D. Rhynes and Suzanne Suwanda. Please read their candidates' statements beginning on page A-12 and complete the ballot on page A-13.

You can choose to vote for up to 11 candidates or only one or two, but please VOTE! The 11 candidates who receive the most votes will be elected. Postage for the ballot will be paid by the CBA. Simply complete the form, including your name and membership number, fold and staple or tape the top of the sheet, and put it in the mail.

During the ballot counting process, the committee: (1) checks a current membership list to make sure the ballot is valid; (2) cuts off the name and member number to be placed in the drawing box; (3) counts the votes; (4) tallies the results and reports them at the membership meeting. All members who vote are eligible for prize drawings and need not be present to win. Prizes include CBA festival tickets, CDs and CBA logo mer-

chandise.

If you have any questions about the campout or the election, please call the CBA office at 209-293-1559 or email: bgsbreakdown@volcano.net.

We hope to see you all in Colusa for a great weekend of jamming, catching up on the latest Bluegrass family news and enjoying a relaxing good time. Bring your family, friends and instruments and join in the fun!

For more information about the Colusa County Fairgrounds, please call 530-458-2641 or email: ceo@thefarmshow.com.

Correction -- wrong dates in July issue

As often happens when I'm in a hurry -- I made a mistake in the article asking for Board Candidate submissions in the July issue. The dates printed on page A-3 were incorrect. The correct information is in the above story. I am sorry for any inconvenience my error may have caused.

CBA to present James King Band in concert August 13 in Orangevale

"James King is considered one of the best traditional bluegrass lead singers today and he has surrounded himself with a band that is every bit as effective as he." Bluegrass Unlimited.

If you haven't every heard James King sing and his band play, you've missed one of the best acts in performing in Bluegrass music today. The band was a big hit with the audience at the recent Mid-State Bluegrass Festival in Paso Robles, California, and have been a crowd pleasing act at the CBA's Father's Day Festival in Grass Valley every time they have appeared.

You have a rare opportunity to see and hear James King and his band perform in an intimate concert setting on Friday, August 13, 2004 at the Orangevale Grange, 5805 Walnut Avenue in Orangevale, California. The show will start at 8 p.m.

Opening the concert will be the Stoney Hill Bluegrass Band and 15-year-old vocalist Angelica Grim.

James King was born in Martinsville, Virginia and raised not far from Galax. He grew up on Bluegrass music. His uncle, Joe Ed and his father both played the fiddle to James when he was young. He went to the Galax fiddler's Convention often and was inspired by the Stanley Brothers when he was in his teens. After serving in the Marine Corps he moved to Maryland and met Bobby and T.J. Lunday. Their dad, Ted Lunday became a big influence on James'

music and was responsible for some of his first stage experiences.

In addition to James on lead vocals and guitar, band members are Kevin Prater -- mandolin, guitar, tenor and lead vocals; Ben Greene -- banjo and baritone vocals; Adam Haynes -- fiddle and back-up vocals; and Jerry McNeely on acoustic bass.

Stoney Hill Bluegrass Band is a newly formed ensemble from Folsom, California. The principal members are Larry and Bobbi Kuhn. Unfortunately, the band does not yet have a website and information on other band members is not available.

Angelica Grim is a 15-year-old vocalist who has participated in the Kids on Bluegrass program at the CBA's Grass Valley Festival for the past few years. CBA Activity Vice President Bob Thomas, (the producer of this event), was so impressed with her singing that he asked her to perform at this concert.

Ticket prices are \$15 for the general public; \$12 for CBA members and \$8 for teenagers (13-17 years old). Children 12 and under are free with a paid adult admission. Advance tickets are available at: Nicholson Music, 626 E. Bidwell, in Folsom; American River Ace Hardware, Corner of Madison & Greenback; the Orangevale UPS Store, Corner of Hazel and Greenback in Orangevale; and Lee Hardesty Insurance, 6717 Winding Way, Fair Oaks (Fair Oaks &

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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 completed 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 _____

Address _____ Child(ren) _____

City _____ State _____ Zip _____

Phone _____ E-mail: _____

Category

Single Membership	\$20.00
With Spouse Added	\$25.00
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

Please sign me up for the following:

_____ Single - 1 vote for _____ year(s) \$20.00
 _____ Couple - 2 votes for _____ year(s) @\$25
 _____ Add _____ non-voting children
 _____ Add _____ voting children
 Children's names and Birthdates: _____

Volunteer Area _____

If Senior Citizens (65 & over), please list birthdates: _____

Membership includes 12 issues of the *Bluegrass Breakdown*, and discount prices for all CBA sponsored festivals and concerts. Each band member is entitled to receive a copy of the publication. Please list names and addresses on a separate sheet.

New ☐ Renewal ☐ Member # _____

Membership Total \$ _____
 CBA Heritage Fund Donation \$ _____

Total Enclosed \$ _____

Please make checks payable to California Bluegrass Association (CBA). Heritage Fund Donations are tax deductible.

Mail to: CBA Membership Vice President
 Kathy Kirkpatrick
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 For information, call 209-473-1616 or
 e-mail: calbluegrass@comcast.net

Editor's Corner

By Suzanne Denison

Wow! August already! It seems like summer just started last week and is just whizzing by! I hope you are all enjoying the warm weather and attending as many Bluegrass music events as possible.

Don and I are trying to catch up with chores about our mountain home. We are both so busy before the CBA's Father's Day festival that not much gets done around here. By the time we return from Grass Valley

it looks like the gypsies just moved out – inside and out!

We have four and a half acres of property – most of it at a 10% grade. The acre inside the house fence needs to be mowed at least once in the spring and several times again during the summer – but should be done before the grass dries out. Well, this year our mower-trimmer conked out. We took it to a local repair shop and hoped for the best. After nearly two months, the machine came back with a new carburetor and a large bill – but too late to safely mow due to fire danger.

We're now in the process of watering everything down, piece by piece, so we can mow. The weeds are about knee high and I'm tired of picking burrs out of the cat, dog and my pants legs and socks. Ugh! We're in the middle of another dry year up here on Blue Mountain and fire is an ever-present danger for us. All of the surrounding property that doesn't belong to the Schaad family is timberland.

As for the inside of the house – well that's a problem as well. Don and I (foolishly) started remodeling our main bathroom about three weeks before the festi-

val... duh! I just wanted to paint the bathroom, take out the old tub surround and replace it with something better looking than 35-year-old stained melamine. Needless to say, Don had other ideas.

Before he started teaching school, he was a maintenance mechanic for General Electric in San Jose. In that job, he did carpentry, remodeling, painting, furniture building, and much more. He is an excellent craftsman – and also a perfectionist. His idea of a "little remodeling" was to tear off the paneling (the whole house was paneled), pull out the tub surround and the plywood, take up the floor, create wainscoting, install ceramic tile around the tub, tape and texture all of the exposed sheetrock – and much more.

It is July 19th as I write this column – and we are only about half way through with the remodeling – but he's working on it. And, I'm learning to live with all of my stuff in boxes in the bedroom, tools and ladders in the bathroom and plaster dust tracked throughout the house. I keep telling myself that we're saving a lot of money by not having to hire anyone to do the work... and I'm sure it will be beautiful when it's done.

Please check out all of the upcoming concerts, festivals, jam sessions and regular band gigs in this issue. We all need to help support the music we love to keep it alive and growing.

Upcoming CBA events include the August 2nd Bluegrass Festival at the Sonoma County Fair; August 14th James King Band concert in Orangevale; our fall campout, election, annual meeting etc. (October 15-17) in Colusa;

and the 5th Annual Veteran's Day Bluegrass Festival (November 12-15) in Woodland. Look for details and/or ticket information in this issue.

Until next month... enjoy the music!



CBA Pick-nic planned for September 11 in Fair Oaks Park

By Bob Thomas
CBA Activities VP

One of the things that I love about the CBA, and bluegrass in general, is the "big family" feeling we seem to have. I was talking a couple weeks ago with John Atkins, a man I've picked with occasionally over the years. We spoke about the coming months and possible jam dates and locations. We realized that Sept. 11 this year is a Saturday. And one way to remember September 11, 2001, could be to get together with the family and share something we love, bluegrass. We thought it might be appropriate to get "the bluegrass family" together for a "pick'nic" in the park.

It was October 17, 1993, when I held my first "Pick'nic" to see what folks around Sacramento wanted to have in the way of concerts and jams etc. I just took a look at the sign-up sheets I passed around that day and found folks from Chico, Redding, Clearlake, Copperopolis, French Camp, Pollock Pines, Oakdale, Vallejo, Grass Valley, and right in Sacramento too.

John found that Fair Oaks Park, (located in) a suburb of Sacramento has plenty of shade and nothing scheduled for that date. So we are

starting to organize a CBA Family Pick-nic in the park to remember those lost, take a break from politics, and get some picking in.

We particularly would like to invite regional bands to come and play for folks. It will start about 2:00 p.m. This is NOT a potluck. Just bring your lawn chairs, ice chest, picnic basket, picking buddy, instruments, family and friends for some singing, playing and dinner on the ground.

Fair Oaks Park is located on the southwest corner of Madison Ave. and Fair Oaks Blvd, Fair Oaks, CA. There is plenty of free parking, no entrance charge. Look past the children's play area for the CBA signs.

For more information, please call me at 916-989-0993 or email: sacbluegrass@comcast.net.



California Bluegrass Association Bluegrass Breakdown

is published monthly as a tabloid newspaper at P.O. Box 690730 Stockton, CA 95269-0730, by the California Bluegrass Association. The CBA is a non-profit organization founded in 1974 and is dedicated to the furtherance of Bluegrass, Old-Time, and Gospel music. Membership in the CBA costs \$20 a year and includes a subscription to the *Bluegrass Breakdown*. A spouse's membership may be added for an additional \$5 and children between 12 and 18 for \$1.00 per child. Children 12-18 who wish to vote will have to join for \$10.00. Names and ages are required.

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 for the 10th of the month one month prior to publication (i.e. February deadline is January 10, etc).

Members are encouraged to attend all board meetings. The August meeting of the Board of Directors is scheduled for Saturday, August 21 at 10 a.m. at the home of Bob and Cindy Thomas in Citrus Heights. Please call or email any board member for directions.

Please send all contributions and advertisements to:

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Flyer insertion is available at a cost of \$200 per issue.

Other sizes of advertising are available at \$3.08 per column inch based on a 5 column tabloid size. Please call (209) 293-1559 or e-mail: cbawpn@volcano.net for further information.

A 10% discount is offered for advertising which runs 6 issues or more and is paid for in advance.

Advertisements should be submitted as PDF or PageMaker for Macintosh files either on disc, CD or via e-mail. Advertisements can be produced by the editor upon request if artwork and photographs are submitted in advance. Four color ads available for \$50 additional cost.

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The current rates for classified ads are based on 3 1/2 inches of typed copy and are as follows: \$3.00 for the first three lines and 50¢ for each additional line.

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President's Desk



Dear Friends:

Summer seems to be shorter every year. It seems to me that I have just completely recovered from the exhaustion that accompanies each Fathers Day Festival. It is now July 17th, summer is well underway, and if I were still working, I would be thinking about what events I could attend before I would be back in the classroom.

While the Breakdown schedule does not give us time to go to many events. We are planning to attend the Bowers Mansion Festival on the 14th of August this year. We have tried to support the Northern Nevada Bluegrass Association by attending this festival when we can, this year we are going to make a point of being there. If you all have not attended this one-day event, please consider doing so, it is not large, and provides an opportunity to see bands we don't see often and people that we don't usually have the opportunity to visit with often.

There are many events coming up that deserve your attention and if possible your attendance. We will be having a concert this month on August 13 in Orangevale featuring the James King Band. Coming up soon is the second Bluegrassin' In the Foothills Festival produced by our friends Larry and Sondra Baker. Suzanne and I were able to make a short appearance only last year due to family obligations, but from the brief look we had, and from all reports, the first of what we hope to be many of these annual events was a success.

The CBA's Fall Campout, Annual Meeting, and Election of officers held in Colusa this year will have James King and his band entertaining our members on Friday evening. The dates for this event are October 15, 16 & 17. Be sure to look for more details as they become available. Don't fail to get out and enjoy some live Bluegrass Music this summer and fall, renew old acquaintances, make new friends, and enjoy the music.

Planning for the CBA's Veteran's Day Bluegrass Festival is in high gear now, many of the bands have been selected, with more to come. Look for a partial lineup on our ad for this November event; it should be lots of fun. The dates for this year's festival are November 12, 13 & 14, 2004.

Bob Thomas has just announced that he will not be a candidate for the board this year. Those of you who know Bob know that his health has not

been the best these last few years. Bob sent all of us on the board an e-mail letting us know that he needs to concentrate in getting healthy this year. We all wish Bob and his family all the best, and hope that he will be well enough to once again to be an active part of the CBA soon. We will miss Bob's experience and sound advice, not to mention his energy and ability.

There is an election of Board members to be held in October. DO NOT wait until October to vote! Last year we sweated out making the quorum requirements for a valid election. We got enough votes, but we were worried for a while. Be sure to read the candidates statements, think about them, and vote by mail. If by chance you should change your mind, you can vote in person and rescind your earlier vote, so do it early so you can be sure unforeseen events don't interfere with casting your ballot. I know you all plan to attend the Annual Meeting, but things have a way of changing one's plans at the last minute. Be sure your vote gets counted, mail in your ballot this month. Remember that this is your association; be sure to express your preference. Oh yes, as I mentioned earlier in this column, James King and band will be playing for us at the Annual meeting and Campout this fall. There is no admission charge for the concert, but donations will be gladly accepted to help defray the cost of potluck supplies and the rental of the hall.

Ken Reynolds has resigned as Membership Vice President. We thank Ken for his help these past years, perhaps he can find enough time to jam to his hearts content now. Kathy Kirkpatrick is our new Membership Vice President. Kathy has worked with the membership list in the past and I am sure she will do a fine job. Thanks Kathy for undertaking this important position.

I'm looking forward to seeing many of you this summer at an event. Be sure to say hello if you see Suzanne and I out and about. That's all until next month. Stay healthy and happy.

Your Friend
Don

Bluegrass Folks -- Ron & Betty Stanley



Ron and Betty Stanley

Photo by Bill Wilhelm

By Bill Wilhelm

Lots of folks know Ron Stanley for the musician that he is, still others know him for the Dobro workshops he has been giving in the music camps preceding the CBA Bluegrass Festivals at Grass Valley in recent years.

Ron's earliest memories are singing songs when about three years old for company when they'd come to the family home in Glendale, California where he was born and grew up. His mother was a piano player and his uncle a professional musician who played in the world of the big bands with the likes of Frankie Carl and several other big names Ron can't even recall. He does remember lots of music in the home, though. When in junior high school, he had a chance to learn to play a musical instrument, but he wanted to learn guitar and there was no class for that. However, there was a violin class and since that at least had strings on it, he settled for it. He soon gave that up, as he just wasn't fond of becoming a part of anything that was available there. He seemed to have a drive for something he had not found yet.

CBA to present James King

Continued from A-1

Dewey).

Tickets are also available on line with a credit card at www.cbaontheweb.org. Tickets will be on sale at the door if the concert is not sold out.

For more information, call Bob Thomas at 916-989-1296, email: sacbluegrass@comcast.net or visit www.cbaontheweb.org

"I was long about then that he learned of a folk music club when in high school and took an interest in it. He bought an old Kay guitar with action he describes as about as high as that of a Dobro. He says it just killed his fingers, but nothing could stop his yen to play this music he had found. He was soon playing rock and some blues, which led to becoming part of a band. There he met a five-string banjo player, Darrell Green whose music made quite an impact on his life. Darrell was a friend of The Dillards Bluegrass band, so occasionally Darrell, Betty and he would go see them on stage. Continuing on with their little combo, whenever there was a lull, Darrell would say, "Let's play some bluegrass!" Then when they started to play bluegrass, Ron would say, "Let's jazz it up a little," but Darrell would say, "Nope, just straight ahead, this is bluegrass!"

He even played with another band in an Irish pub for a time and they found some of the Irish music to be similar, at least enough so that they got along quite well there. Ron says, "we had to, because all pubs have dart boards, you know and theirs was right next to the bandstand!"

Then for a long time Ron played as a duo with Jerry Cottrell in various places as "Ron and Jerry." As each of them sings and plays multiple instruments, it was a combo with variations of sound. Dobro became and remains Ron's main instrument. He has become one of the best in the business.

Ron and Betty got fed up with the big city life early on and moved to northern California where they resided for years. More recently they are calling Oregon their home. Ron now plays up and down the Oregon Coast at various RV resorts. He also currently plays in two different bands. One is a little swing band they call

"SWANG." This group does a lot of music reminiscent of the "Hoosier Hotshots" band from the National Barn Dance show at WLS radio at Chicago in the 30's and 40's. The guitar in the band is the actual one used by the "Hoosier Hotshots" so many years ago. The other band is recently formed and is called the Berck Perrce Bluegrass band. Ron says they are all good musicians and have practiced a lot as a band. They are already doing some festivals and are raring to go. Look out for these guys!

Being the busy guy that he is, Ron still teaches music on his own on a regular basis. So, just how does Betty fit into all this? Well, just fine, really!

She hails from Indiana not far from the state of Kentucky. She moved with her family to the San Fernando Valley of Los Angeles when she was nine. She still recalls her grandfather's tobacco farm in Kentucky and her great uncle playing frailing or drop thumb style banjo back then.

So, she then completed her growing up there in the San Fernando Valley and went to school in Granada hills. After graduation, she worked as a secretary for a child abuse investigation unit of Los Angeles County.

Her comment about bluegrass, "I love all this music so much that I've had to resist it all my life. I know that if I ever learned to play it, I would never get anything else done."

Ron: "Betty is not only supportive, but very helpful to me in playing on the road, in my music workshops and everything else I do."

Your author: "Ron, you are a very lucky man for all that."

Ron: "I really am, Bill and you can put that in print, too."

BLUEGRASS NEWS NOTES

Band and Musician News Notes...

Wildfire signed by The Agency Group

Wildfire has signed exclusively with The Agency Group in Nashville, TN. Paul Lohr will be the new agent for the band for booking, but Phil Leadbetter will continue to be the contact person for all other band matters.

Wildfire is currently booking for 2005, and also have some dates left for 2004. They will start on their 3rd CD in September.

For all bookings, contact Paul Lohr at The Agency Group at (615)383-2833 or email paullohr@theagencygroup.com



Eddie Adcock recovering from July heart surgery

Eddie Adcock underwent multiple bypass heart surgery on July 6th.

Pinecastle Records sent the following information via email: "Thankfully, his heart problems were caught in time and he is being treated by the best doctors at one of the top heart hospitals in the world in Nashville. He is reportedly doing great since the surgery and is out of the Intensive Care Unit."

Committed to his craft and his fans, we are sure Eddie will be up and about in no time! Some dates have been postponed, please go to www.pinecastle.com for schedule updates. Please keep both Eddie and Martha in your thoughts and prayers."



Michelle Nixon welcomes first grandchild

Congratulations to Michelle Nixon on the birth of her first grandchild!

Landon Thomas Baehr was born on June 17th while proud "Mimi" was on the road in Grass Valley, CA. Parents Jason and Tia Baehr welcomed their son, who weighed 6lbs, 6oz. and measured 19 1/2 inches long. Both mother and son are doing well.



Larry Stephenson Band performs at the Opry

Larry Stephenson Band performed to a sold out, standing room only crowd at the Grand Ole Opry Tuesday, July 13, 2004 at 7:15 p.m. for the popular Tuesday Night Opry Series. Larry and the group have become regular guests at the Opry when time permits in the bands hectic schedule. If you didn't get to attend in person or listen to WSM 650AM to the live performance you can still check it out via the Internet at www.WSMonline.com under archives.

Other artists who shared the stage were Tracy Lawrence, Josh Turner, John Conlee, Porter Wagoner, Steve Wariner and Alan Jackson among others. Mr. Jackson added to the excitement by shooting a live video for his latest single. It was a wonderful night in every aspect. The band sounded wonderful and went over great to the sold out crowd, as they were the only bluegrass group to perform.

Larry Stephenson and his band were nominated in the first round for IBMA awards in seven categories, including two individual awards for Larry (Male Vocalist of the Year and Mandolin Player of the Year). The band's latest CD, "Climb Mountain Mystery," was also nominated for Album of the Year.

The WhiteHouse band consisting of five mainstream award-win-

ning artists: Jason Carter, Charlie Cushman, David Parmley, Missy Raines and Larry Stephenson were also nominated for the Recorded Event of the Year and Album of the Year.

For more information on the Larry Stephenson Band and upcoming performance dates, visit www.LarryStephensonBand.com.



Celebrity memorabilia to be auctioned for charity

Nashville, Tenn. (July 16, 2004) — Celebrities all over Nashville are cleaning out their closets in order to help their favorite charity. The non-profit organization Celebrity Rags 4 Charity Riches is collecting items that celebrities have previously worn during award shows, photo shoots, performances and other special events and auctioning them off on Ebay. Proceeds raised from each item will go to the charity of the celebrity's choosing.

Some of the items donated so far include Alison Krauss' red carpet dress and performance dress she wore at the 2004 Oscars, with the proceeds going to The Joseph Wetterling Foundation and Save The Children Denmark; Clothing



from Joe Nichols video shoot to benefit Camp Barnabas; and a replica of the \$2 million Oscar shoes made of diamonds worn by Alison Krauss, to The Breast Cancer Research Foundation. Famous shoe designer Stuart Weitzman, who created the shoe, is making a replica of the shoe for the auction's highest bidder. Although the shoe will not be made of diamonds they will be made of swarovski crystals. Wyonna and Craig Morgan have also donated items and more donations are being received.

All items will be able to be

viewed and bid on through Ebay.com. Celebrity Rags 4 Charity Riches first auction will start on August 7th and continue through August 14th.

The non-profit organization was created by Cynda West Johnson and Renee Layher. Cynda is the organization's public service expert. She started working with national associations in 1988 and has helped create broadcast campaigns for organizations, such as, The William K. Kellogg Foundation, United Nations, and Women Vote. Renee, who is no stranger to the fashion world, started her career as a junior designer for

Continued on A-6

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GREAT PRICES ON BLUEGRASS DVDs! Bluegrassdvd.com has the best prices on all instructional DVDs for guitar, mandolin, banjo, fiddle, dobro, and bass. Plus great deals on concert, performance, and documentary DVDs. Check out www.bluegrassdvd.com.

BANJO CRUISE

THE BANJO CRUISE - 5-String Banjo Workshop Cruise to the Caribbean Jan. 27-31, 2005. Come alone, or bring your spouse and family. It's going to be fun! Bluegrass with Tony Trischka, Ross Nickerson, Steve Huber, Janet Davis, John Lawless, Ned Lubrecki. Guitar with Peter McLaughlin & more TBA. Old Time with Bob Carlin, Dan and Jennifer Levenson. Presented by Banjo Teacher.com and ETA travel, the same fine folks who host the annual Bluegrass Cruise. Visit www.banjoteacher.com for details or call: 1-866-258-7159 or ETA 1-888-711-7447.

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LESSONS

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BLUEGRASS NEWS NOTES

Continued from A-5

Ralph Lauren in New York. She then moved to Nashville and became a wardrobe stylist for many artists including Wynonna, Alison Krauss, James Taylor, The Dixie Chicks, Carolyn Dawn Johnson and Joe Nichols. Combining both their expertise and credibility lead them to where they are today, creating *Celebrity Rags 4 Charity Riches* and raising money for charity. The organization makes it simple for artist to donate by providing all the paperwork and picking up all the items they wish to donate. Both the artist and charity will benefit greatly through Cynda and Renee's organization.

For more information on *Celebrity Rags 4 Charity Riches*, the auction, or how to go about making a donation please visit their website www.rags4riches.org.



Record Company News Doobie Shea Studios move to Nashville

Boones Mill, VA — Tim Austin recently announced the relocation of his award winning recording facility to the Nashville area. Doobie Shea Studios, originally founded in 1988, has been home to the Blue Ridge Mountains for over 15 years. Austin has played many roles in the music industry, including forming the highly successful Lonesome River Band some 20 years ago. He left the band after 13 years to pursue his desire to be at home and in the studio.

Austin formed Doobie Shea Records in 1996, producing and engineering the Grammy nominated "The Stanley Tradition" project as its first endeavor on his own label. After seven years, and many award winning projects later, his recent decision to dissolve Doobie Shea Records once again hinges on his desire to return full time to his recording studio. "The everyday business of running a record label is overwhelming. My musical creativity and love for the music is lost when I'm behind a desk instead of a studio console" said Austin.

Doobie Shea Studios and its staff hope to have the move completed by fall of 2004. For more information on Doobie Shea Studios, call (540) 334-1118 or visit bluegrass@doobieshea.com.



Josh Crowe makes his Pinecastle Debut with "Sincerely"

ORLANDO, FL - Hailing from Maggie Valley, North Carolina, Josh Crowe has not just been playing Bluegrass music his whole life, he has been living it. Whether playing with the King of the Smokey Mountain Banjo Players, Raymond Fairchild, or David McLaughlin of the Johnson Mountain Boys, Josh Crowe has shown the world his talent for singing and playing guitar.

With songs like "Local Flowers", "Baby Blue Eyes", "I'm a Man of Constant Sorrow", "Wildwood Flower", and other timeless classics, Josh does classic Bluegrass right. Appearing on the album with Josh are Shane Crowe, Zane Fairchild, Kenny Haney, and David Johnson.

The album was recorded at Country Roads Studio in Marion, North Carolina. It was engineered, mixed, and mastered by Fred Rumpfelt. Josh is currently on tour throughout the Southeast, and will be performing songs from his upcoming album. *Sincerely* hits the streets August 24th, 2004.



Charlie Waller and the Country Gentlemen release "Songs of the American Spirit"

ORLANDO, FL — Bluegrass legend Charlie Waller is back at it again with a new album entitled *Songs of the American Spirit*. The album, set to release August 24th, contains twelve new tracks along with a re-recording of the classic, "Crying in the Chapel." This album reiterates that Charlie is one of the greatest voices in the history of Bluegrass.

Since starting the Country Gentlemen in 1957, Charlie has recorded countless Bluegrass hits and has earned a place in the Bluegrass Hall of Honor. *Songs of the American Spirit* has the classic Country Gentlemen sound with a modern spin. Contributing to the album are, Greg Corbett, Darin Aldridge, Randy Waller, Les Deaton, and Ronnie Davis.

The album was recorded at Eastwood Studios in Cana, VA. It was produced by fellow Bluegrass Hall of Honor member, Eddie Adcock.

Charlie Waller and The Country Gentlemen are currently on tour nationwide (with new bass player Billy Gee), and will be performing songs from their upcoming album.

Nothin' Fancy releases "Reflections"

ORLANDO, FL — Since 1994, Nothin' Fancy has been wowing audiences with their flawless harmonies, seamless instrumentation, and immaculate original material. Specializing in their uncanny stage show and great music, they have created a continually growing empire of loyal fans. Whether making you laugh, cry, or dance, *Reflections* is sure to please!

With songs like "Little Wooden Crosses", "Fly With Me Angel", and "Seeing Nellie Home

(Aunt Dinah's Quilting Party)", Nothin' Fancy's fresh approach to Bluegrass excites listeners and proves they are a great Bluegrass talent. Nothin' Fancy consists of Gary Farris on guitar; Mike Andes on mandolin and lead guitar; Chris Sexton on five string fiddle, viola, and cello; Mitchell Davis on banjo; and Tony Shorter on bass.

The album was recorded at

Lakeside Studios in Moneta, VA. It was engineered, mixed, produced, and mastered by Dale Perry. Nothin' Fancy is currently on tour nationwide and will be performing songs from their upcoming album. *Reflections* will hit the streets August 24th, 2004.

For more information on Pinecastle Records go to www.pinecastle.com.

