



breakdown

A Saturday night, two fine bluegrass bands, a good cause, and an enthusiastic audience were the makings of a satisfying evening for all concerned. January 29th marked a rare appearance of Faultline and a first-ever pairing with Due West for a benefit performance for Open Heart Kitchen. The venue was the First Presbyterian Church of Livermore at 4th and L streets, the scene of former concerts by Faultline.

The concert was oversold for some days before the date. Some 450 fans from all over Northern California and a few from the southland said the mix of traditional and gospel material of Faultline with the contemporary bluegrass offerings of Due West was an inspired arrangement.

Faultline's fine harmony led by Gary Pilcher was a treat, backed by spirited fiddle and banjo work from Karen Orozco and Brian Anderson, respectively. Due West's varied and interesting music made many new fans for Bluegrass, as well as cemented the affection of long-time Bluegrass lovers. Each member had the opportunity to showcase their talents, and the fans weren't disappointed. Megan Lynch treated the crowd to vocals to match her fine fiddling. Talented bass player Cindy Brown was a delight as well. Bill Evans and Jim Nunnally didn't let us down, either. And of course, Erik Thomas managed to excel in both bands, just to show us he could. They closed out the show with my favorite, Virginia Rose, and one fan said they just floated out of the church and all the way home. What an exciting performance by this talented band.

The beneficiary of the concert, Open Heart Kitchen, is a charitable organization whose mission is to provide nutritious meals without charge or qualification to the needy people of the Tri-Valley area. Founded in 1995 by an interfaith ministers council, the organization has seen its mission grow by astounding numbers. From a meal count in 1997 of 2,999, it has grown to provide just slightly less than 90,000 meals in 2004. This concert will provide the means to serve approximately 6500 meals to the Tri-Valley people in need. Thanks to Faultline and Due West for making this possible!

Pictures at:

<http://dhvied.com/duewestinlivermore/>

Open Heart Kitchen: <http://www.openheartkitchen.org/>

Due West: <http://www.ejthomas.com/duewest/>

Faultline: <http://www.ejthomas.com/faultline/>



BENEFIT STORY AND PHOTOS BY DENNIS VIED

They Played for Food

Bluegrass Kids Helping Others

by Sharon Elliott

Every weekend in the month of February had already been planned with activities for my husband and myself, most having to do with bluegrass, but not all. On the weekend of the 5th, we were going to a pickin' party and were to be there at 3:00 pm. That morning, however, we were to be in San Mateo for the Sportsman Show before going to the party. Steven was interested in looking at a canoe and we had been talking about it ever since our last backpacking trip. But somehow things just have a way of changing at the last minute. Just a couple days before, I had seen a message on the CBA message board, "Smith Brothers playing for Tsunami Victims Saturday, Feb 5th in San Ramon" The Smith Brothers are Calvin and Trevor Smith, 9 year old twins who are also some of our wonderful "Kids on Bluegrass". For me, I knew instantly that I wanted to go see these boys, but I also didn't want to disappoint Steven by asking him to give up the Sportsman show. (For me, it would be a lot more fun watching these boys than thinking about how I was going to carry some dang canoe with all our

gear up to some lake!!!) So I didn't mention about the boys singing. Not until Friday night just before going to bed, when I just happened to tell him about what a great thing Calvin and Trevor were doing. Without a moment's hesitation, he asked if I would like to go. Ah! God love him. So our plans changed,

and we went to see the boys. (and the canoe gets to wait!!).