August Bluegrass Gold Show to feature Chris Hillman and Herb Pedersen

The August 4th edition of the *Bluegrass Gold* series at Sweetwater in Mill Valley will feature a return engagement by Chris Hillman and Herb Pedersen. They packed the club in March, and will be back in Northern California in early August for a series of shows, including an appearance at the Dead on the Creek Festival in Willits. The show at Sweetwater starts at 8:30 pm and is produced by Larry Carlin and Carltone Music. It is also co-sponsored by the Northern California Bluegrass Society.

Country and bluegrass legends Chris Hillman and Herb Pedersen have covered a lot of ground over the past 35 years. Hillman was an original member of the Byrds, the Flying Burrito Brothers (with Gram Parsons), Manassas, Southern-Hillman-Furay, McGuinn-Clark-Hillman and the Desert Rose Band. He was a pioneer on the California country rock scene, and is a great singer and a musician's musician.

Herb Pedersen is the finest harmony singer around. His crystal clear tenor has graced the works of artists such as Vince Gill, Johnny Rivers, and Linda Ronstadt, and he played in the Dillards, with Vern & Ray, the Desert Rose Band, and still has his own band the Laurel Canyon Ramblers. He also plays banjo in Old and In the Gray, an all-star band with Peter Rowan and David Grisman.

Chris and Herb's recent recording is titled "Way Out West," their first album for Back Porch Records. Sittin' in with the boys on this show will be longtime Laurel Canyon bassman Bill Bryson as well as Northern California fiddler Bruce Johnson.

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.



Chris Hillman (left) and Herb Pedersen

Uncle Sam needs YOU... And so does the California Bluegrass Association!

Elections are coming on the state, national fronts and CBA's Board of Directors for 2004/05 is too! Please take a few minutes to read the candidate's statements beginning on page A-12 and VOTE!

You only need to complete your ballot(s), fold them in thirds, staple or take the top and put them in the mail. The CBA will pay the postage. *Don't delay -- do it today!*



Sonoma County FAIR

CBA Bluegrass Festival

Monday, August 2nd
The Redwood Theatre

FREE with Fair Admission

Featuring:



True Blue - 6 pm

CBA Bluegrass Festival is coordinated by CBA North Bay Area Activities VP Layne Bowen and sponsored by the Sonoma County Fair. The California Bluegrass Association would like to thank the Sonoma County Fair for this wonderful opportunity to introduce Bluegrass Music to their entertainment lineup.



Lost Highway - 8 pm

Come enjoy the magic in all of the attractions at the Sonoma County Fair -- and stay for an evening of Bluegrass Music at the Redwood Theater. The theatre is a great outdoor bowl with bench lawn seating under a giant tent structure.



The Crooked Jades - 7 pm



Partial Entertainment Line-up

Smash Mouth - Tuesday, July 27
Carolyn Dawn Johnson - Tuesday, July 28
Switchfoot - Thursday, July 29
AC/DShe & Heartbreaker - Friday, July 30
Blues Festival - Saturday, July 31
Fiesta! - Sunday, August 1
CBA Bluegrass Festival - Monday, August 2

Go to www.sonomacountyfair.com for a complete list of entertainers

The All Star Jim Hurst Band tour hits northern California in August

Two time IBMA Guitar Player of the Year Jim Hurst joins forces with Due West band members Megan Lynch on fiddle, Bill Evans on banjo, Cindy Browne on bass and New Mexico mandolin player Steve Smith as the Jim Hurst Band brings an exciting mix of traditional and contemporary bluegrass to northern California audiences in August featuring the jaw dropping guitar playing and emotive singing of one of bluegrass music's most talented musicians.

Moving effortlessly from flatpicking to fingerpicking styles and from traditional sounds to the outer reaches of jazz, Jim's playing reflects not only his love of the bluegrass styles of Clarence White and Tony Rice but also reflects his understanding of the jazz/country fusions of Merle Travis, Jerry Reed and Chet Atkins. After a career in commercial country music performing with Travis Tritt, Holly Dunn, Trisha Yearwood and Sara Evans, Kentucky native Jim Hurst returned to his bluegrass and acoustic roots in the early 1990's, performing with Claire Lynch and more recently with the Mark Schatz Band and with bassist Missy Raines. Along the way, he has performed or recorded with such players as Sam Bush, John Cowan, Don Rigsby and Tim O'Brien. With the release of his



Guitar virtuoso Jim Hurst (above right) will be performing in California this month with members of the Due West Band (left to right) Cindy Browne, Bill Evans and Megan Lynch. They will be joined by New Mexico mandolinist Steve Smith on this tour.



acclaimed bluegrass project "Second Son" in 2002, Jim formed the Jim Hurst Band to feature this side of his musical pursuits.

"In a field known for great instrumental work, Hurst is as good as they come...His guitar playing is marked by pure aban-

don," says Country Standard Time. Acclaimed acoustic musician Tim O'Brien says that "Jim is one of the most underrated musicians on

today's acoustic scene. He always mines a deep groove and heats things up to a rolling boil. Combining strong country and bluegrass roots, subtle

invention, and a big beautiful sound, Jim's music is consistently fresh and friendly."

An interview with guitar virtuoso Jim Hurst

By Kevin Russell

I first heard Jim Hurst at the Sonoma County Fair when he came west as part of Claire Lynch's band in 1997. Claire was her usual amazing self, and she always had a crackerjack band, but this band was unforgettable. Jim Hurst on guitar, Missy Raines on bass, Michael McLain on banjo, and Larry Lynch on mandolin.

Being a guitar player myself I was immediately tuned into this incredible player. What was he doing? It was definitely bluegrass music but with a twist of some kind. After the show I wrote my first fan letter, email actually, to Claire commending her on her great band and especially that amazing guitar player.

A couple years later I got an email back from her saying she was no longer touring due to the needs of her family but that her former guitar and bass player wanted to tour out west and could I help in any way to arrange a gig. Could I ever!

One thing led to another and I set up a show at a venue my band (Modern Hicks) plays at with some regularity, New College of California's Santa Rosa building. I even finagled for our band to open for them. That night changed my musical life. Having the chance to see and hear Jim up close in that

way I realized he was doing something nobody else was doing. His approach to the instrument was this heretofore unimaginable combination of Doc Watson style flat picking and the finger style of Jerry Reed.

Not only that but the breadth of his musicianship was impressive. Here was a guy who could clearly play in many styles of music and did so with both an amazing technical prowess and a hearty sense of humor. I've never seen a musician who exudes so much sheer joy in the making of music as (does) Jim Hurst. Since then I have definitely become huge fan and never miss an opportunity to see, hear, and study Jim's playing. And he has gone on to great acclaim in the field of bluegrass music, recording two duo CDs with long-time musical compadre Missy Raines, as well as a very well received solo endeavor called Second Son. And let's not forget those two IBMA award's for Guitarist of the Year Jim and his band will be performing at New College of California (99 Sixth Street, Santa Rosa) on Friday August 13th. Doors open at 7:30, show time is 8:00 pm. For tickets and information, call Kevin at 707-829-1749.

I recently had the opportunity to talk with Jim about his forthcoming trip out west. The following is a transcript of our conversation:

Kevin: What kinds of musical things

have you been up to lately? Or any other cool projects/artists you've been involved with lately you might want to mention?

Jim: (I've been) Working on many things —personal and business, musical and non-musical. Personally just like everyone else, trying to make sense of things and I realize that I may not find peace with everything in my life much less the community, region, state, country and world.

Business-wise, trying to be more efficient in my cost factors, and more appealing as a whole to the world I am competing in. Musically, I have been working on many ideas including writing, learning, time management and creative release. I am all about creating some of my music "on-the-spot" or for the moment, and while I think that is one of my strengths, I feel that more knowledge and working that knowledge into my music as smoothly and quickly as possible will open up the walls for more discovery. I truly value and respect the tradition and importance that the earliest artists have made to the world of music we now enjoy, but I have to be myself and while being a product of all that tradition and influence, I need to be as unique and as creative as I can. You probably won't see me with colorful clothes, hairstyles or

Jim Hurst Band Northern California Tour, August 7-15

- Saturday, August 7 — Oak Run, CA: Oaksong Society Bar B-Que Dinner and Concert at Grey Pine Farm (just east of Redding). Concert \$15, dinner \$10 (\$5 for children 10 and under), dinner at 6 p.m., concert at 7:30 p.m. Advance tickets at Bernie's Guitar or the Oak Run Country Store. For more information, call 530-472-3065 or visit: www.oaksongs.com.
- Sunday, August 8 — Willits, CA: Dead on the Creek Music Festival, Uncle John's Camp on String Creek, 4 p.m. set. For more information, call 707-459-3015 or visit www.deadonthecreek.com.
- Monday, August 9 — Ben Lomond, CA: Henfling's Tavern, 9450 Hwy. 9, 8 p.m., \$11 in advance, \$13 at the door. For more information, call 831-336-8811 or visit www.henflings.com.
- Tuesday, August 10 — Berkeley, CA: Freight and Salvage Coffeehouse, 1111 Addison St., doors open 7:30 p.m., concert at 8 p.m. \$15.50 in advance/\$16.50 at the door. For more information, call 510-548-1761 or visit www.freightandsalvage.org.
- Wednesday, August 11 — Guitar and mandolin workshops with Jim Hurst and Steve Smith in El Cerrito. Details to be announced. For more information, contact Bill Evans at 510-528-1924 or bevans@nativeandfine.com.
- Friday, August 13 — Santa Rosa, New College of California, 8 p.m. Tickets \$13 in advance, \$15 at the door. For more information, call 707-829-1749 or email Krussellmft@aol.com.
- Saturday, August 14 — Winters, CA: Palms Playhouse, 13 Main St., 8 p.m., \$15 for general public, \$14 for CBA members, advance tickets available at Tickets.com (916-766-2277, the Next Chapter Bookstore, 622 Main Street (530-668-4620) and Armadillo Music (530-758-8058). For more information, call 530-795-1825 or visit www.palmsplayhouse.com.
- Sunday, August 15 — Groveland, CA: The Iron Door, 18761 Main Street, further information is available at www.iron-door-saloon.com or call 209-962-8904.

An interview with Jim Hurst

language, but I try to be colorful - musically.

As far as projects go, I am looking forward to my next recordings. I am planning on a JHB "band" CD once all the pieces are in place, and also a solo guitar CD that will not be all solo. I want to work with a couple other musicians and instruments guitar/piano, guitar/bass, guitar/horn, etc. I don't have all the tunes yet, and I may sing on one or two tracks. Stay tuned.

Kevin: Tell us about the Jim Hurst Band. How'd this group come about and does this signal an end of the duo with Missy? Any plans to record with this group?

Jim: NO! Jim and Missy will always be a duo, recording and touring as long as the folks will accept our music, and we can make enough money to do so. Right from the outset, back in the latter part of 1997 when Missy and I began the duo idea, we planned on pursuing our individual band efforts. We knew it would take some time, a few years if not more, but we never want to stop working together as the duo. Missy is actually working on her Missy Raines Band, she is just a little behind my efforts time-wise, mostly on purpose because of recording release concerns, and booking efforts. Watch for her to bring the band to the public soon.

The Jim Hurst Band is a 5-piece bluegrass band that is banjo, mandolin, fiddle, bass, and guitar. We're performing songs from my 2002 "Second Son" release, a couple things from my 1998 "Open Window" release, and a few other songs. I love a wide section of acoustic music, and this bluegrass band will do mostly my style of bluegrass with a tip of the hat to 1st and 2nd generation bluegrass artists, with some contemporary bluegrass and country things and a swing number or so.

I have been working hard to settle on THE line-up of the band, and when I am confirmed in the selection of folks that will be with me, I will make a formal announcement. I have had the pleasure of working with many of my favorite people and musicians in the first two years of the formation. Folks like Kristin Scott Benson, Jeremy Garrett, Bethany Dick, Beth Lawrence, Justin Clark, Todd Cook, Michael McLain and Missy Raines. I have these folks work with me whenever they can, not all at one time, but I call until I find the ones that are available and then we get together and hone the material until we're good to go.

Since Missy and I are touring and have been touring a lot the past couple years, the available dates I have to book the Jim Hurst Band has been limited at this point so I can't offer a bunch of dates to these musicians, so I don't ask for a commitment for more than what the weekend holds. Of course with the

costs of travel being so high, I have enlisted some west coast musicians to help me on my California tour. I intend on working with high quality musicians, but they have to be great folks to work with first, great musicians second, and then anything else is icing. I'm not trying to reinvent the musical wheel, I just have a desire and love to perform music as I hear it and

I've been fortunate to have gigs to go to and people to work with.

I do plan on recording a band CD with the folks that can commit to 90% of the dates I have to offer. I want to book the band for at least half of the touring calendar for 2005, and then we'll see what 2006 will bring. I do dates with Missy,

the Jim Hurst Band, and some solo performances, clinics and workshops as well as week-long camps. So if I am successful at giving 26 weekends to the band, I think that'll allow me to do all of the above while giving the band members enough work to allow them to commit. It's been a wonderful and fun time the

past several years, and it's going to be a fun time these coming couple, few, several years.

Kevin: So, who are the players in the band?

Jim: The west coast version for this tour is Steve Smith on mandolin from Las Cruces, New Mexico; and a couple Bay Area folks - Bill Evans on banjo, Megan Lynch on fiddle

Continued on A-10



Presents
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8:00 p.m.

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Stoney Hill Bluegrass Band
and 15 year old
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James King on stage at the Mid-State Bluegrass Festival

Photo by Tom Towerk

"James King is considered one of the best traditional bluegrass lead singers today and he has surrounded himself with a band that is every bit as effective as he."

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Lee Hardesty Insurance, 6717 Winding Way, Fair Oaks - 916-961-3422

For additional information, call 916-989-0993

An interview with Jim Hurst

Continued from A-9

and Cindy Browne on bass. These three are part of the band Due West, and they'll bring their wonderful talents and personalities to the band, and they'll be doing my music. It'll be a little different from what folks are used to hearing them do in Due West.

Kevin: *You play in so many styles of music, what should we expect from the Jim Hurst Band? Bluegrass? Folk? Jazz? Rap?*

Jim: Bluegrass, and a few other interesting things. Well I hope it's interesting to the audiences. I grew up listening to and playing bluegrass, and after a while I went to discover other important music and musical art. And while none of it is more meaningful to me than bluegrass, I love a wide variety. I will do the bluegrass sincerely, but it will be my style of bluegrass. Not too far from the traditional, but not too far from the contemporary. A couple swingy feeling things, a couple ballads, an instrumental or two, a gospel song here and there, and who knows what else. They have to come see to know. Oddly enough, I won't incorporate any rap or R and B style music in my show, not that there's anything wrong with R and B.

Kevin: *Jim, you've been doing a lot of teaching in the last few years, and have even put out an instructional CD, what's that been like? What's your favorite thing about teaching?*

Jim: I like to talk. I like to pick. I like to tell people that I like to pick. Perfect. I also like to see folks learn from what I say or play. It's humbling and gratifying all at the same time. I've had some folks ask me for instructional materials and so I recorded the instructional CD to fill that need. I have been thinking of the possibility of making an instructional video, but I don't want to do it like everyone else. There's plenty of other teaching aids available, audio and visual, printed and/or recorded, and I don't think one more of the same kind of thing is needed. I know I have a different style of guitar playing, but that alone isn't enough. None of the big companies that produce these materials are knocking on my door to get me to do one, so that says a lot.

Maybe there's not a market to sell what I do. No biggie. I'm happy just being me. I

got to this point in my life and career not worrying too much about what the end result would be to other would be artists, guitarists, musicians. Why start now?

My favorite part of teaching is seeing the figurative light bulbs of awareness appear. I know I always enjoy it when I get that "aha" moment for myself. I strive to get folks to find and enhance the musical energy that's within, and sometimes my method isn't what they are expecting or are used to, but given the time and the attention, usually they end up with a better awareness of what it is they really want to accomplish.

Tablature and status quo teaching methods and learning methods all serve a good purpose, but they can also be hidden little traps that bog down the creative expression. I constantly work with folks who can play any piece of tab-learned music the way the tab was written, but beyond that, they are limited. Tab is a great tool for one version of a song, but not any help finding the song by trial and error, so the learning, while somewhat faster and the accomplishment for that sheet of paper is in many cases a huge success, it is also limited to just that one arrangement or version of one musician's take on a song.

That's not to downplay the advantages of reading and learning by tab, it is only a fact that it is one, only one, version of a song in one key, one position or set of positions, one style. I could go on and on, and usually do. I try to teach what is possible, even if it's not wanted in some aspects or places, or styles. And to see someone begin to reach the inner musician/vocalist/artist is such a wonderful moment. Knowing they can then move forward to further discovery and ultimately releasing the creative effort that's within.

Kevin: *Having sat in class with you for a week at California Coast Music camp I know in your teaching that you stress the value of players having or developing their own style. In other words, it's not as important to sound like Tony Rice or Jim Hurst as it is that you find some way to express yourself. I loved hearing that and think of it as kind of teaching from the inside out. What are you going*

for with that approach?

Jim: Learning to play like any musician, Tony Rice, Doc Watson, Joe Pass, Earl Klugh, Earl Scruggs, Bill Monroe, Oscar Peterson, or a million other folks (including me as you have asked), is a lot of effort and is a wonderful discovery and accomplishment. I've copied many, as most have. That is valuable information, but ultimately is someone else's music and or style and again limits the inner artist in the creative areas. Technically and fundamentally it is important and valuable in the long run, but again I think we all want to be someone that even one other person might like, want to hear and/or learn from. They're not going to listen to me to learn Jerry Reed's style or music, or that of Chet Atkins or Doc Watson, even though they were very important influences in my guitar playing, and I copied them a lot. If they want that, they'll listen to them, not me. If they want to play something I've done, they won't listen to anyone else for that either, they'll listen to me.

Kevin: *Let's talk about being a writer. You've written some great material, both instrumentals and songs with lyrics, what's your writing process? Are you intentional, do you set out to write something or is it more like a happy accident? Do you write words first or music? And do you think of yourself primarily as a writer, or a guitar player, or a singer?*

Jim: Writing lyrics is something I don't do well very often, if ever. I like some of the songs I have written and/or co-written with other folks, but not all of the things I have worked on are good enough for public consumption. The ones I like the most appear on my recordings or other folks' recordings, or live in my band. The rest are hidden away in the vault. They've served a great purpose, or two. They continue to be aids in what I can and can't do, were or weren't successful at, and they also help me to learn the art of "song crafting", which I am not good at. Most of my "good" lyrics come from a sincere feeling, not a crafting effort. But since I have never been cheated on, left at the altar, spent any time in prison or riding on railroads, I have to create and imagine.

The crafting part is real big

help here. I do craft the arrangement of my songs even if the story or idea isn't crafted. Crafting a song from an unknown perspective is a little different. I'm still working on that. In the case of "Crazy Locomotion Blues," a true story wrapped in a somewhat Jimmie Rodgers style. For "Steven's Deep Coal Mines," sad reality-based fiction about real pain and lasting effects of the coal mining industry on real lives.

The instrumentals I write (or as Roland White says "I make-up") come from all sorts of areas, groove being my first thing, I think. I find that guitar chord positions, groove, licks and melody make up the bulk of my information, but I do sometimes write with another musician or style in mind, like "Swamp Reed" for Jerry Reed, or "Stafford's Stomp" for Tim Stafford. Or in the case of "Noche Romantica," a bass line paired with an imaginary moonlight stroll on a South American beach.

Other things are just joyful attempts at serious, and not-so-serious music for expression and joyful reasons.

Kevin: *Back to your guitar style for a moment. Jerry Reed and Doc Watson are maybe obvious influences but are there other players you'd say really knock you out? You know what I mean? Like, I'm inspired hearing Jim Hurst play but who inspires Jim Hurst?*

Jim: I am inspired by almost all music. Guitar players and vocalists, piano and drums, fiddle and violin (yes, there is a difference), bluegrass, country, blues, jazz, gospel, old, new, familiar, foreign, melodic, improvisation, traditional, avant garde, easily understood, impossible to fathom, yin and yang, or what have you.

The key is that I am inspired by art, especially art specifically relating to music. To come down to what you are probably asking here, folks who do what I can't intrigue me. Whether I will ever be able to, or not.

I'll never be able to truly understand what Oscar Peterson does with one hand on his piano much less both. Same with Al DiMeola, John Coltrane, Claire Lynch's vocals, Earl Scruggs, Randy Kohrs, Jerry Reed, Doc Watson, Ray Charles... and the list goes on and on. But

it helps me to know that somewhere in the midst of all of it, there is something there for me. I may never be mentioned in the same breath or paragraph as all the above names (except for here of course), but I am enjoying the ear candy, the brain-teasing, and spirit lifting inspiration.

Kevin: *You've really made a name for yourself as both a headliner (JHB or Jim and Missy) and as a stellar accompanist for other artists. How much of your work these days is as a session player versus doing your own thing?*

Jim: I do a small amount of "so called session" work. In this town (Nashville), there are literally thousands of great guitarists of all shapes and sizes, styles and abilities here and if you don't hang out with the crowd, folks tend to forget you exist, even if they knew you to start with. There is a high influence of the cute and/or cool factor as well as the connection issues. I don't like the game, I go when they call me, I don't talk the talk, or walk the walk — never will. I did a little of that while playing in the Country music bands and I didn't like it. I have been blessed to do what I love to do without playing the game. I'm happier here.

I do more bluegrass sessions and have a blast doing those. There is a recent undercurrent of complaints by some of the fans that having one guitar player (or any other instrumentalist/vocalist) play on more than one or two recordings is not what they want. So, the opportunities have been a little less, but still enough. I have not been doing much recording for myself as of late, but I have plans brewing.

Kevin: *Thanks Jim. We're looking forward to hearing you and the out west version of the Jim Hurst Band.*



Museum of History and Art in Ontario, California features exhibit of 1950s Photographs that ring up the Curtain on the Grand Ole Opry

From its very first broadcast in 1925 over WSM Broadcasting in Nashville the *Grand Ole Opry* — a term first coined by an announcer's quip in 1927 — charted the evolution of an American musical style. From "old-time" music to "barn dance" music, "hillbilly" music to "honkey-tonk" music, and "country-western" music to "classic" country, among other monikers, The Grand Ole Opry welcomed, showcased and applauded them all. Now, in the *Grand Old Opry*, a new exhibit running July 7 – August 15, 2004 at the Museum of History and Art, Ontario, the most famous country radio program of all time and the performers who made it grand come vividly to life through the classic photographs of Nashville photographer Gordon Gillingham.

The show started quite by accident one cold Saturday night in November 1925, when a 78-year-old fiddle player named Uncle Jimmie Thompson was called in as a last minute replacement on the Nashville radio station WSM, owned by National Life & Accident Insurance. WSM stood for "We Shield Millions," the company's motto, and first broadcast from the fifth floor of the company's building in downtown Nashville. Stepping up to the microphone, Thompson fiddled "Tennes-

see Waggoner," and started a craze that lasted more than 75 years. The live, unrehearsed, informal jam session of country music, also called "a good-natured riot," made stars out of literally legions of performers, a veritable singing, fiddling, dancing, heel-tapping Hall of Fame!

By the 1950s, the Grand Old Opry had emerged as the leading country radio show in the nation, and Nashville had emerged as the home of country music. Following a string of different broadcast locations over the years, the Opry moved to its new home at the Ryman Auditorium on June 5, 1943. For the next 31 years, the former church with its wooden pews made history as "The Mother Church of Country Music."

In 1952, an independent Nashville photographer named Gordon Gillingham was hired to photograph the *Grand Ole Opry* and other WSM radio and television events for publicity and posterity. Between 1952 and 1960, Gillingham and his Graflex Crown Graphic 4x5 camera captured a stunning body of work of almost five thousand images that document one of the most exciting periods in country music history. The 60 of Gillingham's photo-

graphs selected for this exhibit capture the excitement of both the on-stage performances and the backstage antics of the *Grand Ole Opry* during its heyday.

Not only are the unique personalities and performances of an irreplaceable era on display in these remarkable photographs, their documentary quality makes them as engaging to view today as when they were taken. For years, Gillingham was "just one of the family" at WSM, hanging around the Opry with his camera, ready to shoot almost anything that caught his eye, including the equally-popular television show, discjockey conventions, other WSM shows and activities, and visiting "dignitaries" from other genres who passed through Nashville.

Gillingham's own relaxed personality and rapport with the artists allowed him wide latitude to photograph stars and newcomers alike, and he expertly caught the informal, spontaneous spirit of the sprawling old Ryman and the Opry broadcasts, reflecting the warm intimacy and interactions between performers, audiences and fans.

The exhibit relives and recaptures an era of musical memories with one-of-a-kind, engaging photographs of Chet Atkins, Roy Acuff, Bill Monroe and His Blue Grass

Boys, Ernest Tubb, Johnny Cash, Flatt and Scruggs, Buck Owens, Gene Autry, Merle Travis, Cousin Minnie Pearl, Patsy Cline, Webb Pierce, a very young Elvis Presley, and many, many more.

Many of the musicians of the day became Gillingham's personal friends, and even after ending the Opry account, he continued to provide photography services to many of the artists for their personal and professional use. He and his partner and wife Jeanne continued to operate the studio until Gordon's death in 1986.

After Gillingham's death, the collection was maintained by Jeanne and his relatives until purchased by the *Grand Ole Opry* in the early 1990s, where the negatives remained

in storage until recently rediscovered. The *Grand Ole Opry* features new, oversized gelatin silver prints reproduced from Gillingham's negatives for this touring exhibit.

Grand Old Opry is a program of Exhibits USA, a National Division of Mid-America Arts Alliance. The Museum of History and Art, Ontario, is a public-private institution operated by the city of Ontario, California with support from the non-profit, Museum of History and Art, Ontario Associates.

The Museum of History and Art, Ontario is located at 225 South Euclid Avenue, Ontario, California. Museum hours are Wed.-Sun., 12 Noon to 4 p.m. Admission is free. Reservations are advised for free public programs. Call (909) 983-3198.

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2004/05 CBA Board of Directors Candidates' Statements



Lisa Burns

I am excited about the opportunity to serve for a third year on the CBA Board of Directors. This past year has been fantastic and we are growing in many areas. We completed our second year of industry sponsorship for our organization from luthiers, record companies and music stores, raising over \$14,000 for the organization. We have expanded attendance at the CBA Music Camp and added a new children's program to the Festival aimed at young children with no instrument experience. We continue our collaboration efforts with Northern California Bluegrass Society, the San Francisco Bluegrass and Old Time Festival and other bluegrass organizations with concert co-sponsorships and publicity assistance.

This past year was the best ever for the organization — we have increased our membership to record levels. We are doing more and more important work for Bluegrass in California. I look forward to continue these important efforts — I hope you will elect me for a third term.



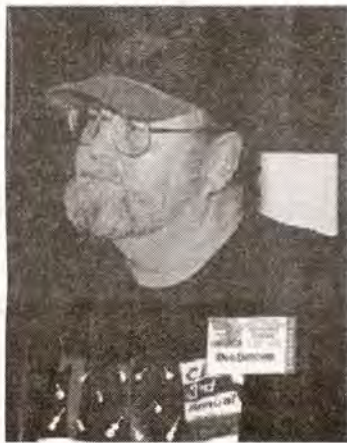
Rick Cornish

At a recent CBA board of directors meeting it happened that both Carl Pagter and Jake Quesenberry were there visiting. For those new to the Association, Carl and Jake are, respectively, CBA members #One and #Two. It's funny — I know both these guys pretty well, yet I felt a little awkward, even silly, moving through the routine agenda items one at a time. I remember a few times wanting to just stop in the middle of a business item and ask, okay, so guys, is this how it's supposed

to be going after thirty years. Are we doing it right? Give us some feedback here.

Of course I didn't ask, but I think what made me want to was knowing that when these two men, Carl Pagter and Jake Quesenberry, helped create the California Bluegrass Association, they really did know where they wanted it to be in thirty years. The clarity of their vision and the enormous effort both put into achieving it, go a long, long way toward explaining why the CBA is the organization it is in 2004.

So, unbelievably, I sit here writing my fifth candidate's statement. My four years on the board have gone by so quickly. Yet, in another sense, I feel like I'm just now beginning to bring into focus what Carl and Jake had in mind back in 1975. It's a vision worth chasing, and I'd like to chase it another year.



Don Denison

I am Don Denison, candidate for the California Bluegrass Association Board of Directors. I have held various offices with the CBA including President, Festival Coordinator, Woodland Festival Coordinator Activities Vice President, Entertainment Coordinator, and Tent Camping Coordinator.

If I am re-elected I would like to continue, at the Board's pleasure, as Entertainment Coordinator. I have had 19 years service with the CBA in some capacity beginning in 1985. I have seen many board members come and go and have witnessed most of the problems that we have to deal with, many of the difficulties don't go away, and we just deal with them as best we can. There are always for instance, controversies about rules and regulations at the festival, how we select bands for the Grass Valley Festival, dogs at the festival, high and low chairs, and many others. I offer historical perspective on the recurring problems and the solutions that were adopted, as well as those actions that were tried but failed.

We should not be stuck in past

patterns of thought on how we do business; we should remember how we dealt with the various problems, and look for new solutions. It is obvious that if there are recurring difficulties, the previous solutions did not work. There are of course issues that most likely have no good solutions.

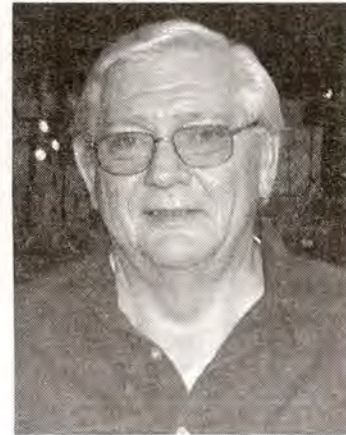
I believe that the CBA should continue to be a good steward of the member's money; that we should continue to improve our support of the California Bands, adopting new programs to promote them as opportunities arise. I strongly believe that our members should be heard, and that all issues they bring to us should if possible be acted upon. I also believe that we as directors should be actively involved with communicating with the membership. I have for years made a point of writing a President's Column for that very reason; to date, except for one article by one past president, I have been the only one to do so.

I believe that we should be active in the Bluegrass Community at large; this means an active role with the IBMA and other entities as appropriate. This activity beyond the California Bluegrass Community should be directed to supporting Bluegrass in California, and the bands that play it. We co-sponsored a band at the IBMA Showcase once; we should do this again as opportunities present themselves. We should also be using our hospitality suites at the IBMA meeting to promote California Bands more than we are now. I am not sure how we should proceed on this last task, but I am sure that we can find a way.

As the CBA continues to expand, the operations of the organization become increasingly complex. When Suzanne and I began our involvement with the association, there were less than 700 members; we are now approaching 3,500 paid up memberships. The Grass Valley Festival was the only event at that time other than the Annual General Meeting and Election of Officers that was held regularly. We now have campouts, concerts and produce three festivals. The Bluegrass Breakdown has gone from 2-3 double-sided pages to the award winning publication we now publish, it is a major source of information for Bluegrass Music in California and across the country. We have several area vice-presidents and have been instrumental in assisting others in their efforts to produce events in areas in which we have no strong presence. Bluegrass Music is alive and well in California due in large part to the efforts of the CBA. I also support cooperation rather than competition with other producers. Even though there is a lot more Bluegrass Music in this state than there was 29 years ago, the

Bluegrass Music Business is not large enough to support a "family fight". This is why I believe that we as an organization should support other producers of Bluegrass music when it is possible to do so.

I would also like to thank the membership of the CBA for their past support, and ask for their vote in the upcoming election. Whether or not you vote for me, please participate by voting. The CBA is your association; you should support it by voting even if you do not go to in any other event than the Grass Valley Festival.



John Duncan

My name is John Duncan, and I am a candidate for the board of directors of the California Bluegrass Association (CBA). Many of you know me, since I have been active in CBA activities for a number of years. For those of you who may not, I retired in February, 2000, after serving 39 years as an auditor and tax administrator for the State of California. At my retirement party, the master of ceremonies observed that if anyone has known me for very long, they would have to know that my first love is bluegrass music.

The fact is, I'm a huge fan of bluegrass music, and I support efforts to bring music to the area whenever I can. I attend most of the concerts and shows in the Sacramento Area, as well as others within traveling distance. I have sponsored house concerts and hosted picking parties in my home. I am a devoted festival attendee, not only throughout Northern California, but in other states as well. For several years, I have served as the CBA's Goodwill Ambassador. In addition, I have either chaired or co-chaired the band selection committee for a number of years. I play the bass, and I have played in area bands, most recently with Carolina Special.

My interest in the activities of the CBA Board is not new. I've made it a point to attend most of the meetings in recent years and provide input whenever I can. Having grown up listening to blue-

grass music (and deriving a great deal of pleasure from it) and being associated with others who also enjoy the music, I am very interested in seeing it continue to grow and survive. The CBA has been a major influence in promoting and bringing bluegrass to California in large doses. I'm proud to be a part of it. I support the effort to create an influential presence at the national level and the CBA's association with IBMA. Most importantly, I believe in CBA's goal to get youth more involved in bluegrass.

I also believe that the association belongs to its members, and that the Board's responsibility is to act in the best interests of its members. Ideas from the membership should be sought out and considered. If elected, I pledge to lend an easy ear to member concerns and ideas. I would appreciate your vote.



Tim Edes

Hi all!

Has it really been another year? Wow, time really does fly!

Well, first of all I would like to thank the membership for allowing me to serve this past year. It has been a great one for the California Bluegrass Association. Membership is climbing steadily which to me indicates a success in promoting interest in bluegrass music. This can be attributed to an outstanding website, a world-class bluegrass newspaper and the many, many members that put on concerts, festivals, jams and little "get-togethers". It is the total membership that makes a great organization, not individuals.

However, I am one individual and I have tried to make a difference.

Last year in my candidate's statement, I spoke of increasing the electrical hook-ups at Grass Valley. This year we served 72 RV's. This is an increase from 54 the year before.

I mentioned to some people during the campaign last year that we needed more bluegrass in the South Bay. In March, I promoted a concert in Morgan Hill with The MacRae Brothers and Lost Highway. It was on a Monday night, and was a sellout! Talk about great

2004/05 CBA Board of Directors Candidates' Statements

bluegrass fans!!!

I could go on with a resume, but that is really not my platform. The message and campaign I want to convey is the value of Bluegrass. I would like to remain on the board in order to better promote the good works that Bluegrass breeds. Bluegrass is more than music. It is family, it is values and it is pure. Just look at the kids that are playing and attending festivals. They have a chance in this world because they are surrounded by good people; good, wholesome music and community. You don't find that at a rock concert.

These are the reasons I would like your vote again.

Thank you in advance for your support.



Montie Elston

Hello, I am Montie Elston and I am running for re-election to the Board of Directors of the California Bluegrass Association. I have been involved in the CBA since 1998. I volunteered at the 1999 Father's Day Festival, I served as Gate Coordinator at the 2000 Father's Day Festival, and have been the Festival Director at the Father's Day Festival in Grass Valley since 2001.

If you were to ask me why I've chosen to be so involved with the CBA I might just tell you it's because it pays so good (which is nothing) or it is for the glory (Arnold calls me every day! Ha!). But truthfully it is because I feel that I get so much from bluegrass that I owe it to others to give some of it back, and in some way, hopefully, insure that the music will continue on into the future so that my grandchildren's grandchildren can enjoy it as much as I do.

I believe that the CBA needs to continue on the road to perpetuating bluegrass by continuing several programs we already have started.

1. We need to keep involving our members in all our activities by using volunteers whenever and wherever possible. Volunteering is the heart of an organization like the CBA. Almost every

job that needs done, has to be done by a volunteer. The Father's Day Festival, the Woodland Veterans Day Memorial Festival, the President's Day Festival, the many concerts sponsored by the CBA, none of these would exist today with out volun-

teers. Without volunteers, the CBA can not go on

2. Continue publication of the Bluegrass Breakdown. This is our primary communications media. Along with this, we need to continue our website, as the

media will only continue to grow. Both have the goal of letting not only members, but everyone, know what's going on in bluegrass in California.

3. I believe we need to continue the California Showcase slots at

the Father's Day Festival. This allows us to show off some of the many high-quality bands that are in California.

4. Continue through our festivals and concerts to promote blue

Continued on A-14

Cut Below This Line

California Bluegrass Association Election of the 2004/2005 Board of Directors OFFICIAL BALLOT

DIRECTIONS: There are two (2) ballots on this page. If you have a single vote membership you should complete one (1) ballot. A membership plus spouse entitles both people to cast a ballot — please use the second ballot. Those with band memberships are entitled to one (1) vote per band. You may vote for up to eleven candidates, but may vote for less than eleven. The candidates with the most votes are elected to serve as the Board of Directors. Space has been provided on this ballot for write-in candidates, however, signed and valid petitions [signators must be current CBA members in good standing] must be received for each such candidate to be eligible for election to the CBA Board of Directors. The address of the principal office of the California Bluegrass Association is P.O. Box 9, Wilseyville, CA 95257.

Please complete your ballot(s), fold so that the address is outside, tape or staple, and mail to have the postage paid by the CBA. You can also put your ballot in an envelope and mail to: Election Committee, CBA Business Office, P.O. Box 31480, Stockton, CA 95213. Ballots must be postmarked by October 10, 2004 to be valid. Ballots may also be cast in person on October 15 or 16 at the Fall Campout to be held at the Colusa County Fairgrounds in Colusa, CA. Election will close at 2 p.m. on Saturday, October 16, 2004.

Ballot #1 (principal member)

Membership # _____

Name _____

Ballot will be verified and cut here before counting.

- ☐ Lisa Burns
- ☐ Rick Cornish
- ☐ Don Denison
- ☐ John Duncan
- ☐ Tim Edes
- ☐ Montie Elston
- ☐ Mark Hogan
- ☐ Hal Johnson
- ☐ Darrell Johnston
- ☐ Larry Kuhn
- ☐ J.D. Rhynes
- ☐ Suzanne Suwanda
- ☐ Other _____

Vote for up to eleven (11) candidates

Ballot #2 (spouse or other)

Membership # _____

Name _____

Ballot will be verified and cut here before counting.

- ☐ Lisa Burns
- ☐ Rick Cornish
- ☐ Don Denison
- ☐ John Duncan
- ☐ Tim Edes
- ☐ Montie Elston
- ☐ Mark Hogan
- ☐ Hal Johnson
- ☐ Darrell Johnston
- ☐ Larry Kuhn
- ☐ J.D. Rhynes
- ☐ Suzanne Suwanda
- ☐ Other _____

Vote for up to eleven (11) candidates

**Come join in the fun -- October 15, 16 & 17, 2004 for the
CBA's Fall Campout, Election, Annual Meeting & Jammer's weekend at
the Colusa County Fairgrounds, 1303 10th Street in Colusa, California!**

On the back of this page is a Postage-Paid address for your ballot to be mailed to the C.B.A. Fold the ballot in thirds with the return address on the outside, staple or tape the edge, and drop in the mail.
Mailed ballots must be postmarked by October 10, 2004 to be valid.

2004/05 CBA Board of Directors Candidates' Statements

Continued from A-13
grass, gospel, and old-time music.

5. Continue our annual Music Camp. This camp is becoming one of the best in the United States and is one way the CBA can help perpetuate our music.

And in future years, we want to add a "kids" music camp to the program, a place where non-playing kids can pick up and instrument and learn how to play. Let's teach the next generation as they grow.

6. Continue our involvement with

and support of the International Bluegrass Music Association. The IBMA helps to focus the perpetuation of bluegrass all over the world.

I would also strongly advocate that each member be involved in the CBA. Be involved by voicing your opinion about the leadership and the

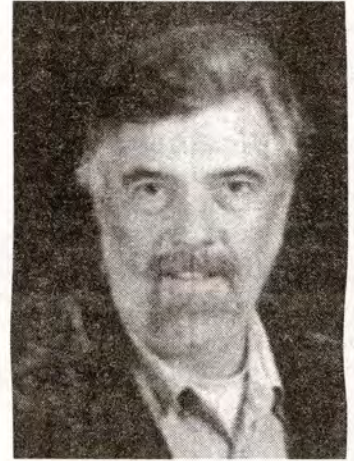
future of the CBA by voting. Vote for me, vote for someone else, but vote. You are responsible for the success of the CBA. Commit yourself. However you vote or don't vote, is how the CBA will be run.

Continue your involvement by talking to the directors. Let them know what is on your mind. . The

directors represent you. So let them know what you want. It is your organization.

Well, enough said, I believe. Just let me finish by saying that for me, bluegrass music speaks of life, living, and the heart. I believe it is not only part of our heritage, but is also part of what we are today. It is good for the individual, the family, the musician, the listener, the heart. We need to do our best to preserve and promote it while we also enjoy it.

It is because wonderful people like you — people that I have met and seen at festivals and campouts, people enjoying music and life, folks that have fed me, hugged me, and mentored me — that I am running for the board of directors. I will work hard to serve your best interests and the interests of bluegrass music and the California Bluegrass Association. Thank you.

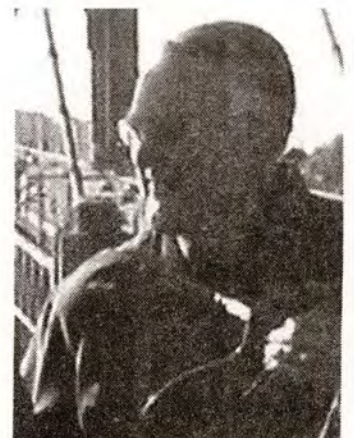


Mark R. Hogan

Well another year has passed and it is time to declare my intention to run for the Board of Directors of the California Bluegrass Association. Membership willing I'd be happy to serve for another year.

I intend to continue to direct the Presidents Day Bluegrass Festival and be an advocate for including more "Old Time" music at all of our events. Having just had my only child leave the nest, I expect to have more time to devote to the job.

Thanks in advance for your support.



Hal Johnson

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2004/05 CBA Board of Directors Candidates' Statements

Hi Folks,

My name is Hal Johnson and I'm a candidate for the Board of Directors of the CBA. This is not something I expected to be doing at this time but I just learned my good friend Bob Thomas is retiring from the Board. I have always admired Bob's contribution both as a Board Member and Bluegrass aficionado; I would like to throw my hat in the ring to pick up where he leaves off.

I have had a rich career in business serving as CEO in eight different businesses. I now coach CEO's part time. In addition I have served on several boards of directors, so helping organizations achieve their mission is a familiar role.

Bluegrass became a passion for me just after graduating from college in the '60's. My wife and I got to see the original Kentucky Colonels and I was hooked. I started playing banjo and guitar but ended up playing mandolin upon joining a band that had guitar and banjo already covered. My career has kept me on the move so I have played in 6-7 bands over the past 30+ years, including a couple while living in England. Bluegrass gospel is my favorite and I currently am a member of the Golden Gate Boys, a predominately gospel band focusing on preserving the gospel music of the '40's and '50's. We have had the honor of opening for a couple of CBA concerts featuring the Pine Mountain Railroad and Lonesome Road. Another musical high point came while living in Hawaii; my band got to open for Bill Monroe at the University of Hawaii—that was a hoot.

Now comes the important stuff. The CBA has demonstrated, in addition to perpetuating Bluegrass, excellence in producing family oriented events. I want to be a part of this team. Yes, I know it takes a lot of hard work and commitment. I have had the privilege of getting to know many of the CBA volunteer work force as well as Board Members. As a CBA member, I have enjoyed and admired the results of this dedication and focused effort. With both my love of the music and my business experience, I believe I can make a contribution to the continued excellence of our CBA activities.

In short, I would be honored to be your representative to become a part of the CBA team. I am asking for your vote to allow me to join the Board in working hard for continuing excellence in all we do. Thank you.

Darrell Johnston

Hello you all, Darrell Johnston here. I am a candidate for reelection to the California



Bluegrass Association's Board of Directors. I have served as the Treasurer and as a member of the Board for the past year and respectfully ask that you reelect me for another term.

The past year has been exciting and seems to have simply evaporated. I have served as your Treasurer through a full cycle of Festivals, Music Camp, Campouts, Concerts and a trip to Louisville, KY for the IBMA Trade Show and Fan Fest. While this has involved a lot of hard work and at times taxed my endurance to the point of exhaustion, it also has been very rewarding as we continue to produce successful festivals and concerts and make our Music Camp the envy of many.

The trip to Louisville exceeded my wildest dreams. I met almost every one of my living bluegrass heroes at this single event and found many new ones to boot. I will return again this year and expect to find even more bluegrass heroes.

During this first year, as your Treasurer, we put a new accounting program in place and worked at standardizing some of our important accounting practices. Plans have been laid to continue with these efforts including better tracking of mercantile inventory and more accurate reports of revenues and expenses.

I continue to be very interested in the CBA Music Camp and the Heritage Fund and assist in these areas to the extent I can with scholarships and other contributions. This past year we put up a challenge to all members that we would match the first \$1000 of donations to the Heritage Fund. Through June 30, 2004 more than a dozen members have taken me up on this challenge. There are still some matching funds available though so don't hesitate to send in what you can.

The election process we have the privilege of enjoying in this great land called America is very important. The annual CBA election might not seem too important in the overall scheme of things we face in life but believe it or not it is where our freedom begins. So please take the time to cast your vote this year. We pay the US Postal Service for special permits to make this process as painless as possible. Just cut the ballot out,

put your member number on it, mark your candidates of choice and fold and mail it in. Make your vote count!!! Do it today!!!

Thank you for the opportunity to be considered again this year for a position on the Board of Directors.



Larry Kuhn

I am running for a fourth term as a Director of the CBA. Here is a summary of my contributions to the CBA in recent years:

✓ **Publisher and editor of "Sacramento Area Bluegrass News"** from June 1999 to July 2002. Each month, prepared and distributed via both e-mail and U.S. Mail to over 400 recipient addresses an upbeat, comprehensive news and information bulletin about bluegrass music in the Sacramento region. (This newsletter was launched by Bob Thomas in 1995.)

✓ **"Entertainer's Workshop Coordinator"** at year 2001 Grass Valley Festival. Identified and managed all responsibilities including booking and scheduling of performers for individual workshops. Documented the entire process in the form of a "Job Description" handbook.

✓ **"Membership Vice President"** from January 2002 to October 2002. In this period, was first person to utilize CBA's new on-line membership database in processing of all new and renewal memberships. Presented a monthly running membership report that tracked results and trends for entire year, January through December 2002. (CBA membership level reached 3,134 in this period.) Managed CBA Membership Booth at Grass Valley Festival.

✓ **"Music Camp CBA Board Liaison Officer"** for year 2002 and 2003 Music Camps. For each year, pre-

sented projected revenues and expenses in clearly designed budget spreadsheets; led all Board discussions relative to Music Camp issues and implementation; wrote and administered Director's and all Instructor's contracts; managed scholarships and donations; and worked closely with Music Camp Director in resolving issues and facilitating each year's Music Camp.

✓ **"CBA Hospitality Suite Manager at IBMA"** for year 2002 (and 2003). As CBA's Team Leader, I developed and presented to the Board a complete budget and final expense report; managed all monies; coordinated staff and volunteer support activities; booked and scheduled 93 separate band performances over six nights; facilitated CBA's "Emerging Band" identification and election process; and wrote and distributed comprehensive "Designated CBA/IBMA Team Member Handbook". (Carl Pagter was and remains a mentor for me in many of these endeavors.)

✓ **Managed year 2003 CBA Raffle** for (1) Trip for Two to IBMA, (2) Gibson Banjo, and (3) Gibson Mandolin. (Purpose is to raise money to support CBA presence at IBMA.) Negotiated with Gibson representative for prizes and Gibson's presence at Grass Valley Festival. Administered raffle ticket distribution. Prepared monthly sales and revenue reports to CBA Board.

✓ **"CBA Hospitality Suite Manager at Wintergrass 2003"**. Together with Frank Solivan, co-managed CBA's first time "official" presence at Wintergrass in Tacoma. This was done at the invitation of Wintergrass management and with negligible CBA expense.

✓ **Principal Researcher and Author of a comparative analysis of existing CBA membership rates and categories.** Developed and presented to the Board a formal recommendation for a complete upgrade of membership rates, categories, and policies, including a provision for "CBA Life Membership". Approved by the Board in 2003, but as of July, not yet formally announced.

✓ Independently assembled appropriate supporting data and developed a formal recommendation for a well deserved **"Honorary Life Membership"** award for a CBA charter member and original Board Member, now a professional musician in Nashville. This was presented to and approved by the Board in early 2003 and awarded to the recipient at our year 2003 Grass Valley Festival.

After service in the U.S. Navy and time spent in college, I enjoyed

a diverse and wonderful 37-year career in the telecommunications industry, much of it devoted to the initial design, ongoing management, and subsequent upgrading of land-line and wireless 9-1-1 emergency response networks and systems throughout all of California. I pursue my third term as a CBA Director with the full support of my wife Bobbie who also loves and plays our special music. I conclude here by gently reminding each of you of the importance of your participation in this election process. Please take the time to cast a thoughtful vote for the leadership candidates of your choice. Thanks for doing so, and thanks for reading all of our statements.

Editor's note: Larry Kuhn has been traveling out of state for the past several weeks. His new candidate's statement will be published in the September issue of Bluegrass Breakdown.



J.D. Rhynes

Howdy Folks:

Once again its time to elect the directors of your organization. Please take time to vote. It is important that you do.

It has been my pleasure to serve the CBA as a director since 1991. During that time I have seen this association grow into the virtual leader among the associations involving Bluegrass music in this country. This is due to the fact that we have members that are involved with association and are very active in its affairs. That is the reason that we are the largest association in the world!

Having members that are involved is the most important facet of any successful organization. Another very important facet of the CBA is a board of directors that has the Association's interests first and foremost in their minds. I can honestly say that has always been the way I have made decisions during my tenure as a director.

It has been a pleasure over the years to serve the CBA in various ways. I have served as Entertainment Coordinator for our Grass Valley Festival, and Back Stage Coordinator as well as Emcee for several years. Since August of 1986, I have written the column "J.D.'s Bluegrass Kitchen" for the Bluegrass Breakdown, which starts its 19th year this August.

I was also fortunate to be able to donate the initial funding for the Heritage Fund, of which I'm very proud. This is a project that is very dear to me and one that holds the future of a permanent "home" for the CBA. I could go on for hours on this subject alone.

Continued on A-16

THE LUTHIER'S CORNER

By Roger H. Siminoff

Q: Why do flattop guitars have "X" bracing, and mandolins have parallel bracing?

A: This is a great question and the subject matter is often discussed in luthiery circles. Actually, the mandolin doesn't have "braces" at all, and they are not parallel. The struts that are attached to the inside of the mandolin's soundboard are "tone bars" and they are positioned asymmetrically with the bass tone bar closer to the bass f-hole and the treble tone positioned closer to the centerline of the instrument.

"Tone bars" are used to adjust the tuning (i.e. stiffness) of a soundboard and have little or no affect on strength. "Braces" are used for strength; to stiffen a soundboard and help it withstand the forces subjected to it by the load of the strings.

Soundboards for steel-string acoustic guitars need strengthening supports because of the incredible load placed on the soundboard by the strings. When tuned to pitch, a medium-gauge set of strings will exert a pull on the bridge of about 145 pounds, depending on the actual string gauges that make up the set. While 145 pounds of tension sounds severe, the straight "pull" itself isn't really the problem. The real culprit is that the soundboard on these guitars is subjected to a rather severe torque load caused by the bridge wanting to twist

the soundboard, not just pull on it. The twist occurs because the strings pass over the saddle and then down into the bridge pinholes. Because the saddle holds the strings above the soundboard, the strings exert an angular load on the bridge that, in turn, exerts a twisting or torquing load on the soundboard. That's why we often see a hump in the soundboard behind the bridge and a slight hollow in front of the bridge. To counteract this hump-and-hollow from getting too extreme and rupturing the soundboard, guitar makers (dating back to C. F. Martin I's earliest guitars) learned to use an "X" brace to keep the guitar's top from rupturing.

The mandolin's soundboard, like those in the viol family, is carved into an arched shape and the very fact that the soundboard is arched gives the soundboard a great deal of strength. To properly adjust the stiffness of these soundboards, it has been a tradition for luthiers of these arched soundboard instruments to "tune" the soundboards to a particular note and to do this, tone bars (a single tone bar or "bass bar" in the case of viol-family instruments) are added and they are shaped until they arrive at the proper stiffness or "tuning." The heavier the tone bars are, the higher the pitch of the soundboard. As the tone bars are made thinner (i.e. less stiff) the pitch

of the soundboard is lowered. (I'll talk more about "tap tuning" in future columns.)

Another important consideration is that instruments with arched soundboards (like those of the viol family, mandolins, and arch-top guitars) use an entirely different mechanism to transfer energy from the strings to the soundboard. Flattop guitars have no tailpieces and 80% to 90% of the strings' energy is driven to the soundboard in a torquing motion as previously described. By comparison, instruments with arch-top soundboards have their strings anchored at a tailpiece and the strings' energy is driven to the soundboard in an up and down motion, through a movable bridge. (So, the bracing method is, and should be different.)

By the way, that belly behind the bridge and dip in front of the bridge on acoustic steel string guitars is not a bad thing. Quite the contrary. It shows that the soundboard is "loaded" and ready to be responsive to the energy from the strings.

As a separate note, classical guitar makers use both longitudinal strength braces as well as tone bars.

Q: I plan to build a banjo and

want to laminate the neck for strength. Is it better to laminate it vertically or horizontally?

A: Builders laminate necks for three reasons: 1) to work from stock smaller than 2" wide (which means reduced waste and reduced expense), 2) to build a neck that inhibits the possibility of the wood warping over time, and 3) to provide necks that will stay straight under the load imposed by the strings. From a strength standpoint, the best orientation for laminations is horizontal. However, while horizontal lamination provides the stiffest structure, it also provides a neck that is a bit brittle in the area of the truss rod pocket and this could result in the neck cracking under the nut if the instrument were knocked against something or even rattled severely while in the case. Further, the horizontal lamination method causes strange cosmetics in the heel and through the peghead. So most private makers and manufacturers who laminate necks prepare them with the second best method; vertical laminations. Vertical lamination also provides the opportunity to add a center strip such as ebony or rosewood for a pleasing appearance. So, when laminating, there's a real trade-off between strength, stiffness, and cosmetics.



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

Roger Siminoff was the founder of *Pickin'* and *Frets* magazines and has written several books on instrument set-up and construction. His latest text, *The Ultimate Bluegrass Mandolin Construction Manual* (Hal Leonard Publishing) is now available at most music stores and luthier's 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.

2004/05 Board Candidates' Statements

Continued from A-15

I promised our editor that I wouldn't get long winded on this year's election statement, as I've been prone to do in the past. So with that said, I would appreciate your vote. There's still a lot that I want to get accomplished for our organization. Together we can do it.

Thank you.



Suzanne Suwanda

Why run for CBA Board? Because organizations don't remain static, they change. They either grow or shrink, blossom or decay. Which way will CBA go? I'd like to join the effort helping CBA develop and improve.

My background includes a degree in music and more than twenty years of publicity, marketing, writing and editing. Unfortunately I wasn't listening to a lot of bluegrass during those years so I'm trying hard to catch up, attending as many concerts, festivals, camps and workshops as I can. I play bass with John Murphy's Carolina Special, sing and play guitar a bit and have just started learning to play the fiddle.

I've been a volunteer board member for a number of organizations in the past, such as Tamalpa Runners and the San Francisco Boardsailing Association, back in a time when bluegrass did not consume most of my free time. I've also volunteered for the Northern California Bluegrass Society and periodically host an event recognizing outstanding Bay Area bluegrass volunteers. In between festivals, I live in the Santa Cruz Mountains with my banjo-playing boyfriend, Robert Cornelius.