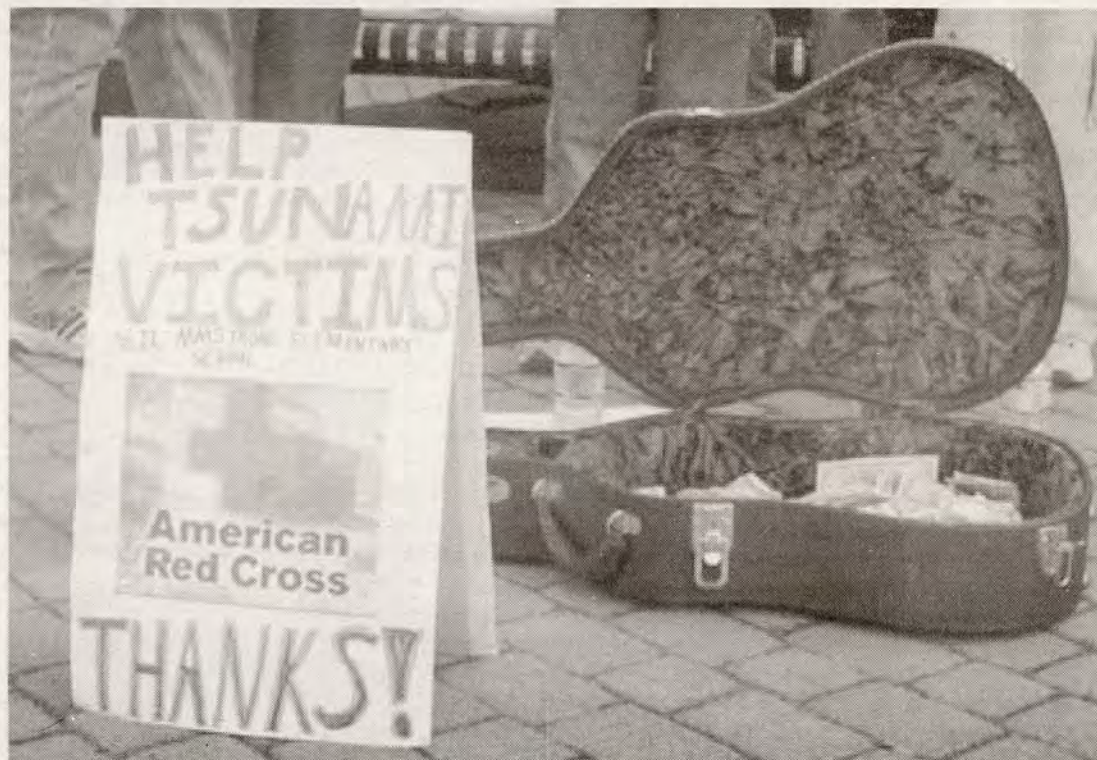
This informal show took place outside the Whole Foods Market in San Ramon next to a fountain. Across the street is a Target Store, and there are a number of other stores so the parking lots were full as this was a Saturday afternoon, and

the weather was warm. As we walked up to where the band and the boys were setting up, I saw Chris Smith, Calvin and Trevor's dad. After saying our hellos, I asked Trevor and Calvin if they remembered me. Both boys looked shyly at me and said "no". Huh! So much for my ego. But after talking to them and telling them I worked with Frank Solivan they did begin to remember and with that I told them why I was there. I wanted to know how this all came about so that I could tell everyone about what a generous and kind thing they were doing.

Calvin and Trevor would have a backup band: Chris Smith (aka dad) plays guitar and sings along on a few of the songs. Jeff Zieba plays the banjo, with Mark Wardenburg on fiddle, Alex Mayers on bass (he won the guitar at the Woodland Festival) and Ken Torke on mandolin. When playing with the boys, this is the Smith Brothers Band. When playing without the boys, they are called The Mighty Crows. And actually, I really enjoyed this band. They have a really nice sound and I hope to see more of them.

As Steven was setting up the video camera, Calvin and Trevor began to sing "40 Years of Trouble". I sat down to listen and pulled out my paper and pen and began to write. I remembered the first time I saw and listened to these twins sing; they were at the Grass Valley Fathers Day Fest and sang "Blue Moon of Kentucky". I wasn't working with the Kids on Stage yet, so I was in the 6th row watching the show. Steven was vid

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The Complete In Depth

Music Camp
Course
DescriptionsBy
Ingrid
Noyes

Registrations are pouring in for the fifth annual CBA Music Camp, to be held in Grass Valley from June 12-15, 2005. This popular camp, held just prior to and at the same location as the Father's Day Bluegrass Festival, gets better every year, and students are advised to sign up early for best choice of classes. We're proud to announce this year's instructors, another outstanding line-up.