If you have any questions for me, please feel free to give me a call at 408-353-8347 or send an e-mail to Suwanda@surfnetc.com. I hope you'll remember to vote in the upcoming election, and I also hope that you'll give me your favorable consideration and vote for me to join your board. Thank you very much.

Are you missing some thing(s)?

Lost and Found items from CBA's Grass Valley Festival

By Kathy Kirkpatrick
CBA Membership VP

If you have lost something... besides sleep... at the Father's Day Festival in the past two years, I may have it. If you think one of the following items might be yours, give me a call at 209-473-1616 or email me at calbluegrass@comcast.net and identify:

- | | |
|---|------------------------------------|
| 1 Gray blanket | 1 Capo — name engraved |
| 1 Man's jacket with a Kazoo Band logo-size XL | 1 Corkscrew combo |
| 3 Lady's straw hats | 1 Paring knife |
| 1 Man's denim jacket-size L | 4 Pairs reading glasses |
| 1 Lady's black sweatshirt-size 18-20 | 6 Pairs sunglasses |
| 2 Fuzzy puppets | 1 Clip-on sunglasses |
| 1 Pair Park sandals-size 8 | 1 Charm bracelet with broken clasp |
| 1 Child's swim suit-size 10 | 1 Lady's or child's cloth hat |
| 2 Lady's compacts | |
| 1 Set walkie-talkies | |
| 1 Man's watch | |
| 1 Leather belt | |
| 1 Necklace | |
| 1 Metal bracelet | |
| 1 Sony battery | |
| 2 Separate earrings | |
| 1 Coin purse with guitar picks | |
| 1 Set small keys — possible to luggage | |
| 1 Single car key | |
| 1 Child's hair band | |
| 1 Tube lipstick | |
| 1 Solar calculator | |



MUSIC MATTERS -- Repertoire

By Elena Corey

This month's Music Matters column considers the topic: What criteria do you use for building repertoire? Many people have thought about this topic, some asking questions, some relating their own process, and some offering or wanting overall guidelines.

Choosing a performance repertoire is slightly different from selecting songs and tunes to play by yourself, for yourself. Yet, I believe the first item to consider in both scenarios is how much you like a particular song/piece. Something about the music appeals to you—the lyric, the melody, the tempo, the harmony, the surprise twist at the end—or else the song wouldn't have come to your attention in the first place. So the first item on your checklist is that you, yourself, like a given song or tune.

If you were able to quantify various elements of songs, (such as tune, lyric, chord progression, beat, etc), and you could place songs that have similar appeals side by side for comparison, then the not so obvious distinctive features that make the compared songs unique would become apparent. Your decision regarding how many songs of a similar feel you'd want to put in a performance set might reflect your awareness of those elements. Performers routinely wouldn't include both "Satisfied Mind" and

"Hickory Wind," for instance, in the same set, because of their nearly identical chord progression and similar timing. As another example of that thought, if you like "Mr. Engineer," "The moon feels blue and distant" and "I gave you my last cold dollar," and you examine those three songs next to each other, the obvious similarities would be the first things to catch your attention—the lyrical melody's similar dips and pauses, the opportunity to milk every last drop of emotion via the compelling harmony, and the slow, heart-echoing tempo. But comparing them would reveal small dissimilarities in chord progression, and such a factor might allow you to make a choice of which one to include in a performance set. Of course, if you're just sitting alone, singing your favorite songs, you might choose to sing all three of them, one right after the other.

Selecting a performance set is a building block of enlarging your repertoire, since as a performer, you are requesting listeners' time to hear your offering. You are aurally presenting sounds you like and telling listeners they will probably like the sound, too. So paying attention first to what you really like

needs to be tempered or mediated by consideration for your audience. There are a few self-absorbed and self-indulgent musicians who play nothing but what they like—endlessly. At some point, they stop being entertaining, no matter how talented they are, and sound like a repetitive closed loop of arrested decay spread with lavish dollops of grandiosity.

It sounds good to say that a major point of criteria for choosing repertoire is consideration for what your audience might like, but that is pretty vague. People are generally very polite, so asking them if they like a particular piece you just played is not at all a reliable gauge of what they really like or want to hear. Paying attention to audience signals provides more accurate information about such things. Granted, you may find an occasional Troglodyte in modern disguise who only wants to hear the bluegrass equivalent of "Melancholy Baby," but the bulk of your probable audience is likely to share overlapping preferences, and these may offer guidance in your search for repertoire.

If you are frequently requested to play a certain song that you don't know and these requests come from several different people, perhaps you'll want to discover and learn that song so that next time, you can play it. Sometimes people request a certain song based on strains in the singer's voice; people may tell you that they could imagine you doing a certain song—that it fits your voice. This information is valuable; save it and hone it.

Additional considerations? If your own taste continually changes, with you getting bored with a song 10 minutes after you've committed it to memory, then what? How great do the rewards have to be to let you get some enjoyment out of





playing a song you're tired of? Can envisioning passing that song on to someone who isn't yet conversant with it provide a little motivation? Perhaps only numerous gifts of small portraits of dead presidents will offer you the ability to stick with an overused song already in your repertoire. But internal rewards are more durable than external ones.


What other considerations enter into the criteria for choosing repertoire? Variation in key, tempo, chord progression, lyric theme, time-signature, and overall feel surely will have some impact on your choices. You want your repertoire to reflect you as a well-rounded

Continued on A-18

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Rick Jamison & Copper Canyon

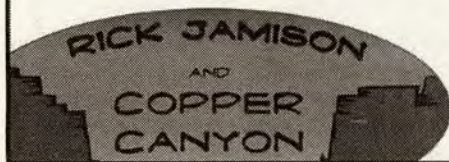


"Bluegrass is intimately linked to tradition, but there's a movement afoot to infuse the medium with new material that reflects modern life while staying within the time-honored framework of powerful instrumental work and tight vocals. Rick Jamison and Copper Canyon definitely stakes a spot in that movement with this project, a fine all-original set that reflects the group's strengths and its heart to make music that hasn't been heard before."

Tim Stafford
Blue Highway

To download MP3 samples of the 12 original songs featured on the band's newly released CD, please visit:

www.coppercanyonbluegrass.com



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Summergrass to feature impressive entertainment for 2004

By Yvonne Tatar

This year's entertainment lineup at Summergrass San Diego has something to please everyone's tastes in bluegrass and traditional music. Music legend Chris Hillman will appear with Bluegrass Etc. this year at Summergrass San Diego—Southern California's newest and most exciting bluegrass and traditional music festival happening August 20, 21, & 22, 2004, at the Antique Gas & Steam Engine Museum in Vista, CA.

A Rock 'n' Roll Hall of Famer on the Summergrass stage? It makes perfect sense if that musician is Chris Hillman, a versatile guitarist, mandolinist, vocalist and songwriter whose musical journey has included The Byrds, The Flying Burrito Brothers, The Desert Rose Band, three gold records, and musical collaborations with Emmylou Harris, Stephen Stills, Bob Dylan, Dan Fogelberg, Gram Parsons, Don Parmley, Vern Gosdin, and many more. Summergrass is delighted to welcome Chris home to San Diego, where he formed his first band, the Scottsville Squirrel Barkers, as a teenager.

World-renown Bluegrass Etc. with John Moore, Dennis Caplinger and Bill Bryson can bring the house down on their own but adding Chris Hillman with this group gives one goose bumps at the entertainment in store. This match-up of entertainers will result in phenomenal talent, music and humor for all!

Tim Flannery, former San Diego's Padres player and coach, will appear with his band Tim Flannery & Friends at Summergrass. Flannery's popularity with many local fans love his

music stemming from his bluegrass roots. He appears with "friends" such as Jeff Berkley and Dennis Caplinger. His new CD titled "Kentucky Towns" was recently released to a sold out crowd at the East County Performing Arts Center in El Cajon.

Fragment (from the Czech and Slovak Republics) will make its Southern California debut at this year's Summergrass San Diego. This impressive band has recently won the Bluegrass Band of the Year at the European World of Bluegrass festival in Voorhuizen, The Netherlands. Fragment's other accomplishments include winning first place at the 1998 SPBGMA convention in Europe, and showcasing at the 1999 IBMA World of Bluegrass in Louisville, KY. In 2000, they began touring the U.S. for 3 months each year, mainly playing in the east and Midwest areas. Band personnel include Jana Dolakova on bass, Richard Cifersky on banjo, Henrich Novak on dobro, Milan Marek on mandolin, and Tomas Jurena on guitar. They are a terrific band. Make plans now to see them at Summergrass!

Herb Pederson, Bill Bryson, Kenny Blackwell, Roger Reed and Gabe Witcher are the Laurel Canyon Ramblers. Pederson's credentials with bluegrass and folk music reads like the Who's Who in entertainment having performed with Jerry Garcia, David Grisman, James Taylor, and Dolly Parton, just to name a few. And bassist/vocalist Bryson is, like Pederson and Hillman, an alumnus of the Desert Rose Band and also did stints with Country Gazette and the Bluegrass Cardinals. Guitar-

ist/vocalist Roger Reed served in various Byron Berline bands, and mandolin player/vocalist Kenny Blackwell and fiddler/vocalist Gabe Witcher are both noted West Coast bluegrass players and session men. Throughout it's the harmonies that consistently set the Ramblers apart from other bands. In addition, the five members also take exciting turns on their respective instruments and unleash many fine instrumentals and songs. We're lucky to book these guys as they are in high demand. Make sure you see them at Summergrass San Diego 2004! They're a must see!

Ron Spears and Within Tradition returns to Summergrass again this year to offer up their distinctive versions of traditional bluegrass as done in days gone by. This band brings together superior musicianship and vocals to make a winning combination unequalled in the bluegrass realm. They will scratch your bluegrass itch and give you that "high lonesome sound" you crave! The band consists of Ron Spears, well-known for his songwriting and vocals, on mandolin, Charlie Edsall on guitar, Mike Tatar (formerly of San Diego) on fiddle, Joe Ash on bass, and Phil Bostic on banjo. In addition, all band members are multi-instrumentalists. They have toured all over the U.S. and Canada, showcased at IBMA World of Bluegrass in 2003, Grass Valley, along with many other festivals. They will also have available their brand new CD release from Copper Creek titled "Carolina Rain." Come and hear Ron Spears & Within Tradition's "bluegrass with the heart and soul of yesteryear" at this year's Summergrass!

Bearfoot, coming all the way from Alaska, will also appear at Summergrass San Diego 2004. They are a fast rising, young acoustic band that plays their original songs along with traditional tunes. They have toured extensively and appeared at Wintergrass, Grass Valley, Huck Fin Jubilee, and Telluride, where they received many stand ovations. Their audience appeal crosses many generations, from young kids to the traditional bluegrass fans. This appeal will be extended this year, as Bearfoot will also teach the Bluegrass Camp for Kids, Summergrass' newest addition to this year's festival. The camp is open to all kids from 6 to 16. Classes are filling up quickly so hurry and check all the information about it and sign up at www.summergrass.net. You'll love the impression Bearfoot will have on you!

Also in this year's band lineup is The Witcher Brothers, was formed in 1985 by Dennis Witcher, his then 6-year-old son Gabe and a few friends. They combined a unique blend of blue-

grass, country blues and western swing to create the distinctive Witcher Brothers sound. Now, after three albums and over 14 years of performing throughout California and the West, the Witcher Brothers are considered one of the hottest bands in the Southwest. They are noted for their powerful energetic instrumental solos, tight three-part harmony and heartfelt original material. Their music spans a wide range from traditional to contemporary, as well as original bluegrass compositions and bluegrass gospel. They perform widely all over the west coast and their prowess is well known. Treat yourself and hear the Witcher Brothers perform their top-rated bluegrass sound at Summergrass San Diego 2004. You'll be glad to did!

Silverado was formed in the early part of 1996 in the town of Lake Elsinore, California. The band is living proof that bluegrass music is alive and well in Southern California. In terms of a musical group, the band is relatively new, but each member of the ensemble has many years of professional music experience. This band blends the high lonesome sounds of the traditional bluegrass vocalists with the smooth harmonies heard on country radio stations all over the nation. This, along with acoustic instrumentation, provides for an exciting and memorable performance. Silverado has played extensively in Southern California at many festivals, casinos, concerts, amusement parks, and many private and corporate functions. Band members include Mike Nadolsen on guitar, David Richardson on banjo, Dave Dias on dobro, Dan Sankey on mandolin and fiddle, and Fred Wade on bass. Silverado will be sure to please as they provide their mother lode of bluegrass talent to Summergrass audiences. Don't miss them!

Local legendary band Lighthouse will shine at Summergrass this year. This band really pleases as it brings together six veteran bluegrass musicians from the San Diego area with over one hundred combined years of performing experience between them. They chose their name to identify themselves with San Diego (with its famous Point Loma Lighthouse) along with their passion for gospel music. They have performed at numerous festivals, churches, coffee houses and concert venues throughout Southern California including Norco, Huck Finn Jubilee, Shadow Mountain Community Church and the San Diego Art Museum, and the Del Mar Fair. Band members include Wayne Rice on banjo, Rick Kirby on guitar, Noel Taggart on mandolin, Kim Weeks on dobro, Pete Varhola on bass, and Tom

Cunningham on fiddle. They will also be in charge of the gospel set on Sunday morning. So come on out and see Lighthouse shine at Summergrass San Diego this year!

Busking is a European term for performing on city streets, subways and at outdoor markets for tips. The 7th Day Buskers came together when Shawn P. Rohlf opened up his banjo case at a Farmers Market on Sunday mornings and started busking. One-by-one a collection of the best musicians in San Diego joined him, forming one hot band having a heck of a good time. The Buskers have exhibited their talents far beyond the Farmers Market that includes such accolades as 2003 San Diego Music Awards Nominees for Best Americana, Buskers song "Little Gutless Wonder" gets airplay on NPR's "Car Talk", appearance at Down from the Mountain tour at Coors Amphitheatre, and complete Summer 2003 run of Cotton Patch Gospel. Band members are Rohlf on guitar and harmonica, Steve Peavey on mandolin, Don Hickox on fiddle, Ken Dow on bass, and Robin Henkel on dobro. The 7th Day Buskers will have you tappin' your toe in no time at Summergrass San Diego 2004.

Gone Tomorrow features Richard Burkett on guitar and vocals, John Highkin on mandolin, Lisa Burns on up bass, and Beth Mosko on fiddle. This popular San Diego group plays a wide variety of bluegrass, old-time, and early country music, from Bill Monroe, the Stanley Brothers, and Hank Snow to contemporary bluegrass and fiddle tunes. The band's first show, in October 2003, was as opening act for David Parmley & Continental Divide. One of the band's most recent gigs was playing a modern dance performance with the San Diego Dance Theatre. Look for music fresh and exciting from this new group playing at Summergrass San Diego this year!

As you can see you can't go wrong with this great line-up of entertainment at this year's Summergrass San Diego. Make your plans now to be part of this great festival experience. This is a fantastic bargain to see all this entertainment along with all the other activities offered on August 20, 21, & 22, 2004 at the Antique Gas & Steam Engine Museum in Vista, CA. Be there or be square!

MUSIC MATTERS

Continued from A-17
person. Otherwise you'd simply pick a genre—say the polka, and play a lot of polkas. You'd be as predictable as many a 12-bar blues man. Is that bad? Not if such a repertoire continues to please both the performer and the audience; somehow that continues to happen, so it can't be all bad.

If you're building repertoire for performance, showcasing your best facets and assets makes sense. If you can yodel like a Swiss mountain goatherd, by all means include at least one song that lets you yodel whole-heartedly. If you have a wide vocal range, you'll want to feature it. If you can sing one melody line and play a harmony line with yourself on your instrument, showcase that ability on at least one song.

Theme of the lyric is another common consideration, and can

make for some interesting stage patter, e.g. "Here's another sweet-heart murder ballad" or "Here's another song for all you folks who would rather leave reality out of the picture than try to change it."

All of these wide-ranging points can be relevant as criteria for building your repertoire. There was one Western old-timer who was asked, "How many old cowboy songs do you sing in G?" He replied, "All of 'em; the cows like the predictability."

Whether you're playing for yourself, singing to the cows—or wowing folks at Carnegie Hall, happy picking to you.

Elena Corey

Your ideas and feedback drive this column. Please contact me at elenacp@charter.net.



J.D.'s Bluegrass Kitchen

Howdy, Howdy, Howdy!

Ah summertime, when the strains of Bluegrass music and the scent of good 'ol barbecue fill the air here on Bluegrass Acres! I've got my summer kitchen set up under the Black Oak trees and every day is a picnic here in the mountains!

To say that life is good here in Calaveras County would be the understatement of the year! I've got a couple of big thick rib steaks all coated with one of my favorite dry rubs of herbs and spices, the ice chest is stocked with some Shiner's Bock beer and a half dozen bottles of wonderful White Zinfandel wine, and the salad green are all prepared too. So, come about 6:30 this evening when the fire's just right, I'll take the garlic bread off the grill, throw those steaks on for about eight minutes per side, and set down to another wonderful repast that the Lord has provided for me.

Tomorrow night will be some of my Manzanita broiled chicken, cooked over a slow fire in my big ol' meat cooker for about four hours. (Tender as a momma's kiss and the meat virtually falls off the bone!)

Am I making you hungry? Good, 'cause that's what this column is all about!

So, pull up a chair here in the shade of the ol' oak tree, grab you one of those ice cold bottles of Shiner Bock and we'll palaver over some good vittles!

Speaking of good vittles, let me tell you folks about one of the very finest places in the West to enjoy a good steak. Its located in the town of Coalinga, California on Interstate 5 and the name of it is Harris Ranch, a fine Restaurant and Inn. I stopped there twice for breakfast last April/May when I went to the Mid-state Bluegrass Festival in Paso Robles. That was some of the finest Chicken Fried Steak that I've ever had occasion to wrap a lip around!

The restaurant itself is a beautiful building and the food and the service are absolutely superb! Harris Ranch also has their own feedlot that produces the finest cuts of beef in California in my opinion. They're located on the east side of Interstate 5 and you can't miss their big sign.

Do yourself a favor and stop in for one of the finest meals in the West. You can also purchase fine, aged cuts of beef to go and they'll package it with frozen ice packs to keep it cold. (Mine lasted all the way home, about 4

hours.) Harris Ranch, from now on, is on my list of places to eat whenever I'm in the area. Make it one of yours—you won't regret it. You have this ol' country boy's word on it!

While we're on the subject of Chicken Fried Steak, I thought I'd share this recipe with you folks again. This has been one of the most requested recipes, so for the folks who've lost it, can't find it, etc. here it is again. (Maybe the folks at Harris Ranch will try it too?)

Cowboy Chicken Fried Steak

2 Sirloin Tip Steaks, tenderized

Flour and Spice:

1 1/2 cups flour
2 tsp. Kosher Salt
2 tsp. Fresh ground Pepper
4 TBSP Paprika
Mix all ingredients together well in a large bowl.

Batter:

2 eggs, beaten
1/2 cup Buttermilk
1/2 cup Shiner Bock beer
Mix all ingredients together well.

The Fixin's:

Dredge steaks in flour mixture until well covered; dip in the batter to coat well. Dredge in the flour again to coat evenly. Fry in hot oil 1" deep in a large cast iron skillet until golden brown. Drain steaks on paper towels. Serve with gravy and smashed 'taters for the best supper you'll ever have. Or serve with eggs, gravy and hash browns for a real Cowboy breakfast!

Here's the gravy recipe that you've just got to fix along with one of these steaks.

Cowboy Gravy

1/4 cup Butter
5 TBSP Flour
2 1/2 cups Milk
1 1/2 tsp. Kosher Salt
4 tsp. fresh cracked black Pepper

Use a large cast iron skillet with deep sides. (Suggestion: a Lodge Chicken Fryer available at WalMart.) Melt the butter over medium-high heat. Brown the flour and add milk while stirring constantly. Add salt and pepper, cook to desired consistency. Serve hot over steaks, biscuits, toast, grits, etc. Anything that needs gravy—throw it on it! Yummy!

This is one of the best recipes for gravy that I've ever tasted. I got it from Grady Spears' book, "A Cowboy In The Kitchen"

and he graciously gave me permission to share it with you folks! I'll tell you how good it is — if my momma was still alive, she'd claim it as one of her own. That's how good it is!

Now there ain't nothing better to have for supper in the summer time than a nice juicy steak. The Cajun folks from down in Louisiana know how to scorch up a fine piece of beef meat too! Here's a fine Cajun recipe that I get a lot of repeat requests for too. This one is fast and easy to fix because you don't have to build a wood or charcoal fire to cook it over. (Find a meat market that sells Harris Ranch beef for this to come out the best ever.) Here's how to scorch a steak Louisiana style:

Louisiana Style Seared Steak

2 8-oz. New York Strips or Filets
1 cup unsalted Butter
1 TBSP cracked black Pepper
1/2 tsp. Cayenne
1 tsp Salt
1/2 tsp Onion powder
1/2 tsp. Garlic powder

Butterfly the steaks. Mix dry ingredients in a bowl. Melt the butter and pour in a shallow bowl. Heat skillet on high for 8-10 minutes. Dip steaks in melted butter and sprinkle with spice mixture. Sear steaks 2 to 3 minutes on each side. Remove from pan and place on warmed plates. Add the rest of the butter to the skillet, stir for about 2 minutes and pour over the steaks. Wow!

Good vittles like this will make you pick and sing JolÉ Blon all night long!

One of my favorite summer time salads when I was a little redneck was good ol' homemade Cole Slaw. My mom made the best Cole slaw dressing I've ever tasted. That is until I finally perfected my own secret recipe for it. (Have you ever wondered who this guy Cole was that they named the dressing after? Did he sell "slaw" or the "dressing"? Things to ponder on a hot summer day.)

Momma's dressing had quite a high fat content to it and believe it or not I really try to watch the fat content of my diet. (I hear you laughing!) So after about a week's worth of different combinations, this recipe was the final result. I mix this dressing up the day before to let the flavor really develop. **J.D.'s Secret Slaw Dressing**

2 cups, plain non-fat Yogurt
1/2 can evaporated Milk
4 tsp. Honey-Dijon Mustard
2 TBSP Garlic powder
1 TBSP black Pepper
2 TBSP dried, chopped Onions
4 TBSP Olive oil, virgin or violated — who cares?
Kosher Salt to taste

Put everything but the dried onions in a blender. Blend well. Place in a container with a lid; add onions and mix well. Cover and refrigerate over night. Add to chopped and chilled cabbage just before serving.

You'll notice that I took that guy Cole's name out of my recipe. He can go find his own if he wants one! Now remember this recipe is a secret so you can only give it to family and friends. Everybody else is just gonna have to go a wanting!

Well, I've managed to get through this month's column without spilling anything on my desk, or the Kitchen table where I usually end up writing.

The weather's been nice and warm and the nights here on the mountain have been nice and cool, which makes for good sleeping. I feel a big nap creeping up on me, so



I'm gonna lay down under the fan over my "nap couch" and catch my usual mid-day nap. (I'm a graduate of the Ken Reynolds sleep management program.) Then I'll jump in my ol' truck and head this edition of the Bluegrass Kitchen over to our patient editor — bless her heart!

Meet me under the Oak trees next month and we'll make medicine over some more vittles.

Please pray for our servicemen and women and their safe return. Until next month, may God grant us all peace and health.

Yer friend,

J.D. Rhynes

Advance sign-ups for Woodland Kids on Stage

Due to time constraints for rehearsals due to school, please contact me with information on "kids" that would like to participate on stage at the CBA's Veterans Day Bluegrass Festival in Woodland.

The dates for this year's festival are November 15, 16 & 17 2004. The festival is held at the Yolo County Fairgrounds in Woodland, California.

Usually they perform on Saturday a.m. and that leaves Friday night for a rehearsal/organization. So we need to organize our performers prior to the Festival.

You can contact me by e-mail at patcal@napanet.net or my home phone 707-255-4936 or by mail at 783 La Homa Drive, Napa, Ca. 94558 —Thanks,

Pat Calhoun



Tony Trischka Trio featuring Bruce Molsky, and Bluegrass Etc. to perform at 2nd Annual Bluegrassin' In The Foothills Sept.17-19

By Larry Baker

As part of the great line-up of bands for the 2nd annual Bluegrassin' in the Foothills, Tony Trischka will perform along with the wonderful Bruce Molsky and Paula Bradley. They are scheduled for a one set performance on Saturday, Sept. 18th from 4:15 pm - 5:00 pm followed by a 5:15 pm - 6:15 workshop. A one time chance to experience the fine banjo picking of Tony Trischka and the wonderful fiddle playing of Bruce Molsky can only be seen and heard on the main stage at the 2nd annual Bluegrassin' in the Foothills. This trio's performance should be one to remember, as they have not hit the west coast as a trio before. I think you will agree this trio will give the fans a show that should bring them to their feet. A don't miss set!

Additionally, the talented, Bluegrass Etc. will perform on Saturday,

Sept 18th, at 7:25 pm prior to Karl Shiflett & Big Country and again Sunday afternoon at 4:10 pm prior to the U.S. Navy Band Country Current. This band has rocked the bluegrass community for many years with hard-hitting instrumental expertise, vocal precision and stage personality that never fails to entertain. Bluegrass Etc. consists of John Moore (mandolin, vocals, guitar) the multitasking Dennis Caplinger (banjo, fiddle) and the wonderful bass playing of Bill Byrson. This band performs at more than 200 shows annually at festivals and concerts.

The excitement is mounting and the interest is brisk for a great fun-filled family oriented festival with a great line-up of bands, lots of activities and great jamming. If last year's jams are any indication, we

are in for some incredible picking.

The festival will continue to take place at the beautiful Amador County Fairgrounds in Plymouth California. Other planned activities include special performances by Emerging Artists: Farm Fresh, Bean Creek, Donner Mountain Band & Highway One; "Kids on Stage" directed by Frank Solivan Sr.; special raffles to include 2005 Parker & Plymouth ticket giveaways, an arts and craft show, classic car show (Sat.), excellent food & beverage vendors, cash prizes, band workshops, kids activities (Daisy the Clown) and much more.

There is a dump station, showers and restrooms on site. Early camping/jamming welcome beginning Monday Sept. 13, 2004! Ice available for purchase on site



and YES we have again arranged to have the grounds sprayed for FLIES!!

We feel we have assembled a great well rounded array of bands featuring: The U.S. Navy Bluegrass Band (Country Current), The Tony Trischka Trio w/Bruce Molsky (Sat only), Karl Shiflett & Big Country Show, Jackstraw, Bluegrass ETC., Honi Deaton & Dream, Sam Hill, Silverado, Frank Ray & Cedar Hill, The Lampkins Family, John Murphy & Carolina Special, The Mark Newton Band and the 2003 Plymouth emerging artists winner Rick Jamison & Copper Canyon. Music starts at 9:30 am Sept 17, 2004 with sound provided by Old Blue. Bring your lawn chairs and blankets for grass seating.

For additional festival information and ticket prices call: L&S Promotions - Larry & Sondra Baker at (209) 785-4693; visit our website: www.LandSPromotions.com or e-mail us at roaddog@cal.com. This is one festival you don't want to miss!

New in Plymouth "Introduction To Bluegrass 101"

By Larry Baker

As a beginner, intimidation can be overwhelming and a deterrent when wanting to learn to play bluegrass... and take part in jams. Many people I have talked with over the past few years have indicated that they would love to learn to play an instrument and join in on jams when they became more confident with their skills and learn jam etiquette. They, like myself would like to learn from the ground up, meaning what instrument might be right for them, what type to invest in, how to tune and on and on.

With this said and with the help of Phil Thompson, I have arranged to have an "Introductory to Bluegrass 101 Workshop" at "Bluegrassin' in the Foothills" Plymouth, Ca Sept 17-19, 2004 at the Amador County Fairgrounds. The workshop will be directed towards

<NETNOTES>

Offering readers tips, advice and news from the World Wide Web as it relates to Bluegrass Music.
by Phil Cornish -- phil@cornstalkdesign.net

This Month: Selling your band's merchandise on the Internet

First some housekeeping; last month I wrote about high-tech secrets of the Father's Day Fest. Got an e-mail from Brandon Rose with some info about the fancy sound system the CBA has been using, here is what he wrote...

"Öthe Meyer Sound speakers that the sound guy uses are amazingly advanced technologically speaking. They were basically using a 2.1 sound system. Which means 2 satellite mains with 2 Subwoofers. This means the low frequencies are separated from the high and mid frequencies so that each speaker is only amplifying the signal they were designed to amplify. This means clearer, crisper, more defined sound."

Thanks for that Brandon. He also mentioned that the gate was using credit card machines to sell tickets. I guess that means that not everyone is using the CBA web site to buy their tickets? I am sure my dad, Rick Cornish, would urge you to do so next year...

On to the matter at hand—selling your band's merchandise on the Internet. By merchandise, I mean CDs, articles of clothing, posters and bumper stickers or whatever collateral you have developed. There are several ways to go about this. No matter how you handle the transaction, there are some basic rules you should follow when listing the items. First of all, you should include a photo of the item. Or in the case of

a CD, maybe the CD's cover artwork. This will help draw people to your products. Secondly, list all of the pertinent info about the items. For clothes, you want to list sizes and colors. For stickers or posters, you want give dimensions. For CDs you want to include sound samples, running time, perhaps a list of the songs that the listener will get to hear. And for all of the above, of course you want to list the price! Basically you want to answer people's questions before they ask them. Lastly, make sure these items are easy to find on your web site, maybe even point the users to them with a flashy button on the home page.

With all of your items listed and accounted for, now let's talk about how you are going to handle the transactions. There are numerous ways, the easiest of which is to include an order form they can print out and an address where they can send it along with the check. The drawback here is that it does not satisfy those who want instant gratification, and it certainly doesn't do much for any impulse buys you were hoping for. Let's face, customers are really gonna have to want your items to jump through all of these hoops.

An alternative is to take the order by e-mail and take the payment by Pay-Pal or credit card. Pay-Pal is pretty easy to use, both for buying things, and for receiving

payments over the Internet. There is a service fee though. If you have a credit card machine at home, you can take the order over the phone or by e-mail, but you don't want someone to e-mail their credit card info by e-mail, it's not safe. So that means they can e-mail you all about what they want, but then you're going to have to call them to get their credit card info. Did I mention that you have to rent the credit card machine, or buy it, and it is pretty expensive! There is also a transaction fee for every amount you process.

That brings us to e-commerce. You can have a custom e-commerce system set up for you by a web developer, or you can subscribe to a monthly service that is a little more generic but also a little cheaper. This allows people to basically shop on-line just like they would at Amazon.com, entering their order, credit card info, shipping address and everything right on your web site. This is only worth it if you are selling enough stuff every month to justify the expense, so it will require a little forecasting and number crunching to see if this is right for you. As fancy as this is, you still have to put the merchandise in an envelope or box and ship it off yourself.

Most bands out there are not really full-time bands, so the whole e-commerce thing might be a bit

overkill. Actually, maybe not. You can sell your CDs through CD Baby (www.cdbaby.com/) or other such vendors that are built to help out the small independent bands. Basically you create the product profile on their site and ship them some of the CDs and then the sales start rolling in, or at least that is the hope. They handle all of the order processing and send you your share of the profits. Fans, if you really want to support your favorite band, buy the products directly from the artist, they will make more of a profit this way.

No matter the method, a few more things to keep in mind. Make sure you ship the order as soon as possible. If people have gone to the trouble of paying you the money for your products, you want to make sure they get their order ASAP. Also, make sure you are up front about sales tax, postage, and any other fees you might be adding to the total cost. This might take a bit of research as to what you should be charging for sales tax, how much it costs to send a CD to it's destination, etc. Lastly, make note that the CBA web site can now accept mp3 sound samples from your latest CD. This could lead people to your site where they might buy one, so make sure you upload those file today if you haven't already.

Next Month: Site reviews of touring bands

Continued on A-22

CBA's 2004 IBMA Fund-raiser offers four wonderful instruments. *You can win one -- or all four (start your own band!)*



Gibson F-9 Mandolin

The F-9's no-frills design gives it a sleek look that is unique among traditional mandolins, with black binding on the top of the body, no fingerboard inlay and a Vintage Brown finish - a hand-stained light chocolate color with an extremely thin satin lacquer outer coat. The F-9 has all the design features that give the F-5 its legendary tone, including a hand-fitted dovetail neck joint, solid maple neck, sides and back, solid spruce top, and a hand-tuned tone chamber.

- Spruce top, Maple neck, back and sides
- Ebony extended fingerboard
- Gibson Script headstock inlay
- Top bound Black binding
- Nickel Plate hardware
- Satin finish
- Shaped Hardshell case



Gibson J.D. Crowe Banjo

Introduced in 1937, the RB-75 offered banjo players the same elemental Mastertone quality as the earlier RB-3. In the 1970s, J.D. Crowe used an RB-75 to establish his unique banjo style, and today's RB-75 Crowe replicates J.D.'s famous banjo, including the RB-75's tone ring, with lighter weight and slightly different shape than the standard flathead style.

- Mahogany resonator and neck
- Rosewood/Style 75 fingerboard inlay
- Single antique, double ring binding
- Nickel Plate hardware
- Vintage 1-band tuners with ivoroid buttons
- Antique Mahogany red finish
- Shaped Hardshell case



Acoustic Bass

5th String Music Store
930 Alhambra Blvd. at J Street
Sacramento, CA.
Email: questions@thefifthstring.com
916-442-8282

John Green has generously donated an acoustic bass for our fund-raiser drawing. The bass is to be a 3/4 sized Cremona bass (or better). More details on this instrument will be published in future issues of *Bluegrass Breakdown*.



Martin D-18 Vintage Guitar

We've been crafting Martin acoustic guitars—considered the world over to be the finest you can play—right here in the United States since 1833, and in Nazareth, Pennsylvania, since 1839. A Martin guitar, because it is crafted with the best raw materials, and made by world-renowned skilled craftspeople, becomes a magical sensual experience—to completely satisfy your personal aesthetics.

- Mahogany blocks and dovetail neck joint
- Solid Sitka spruce top
- Old style 18 rosette
- Solid Mahogany back, sides and neck
- Black Ebony bridge
- Gotoh Nickel Open Geared tuners w/ Butterbean Knobs
- I-03 Tortoise-colored, beveled and polished pickguard



DRAWING TICKET ORDER FORM

Please send me the following tickets for the CBA Fund-raiser drawings (Please check box by instrument name):

- ☐ Gibson F9 Mandolin
☐ Gibson J.D. Crowe Banjo
☐ Martin D-18V Guitar
☐ 5th String Acoustic Bass

1 ticket \$5
 6 tickets \$25
 14 tickets \$50
 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 4th Annual CBA Veteran's Day Bluegrass Festival, November 12-14, 2004 at the Yolo County Fairgrounds in Woodland, CA. Need not be present to win.

19th Annual Northern Nevada Bluegrass Festival set for August 14 at Bower's Mansion

The Northern Nevada Bluegrass Association presents the 19th Annual Northern Nevada Bluegrass Festival on Saturday, August 14, 2004 at Bower's Mansion County Park from 8:30 am until 8:30 pm. For nearly two decades, enthusiasts from all over the country have joined together beneath the sprawling oaks and shaded verandas of the historic Bower's Mansion in Washoe Valley to experience a day of that uniquely American music known as Bluegrass.

This year's festival includes performances by renowned bluegrass artists, The James King Band and the Piney Creek Weasels. Musical comedy will be provided by the notorious duo, "Doo Doo Wah" — they are always a kick! The Carson Valley's own Randy Pollard — Grand Champion fiddler — will be there with his band, Rush Creek. Finger-style guitarist Wyatt Troxel will perform the national anthem, and local favorites the Moonlight Hoodoo Review and Wild Creek as well as northern California's Alhambra Valley Band will fill-out the day.

Workshops will be conducted by professional bluegrass musicians and are free to the public. "Open jamming" will be held after the band performances until 8:30 pm on the



The James King Band -- left to right are Ben Greene, Adam Haynes, Kevin Prater, Jerry McNeely and James King.

Photo by Tom Tworek

Plymouth workshop

Continued from A-20

all first timers, beginners as well as new to bluegrass fans.

This workshop will be in two phases, with the first covering: how to choose an instrument, how to tune, bluegrass etiquette, learn to play two cord songs in a group of beginners without feeling intimidated or out of place. Everyone in this workshop will be at the same level as I am hopeful you will meet new people in the bluegrass community where you can begin a new and exciting experience of wonderful bluegrass jamming. Among those very talented people who have already mastered their skills and bring us those great late night jam secessions along the Plymouth mid-way. I must say Sondra and I are so much looking forward to seeing the mid-way packed with several jams including some new faces.

The second phase of the workshop will cover more two cord songs and learning the I, IV, & V7 cords, learning a third cord and start playing three cord songs if the class is big enough, start separating to smaller into groups.

As you can see we want to have something for everyone including the new upcoming fans that want to learn this great music. We are hopeful that those of you who feel this would be beneficial to please take advantage of this new and exciting opportunity to learn to play. Schedules will be posted in both our festival program and at the festival information booth. We look forward to seeing some new talent in the near future along the Plymouth mid-way

mansion lawn.

Bring your lawn chairs, instruments and the entire family. Gates open at 8:30 AM. Sorry, no pets or glass containers.

Advance tickets are \$16.00, and may be purchased in advance by calling 775-348-4692 by August 7th. Tickets are \$18.00 at the gate. Children under twelve are free.

Food vendors will include Port O' Subs and R & E Mexican cuisine. "Bounce House" for kids. Many unique crafters and a musical instrument booth. A Martin "OM 15" all-mahogany guitar will be raffled off! Many other raffle prizes!

The Bower's Mansion Regional Park is located on Old US Highway 395 south between Reno

and Carson City. Campsites available by reservation, call 775-849-0684. Call 775-348-4692 for detailed directions.

The NNBA is a nonprofit volunteer organization dedicated to promoting bluegrass and traditional American music. Visit www.nnba.org or call 775-348-4692.

The Bluegrass Festival at

Bower's Mansion is sponsored by Maytan Music Stores and co-produced by the Northern Nevada Bluegrass Association and the Washoe County Parks and Recreation.

Schedule subject to change. Visit the NNBA website www.nnba.org or call 775-348-4692 for last minute updates and more information.

Appeal for Help

From Darrell Johnston, Treasurer

Maintaining the financial status of any organization is a very important function and deserves the best efforts that can be applied. Keeping up with the finances of a 'not for profit' organization such as ours requires extra attention and is all the more important in order retain our tax exempt designation. Financial reports must be maintained for every department within the CBA. This includes three festivals, a music camp, two campouts, numerous concerts, membership, mercantile, the Bluegrass Breakdown advertising and production, donations, bank and investment accounts as well as special activities such as our presence at the World of Bluegrass.

As the California Bluegrass Association has grown over the past few years the amount of data to be entered in the books has multiplied; i.e., the number of activities have increased and therefore revenue and expense data being entered on the books and tracked has increased. The bookkeeping now takes an average of about 10 hours per week during the first six months each year and varies from 5 to 10 hours every week through the remainder of the year. This adds up to about 500 hours each year or 25% of a fulltime job.

Additionally, in order to implement good business practices and provide service on short notice the amount of time that must be devoted to the effort immediately prior and during an event has increased significantly. Recently, at Grass Valley, Treasurer duties consumed all my time from June 6 through June 21 and during the week of the festival my working hours increased to 18 or more per day. Because of this workload I was unable to enjoy a single set during the festival nor spend time in the evenings listening to the great jamming throughout the camp. I know that many others devoted as much or even more time and my purpose here is not to blow my own horn or seek sympathy but only to emphasize the need for help.

Unfortunately, I no longer have a life partner and there are no such prospects on the horizon. Therefore, I am appealing for a charitable soul that would be interested in serving as an assistant Treasurer to help maintain our financial status. Ideally such a person would have some accounting experience and be computer literate. I am currently using the Peachtree Complete Accounting program for our books. This program is similar to Quick Books so experience with either program would also be very helpful.

Anyone interested in helping with this important work should contact me via phone (209) 984-5077 or email djohn4090@msn.com.

Light and Sound

By Elena Corey

We get a fuller experience of a thing when we both hear and see it. So concert promoters sell tickets to live shows rather than just CDs. So TV supplants radio. Indeed, we have fused the two sensory experiences together so much that the words 'audience' (those who hear) and 'spectators' (those who see) are commonly used as synonyms.

Contrary to the above, though, is the commonly held belief that people deprived of one sense will overdevelop other senses to compensate. E.g., a blind musician is thought to be more finely attuned to the details of music, since visual factors are not distractions.

It is entirely possible that these two views both hold some truth and are not mutually exclusive. Regardless of the degree to which such views reflect reality, considering the properties of light and sound together may illuminate both.

While we seek to appreciate music more, we can benefit from the extraordinary amount of research focusing on visual access to our minds and make at least partial analogies. Edward R. Tufte, author of a number of well-researched books including *Envisioning Information* and *Visual Examples*, began much of his quest with the premise that the method of presentation of visual information greatly influences our perception of it and our ability to use it. He noted that even though we live in a three-dimensional world and can imagine even more dimensions (e.g., time and motion) we tend to portray visual information by 2-dimensional media—paper or video screen. How analogous is this to aural information presentation? What, in fact, are the dimensions of sound, and how can we present our music so that listeners can better perceive/receive its total essence?

Tufte says, "For more abstract multivariate info not residing in our 3-d spatial reality, several enterprising methods have evolved, nearly silently, often to be found in workaday diagrams of these with an overwhelming quantity of data included." These are various pictorial representations of the periodic table of chemical elements, statistical graphics, data 'sliced' from different angles to display multiple disparate views, holograms, etc.

These visual design strategies are intended to sharpen the 'resolution' of portrayed information so that we can perceive data more comprehensively. A 'bird's eye view' shows different views, going back and forth to help compensate for the lack of 3-d presentation. 'Perspective projection' is an extension on a 2-dimensional surface made unmistakable by its everyday experience in space. Artist Paul Klee says, "It is not easy to arrive at a conception of a whole which is constructed from parts belonging to different dimensions."

Wow! Similar things can be said of traditional acoustic music, too! I know musicians who have spent the better part of their lives searching for a certain sound. Let's see if there are more similarities.

What general things do we know about light? Light reveals our world to us. It sets our biological clocks and triggers our brains to accept the somewhat arbitrary notion of color. Light supplies the energy for plants to grow, and thus feeds our planet. Light offers us spiritual comfort and inspiration via such wonders as spectacular sunsets and hope-filled rainbows.

In the Bible, we read, "And God said, 'Let there be light'—and light flooded the world, providing a 'birthing cradle' for all subsequent creation. Since then, we have come to use the phrase, 'shed some light on the topic' to mean 'reveal the idea'. It would be difficult to overstate the role of light in our world.

But what if sound, although less formally explored, can be seen to be equally powerful and useful in our world? We know that the details of presentation of sound definitely affect our perception and memory of it. What design strategies in sound presentation will sharpen the discriminating ability of our ears?

At Lawrence Livermore National Laboratory a number of scientists have been working for several years now, using the world's largest laser, the National Ignition Facility. The NIF is, in essence, multiple lasers or bundles of lasers grouped to travel and ricochet through certain target chambers and provide huge amounts of measurable data for use. This project represents massive intensity and commitment to understand and use

light.

A child, holding a magnifying glass to focus light's energy on one small space, can glimpse the idea that compressed light can be a tremendous source of energy. What about sound? Can we focus sound energy? Perhaps we shall discover boundless unharnessed energy from compressed sound. What if the internationally famous sound, "Yee hah" holds the equation for rejuvenation of our spirits and provide enough energy to dance across Texas.

Aristotle, Newton, Einstein and other great scientists were fascinated by light and tried to un-

derstand it. They created theories to encompass the many disparate facts they perceived. Science fiction writers, not having to be as scrupulous about the reality of their vision, tell of people riding beams of light and speak of getting into its 'current,' much as we envision finding and using a river's current for navigational purposes. But just as life and art may imitate each other at various times, science has pursued hypotheses and models that originated from the creative imaginations of science fiction and fantasy writers. So, imaginative bluegrass thinkers could lead the way into uncharted

ventures to discover the marvels of the sounds of our heritage.

There are entire worlds of discoveries in aural research, just waiting for us. I imagine that just about every single one of us can hear, in our mind's ear, the call of the wild, the seductive cry of paths not taken, and sirens' songs of great new adventures awaiting us as we chart the aural map of our bluegrass universe. "Sweetheart of mine, can't ya hear me callin'" lets our ears keen into visceral receptive mode. "The high lonesome sound" may possess incisive ability to cut through all the political and advertising hype and get right to the inner core, the essence, of reality.

THE CALIFORNIA BLUEGRASS HERITAGE FUND

To more effectively meet its mission—the furtherance of bluegrass, old-time, and gospel music in California—the CBA has established a special fund. Per the terms of the fund, monies held in the California Bluegrass Heritage Fund will be used exclusively for activities and projects which directly address the long-term achievement of our organization's mission. (The policy governing the fund would only allow monies to be used for operational expenses in case of an emergency, and then only with a two-thirds vote of the entire board of directors.)

Projects and activities supported by the fund could include:

- a scholarship fund
- a music in the schools program
- creation of a California Bluegrass Hall of Fame
- acquisition of a permanent home for the CBA
- establishment of a CBA music, photograph and manuscript archive

The California Bluegrass Heritage Fund offers members of the CBA the chance to take tangible action in promoting and preserving the music that we love and that is so much a part of all our lives. Donors are reminded that contributions are fully tax deductible.

Make checks payable to the California Bluegrass Association (CBA) with a notation on check "Bluegrass Heritage Fund" and mail to: CBA Treasurer, Darrell Johnston, 13961 Lake Drive, Jamestown, CA 95327.

Just because you love bluegrass doesn't mean you have to be behind the times.

You'll be surprised how much there is to know about a music that's been around for 50 years. Our new CBA website brings you right up to date, with features like:

Latest band news.
Listing of jams throughout the state.
CD reviews and online sources.
Calendar with hundreds of events.
CBA news events.
Best of the Bluegrass Breakdown.
Over 80 band profiles.

Interactive message board.
Regional news.
Online tickets/membership renewal.
Radio-grass listings.
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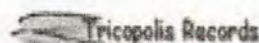
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Early Camping opens Monday Sept. 13-15, \$15 per rig/day	\$15	\$15

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breakdown

Another great year at CBA Music Camp!

By Ingrid Noyes

Over 200 students were enrolled this year at the fourth annual CBA Music Camp, held in June just prior to the Father's Day Weekend Bluegrass Festival in Grass Valley. After poring over dozens of student evaluations, it seems safe to say there wasn't an unhappy camper in the bunch. Almost all of them seemed delighted with their camp experience, and many vowed to return next year.

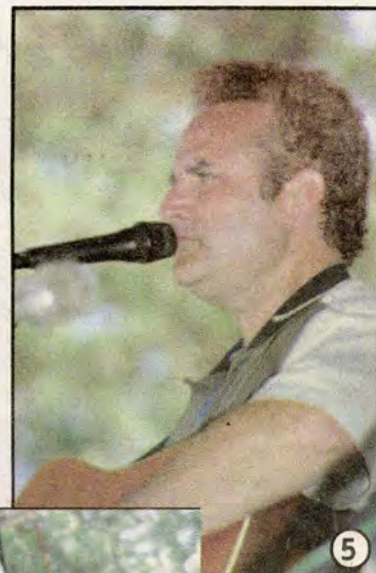
We use the student evaluations to assess how we can make the camp even better every year, and already we have a list of improvements slated for 2005. Stay tuned! You'll be hearing more about this later in the year.

The camp offers small group instruction on all the main bluegrass and old-time instruments, as well as a wide array of elective classes to choose from, jam group classes, staff and student concerts, dancing, and lots of jamming.

Information from this year's camp is still posted on our website: www.cbamusiccamp.org/. The site will be updated with 2005 information in January or sooner; registration will be open by February. Priority registration will be given to those who were turned away from camp after classes were full this year. All interested people are advised to sign up early, as camp fills earlier every year.

We'd like to once again thank all our volunteers: George Martin, Doug Peterson, Russ Greenspan, Larry Poole, Elena Corey, Ernie Noyes, Christa Engelbart, Laura Lind, Ken Torke, Mark Wardenburg, Lucas Cantin, Mary Burdette, Darryl Bouchard, Charlie Edsall, Jim Burke, Chris Darden, Dina Angress, Morgan Meadow, Tawnya Kovach, Jerry Cottrell, Molly Tuttle, Lucy Smith, Brittany Haas, Liana Rose Campus, Ernie Hunt, and Patrick Sauber. Without this hardworking crew, the director would be a total basket case by now—many thanks to them for all their help.

Thanks also to Rick Cornish, Don and Suzanne Denison, Kris Hare, Lisa Burns, Darrell Johnston, Montie Elston, Esther



Music Camp Instructors performing on the festival stage (clockwise from lower left) are (1) Jim Nunally, Ingrid Noyes and Keith Little; (2) Janet Beasley and Dean Knight; (3) Ingrid Noyes; (4) Ron Stanley; (5) Chris Stuart; (6) Kenny Hall; and (7) above John Reischman, Jim Nunally and Keith Little.

Photos by Bob Calkins

House, Kathy Kirkpatrick, and the entire CBA board of directors for help and support throughout the year. Lots goes into making this camp happen, and all these folks are working behind the scenes year round to help out. Much appreciation to all of them!

Thanks to the Kendall-Jackson Winery for once again donating a case of wine for the end-of-camp staff dinner—we totally appreciate their generosity!

Thanks to camper Fred Nerney for spending hours and hours making nametags for everyone at camp. And thanks to camper Sandy Wasserman for being the director's much-needed personal assistant the day before camp started.

Thanks to our soundman Paul Knight, and Webmaster Phil Cornish, who both do such fine work. And last, but definitely not least, big thanks to all our wonderful instructors for doing such a fantastic job. They are the heart of this camp, and their devotion to the job is remarkable—we are so grateful to them all.

The dates of next year's camp are June 12th to 15th—we look forward to the best camp ever, hope you can join us then!

Daisy Mae and Beauregard Vanquish Musician Burnout

As told to Elena Corey

"It could be that jamming carries within itself its own seeds of extinction," Bo said to Daisy in a rather tired voice.

"No." Her one word protest was spoken more vehemently than she intended.

He didn't respond. She should glance the point off sideways somehow; he mustn't get mired down in that thought-track.

"No matter what happens, someone will find a way to take it too seriously," she ventured a disclaimer. That sort of generalization usually distracted him.

Bo continued walking at a trot, ignoring Daisy's efforts to lighten the tone.

"I never take things personally, unless they already belong to me," Daisy ventured again, eager to suggest new side paths for their discussion.

Bo just looked at her quizzically as they walked through her favorite meadow. He scratched his ear, but that disturbed his even pace, so he abandoned it and just continued trotting. They moved at a comfortable pace. Had they been walking even a tad bit faster, though, their conversation would have reflected a breathlessness that didn't match either their mood or topic.

Since they were almost strid-

ing, stride piano and then stride walking bass lines came to mind, but Daisy, for once, resisted making the connection aloud. She knew Bo was gnawing on a gristly topic and not done with worrying it into bite size portions he could assimilate. She hoped his mental processes would soon accelerate to match his stride, so that he could get past looking glum. Daisy was more than ready for a little fun.

She was still trying to shut out echoes of a discussion among musicians they had just left. All those allusions to empire builders not living in glass houses and emperors not wearing any clothes left her feeling like a peeping Tom-ess. Why did they use so many clichés when they took life seriously? Why was Bo so tenacious in understanding musician burnout?

What did anyone care if musicians' hypocrisy occasionally showed? Who said they had to be perfect? Her own imperfections were hung out every day on a front-yard clothesline for all the world to see. Who cared? Nobody worried about that.

So what if headlining performers at her favorite festival expressed a love of jamming and playing with new people but their actions belied their statements. So what if they hurried off to their buses after

performing. So what if their beauty-queen contestant smiles looked like sun-baked make-up peeling and suggested mostly tawdry wariness. She read, in magazines that they did jam with each other, so she assumed that was at least true.

When new fans, eager to jam with them, proposed that the stars come by their camp to jam, the headliners were polite—but they never met anyone's eyes when they said all the politically correct things. And they only showed up at the campsite of people who were paying them.

So what if so many of the people who used to be fun to jam with were now preoccupied with the business of music. Were they looking over their shoulder to see who was gaining on them in skill and fame? Yes, it was sad, but it wasn't the end of the world—just the end of pleasure that music brought to folks who stayed in that worrying state.

"OK" Bo was saying, his paw punctuating the air to make his point more emphatically, "some folks memorize a bunch of hot licks and practice them to perfection, then they lay down those glistening tracks in a recording studio and get a rave-inducing CD from it. Then they let the world assume that all of their notes sound that pristine and awesome. Perhaps such is the case; they do grow musically a vast amount.



But maybe they worry that their real-life playing will show up as inferior to their perfectly airbrushed commercial recorded offering, so they lose interest in playing for fun.

Another reason they are now hesitant to jam with people who have not yet jumped over that initial hurdle of proficiency may be that they've grown musically so that they hear every slightly off note and are extra sensitive to timing imperfections. Perhaps they just can't abide such reminders of their past anymore."

Bo's pace quickened as additional possibilities occurred to him. "It even could be that they worry that people would think they aren't really all that good if they still enjoy playing with rank beginners—perhaps their sparkling licks on their recording project would be labeled as just a fluke. Perhaps people would underestimate how good they are on their instruments, and they'd have to work all that much harder to undo a bad impression and get to be viewed as professionals."

Daisy Mae didn't want to consider such things—let Bo worry if he was so inclined, although she'd previously thought he was a noble dog, above worrying about the whys of human behavior and misbehavior. Bo had been her friend since he had been a puppy, and his latest

venture into worrying about people's oddities did not sit well with Daisy.

She wanted a playmate again—someone who could get so dizzyingly into playing music that worries about how it was sounding to listeners was cast to some remote universe—not their world. She imagined hurling worry off into the distant universe—space litter. She imagined using a Jai Ali scoop, throwing all the worrisome details out of her life.

That resembled a musical riff she could imagine. She scooped up some fun notes and sent them flying into the airwaves to see if she could distract Bo.

Not surprisingly, it worked. Bo got excited about the riff. He and Daisy sent melodic scoops back and forth, trading fours and bouncing off each other's notes. They created a groove, then rode it like a great wave. One note cascaded into another and they were caught up into the magic of making music. Daisy and Bo kept playing music for themselves. They had glimpsed that worrying about perfection left people in dark cul-de-sacs. "Music has seeds of spirit nourishment," said Daisy.

New music camp student writes song

Jim Parkinson of Galt, California was a new student at the CBA's 4th Annual Music Camp, held June 13-16 in Grass Valley, California. He wrote this song during the Father's Day Festival immediately following the camp, and asked that we publish it.

Music Camp — 2004

By Jim Parkinson

My first year in music camp — was really quite a thrill
The instructors were well prepared — they really fit the bill
I came to learn the Dobro — at least to play along
But before the class was over — we all knew a song.

Oh we came to Grass Valley — it seemed so serene
The pretty trees, the campground — it was so clean
Well the camp it all ended — I was so sad to see it go
But I'm not sure my mind — could absorb any more Dobro.

Well they fed us all at music camp — and I really ate a lot
My wife says it's right up front — my bellow known as pot
But I'm glad we didn't cook — for the time it would take
All the more time for jamming — until my fingers ached.

The jams and the lessons — they all went quite well
And I didn't even mind setting — for quite a spell
As we all look back and think of all the memories that we made
Of all the ways we could have spent this week — this one was in spades.

From the clogging to the mandolin and the Dobro and the bass
Fiddles and guitars and the bango in its case
The classes were so interesting — maybe to take them all
We can stay in camp — all summer and all fall.

But like all life's journey — they all have to end
But one thing we can look forward to — is we can do this again
With lots of familiar faces — and new ones we don't know
Maybe that's the year — I'll learn to play Dobro.

Bluegrass Signal upcoming features

Host Peter Thompson's Bluegrass Signal is broadcast on KALW 91.7 FM every Saturday from 6:30 to 8 pm. For information, call the on-air studio phone at 415-841-4134, email bgsignal@comcast.net, or visit <http://www.kalw.org>.

The first hour of "Bluegrass Signal" is now re-broadcast 5 times per week on an all-bluegrass internet station. Go to <http://www.BluegrassCountry.org> for the complete schedule and more information.

- August 7: KEEP ON GOING: the County/Rebel vaults have finally opened wide enough to let out more great music by RED ALLEN.
- August 14: HAPPY BIRTHDAY, JAKE LANDERS: an overview of one of the great bluegrass songwriters.
- August 21: BLUEGRASS FROM THE GOLD COUNTRY - LIVE! A new collection of live recordings by the VERN WILLIAMS BAND, one of the most

powerful and influential groups in the history of west coast bluegrass.

- August 28: ACROSS THE TRACKS: new releases & reissues
- September 4: MUSICAL PREVIEWS of special events in September, including the Carol Elizabeth Jones & Laurel Bliss mini-tour, the Berkeley Old Time Music Convention, Bluegrass in the Foothills, the Crooked Jades' 10th anniversary show, Copper Canyon's "Otter Opry," and more.
- September 11 & 18: I THOUGHT I HEARD YOU CALLIN' ... 800-525-9917 ... because it's time for two Membership Drive specials. Great music with several new releases available as thank-you gifts, in-studio surprises, and heartfelt appreciation from PT & KALW.

CBA Calendar of Bluegrass, Old-time and Gospel Events

BAND GIGS

8/1/04 - **The American Roots Music Show** at 4 p.m. at The Music Store, 66 West Portal at Vicente, San Francisco, CA. Tickets are \$5. For information, call 415-664-2044, or visit the website at <http://www.americanrootsmusicshow.com>

8/1/2004 - **Band Date** 11 am to 5 pm at San Gregorio General Store, Highway 84 and Stage Road, San Gregorio, CA. For details, visit <http://www.sangregoriostore.com/> or call 650-726-0565.

8/3/2004 - **Band Date** from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information visit <http://www.samsbbq.com> or call 408-297-9151.

8/4/2004 - **Mountain Laurel** will perform from 7:30 till 9 pm at Latitudes Restaurant & Bar, 130 Maple Street, Auburn, CA. Great food, no cover, only 35 minutes from Sacramento. This venue is tons of fun. For more information, contact Kathy Barwick at (916) 739-6101, email kbar95816@yahoo.com, or visit <http://www.mountainlaurel.us>.

8/4/2004 - **Sidesaddle & Company** will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information visit <http://www.samsbbq.com> or call 408-297-9151.

8/4/04 - **Bluegrass Gold** featuring Chris Hillman & Herb Pedersen at Sweetwater, 143 Throckmorton St., Mill Valley, CA. For information visit www.carltonmusic.com.

8/5/2004 - **Band Date** at Atlas Café, 3049 20th Street at Alabama, San Francisco, CA. For information, contact Ted Silverman brewglassboys@aol.com or visit <http://www.atlascafe.net>.

8/5/2004 - **Wild Oats'n Honey** will perform from 8-11 pm at Prince of Wales Pub, 106 E. 25th Avenue, San Mateo, CA. Excellent pub food (hamburgers, fish and chips, etc.) available until 10 p.m. The Prince of Wales Pub, home of the Habanero Hamburger, is located off of El Camino Real in San Mateo, near the county fairgrounds and the Bay Meadows race track. For information, visit <http://www.wildoatsnhoney.com/> or call 650.574.9723.

8/5/04 - **Chris Hillman & Herb Pedersen** will perform at the Freight & Salvage Coffeehouse, 1111 Addison Street, Berkeley, Ca. Tickets are \$18.50 advance and \$97.50

at the door. For information or tickets, call 510-548-1761; email: folk@freightandsalvage.org; or visit www.freightandsalvage.org.

8/6/04 - **High Country** "House of Bluegrass" at Maxfield's, 398

Dolores Street, San Francisco, CA. For information, call (415) 255-6859 or visit the website at <http://www.americanrootsmusicshow.com>

8/6/04 - **Sonoma Mountain Band** will perform at Murphy's Irish Pub

beginning at 8 p.m., 464 First Street on the east side of the square in downtown Sonoma, CA. For information, visit <http://www.sonoma.pub.com> or call 707-935-0660.

8/7/04 - **Highway One** will perform at

Continued on B-4



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CBA Calendar of Bluegrass, Old-Time & Gospel Events

BAND GIGS

Continued from B-3

at Murphy's Irish Pub at 8 p.m., 464 First Street on the east side of the square in downtown Sonoma, CA. For information, visit <http://www.sonomapub.com> or call 707-935-0660.

8/7/2004 — Band Date 11 am to 5 pm at San Gregorio General Store, Highway 84 and Stage Road, San Gregorio, CA. For details, visit <http://www.sangregoriostore.com/> or call 650-726-0565.

8/7/04 — The Fog Valley Drifters will perform at the Jack Douglas Saloon in Columbia, CA from 1-4:00 p.m.

8/8/04 — Amnesia (Acoustic Duo) will perform at the Jack Douglas Saloon in Columbia, CA from 1-4:00 p.m.

8/8/04 — The American Roots Music Show at 4 p.m. at The Music Store, 66 West Portal at Vicente, San Francisco, CA. Tickets are \$5. For information, call 415-664-2044, or visit the website at <http://www.americanrootsmusicshow.com>

8/8/2004 — Band Date 11 am to 5 pm at San Gregorio General Store, Highway 84 and Stage Road, San Gregorio, CA. For details, visit <http://www.sangregoriostore.com/> or call 650-726-0565.

8/9/2004 — Harmony Grits will perform from 3 to 6:30 pm at the San Gregorio General Store Highway 84 and Stage Road, San Gregorio, CA. For details, visit <http://www.sangregoriostore.com/> or call 650-726-0565

8/10/2004 — Band Date from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information visit <http://www.samsbbq.com> or call 408-297-9151.

8/10/04 — The Jim Hurst Band will perform at the Freight & Salvage Coffeehouse, 1111 Addison Street, Berkeley, CA. Tickets are \$15.50 advance and \$16.50 at the door. For information or tickets, call 510-548-1761; email: folk@freightandsalvage.org; or visit www.freightandsalvage.org.

8/11/2004 — No Hiding Place will perform starting at 9 pm at Plough and Stars, 116 Clement St. (between 2nd & 3rd Ave.) San Francisco, CA. For information, call 415-751-1122 or visit <http://pweb.jps.net/~jgilder/plough.html>.

8/11/2004 — Sidesaddle & Company will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information visit <http://www.samsbbq.com> or call 408-297-9151.

8/12/04 — Psychograss (Mike Marshall, Darol Anger, Tony

Trischka, David Grier & Todd Phillips) will perform at the Freight & Salvage Coffeehouse, 1111 Addison Street, Berkeley, CA. Tickets are \$19.50 advance and \$20.50 at the door. For information or tickets, call 510-548-1761; email: folk@freightandsalvage.org; or visit www.freightandsalvage.org.

8/12/2004 — Band Date at Atlas Café, 3049 20th Street at Alabama, San Francisco, CA. For information, contact Ted Silverman brewglassboys@aol.com or visit <http://www.atlascafe.net>.

8/13/04 — Jeannie & Chuck's Country Roundup "House of Bluegrass" at Maxfield's, 398 Dolores Street, San Francisco, CA. For information, call (415) 255-6859 or visit the website at <http://www.americanrootsmusicshow.com>

8/14/2004 — Band Date 11 am to 5 pm at San Gregorio General Store, Highway 84 and Stage Road, San Gregorio, CA. For details, visit <http://www.sangregoriostore.com/> or call 650-726-0565.

8/14/2004 — Carolina Special will perform at Murphy's Irish Pub beginning at 6 p.m., 464 First Street on the east side of the square in downtown Sonoma, CA. For information, visit <http://www.sonomapub.com> or call 707-935-0660.

8/14/2004 — Harmony Grits will perform from 11 a.m. to 5 pm at the San Gregorio General Store Highway 84 and Stage Road, San Gregorio, CA. For details, visit <http://www.sangregoriostore.com/> or call 650-726-0565

8/15/04 — The American Roots Music Show at 4 p.m. at The Music Store, 66 West Portal at Vicente, San Francisco, CA. Tickets are \$5. For information, call 415-664-2044, or visit the website at <http://www.americanrootsmusicshow.com>

8/15/2004 — Band Date from 11 am to 5 pm at San Gregorio General Store, Highway 84 and Stage Road, San Gregorio, CA. For details, visit <http://www.sangregoriostore.com/> or call 650-726-0565.

8/17/2004 — Band Date from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information visit <http://www.samsbbq.com> or call 408-297-9151.

8/18/2004 — Mountain Laurel will perform from 7:30 till 9 pm at Latitudes Restaurant & Bar, 130 Maple Street, Auburn, CA. Great food, no cover, only 35 minutes from Sacramento. This venue is tons of fun. For more information, contact Kathy Barwick at (916) 739-6101, email kbar95816@yahoo.com, or visit <http://www.mountainlaurel.us>.

8/18/04 — Bearfoot Bluegrass (Colorado's youthful bluegrass ensemble) will perform at the Freight & Salvage Coffeehouse, 1111 Addison Street, Berkeley, CA. Tickets are \$15.50 advance and \$16.50 at the door. For information or tickets, call 510-548-1761; email: folk@freightandsalvage.org; or visit www.freightandsalvage.org.

8/18/2004 — Sidesaddle & Company will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information visit <http://www.samsbbq.com> or call 408-297-9151.

8/19/2004 — All Wrecked Up will perform at Atlas Café, 3049 20th Street at Alabama, San Francisco, CA. For information, contact Jeanie Poling polingsf@earthlink.net or visit <http://www.atlascafe.net>.

8/20/04 — Sourdough Slim & the Saddle Pals will perform at the Freight & Salvage Coffeehouse, 1111 Addison Street, Berkeley, CA. Tickets are \$15.50 advance and \$16.50 at the door. For information or tickets, call 510-548-1761; email: folk@freightandsalvage.org; or visit www.freightandsalvage.org.

8/20/04 — Bluegrass Contraption "House of Bluegrass" concert, 7 p.m., at Maxfield's, 398 Dolores Street, San Francisco, CA. For information, call (415) 255-6859 or visit the website at <http://www.americanrootsmusicshow.com>

8/20/04 — Fragment (from the Czech Republic) will perform at 4 p.m. at The Music Store, 66 West Portal at Vicente, San Francisco, CA. Tickets are \$5. For information, call 415-664-2044, or visit the website at <http://www.americanrootsmusicshow.com>

8/21/2004 — Band Date 11 am to 5 pm at San Gregorio General Store, Highway 84 and Stage Road, San Gregorio, CA. For details, visit <http://www.sangregoriostore.com/> or call 650-726-0565.

8/22/04 — Band Date 11 am to 5 pm at San Gregorio General Store, Highway 84 and Stage Road, San Gregorio, CA. For details, visit <http://www.sangregoriostore.com/> or call 650-726-0565.

8/22/04 — Stairwell Sisters will perform at 4 p.m. at The Music Store, 66 West Portal at Vicente, San Francisco, CA. Tickets are \$5. For information, call 415-664-2044, or visit the website at <http://www.americanrootsmusicshow.com>

8/24/04 — Earthquake Country will perform at 7 p.m. at Towles Cafe, 1401 Burlingame Ave., Burlingame, CA. For information, call 650-344-1462.

8/24/2004 — Band Date from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information visit <http://www.samsbbq.com> or call 408-297-9151.

www.samsbbq.com or call 408-297-9151.

8/25/2004 — Sidesaddle & Company will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information visit <http://www.samsbbq.com> or call 408-297-9151.

8/25/2004 — Stoney Mountain Ramblers! will perform from 7 to 10 pm at Towles Cafe, 1401 Burlingame Ave., Burlingame, CA. For information, visit <http://www.towlescafe.com/> or call (650) 344-1462.

8/26/04 — 16th Annual Freight Fiddle Summit (Alasdair Fraser w/Natalie Haas, Jennifer & Hazel Wrigley, Rodney Miller) at the Freight & Salvage Coffeehouse, 1111 Addison Street, Berkeley, CA. Tickets are \$19.50 advance and \$20.50 at the door. For information or tickets, call 510-548-1761; email: folk@freightandsalvage.org; or visit www.freightandsalvage.org.

8/26/04 — Jimbo's bluegrass & old-time jam every Thursday at the Atlas Café, 3049 20th Street at Alabama, San Francisco, CA. For information, contact Ted Silverman at brewglassboys@aol.com or visit <http://www.atlascafe.net>.

8/27/04 — Sibling Brothers "House of Bluegrass" concert, 7 p.m. at Maxfield's, 398 Dolores Street, San Francisco, CA. For information, call (415) 255-6859 or visit the website at <http://www.americanrootsmusicshow.com>

8/28/04 — High Country will perform at Murphy's Irish Pub beginning at 8 p.m., 464 First Street on the east side of the square in downtown Sonoma, CA. For information, visit <http://www.sonomapub.com> or call 707-935-0660.

8/28/2004 — Band Date 11 am to 5 pm at San Gregorio General Store, Highway 84 and Stage Road, San Gregorio, CA. For details, visit <http://www.sangregoriostore.com/> or call 650-726-0565.

SEPTEMBER

9/1/04 — Stoney Mountain Ramblers! will perform from 7 to 10 pm at Towles Cafe, 1401 Burlingame Ave., Burlingame, CA. For information, visit <http://www.towlescafe.com/> or call (650) 344-1462.

9/2/2004 — Band Date at Atlas Café, 3049 20th Street at Alabama, San Francisco, CA. For information, contact Ted Silverman brewglassboys@aol.com or visit <http://www.atlascafe.net>.

9/9/2004 — Hot Buttered Rum



String Band will perform at the Freight and Salvage Coffee House, 1111 Addison St., Berkeley, CA. High altitude bluegrass! Tickets are \$15.50 in adv/ \$16.50 at door. For information or tickets, visit <http://www.thefreight.org> or call 510-548-1761.

9/10/2004 — Hot Buttered Rum String Band will perform at Freight and Salvage Coffee House, 1111 Addison St., Berkeley, CA. High altitude bluegrass! Tickets are \$15.50 in adv/ \$16.50 at door. For information or tickets, visit <http://www.thefreight.org> or call 510-548-1761.

9/18/2004 — Crooked Jades will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. The old-time & bluegrass quintet celebrates its Tenth Anniversary. Tickets are \$16.50 in adv/ \$17.50 at door. For tickets or information, call 510-548-1761 or visit <http://www.thefreight.org>.

9/22/2004 — Carol Elizabeth Jones & Laurel Bliss will perform at The Freight & Salvage Coffeehouse, 1111 Addison Street, Berkeley, CA. Traditional country & bluegrass show. Tickets are \$15.50 in adv/ \$16.50 at door. For tickets or information, visit <http://www.thefreight.org>, or call 510-548-1761.

9/24/2004 — Jody Stecher & Kate Brislin, the Earl White band & Thompson's String Ticklers will perform at The Freight & Salvage Coffeehouse, 1111 Addison Street, Berkeley, CA. Tickets are \$15.50 in adv/ \$16.50 at door. For tickets or information, visit <http://www.thefreight.org>, or call 510-548-1761.

9/28/04 — Carolina Special will perform at 7 p.m. at Towles Cafe, 1401 Burlingame Ave., Burlingame, CA. For information, call 650-344-1462.



5th Annual CBA Woodland VETERANS DAY BLUEGRASS FESTIVAL

NOVEMBER 12, 13 & 14, 2004

At the Yolo County Fairgrounds in Woodland, California

Featuring the Best in California Bluegrass Music By:



Acme String Ensemble
Friday & Saturday



True Blue - Saturday & Sunday



Circle R Boys
Friday & Saturday



Donner Mtn. Bluegrass Band
Friday



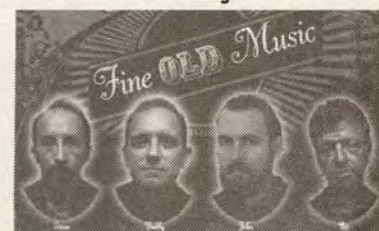
Cabin Fever - Saturday & Sunday



Sidesaddle & Co.
Saturday & Sunday



The Warblers
Saturday & Sunday



The Earl Brothers
Saturday & Sunday



John Murphy's Carolina Specail
Saturday & Sunday



Modern Hicks - Friday & Saturday

Plus: Sunday Morning Gospel, Kids on Stage, Band Scramble,
Lots of RV Electrical Hook-ups, Food, Craft Vendors, and more!

The Yolo County Fairgrounds is in the town of Woodland, California, off I-5, an easy drive from Sacramento, the San Joaquin Valley, the Bay Area, Sierra Foothills, Northern Nevada, and Southern Oregon.

It offers hundreds of RV electrical hook-ups on asphalt or grass, and two RV dump stations. RV camping is \$15/night. Children under 13 are free all weekend. Absolutely no pets allowed. Festival held INSIDE a heated building.

Plenty of indoor jam areas. Festival held rain or shine. No Refunds.

Advance Ticket Order Form

Please send me the following tickets:

- _____ **3-Day CBA Member Tickets @ \$40**
_____ **3-Day Teen Ticket (Age 13-18) @ \$20**
_____ **3-Day Non-Member Tickets @ \$45**

3-Day Gate Price is \$50 for CBA members \$60 public

No Discount on Single Day Tickets

Friday Tickets are \$20

Saturday Tickets are \$25

Sunday Tickets are \$15

Camping Fees are **in addition** to Ticket Price

_____ **Nights @ \$15 per night**

For further information, contact Don Denison
at 209-293-1559 or
e-mail: dondbear@yahoo.com

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

PHONE: _____ E-MAIL: _____

CBA MEMBER # _____ DATE OF ORDER: _____

TOTAL ENCLOSED: \$ _____

Deadline for Advance tickets is November 1, 2004

Make checks payable to California Bluegrass Association; enclose a self-addressed stamped legal size envelope and mail to:

Woodland Bluegrass Festival Tickets

C/O Esther House

1834 Cooper Drive

Santa Rosa, CA 95404

Phone 707-573-3983 or E-mail: msbluegrass@pacbell.net

Credit card orders available on the CBA webiste at www.cbaontheweb.org.

CBA Calendar of Bluegrass, Old-time and Gospel Events

FESTIVALS, CONCERTS & OTHER EVENTS AUGUST

8/1/04 - 8/7/04 - Mark O'Connor Strings Conference at Point Loma University in San Diego, CA. For information, contact Helen Holtzen at 615-941-7426; email: fiddlecamp@markoconnor.com or visit www.markoconnor.com.

8/2/2004 - CBA Bluegrass Mini-Festival at Redwood Theater on the Sonoma County Fairgrounds from 6-9 pm. The fairgrounds is located at 1350 Bennett Valley Rd. in Santa Rosa, CA. The festival will feature two of California's finest traditional bluegrass bands, Lost Highway and True Blue. In addition, the popular Old Time Band, Crooked Jades will perform. True Blue will open the show, followed by Crooked Jades and Lost Highway. Admission is free with purchase of a fair ticket.† The show will be held at the outdoor Redwood Theater, the perfect place for a concert of this type.† All seating (bench seating for \$5.00 and free lawn seating in a natural bowl) are under a giant tent. For those who have never attended the Sonoma County Fair, this is a great opportunity to not only see some of California's best bluegrass acts, but also attend one of the finest county fairs in the country. Plan to spend the day at the fair and be sure to visit the Hall of Flowers, horse racing at the main grandstand and all the other entertainment the fair has to offer.

8/6/04 - 8/8/04 - Dead on the Creek at Uncle John's Camp in Willits, CA. Featuring music by Chris Hillman & Herb Pedersen, Jim Hurst Band, Lorin Rowan's Left Coast Extraganza, Caroline Herring, Wake the Dead, Paul Kamm & Eleanore MacDonald, the Deadbeats. Reservations required. Price includes food, drink and camping. Information: www.deadonthecreek.com or (707) 459-3015.

8/6/04 - 8th Annual Clatskanie Bluegrass Festival in City Park on Highway 30, in Clatskanie, OR. The town is about 35 miles east of Astoria and 13 miles west of Longview, WA. Camping from Wednesday until Monday morning is included in the \$22.00 price. Admission is FREE but donations appreciated. Water available; power extra \$15.00. Camping is on a first-come first-served basis. For information, contact Bill Bogan via email: billbo@cybertrails.com or phone 928-632-5639.

8/7/2004 - Otter Opry featuring The Abbott Family Band

and Cabin Fever begins at 8 pm at the United Methodist Church, 250 California Street (between Bay and Laurel), Santa Cruz, CA. Delicious Otter snacks are available. Tickets are \$13 in advance / \$15 door. Kids under 12 free. Advance tickets at Sylvan Music in Santa Cruz. For information, contact Mark Varner mrvarner@ix.netcom.com; call 831-338-0618; or visit <http://www.otteropry.com>.

8/7/2004 - The Sibling Brothers concert at the Pacific Mall, in front the statue of Tom Scribner, @ 1:00 pm, at The Bookstore, Santa Cruz, CA.

8/8/04 - Saw Player's Picnic & Music Festival held at Roaring Camp Railroads in Felton, CA (8 miles north of Santa Cruz). ALL MUSICIANS INVITED for the FREE event. Some of the best musical saw players in the world will be competing at the "Saw Off" contest, and numerous bands and acts will be on the main stage from 10 AM-6 PM. There is also a free workshop for anyone interested in learning to play the saw at 4 PM. You can be part of the audience, or join in the jamming! Come on down! Roaring Camp (see flyer with directions on IMSA (International Musical Saw Association) website: www.SawPlayers.org. For more information, contact Morgan Cowin at 415-459-7722.

8/8/2004 - 8/24/2004 - 69th Annual Old Fiddlers Convention, in Felts Park, Galax, VA. For information or tickets, call 201-444-2833 or email: drewharpsmith@netzero.net.

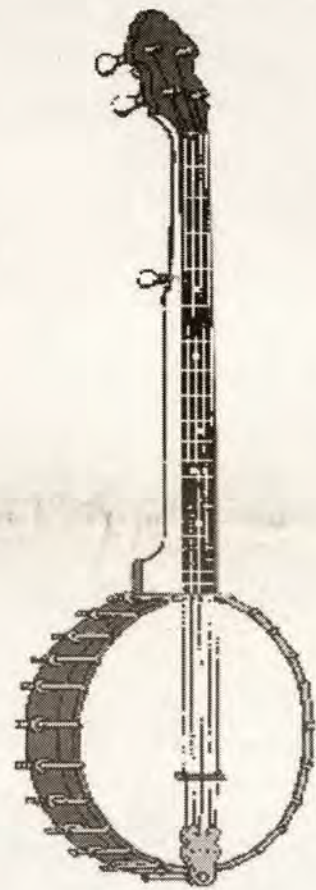
8/11/04 - The Grass Menagerie will perform at the Cedar Center in Arnold, CA from 6-8 p.m. A Music in the Parks concert sponsored by the Calaveras Arts Council.

8/13/04 - James King Band CBA Concert, 8 p.m. at the Orangevale Grange, 5805 Walnut Ave., Orangevale, CA. Tickets are \$15 for the general public; \$12 for CBA members and \$8 for teenagers (13-17) with a paid adult admission. Children 12 and under are free. Please see the advertisement on page A-11 for ticket information.

8/13/2004 - Sustainable GRASSFEST at Kirkwood Mountain Resort (near South Lake Tahoe, CA) 3-day Pass - \$90 [after July 13] 3-day Pass - \$100 [DOS]. Gates open on Aug 13 @ 8 am Gates close on Aug 16 @ 10am Camping on-site is limited. You must buy an event and a \$5 camping pass in advance to camp. We do have RV and Car Camping but no RV hookups. For information, contact Jessica Styler at 510-

814-0421, email info@grassfest.org, or visit <http://www.grassfest.org/>.

8/13/-4 - 8/15/04 - 20th Annual Mount Saint Helens Bluegrass Festival at Toldeo High School in Toledo, WA. Featuring: Dale Ann Bradley & Coon Creek, the Bluegrass Patriots, Chris Stuart & Backcountry, Jacob Hendry and Bill Jolliff, Brothers' Keeper and Great Northern Planes. Other events include and open mic, workshops, and band scramble. Weekend camping is \$20. For information, contact Willie Hill at 360-353-8148 or email: paisley3@comcast.net.



8/14/04 - 19th Annual Northern Nevada Bluegrass Festival, 8:30 am to 8:30 pm at Bower's Mansion County Park, in Washoe Valley between Reno and Carson City, NV. Featured entertainers include: the James King Band, Piney Creek Weasels, Doo Doo Wah, Randy Pollard and Rush Creek, Wyatt Troxel, the Moonlight Hoodoo Review, Wild Creek and Alhambra Valley Band. Please see the ad in this issue or visit the NNBA website www.nnba.org or call 775-348-4692 for last minute updates and more information.

8/14/04 - 20th Annual Blackberry Festival in Anderson Marsh Historic Park, Lower Lake, CA from 9 a.m. to 6 p.m. Featuring Faultline Bluegrass and Gospel music. Other activities include crafts, food vendors, kids activities and demonstrations. Admission for adults is \$4 and kids

12 and under are free. For information, call 707-279-4009.

8/14/04 - 8/15/04 - White Mountain Bluegrass Festival on the Woodland Road Festival Grounds in Lakeside, AZ. For information, call 928-367-1247; email: into@pinetoplakesidechamber.com or visit www.pinetoplakesidechamber.com.

8/18/04 - 8/21/04 - 32nd Annual Festival of Bluegrass Music at the Clark County Fairgrounds in Kahoka, Missouri. For information, call 573-853-4344 or email: edspray@marktwain.net.

8/20/04 - 8/23/04 - 2nd Annual Summergrass San Diego at the Antique Gas and Steam Engine Museum in San Diego, CA. Bands include: Bluegrass Etc., Fragment, Laurel Canyon Ramblers, Bearfoot Bluegrass, Ron Spears & Within Tradition, Tim Flannery & Friends, the Witcher Brothers, Lighthouse, 7th Day Buskers and Gone Tomorrow. For information, contact Mike Tatar at 858-679-1225 or email staghorn2@cox.net.

8/22/2004 - Stairwell Sisters Concert at the Music Store, 66 West Portal, San Francisco, CA, 4pm \$5 admission. For information, contact Shelby Ash at 415-664-2044, email thearms@hotmail.com, or visit www.AmericanRootsMusicShow.com.

8/27/04 - 8/29/04 - 4th Annual Oregon State Bluegrass Festival in Riverbend Park, Winston, OR. Featuring: Red Dirt Road, Jackstraw, Crossfire, Train 145, Jacob Henry and Bill Jolliff, Borderline and the Cascade Colonels. Other events include open mike, vendors, jam sessions, workshops and children's activities. Admission: Friday \$10; Saturday \$12; two day pass \$20. Children under 12 are free. Early camping is \$5 per night per unit; Friday and Saturday \$10 per night per unit. For information, call 541-459-8797 or visit www.oregonstatebluegrassfestival.com.

8/27/04 - 8/28/04 - Virginia City Bluegrass Bash in the Virginia City Park, Virginia City, NV. Bands include Back Forty, Hoodoo Review, Too Tall For Our Hair and more to be announced. Music on stage Saturday from 10 a.m. until 8 p.m. Sunday Gospel Show is planned. There are RV hookups and plenty of tent camping on site. Tickets are \$25 for two days; \$18 for Saturday only; and \$7 for Sunday. For information, call Vicki Hass at 775-882-6013.

8/27/2004 - Bannock County Bluegrass Festival at the

Bannock County Fairgrounds, 10560 N Fairgrounds Rd., Pocatello, ID. Featuring ten excellent bands from Idaho and surrounding states including: Stormy Mountain Boys from Utah, the Buckhorn Mountain Boys, from Idaho, Deadline Ridge, from Idaho, New South Fork, from Idaho, Around The Bend, from Utah, Strings Attached, from Idaho, The Lost Canyon Rangers, from California, Left Over Biscuits, from Montana, The Jesse Jones Family Band, from Oregon, and The Mike & Tari Conroy Band, from Montana. There will be open mike, a band contest, music workshops and lots of jamming. There is camping on site with some electric hookups. Also food and craft vendors. For information, contact Diana Morgan: email: djmorgan@glacierview.net, call 360-436-1179; or visit www.bannockcountybluegrassfestival.com.

8/28/04 - Doo Doo Wah will perform at Eprosan Park in Twain Harte, CA from 6-8 p.m. A Music in the Parks concert sponsored by the Calaveras Arts Council. Come early and bring a picnic to enjoy in the park.

8/28/2004 - Sierra Summit Mountain Series Concert featuring Richard Greene and the Brothers Barton with Jeff Pekarek on bass, at the Sierra Summit Inn, 59265 Highway 168 in Lakeshore, CA. Grammy winning fiddler Richard Greene has joined forces with brilliant bluegrass duo The Brothers Barton and Master Bassist Jeff Pekarek. An evening of outdoor dining and music. \$40 per person, \$75 per couple, \$350 for a table of 10. Limited hotel packages available. For information or reservations, contact Michelle Vikupitz at michelle@sierrasummit.com; call 559-260-3934; or visit <http://www.sierrasummit.com>.

8/29/2004 - Fragment (bluegrass from the Czech Republic) Concert at the Music Store, 66 West Portal, San Francisco, CA. 4 pm \$5 admission. For information, contact Shelby Ash at 415-664-2044, email thearms@hotmail.com, or visit www.AmericanRootsMusicShow.com.

SEPTEMBER

9/2/04 - 9/6/04 - Strawberry Fall Music Festival at Camp Mather (near Yosemite National Park) CA. Featuring: Seldom Scene, Guy Clark, Darell Scott, Paul Cebar and The Milwaukeeans, Patrice Pike and the Black Box Rebellion and Jackie Greene with more bands to be announced. For information, go to www.strawberrymusic.com or call 209-533-0191.

9/3/04 - 9/5/04 - 17th Annual Chilliwack Bluegrass Festival, Chilliwack Heritage Park, 44140 Luckakuk Way, Chilliwack, BC

CBA Calendar of Bluegrass, Old-time and Gospel Events

Canada. Featuring: Lost Highway, Open Road, Kane's River, Foggy Hogtown Boys, Five On A String, No Strings Attached, and Alouette River Bluegrass Band. For information or tickets, visit www.chilliwackartsCouncil.com or call 604-792-2069.

9/8/04 - 9/11/04 - 5th Annual Arbuckle Mountain Bluegrass Festival at Arbuckle Mountain Park located on I-35 Exit 60 (Ruppe Road) between Wynnewood and Davis, OK. Bands include: Vern Young, Farris Family, Flint Hill Special, Boggy River Bluegrass, Mack Smith Family, White House Harmony, Sandy Creek, Cast Iron and Triple L. 300 RV hookups with water and electricity for \$8 per unit per day. Rough camping is \$5 per day per camp. 3-Day pass is \$30 per adult and children 14 and under are free. For information, contact Allen or Rosemary Brown via email at rosemary@brightok.net or call 405-665-5226 or 405-238-4340.

9/10/04 - 9/11/04 - 2nd Annual Meskwaki Bluegrass Music Festival at the Meskwaki Casino in Tama, Iowa. For information, call 573-853-4344 or email: edspray@marktwain.net.

9/15/2004 - 9/19/2004 - 33rd Annual Walnut Valley Festival at Cowley County Fairgrounds in Winfield, KS. Multiple stages for music performances and contests. For information, visit www.wvfest.com or call 620-

221-3250.

9/17/2004 - Frank Ray & Cedar Hill Concert at the Yreka Community Theater, 810 N. Oregon St., Yreka, CA. Show starts at 7:30 pm. Advance tickets are \$8 for adults with tickets \$10 at the door. \$7 for 12 and under. For information, contact Gene Bach at thebachs@snowcrest.net or call 530-842-1611.

9/17/04 - 9/19/04 - 2nd Annual "Bluegrass" in the Foothills at the Amador County Fairgrounds, 18621 Sherwood and School St, Plymouth, CA. Featuring: The U.S. Navy Band (Country Current), Karl Shiflett & Big Country, Honi Deaton & Dream, Bluegrass Etc., The Lampkins Family, Silverado, The Tony Trischka Trio w/ Bruce Molsky, Sam Hill, Jackstraw, Rick Jamison & Copper Canyon, John Murphy & Carolina Special, Frank Ray & Cedar Hill, The Mark Newton Band. Emerging Artist: Bean Creek, The Donner Mountain Band & Highway One. Other activities to include: Arts & Craft show with music related vendors, excellent food & beverage vendors, Sat. Car Show, Special Raffles, 2005 festival ticket giveaways, band workshops and much more. Lots of jamming, great family fun including "Kids on Stage" directed by Frank Solivan Sr. Tickets- 3-day: \$60.00 early bird (before 9/1/04) / \$70.00 at the gate. See our website or call for additional pricing. Camping included in all 2-3 day tickets thru

Sunday night. CBA member discounts available on early bird 3-day tickets. For Information call L&S Promotions-Larry & Sondra Baker (209) 785-4693 www.LandSPromotions.com e-mail: roaddog@caltel.com.

9/17/04 - Frank Ray & Cedar Hill in Concert the Yreka Com-

munity Theater, 810 N. Oregon St. in Yreka, CA. Concert starts at 7:30 PM. Advanced tickets will be \$8 for adults with tickets \$10 at the door; and \$7 for 12 and under. For information, contact Gene Bach via email at thebachs@snowcrest.net or call 530-842-1611.

9/18/2004 - Julian Bluegrass Festival in Frank Lene Park on Farmers Road in Julian, CA. Festival with stage entertainment, workshops, jams, children's activities, art vendors, food. Raffles with prizes from Deering Banjo and Taylor Guitars. For information, contact Melissa

Continued on B-10

OME BANJOS Bluegrass Old-Time Irish Jazz




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Cap / Embroidered / Black high cut or Khaki Cap style



Bucket Cap / Embroidered / Khaki



Official CBA Logo T-shirt
White / Logo on front, icon on back



CD case
Black imprint on Tan



Heavy sweatshirt / hooded
Charcoal or Blue / Embroidered



Quarter zip sweatshirt
Charcoal or Blue / Embroidered



Father's Day Festival 2003 T-shirt
White / Ladies scoop neck (not pictured)
A few left in various style, sizes and colors.



Frisbee
White on Teal



Double Pocket Tote Bag / Black and Royal Blue



Canvas Tote Bag / Natural and Blue
Full Color Logo



Happy T-shirt / Caption: "I picked California."
with small CBA logo. Red or White



Mountain Music T-shirt /
Caption: "The sounds of the mountains
will echo through your soul." White.



The Jug / 64 ounce / White or Granite



Travel Mug / Stainless Steel



Bandanna / 22x22 / Black on Teal, or Teal on Natural



Tumbler / Translucent
Frosted White or Red / 32 oz.

ur heart on your sleeve, or your head, or your fridge, or... And, oh, doesn't little Benny need a birthday present?



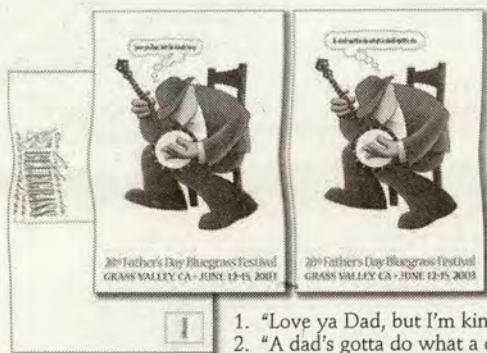
Limited Edition Poster of George Callaghan's oil pastel illustration for the CBA. Full color, frameable UV durable ink. 20x26.



Bumper Stickers / 9x3



Poster / Father's Day Festival 2003
Full color lithograph / 11x17

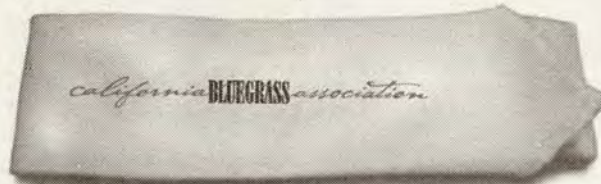


Father's Day Postcards / 4x6

1. "Love ya Dad, but I'm kinda busy."
2. "A dad's gotta do what a dad's gotta do."



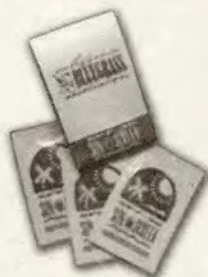
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Sweatshirt / White / S XL XXL	_____	\$20.00	_____
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T-Shirt / Black, F. Green, Ash, Natural (Most sizes)	_____	\$14.00	_____
T-Shirt / White / S M XXL XXXL	_____	\$10.00	_____

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Bill White Tape	_____	\$5.00	_____
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For more information, call 209-368-3424 or Email: jewelsmaple@aol.com.
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STUDIO INSIDER

By Joe Weed

Welcome to August!

I'm writing this column pool side at a small marina at Otter Bay on North Pender Island in the San Juan Islands, enjoying a few days of R&R with friends after playing music for their daughter's wedding in Seattle. A local piano player is playing light background music as the afternoon slowly turns into evening, and the grownups timidly emerge, blinking, to enjoy a few hours of kiddo-free time at the pool. This is a good way to spend some July time after an intense couple of months in the studio.

In the studio lately

When I left for Seattle last week, Brian McNeill (founder of the Scottish group, "The Battlefield Band," and a top-notch musician and producer) was in the studio producing an album for Scottish fiddler John Taylor. They had booked a couple of weeks'

studio time several months ago, and due to Brian's visa requirements, came in for a concentrated series of sessions, completing all of the recording and most of the editing and mixing in those two weeks. When I return, there will be just a few mixing touches and then mastering to complete the project. That's efficient working!

Another recent studio denizen is Santa Cruz's Steve Palazzo, hard at work on two album projects, one a collection of old-time duets with Laura Smith and the other an eclectic mix of acoustic music with many star cameos by CBA favorites. Steve will be back at work as soon as I return from the Pacific Northwest. San Jose's award-winning singer-songwriter Chuck McCabe was in last month, mixing and mastering a new collection of great tunes, and Peruvian Nayo Ulloa, along with wife Heather Bridger, has just

completed a re-issue of his last CD, re-titled "Loma Prieta Lullaby." It's been a busy year, and I'll look forward to some time this fall to work on some new things of my own.

Recording workshop at Grass Valley

The CBA's annual Father's Day Festival was held in June, and I'd like to thank all the recording enthusiasts who stopped by my workshop to say hello and contribute to a very spirited conversation about contemporary acoustic recording, the importance of acoustic treatment of recording spaces, and industry-wide issues such as distribution of independent music and downloading and file-sharing of copyrighted materials.

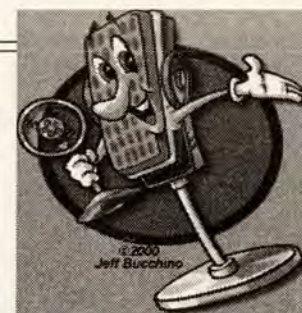
What about those cheap mics?

One recurring question at the workshop concerned the now widely-

available and inexpensive condenser microphones from China. For many people with home studios, it's an easy decision when faced with a tight budget: buy one great German microphone, or use that money to buy six or ten Chinese knock-offs. I haven't tried those new inexpensive mics myself, but they are selling very well at music stores and recording equipment supply companies. At Highland Studio, we put together most of our mic collection before many of those inexpensive options were available, and I developed a certain amount of brand loyalty to Neumann mics. In twenty-five years of recording, I have only had to send in Neumanns for service twice. One microphone fell from about 7 feet high onto the hardwood floor. The other one had been disassembled by its former owner and I wanted Neumann to put it back together. In a commercial environment, dependability is extremely important, and many customers who come to record expect to see the best mics available. As for advice about the inexpensive new mics, I'd say approach the decision to buy one like any other equipment choice: check them out in a good environment, take along a friend whose advice you trust if your own experience and sophistication aren't enough to make the decision, and check out the features of each mic. Check for features like variable pick-up pattern (omni-directional, uni-directional, etc) frequency response (many mics include a low-frequency roll-off filter) or pad (a pad is a circuit which cuts down the mic's output, which is often handy when recording drums or other loud instruments). Some mics are designed for recording vocals, some for recording instruments, and some for just about anything. Keep your needs in mind.

And recording in your home?

Another topic which generated much discussion is the use of live acoustic spaces for recording. It's true that many acoustic instruments speak better in a live environment, such as a room with a hard floor and lots of smooth, hard wall space. But when recording a complete band in a live situation, such a live environment usually contributes too many acoustic reflections, and the clarity and intimacy of the recording suffers. It's best to match the acoustic environment to the needs at hand. So, if you are overdubbing a fiddle solo, or a mandolin solo, a live environment will help the player and the



recording by making the instrument speak brightly and with a full voice. But when overdubbing a vocalist, with different vowels and pitches combining with room reflections and resonances, it's a better idea to record in a more absorbent, or "acoustically dead" environment. If you have to record a band performing live (i.e., all playing together at the same time), then an absorptive environment will help maintain intelligibility of vocals and solos. In previous columns I've written much about how to treat rooms for the best acoustics for different types of recording, but here's a quick review of how to make good use of a typical home environment, in which family needs dictate that you don't remove all the furniture and strip all the walls, only to re-cover them with acoustic panels.

For a "guide track," in which the band might play a tune live for several passes to get a keeper take, use the living room. With a thick, absorbent carpet and padding, and the presence of thick drapes and overstuffed furniture, there will be lots of absorption, which will help intelligibility. Use unidirectional mics, and mic everything as closely as you can for maximum separation between tracks, but beware of the "proximity effect" of unidirectional mics, which means that they get unrealistically bassy when placed too close to the source. Record the musicians in a large circle, with all facing in towards that middle, so that each person's mic rejects the other players' sounds.

For overdubbing the bass and guitar basic rhythm tracks, use the same room for rhythm guitar, but mic it from farther away. Use a large, brighter-sounding dining room with a hardwood floor for recording the bass. Headphones will let the bass and guitar players stay in sync with each other and with the guide track. Don't forget to turn off the refrigerator, telephones, heater or air conditioner, and cuckoo clocks!

Use this same live space for overdubbing fiddle, mandolin, and dobro, and if possible, monitor your work from a different room so that you can vary your microphone placement to get the best instrument sound without too much "room" sound.

For banjo, already a very live sounding instrument, it's often best to use a dead space, so go back to the living room for those overdubs.

CBA Calendar of Music Events

SEPTEMBER

Continued from B-7
Hague Entertainment at 760-480-0086, email melissa@mhentertainment.com, or visit <http://www.julianbluegrassfestival.com/>

9/18/2004 — 5th Annual Kings River Bluegrass Festival at Hobbs Grove/Sanger, CA. Featuring Kenny Hall and the Long Haul String Band and the best Bluegrass bands from the Central Valley and the Bay Area. Fun, food, music and workshops. Free camping (dry) Friday and Saturday nights. THE BEST LITTLE FESTIVAL IN CALIFORNIA! For information, contact Gerald Johnston at 559-225-6016, or visit www.hobbsgrove.com.

9/19/2004 — Karl Shiflett & Big Country Show Concert at The Music Store, 66 West Portal, San Francisco, CA. Direct from the big state of Texas, and one of the best darn bluegrass bands around! Concerts at 4pm, admission is \$10 per person. For information, visit www.AmericanRootsMusicShow.com; or contact Shelby Ash email: thearms@hotmail.com, or call 415-664-2044.

OCTOBER

10/2/04 — 10/3/04 — The 4th Annual Willow Creek Bluegrass Festival will still be held at the North Fork Recreation Center, just east of the town of North Fork, California, on Willow Creek, between Fresno and Yosemite National Park. The festival hours are 10 a.m. until 10 p.m. on Saturday, and 10

a.m. until 7 p.m. on Sunday. Bands are still being booked. For information or band booking, contact Mike Knapp, P.O. Box 550, North Fork, CA 93643; e-mail knapp@netptc.net; call (559) 877-3474 or visit www.thecraftfair.org.

10/4/2004 — 10/10/2004 — IBMA World of Bluegrass at the Galt House Hotel in Louisville, Kentucky. Schedule and registration materials will be available in June. For more information, contact the IBMA office at 1-888-438-4262; email info@ibma.org or website: www.ibma.org.

10/8/04 — 10/9/04 — 15th Annual Bluegrass Festival at the Clark County Fairgrounds in Logandale, NV. Sponsored by the Southern Nevada Bluegrass Association. Featuring: the James King Band, The Chapmans, Bluegrass Patriots, Arizona Tradition, Silverado, the Lampkins Family, Around the Bent and Guest Band. Emcee will be Marty Warburton, and sound by Old Blue. The festival also has a Nevada Style Band Scramble, jams, children's events, food and craft vendors and RV and tent camping. For information, contact Al Bess, 6045 Harrison Dr. #2, Las Vegas, NV 89120 or call 702-564-3320.

10/15/04 — 10/17/04 — CBA Fall Campout, concert and annual election at the Colusa County Fairgrounds, 1303 10th Street (Hwy. 20), Colusa, CA. Friday evening barbecue and potluck followed by a concert featuring The James King Band. Election

held until 2 p.m. on Saturday. Evening dessert potluck and annual membership meeting. Cost is \$18 per unit per night for camping. Limited RV hookups, lots of grass for tent campers. For information, call 916-989-0993 or email: sacbluegrass@comcast.net.
10/23/04 — 10/24/04 — 5th Annual Tucson Bluegrass Festival at the Pima County Fairgrounds, I-10 Exit 275, 10 miles south of Tucson, AZ. For information, contact Bonnie Lhman at 520-296-1231; email basslady@att.net or visit www.desertbluegrass.org.

NOVEMBER

11/12/04 — 11/14/04 — CBA Veterans' Day Bluegrass Festival at the Yolo County Fairgrounds, 1125 East Street in Woodland, CA. Featuring the best in California Bluegrass by: True Blue, Acme String Ensemble, Cabin Fever, Circle R Boys, Donner Mountain Bluegrass Band, Earl Brothers, Kids on Stage, Rick Jamison & Copper Canyon, Modern Hicks, John Murphy's Carolina Special, Sidesaddle & Co. and the Warblers. For information, contact Don Denison, P.O. Box 9, Wilseyville, CA 95257; call 209-293-1559 or email: dondbear@yahoo.com. There is a ticket order form on page B-5 for your convenience. Credit Card ticket orders available at www.cbaontheweb.org.

11/19/04 — 11/20/04 — 23rd Annual TSBA Land of Mark Twain Bluegrass Music Festival at the Hannibal Inn, Hannibal, Missouri. For information, call 573-853-4344 or email: edspray@marktwain.net.

RECORDING REVIEWS

Endless Line

Tim Stafford
(2004)

FGM Records (FGM 114)
P.O. Box 2160
Pulaski, VA 24301
800-413-8296
www.fgmrecords.com

Songs: *Cold Harbor; Rider On An Endless Line; The Kid; Methodist Preacher; Bad Reputation; Mamma Llama; Danville Girl; Obsession; Rain; Indigo Blue; Holiday On Mission Street; If Only For A Day; If I Had The Money I Would Ride That Train; The Reason.*

Personnel: Tim Stafford—guitar, lead and harmony vocals; Adam Steffey—mandolin; Jim Van Cleve—fiddle; Jason Moore—bass; Ron Stewart—banjo, twin fiddles; Rob Ickes—dobro; Rushad Eggleston—cello; Kevin Jackson—fiddle; Glenn Harlow and Bobby Starnes—percussion; Tommy Starnes—bass; Jerry Hensley—dobro; Robert Hale, Darrell Webb, John Cowan, Keith Williams and Steve Gulley—vocals.

By Rob Shotwell

If you didn't already know about Tim Stafford's guitar prowess, you will be knocked out by his work on *Endless Line*, his new CD. He allows himself to stretch out and execute some of the finest picking ever heard from his nimble fingers. The instrumental powerhouse *Cold Harbor*, his co-arrangement with Rob Ickes on the old fiddle tune *Methodist Preacher*, and the bouncy and joyful *Mamma Llama* are especially good examples of Tim at his

career picking zenith. As much as being an excellent bluegrass CD and vehicle for his under-rated voice, this project is demonstrative of his comprehensive picking skills in several styles.

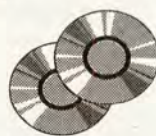
Even exploring the range of styles doesn't prevent this project from being a unified presentation; never giving the impression to the listener that this is a scattered collection. Foremost, the running theme here is quality within his explorations of the bluegrass genre. His sound is identifiable, even as he invites many of his musical cohorts to participate as guests, including several from Mountain Heart.

The selections range from the dark and dangerous (*Danville Girl*) to carefree and energetic (*Obsession*), running from neo-traditional sound to slowgrass, newgrass and contemporary 'grass. The cross-picking on his own *Indigo Blue* is outstanding and shows that he is more than a great flatpicker. And look out! David Grier, Jim Hurst and Bryan Sutton; Stafford serves notice on his original *Holiday On Mission Street* that no style of picking is a stranger to him. In his liner notes, Tim does provide the guitar tunings he used in recording his parts for a couple of the songs.

If I Only For A Day comes up a little thin in production including an obtrusive snare drum and a bit too much reverb. Originally recorded as a demo, it was included in this collection unnecessarily. It is left quickly behind (and I mean quickly) by the excellent *If I Had The Money I Would Ride That Train*, a real

barnburner like you might hear from the prime Flatt and Scruggs repertoire. Steve Gulley's stratospheric tenor threatens to overshadow Stafford's excellent lead vocal, but they are really just a fine complement to each other. Ron Stewart on banjo and Adam Steffey on mandolin don't play as much as they *detonate* their respective solos here.

You can go out and buy every Blue Highway album and any other bluegrass project that Tim Stafford has produced or played on, and you might get a sense of his accomplishments as a musician. Or you can just pick up this CD for a clear and self-contained illustration of his overall talent. I would enthusiastically suggest the latter.



Randy Waller
(self-titled)
(2004)

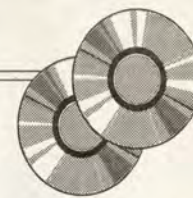
Lendel Records (#LR5401)
9188 James Madison Hwy.
Warrenton, VA 20186
www.lendelrecords.com

Songs: *This Ol' Cowboy; Love's Tombstone; The Ballad Of Curtis Loew; The Vision; Daddy's Old Guitar; Give It Up Or Let Me Go; Little Red Shoes; Old Rugged Cross; Should've Took That Train; Daddies Need To Grow Up Too; Blue, Blue Morning; Who's Sad And Lonely Now; A Sad Song Don't Care Whose Heart It Breaks; Rough And Ready.*

Personnel: Randy Waller—guitar, resonator guitar, lead and bass vocals; Sammy Shelor—banjo; Jimmy Gaudreau—mandolin, mandola; Aubrey Haynie—fiddle; Mike Moore—bass; Eddie and Martha Adcock—harmony and backing vocals.

By Rob Shotwell

Not as much a bluegrass album as an acoustic country recording, Randy Waller, son of bluegrass legend Charlie Waller, has assembled a stellar cast of musicians including Martha and Eddie Adcock. They help him deliver what his record company's marketing department describes as a bluegrass project. Certainly, several of the 14 cuts qualify and are quite pleasing 'grass renditions of his original pieces (*The Vision*, *Little Red Shoes*, *Rough and Ready*, and *Daddy's Old Guitar*) and material from outside the genre.



Hired guns Shelor, Gaudreau and Haynie deliver their expert chops as expected and the Adcock's provide some beautiful harmonies on many of the cuts. Waller's guitar work is comprehensive and tasteful, and he shows considerable talent playing in accordance with the style of each song.

His performance could benefit from a little more attention paid to his vocal delivery. On too many of these selections, the story he's trying to sing is fairly unintelligible. This is best evidenced by *The Ballad Of Curtis Loew*, a bouncy bluegrass number telling of a hot picker getting up in years, but good luck to the listener in comprehending the whole story here. The lyrics are buried in Waller's husky voice and lethargic enunciation. In his effort to emoter in heartfelt fashion on many of these vocals, for example, he buries a timeless story such as *The Old Rugged Cross* in the back of his throat.

The CD's standouts include *Daddy's Old Guitar*, a beautiful bal

Continued on B-12

Studio Insider

Continued from B-10

And that's the room to use for vocal overdubs. Although many singers wish to record while singing in a live trio or quartet, (the same way they practice) it's usually more time efficient to record their parts one-by-one. That way, all three singers don't have to achieve the perfect take at the same time, and difficult passages can be studied and repaired much more quickly and accurately than when all the singers are working at once. Record the lead vocal first and have the harmony singers add their parts one by one. In bluegrass, it's often easier for the tenor singer to be the first harmony singer to overdub; the baritone can usually find the right notes when the melody and tenor are there to sing to.

Joe Weed records acoustic music at his Highland Studio in Los Gatos, California. He has released six albums of his own, produced many projects for independent labels, and done 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, or by email, at joe@highlandpublishing.com.

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Photo: Stacey Gelkin

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Where can I go to Play or hear some music?

Jam Sessions

Editor's note: Information on jam sessions is current as of press time, but may not always be accurate. Please call or e-mail to check on jams before driving long distances to attend. If you know of changes, deletions or additions to these listings, please contact me at 209-293-1559 or e-mail: bgsbreakdown@volcano.net. *Suzanne Denison*

MONDAY

- Alameda** — Regular weekly CBA Jam session beginning at 6 p.m. at McGrath's Irish Pub on the corner of Lincoln and Stanton, Alameda, CA. For more information, call 510-521-6952 or Darby Brandli: email darby@campspam.net or call 510-533-2792.
- Mountain View** — Regular weekly Jam session, 7:30 p.m. at Red Rock Café, 201 Castro Street, Mountain View. For more information, call 650-967-4473.
- Oakland** — Regular weekly Jam session, 8:00 pm at Baja Taqueria, 4070 Piedmont Ave. (near 41st Street), Oakland, CA. For information, contact Joe Howton: email TRman2323@aol.com or call 510-547-2252.
- San Jose** — Gospel Bluegrass Jam every Monday night from 7 to 10 pm at St. Francis Episcopal Church, 1205 Pine Ave., San Jose, CA. For information, call Ken Jones at (408) 281-2229.

TUESDAY

- Brookdale** — Regular weekly

RECORDING REVIEWS

Continued from B-11

lad written by Waller telling of his experience at a young age of running his hands over the strings of Dad Charlie's guitar. Later on in Randy's life, Christmas of 2002 to be exact, Dad delivered on a 40-year old promise and passed that 1937 Martin D-28 herringbone on to his son, and the "dreadnought sparked the flame" for bluegrass music.

Bonnie Raitt's *Give It Up Or Let Me Go* receives a spirited performance here with some outstanding slide licks from Waller on resonator guitar, and an unexpectedly clear vocal. *Should've Took That Train* makes a great bluegrass number and allows the up-to-now restrained Shelor, Gaudreau and Haynie to stretch out and pick.

Randy Waller's debut is probably best described as a transition project, from his solo country career to his heritage in bluegrass.



Acoustic Jam Session, 8 p.m., at the Brookdale Lodge on Highway 9 in Brookdale, CA. For information, contact Eric Burman at 831-338-6433.

- Dublin** — NCBS Bluegrass Jam session the second and fourth Tuesday of each month in the Old St Raymond Church in Dublin Heritage Center Park, 6600 Donlon Street in Dublin, CA. For more information, email: juggslvk@msn.com.

- Granada Hills** — Bluegrass Association of Southern California Bluegrass Jam on the 3rd Tuesday of each month, 7 to 10 pm at Baker's Square, 17921 Chatsworth Street (at Zelzah) in Granada Hills, CA. Featured band plus open mike and jamming. For information, call 818-700-8288 or 818-366-7258.

- Los Gatos** — Bluegrass Slow Jam on the 2nd and 4th Tuesdays every month, 8 p.m. at Lupin Naturist Resort in Los Gatos, CA. For information, contact Buck Bouker at buck@lupin.com.

- Millbrae** — Regular Jam session on the 4th Tuesday of every month, 7 to 10 pm at Sixteen Mile House in the restaurant's new Stagecoach Room, 448 Broadway, Millbrae, CA. For information, call (650) 692-4087.

WEDNESDAY

- Chico** — Regular Jam session, 7 to 9 p.m. at the Bean Scene Coffeehouse & Gallery, 1387 E. 8th Street, Chico, CA. Jam is open to all intermediate to advanced players. For information, call 530-898-9474; email novakd42@aol.com or call 530-342-7998.

- Lompoc** — Acoustic Jam session on the 2nd and 4th Wednesday of each month, 7-10 p.m. at Southside Coffee Company, 105 South H St., Lompoc, CA. For information, contact Bill Carlsen at cbockius@sbceo.k12.ca.us or (805) 737-3730.

- Palo Alto** — Regular weekly Jam session at Fandango Pizza in the Alma Plaza Shopping Center; 3407 Alma Street (Near East Meadow Drive) Palo Alto, CA. Bluegrass pickers of all ages and abilities are welcome. There are always enough pickers for multiple jams. Say you don't pick? — then just drop by to eat and enjoy the music. For information, contact Annie Zacanti: email azacanti@pacbell.net or call 650 494-2928.

- San Francisco** — Bluegrass Country Jam with Jeanie and Chuck is a monthly jam session held every first Wednesday at 8pm at the Plough & Stars, 116 Clement Street at 2nd Avenue. For more information, call the pub at 415-751-1122 or contact

Jeanie and Chuck at polingsf@earthlink.net.

- Sonoma** — Regular Jam session the 2nd and 3rd Wednesday of every month, 7:30 pm, at Murphy's Irish Pub, 464 First Street on the east side of the square in downtown Sonoma. For information, email murphy@vom.com or call 707-935-0660.

- Ventura** — Regular Jam session the 2nd & 4th Wednesday of every month from 6 to 9 pm at Pipo's Mexican Restaurant, 1117 N. Ventura Ave., Ventura, CA. All Skills Welcome! For information, call 805 658 8311 or email generubinaudio@earthlink.net.

THURSDAY

- Berkeley** — Fifth String Berkeley Jam every Thursday; starts about 7 p.m. The Fifth String Music Store is located at 351 Adeline in Berkeley, CA. For information, contact Darby Brandli at darby@campspam.net or phone (510) 548-8282.

- Corte Madera** — Marin Bluegrass Jam, 7:30-10 pm on 1st & 3rd Thursday of every month at Marin Lutheran Church, 649 Meadowsweet, Corte Madera, CA. For information, visit www.carltonemusic.com.

- Napa** — Weekly Bluegrass and Fiddle Jam Session from 7:30 to 10:30 pm in Napa, CA. For information, call (707) 226-3084.

- Petaluma** — Regular Jam Session with Ed Neff & Friends from 6:30 to 9:30 pm at Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

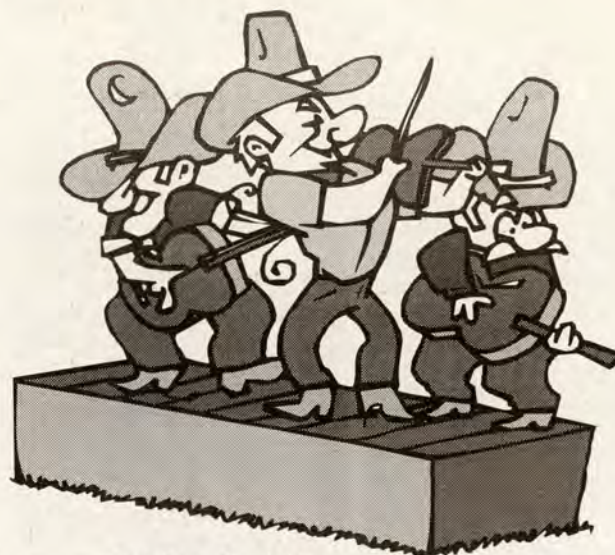
- Sacramento** — Fifth String Music Store Sacramento Bluegrass Jam every Thursday from 6 to 10 p.m. The 5th String Music Store is located at 930 Alhambra Blvd. At J Street in Sacramento, CA. For information, contact Skip Green at questions@thefifthstring.com or call 916-442-8282.

FRIDAY

- Ceres** — Jam session sponsored by the Central California Old-Time Fiddlers Assn., at Walter White School, Ceres, CA on the 1st and 3rd Friday each month from 6-10 p.m. For information, call Bill Whitfield at (209) 892-8685.

- Felton** — Bluegrass Slow Jam at Barbra & Eric Burman's home, 1145 El Solvo Hgts Drive, Felton, CA at 7-9 pm on the 1st & 3rd Friday each month. For information, call Eric Burman at 530-335-3662.

- Jamestown** — Delta-Sierra Jam California Bluegrass Association Sponsored Jam at the Smoke Cafe at 18191 Main Street in



Jamestown, CA the 2nd and 4th Fridays of each month from 7-10 pm. For information, contact Bill Schniederma at mandobil@bigvalley.net or call 209-586-3915.

- Laguna Niguel** — Acoustic Jam session the 4th Friday of every month from 7-11 p.m. at Shade Tree Stringed Instruments, 28062-D Forbes Rd., Laguna Niguel, CA. For information, call 949-364-5270.

- Lemoore** — Acoustic Music Club Jam at the Lemoore Senior Center, in Lemoore, CA every Friday at 6:30 p.m.. All ages are invited to join in at the mike. For information, contact Edee Matthews at blugras_muzik@hotmail.com or phone 559-582-9155.

SATURDAYS

- Marysville** — Bluegrass Jam and Open Mic hosted by local band Da Geezers the 1st Saturday of every month at The Brick Coffeehouse, 316 D Street, downtown Marysville, CA. For information, contact Tina Miller: email premie51@hotmail.com or call (530) 589-4533.

- Manteca** — Delta Old Time Fiddlers and Bluegrass Association Jam, 1st and 3rd Saturdays 6:30 - 10:30 p.m., Manteca Senior Center, 295 Cherry, Manteca, CA, for information, call Melvin Winchell at 209-465-2758.

- Newark** — Jam session the first and third Saturday at Mission Pizza Central, 5454 Central, Newark, CA. For information, call (510-574-1880)

- Sebastopol** — Regular Weekly Jam at Catz Roastery from 2-5 pm., 6761 Sebastopol Avenue, Sebastopol, CA. For information, call (707) 829-6600

SUNDAY

- Berkeley** — Regular weekly Jam session, 7 p.m. at Jupiter Brewpub, 2181 Shattuck Ave. (between Allston and Center Streets), directly above downtown Berkeley BART station. For information, contact Kurt Caudle: email weelitzo@

pacbell.net or call 510-649-0456.

- Crescent City** — Regular weekly Jam Session 6 to 8 p.m. at the United Methodist Church, 7th & H Streetsmm Crescent City, CA. Everyone welcome especially newer players. For information, contact George Layton: email: ke6tkn@juno.com or call 707-464-8151.

- Hollywood** — Highland Grounds Coffee House Old-timey Jam the 1st Sunday & Bluegrass Jam the 3rd Sunday of every month 7 p.m. at the Highland Grounds Coffee House, 742 N. Highland Avenue, Hollywood, CA. \$2 cover charge/one drink. For information, call (818) 700-8288.

- Eureka** — Bluegrass Jam session every Sunday from 8 to 10:30 pm at Six Rivers Brewing Company, 325 Second Street (on the corner of D Street), in old town Eureka, CA 95501. For information, call 707-268-3893 or e-mail calterrybob@aol.com.

- Napa** — Jam the First Sunday of



SOMETIMES WE MAKE MISTAKES!

If you host or participate in a regular jam session that is not in this list... Or - if there are errors in your jam listing... Or - if you've started a new jam session --- Please let us know. Email corrections or changes and new listings to: bgsbreakdown@volcano.net or call 209-293-1559.

Turn Your Radio On...

MONDAY

- Noon - 1 PM — "Backroads Bluegrass" with Al Shusterman on KCBL FM
- 2-3 PM — "Bluegrass Nation" hosted by Jim Miller on KRBS-LP 107.1 FM.
- 6-9 PM — "Monday Night Bluegrass", with alternating hosts Paul Jacobs, Robbin' Banks, Fast Eddie and Cactus Jack KKUP 91.5 FM.
- 8-10:30 PM — Down From The Mountain with host Kevin Russell, features Bluegrass, Old-time and Western Swing on the 1st and 3rd Mondays; alternates with "Average Abalone" hosted by Johnny Bazzano, 2nd & 4th Mondays, featuring a mix of blues, folk, swing, bluegrass, Cajun, Irish and more, on KRCB 91.1 FM.
- 8-11 PM — "Traditional County and American Roots Music" with Ben Elder, KCSN 88.5 FM.

TUESDAY

- 9-11 AM — "Toast & Jam" with Ellen Hering KZYX 90.7 and 91.5 FM.
- 10-Noon — "The Bluegrass Show" with Ken Jorgensen on KMUD 91.1 FM.
- 10-2 PM — "Out Behind the Barn", with Peggy O, KFJC 89.7 FM
- 2-4 PM — "Toast and Jam" hosted by Fred Wooley and

Ellen Herring, KZYX 90.7 and 91.5 FM.

WEDNESDAY

- Noon - 3 PM — "Fat Farm", invoking the aural image of KFAT, KHIP and KPIG. with Mary McCaslin, KZSC FM.
- 3-5:30 PM — "Bluegrass, Folk and Country Show" hosted by Tom Leonardi, Mary Reiker Grant Johnston and Darla Novak on KZFR 90.1 FM.
- 6:30-8:30 PM — "Roadhouse Twang" with Kay Clements on KWMR 90.5 FM.
- 8-10 PM — "Celtic Cadence" with Anne Hestbeck or "Here, There and Everywhere" (3rd Wed.) with Don Jacobson or John Nichols (4th Wed.), KVMR 89.5 FM.

THURSDAY

- 1-4 PM — "Folk Plus" with hosts Karen Dyer and Bruce Doan, KVMR FM.
- 2-4 PM — "Mountain Stage" with Larry Groce - Bluegrass, Country, Gospel, Cajun, Jazz, Folk, Blues, etc. KAZU 90.3 FM.
- 4-7 PM — "Music Magazine" with California Oakie on KVMR FM.
- 7:30-9 PM — "Shorty's Bunkhouse" with Gail Coppinger on KWMR

- 90.5 FM.
- 8-10 PM. — "Basically Bluegrass" with Ron Saul & Peter Morin on KCBX 90.1 FM.
- 10-Midnight — "Bayou Country" (Cajun and Zydeco) with Steve Nicola, KVMR 89.5 FM.

FRIDAY

- 6-9 AM — "The Bushwacker's Bluegrass Club" with Dangerous Dan and Friends, KZSC FM
- 9-Noon — "Sarah Bellam's The Jewish Alternative" mixture of Jewish, bluegrass and folk music on KCBX 90.1 FM.
- 9:30-Noon — "Meadow's Heaven Bar and Grill" with Steve Meadows, KZSC FM.
- 4-7 PM — "Friday Music Magazine" with Rich Shipley, KVMR FM.

SATURDAY

- 6-8 AM — "Wildwood Flower" hosted by Ben Elder, KPFK FM.
- 7:30-10 AM — "Bluegrass Express" with Frank Javorsek, KCSN 88.5 FM FM.
- 10-Noon — "County Line Bluegrass" with Eric Rice or Greg Middleton on KVMR 89.5 FM.
- 9-11 AM — "Humble Pie" with Jimmy Humble, KZYX 90.7 and 91.5 FM.
- Noon-1 PM — "Fiddling Zone" with Gus Garelick featuring traditional American fiddling (2nd and 4th Saturdays) alternates with "The Driven Bow" with Heidi Chesney (1st & 3rd Saturday) on KRCB 91.1 FM.

- 1 - 5 PM — "Our Roots Are Showing" hosted by Robin Pressman, Chris Olson and Steve DeLap. Programming is a mix of folk and acoustic music and highlights singer-songwriters and traditional folk musicians, along with blues, bluegrass and Celtic music on KRCB 91.1 FM.
- 1-3 PM — "Lunch on the Back Porch" with Diane Herring (Bluegrass) KZYX 90.7 and 91.5 FM.
- 1-3 PM — The Minstral Song Show" with Sonnie Brown, KCBX 90.1 FM
- 2-4 PM — 1-3 PM — "Down On The 'Pata-physical' Farm" with Leigh Hill or Chris Jong, old-



Continued on B-14

Northern California Bluegrass Society's



The OTTER OPRY

a monthly bluegrass concert series in Santa Cruz

www.otteropry.com

☆☆☆☆☆☆☆☆☆☆

Saturday, August 7th 8:00PM

\$13 adv/ \$15 door

CABIN FEVER

Plus **The Abbott Family Band!**

Saturday, September 11th 8:00PM

\$13 adv/ \$15 door

Rick Jamison and Copper Canyon

Plus **Blue Canyon**

all ages - GREAT new family friendly venue
FIRST UNITED METHODIST CHURCH

250 California between Bay and Laurel

Santa Cruz - Kids under 12 free!

Advance tickets at Sylvan Music in Santa Cruz

Seedy Otter Productions 831-338-0618

Where can I go?

Continued from B-12
every month from 2:00 PM to 5:00 PM, at the Napa General Store at 540 Main Street, Napa, CA. The Store sells sandwiches, pizzas, coffee, espresso, etc. The store is on the Napa River with a beautiful deck that stretches along the bank west. For information, contact Jerry Pujol at wtiger@interx.net.

- **Orangevale** - California State Old Time Fiddlers Association Jam at Orangevale Grange, 5807 Walnut Ave., Orangevale, CA on 2nd Sunday of each month 1 - 4:30 p.m. For information, call (916) 966-9067.
- **San Francisco** - Regular Jam session on the 2nd and 4th Sunday of every month from 3 to 6 pm at Progressive Grounds Coffee Shop, 400 Courtland Ave., San Francisco, CA. For information, email: larrythe241@yahoo.com.
- **San Jose** - Santa Clara Valley Fiddler's Association jam session on the 1st Sunday of every month, 1 - 5 p.m at Hoover

Middle School on the corner of Park Avenue and Naglee Street in San Jose, CA. For information, contact Ken Jones <http://www.scvfa.org> or call (408) 281-2229.

- **Santa Cruz** — Bluegrass Jam night on the 2nd and 4th Sundays each month at the Poet and The Patriot Irish Pub at 320 East Cedar in Santa Cruz, CA. For information, contact Bob Carter at crt4629373@aol.com or call (831) 462-9373.
- **Sutter Creek** — Old-time and Irish Jam session at Belotti's Bar on Main St. (Hwy 49) from 2-6:30 pm the first and third Sundays each month. For information, contact Bill Rogers at 209-369-0196 or e-mail: billjean@softcom.net.
- **Tracy** — CBA Member Sponsored Jam at Holly Hansen Senior Center, 375 East Ninth Street in Tracy, CA the 3rd Sunday of each month from 1-5 pm. For information, call Freda Boop at 209-836-4808.

Seedy Otter presents at Cayuga Vault

Friday, September 24 8:00PM

\$13 adv/ \$15 door

✧ heavenly sister harmonies ✧

Carol Elizabeth Jones

And Laurel Bliss

Cayuga Vault - 1100 Soquel Ave.

www.cayugavault.com

Seedy Otter Productions 831-338-0618

Turn Your Radio On...

Continued from B-13

timey and bluegrass, alternating with Chris Jong, KUSP FM.

3-5 PM — "Mountain Stage" with Larry Groce, KALW FM and KPBS 89.5 FM (San Diego).

4-6 PM — "Old Dusty Trail" with alternating hosts Mark Varner and Mike McKinley on KAZU 90.3 FM.

6:30 - 8 PM — "Bluegrass Signal" with host Peter Thompson, KALW 91.7 FM

SUNDAY

6-8 AM — "Bluegrass Special" with Wayne Rice, KSON 97.3 FM and live at <http://www.kson.com>.

9-Noon — "Fat Sunday" with Texas Red on KCSS 91.9 FM.

9-Noon — "Sunny Side Up" hosted by Bruce Ross on KZSU 90.1 FM.

10-Noon — "Bluegrass Central" with Mike Tatar, Sr., Wayne Dickerson and Elizabeth Burkett on World Music Radio, San Diego at www.worldmusicradio.com.

10-1 PM — "The Eagle's Whistle Whistle" with Tam Paterson - Celtic folk music. KAZU 90.3 FM.

11AM-noon — "Into The Blue" a nationally syndicated Bluegrass show hosted by Terry Hurd on The Ranch KEJC 93.9 FM.

Noon-3 PM — "Fat Sunday" with Sundance on KCSS 91.9 FM.

Noon-4 PM — "The Folk Show" with alternating hosts Carl Johnsen (1st Sunday); Don Rhodes (3rd Sunday); ad Kenny and Marta Hall (4th Sunday); wide variety of American and international folk music, KSJV, KMPO and KTQX FM

1-3 PM — "America's Back 40", the hicks from coast to coast with Mary Tilson, KPFA 94.1 FM

1-4 PM — Folk, Bluegrass, and Blues with Candice Harmon, KUOP 91.3 FM.

2-4 PM — "Old Fashioned Folk Music Show" a mix of folk, Bluegrass, celtic, old-time and more, with Lorraine Dechter KCHO and KPFR FM

3-5 PM — "Pig In A Pen" with Ray Edlund or "Panhandle Country" with Tom Diamant, KPFA 94.1 FM.

3-4 PM — "Shady Grove" old-time music of North America with Steve Goldfield on KCHO and KPFR FM.

6-8 P.M. — "Folkroots" with Marshall Andrews, featuring bluegrass, old time & Celtic KSB 88.5 FM and www.ksbr.net

6-9 PM — "Cuzin Al's Bluegrass Show", with Cuzin Al Knoth - "33 Years in Your Ears", KPIG 107.5 FM

STATION LOG

KALW 91.7 FM

P.O. Box 21344,
Oakland, CA 94620,
(415) 641-5259.

KAVA 1450 AM

P.O. Box 1090,
Burney, CA 96013.

KAZU 90.3 FM

176 Forest Avenue,
Pacific Grove, CA
93950, requests
(831) 375-3082,
office (831) 375-7275

KCBL 91.5 FM

4623 T. St.
Sacramento, Ca 95819
www.sacramento.org
916-456-5199

KCBX 90.1

4100 Vachell Lane,
San Luis Obispo, CA
93401
(805) 781-3020
FAX 805-781-3025

KCHO 91.7 FM

Chico State University,
Chico, CA 95926
(530) 898-5246

KCSN 88.5 FM

California State Uni-
versity Northridge, CA
(818) 885-3090

KCSS 91.9 FM

CSU Stanislaus
801 W. Monte Vista Ave.
Turlock, CA 95380
(209) 667-3900.

KFJC 89.7 FM

Foothill College
12345 S. El Monte Ave.,
Los Altos Hills, CA
94022, requests (650)
941-2500, office (650)
948-7260.

KKUP 91.5 FM

P.O. Box 820
10221B Imperial Way
Cupertino, CA 95015
requests (408) 253-6000,
office (408) 260-2999.

KMUD 91.1 FM

Redwood Community
Radio
P.O. Box 135
Redway, CA 95560
707-923-3911

KPBS 89.5 FM

San Diego State Univer-
sity, San Diego, CA
92182-0001
(619) 594-8100
FAX (619) 265-6478.

KPFA 94.1 FM

1929 Martin Luther King
Jr. Way
Berkeley, CA 94704-106
(510) 848-4425 on air of-
fice 848-6767.

KPFR 90.7 FM

23457 Schoolcraft St.
West Hills, CA 91307
(818) 346-4112
FAX 818-883-7557

KPFR 88.9 FM

Redding
Repeaters for above at:
89.5 Weaverville
89.7 Chester
90.7 Mineral,

Susanville and Yreka

91.1 Bieber
91.9 Burney,
Dunsmuir, Mt. Shasta and
Weed

94.3 Hayfork
103.5 Alturas

Cable Carriers:

97.1 Chico, Or-land
& Willows

105.5 Red Bluff
101.1 Redding

KPIG 107.5 FM

1110 Main Street St/ 16.
Watsonville, CA 95076 -
3700
(831) 722-2299

KRBS-LP 107.1 FM

2076 Bird St.
Oroville, CA 95965
530-532-4422
KRBS@cncnet.com

KRCB 91.1 FM & 90.9 FM

5850 Labath Avenue
Rohnert Park, CA 94928
(707) 585-8522 (office)
(707) 585-6284 (studio)

KROR 106.9 FM

58923 Business Center
Dr., Suite E

Yucca Valley, CA

92284
(619) 365-0891

92.1 & 103.9 FM
repeaters for Palm
Springs
and Palm Desert.

KSB 88.5 FM

and www.ksbr.net
34031 Calle de Bo-
nanza, Suite 1
San Juan Capistrano,
CA 92675

KSON 97.3 FM

P.O. Box 889004
San Diego, CA 92168

KUOP 91.3 FM

University of the Pacific
3601 Pacific Ave
Stockton, CA 95211
requests
(209) 946-2379
office (209) 946-2582.

KUSP 88.9 FM

P.O. Box 423
Santa Cruz, CA 95061
800-655-5877

KVMR 89.5 FM and 99.3 FM

401 Spring St.
Nevada City, CA 9595
(530) 265-9555 (Stu-
dio)

265-9073 (office).

KZFR 90.1 FM

P.O. Box 3173
Chico, CA 9592
(530) 895-0706.

KZSC 88.1 FM

Music Building
East UC Santa Cruz
requests (408) 459-4036
office (408) 459-2811.

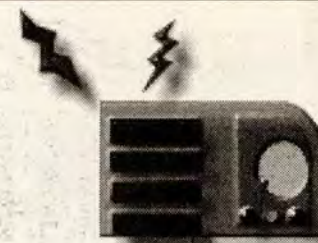
KZSU 90.1 FM

P.O. Box 6509, Stanford,
CA 94309-3093
(650) 723-9010
(requests)
or (650) 725-4868
(office)

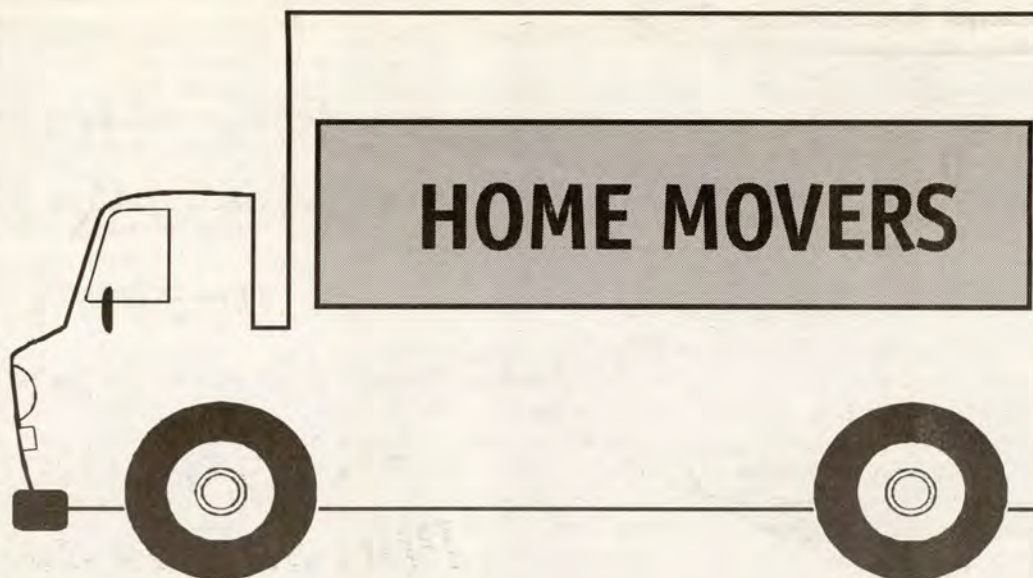
KZYX 90.7 FM

KZYZ 91.5 FM

Box 1
Philo, CA 95466
(707) 895-2448
(studio)
(707) 895-2324
(office).



Are you planning a move?



If you're planning to move, please let us know. The CBA mails the Bluegrass Breakdown at the 3rd Class non-profit rate (saves \$\$\$). This class of mail is not forwarded by the Post Office.

Every time we receive your Breakdown back from the Post Office, it costs from 70¢ to \$1.20 in return fees.

Please notify us **BEFORE** you change your address!
Send changes of address to:

Kathy Kirkpatrick
CBA Membership VP
P.O. Box 690730
Stockton, CA 95269-0730
or email to: calbluegrass@comcast.net



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June 16, 17, 18 & 19, 2005

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Featuring Outstanding Performances by:

- The Del McCoury Band
- Rhonda Vincent & The Rage
- Dry Branch Fire Squad
- IIIrd Tyme Out
- Lost Highway
- Laurel Canyon Ramblers
- True Blue • High Country
- Sidesaddle & Co.
- Country Ham
- Done Gone Band Reunion
- Kids on Bluegrass

*Plus an two additional
Nationally Touring Bands
and a Clogging Group*

*Come join us for 4 full days of on-stage music, camping,
jamming, workshops, childrens' program and more!*

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Check our website for more details in the coming months

www.cbaontheweb.org



AUGUST 20-22, 2004

...2nd Annual Spectacular Bluegrass Music Festival!!

Produced by San Diego North County Bluegrass & Folk Club, the San Diego Bluegrass Society, and The Antique Gas & Steam Engine Museum



At the Antique Gas & Steam Engine Museum, 2040 N. Santa Fe, Vista CA 92083

Featuring...



Chris Hillman & Bluegrass Etc
- Sat. Eve



Tim Flannery & Friends
Fri. Eve.



Laurel Canyon Ramblers - Sun.



Ron Spears & Within Tradition - Sun.



Silverado - Sat.



Barefoot-Gen Y Bluegrass from Alaska!

Plus Favorite
Local Bands... **Lighthouse**

7th Day Buskers

Gone Tomorrow

...Complete band information at www.summergrass.net

Tickets/Admission (Does not include camping fees):

Friday	\$10 Advance, \$12 at gate
Friday and Saturday	\$23 Advance, \$27 at gate
Saturday or Sunday	\$13 Advance, \$15 at gate
Saturday and Sunday	\$26 Advance, \$30 at gate
Weekend (all 3 days)	\$36 Advance, \$42 at gate

Kids 10 & under are **FREE!** Parking is \$2 per day

All Camping Info & Arrangements made at
858-566-4594 or email Camping@Summergrass.net

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INFORMATION AVAILABLE ONLINE**

at: <http://www.summergrass.net>

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Other Onsite Music Workshops (included in your admission)! **Raffle Prizes** (including new instruments from Taylor Guitar, Deering Banjo, Gibson and much more)! Lots of **Jamming!** Food & Craft Vendors! Plenty of onsite parking and **Dry Camping!**



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Saturday

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www.summergrass.net or (858)679-4854