Banjo

Murphy Henry—bluegrass, level 1

Bill Evans—bluegrass back-up, level 2

Alan Munde—bluegrass solos, level 2

Alice Gerrard—old-time, levels 1/2

Bass

Marshall Andrews—level 1

Todd Phillips—level 2

Dobro

van Rosenberg—level 1

Sally van Meter—level 2

Fiddle

Jack Tuttle—level 1

Mike Tatar—bluegrass, level 2

Brittany Haas—oldtime, level 2

Guitar

Kathy Kallick—rhythm, level 1

Jim Nunally—rhythm, level 2

Steve Pottier—solos, level 2

Eric Thompson—Carter-style, level 2

Mandolin

John Reischman—level 1

Tom Rozum—bluegrass, level 2

Dix Bruce—oldtime/bluegrass, level 2

Vocals

Laurie Lewis—women's

Keith Little—men's

Banjo, level 1—In this class, we will learn at least one song, maybe two. These will be Banjo in the Hollow, and/or Boil Them Cabbage Down, low and high breaks. We will make a stab at learning to VAMP, if not to these songs then to some simple singing song (vamping is making four-finger chords up the neck.) We'll learn how to do good, crisp slides, pull offs, and hammer ons. We'll try to learn how to trade breaks on the songs we learn. We'll do A LOT of playing together.

If we have time, we'll learn to use a capo, and maybe talk about what I, IV, and V chords are and how to use them.

Prerequisites:

Know how to tune your banjo using a tuner; know how to do the basic rolls: forward, backward, and alternating thumb (square), how to make the G chord (easy: it's open! we're in G tuning), C chord, and D7 chord, all in first position; be able to move comfortably from chord to chord; and know how to play one or two songs—slowly is OK but without stopping and starting! This class is all about playing, playing, playing so come with good calluses! All the teaching in this class is done BY EAR, so bring a cassette/CD recorder of some sort. NO TAB will be given out! Nothing will be written down. No pencils and paper allowed!

If you want a heads up on what we are doing, this material is all taught on the Murphy Method DVDs and videos (1-800-227-2357 or website—see below). Beginning Banjo Vol 1 (DVD, video) has basic rolls, chords, and Banjo in the Hollow; Misfits (DVD and video) has Boil Them Cabbage and vamping; Vamping (video only) has vamping only.

Murphy Henry, co-founder of The Murphy Method, teaches banjo, guitar, mandolin, and ukulele. She's been teaching almost as long as she has been playing. She and her husband started their own band—Red and Murphy and Co.—in the mid-seventies, and until 1986, they played on the southeastern festival circuit, as well as at a lot of Florida bars and clubs, and produced seven albums together. Murphy taught banjo and created a six-cassette Beginners Banjo Series, which has since grown to a forty-plus video, six instrument instructional method. Now based in Winchester, Va., Red and Murphy run The Murphy Method, perform occasionally and play locally with other Winchester musicians. Murphy is also hard at work on a book about women in bluegrass for the University of Illinois Press.

This is Murphy's second year with us at CBA Music Camp, and we're very pleased to have her back. www.murphymethod.com

Banjo, level 2, back-up—Back-up includes all the skills and techniques needed to play well with others in jams and in bands. We'll take a step-by-step approach with lots of hands on/in-class playing. Beginning with some exercises that

will help us learn the banjo neck and remember the up-the-neck chord positions, we'll move on to discuss vamping, down-the-neck roll-based back up and up-the-neck back up (like you've heard Earl and J. D. Crowe play). We'll discuss how to use some ideas from basic music theory to understand chord progressions and the role of target tones in back up, and learn a few of those characteristic showy Scruggs style back-up licks. We'll also cover transitions from lead playing to back-up, how to use the capo, intros and endings, ensemble listening, concepts of rhythm, fiddle tune accompaniment and more.

Prerequisites: Have some familiarity with basic Scruggs style playing (rolls with slides, hammer-ons, pull-offs) and ability to play at least a few songs and follow a basic I-IV-V chord progression. Knowledge (not mastery!) of the major chord shapes is recommended. Ability to read tablature is helpful but not required. Audio and videotaping is welcomed. **Bill Evans** is one of the nation's top banjo players, teachers and composers. Through 25 years of professional playing experience, he has performed with Cloud Valley, Dry Branch Fire Squad, and now with the California-based bands Due West and Bluegrass Intentions. He has also appeared as a guest with David Grisman, Peter Rowan, Lynn Morris, Kathy Kallick, & Laurie Lewis and Tom Rozum. His most recent CD, *Bill Evans Plays Banjo*, was named a Top CD for 2002 by The Chicago Tribune.

Bill has taught hundreds of players at all levels out of his home in Albany, CA and at such workshops as NashCamp, Camp Bluegrass, the American Banjo Academy, and Banjo Camp North.. Bill directs the annual NashCamp Osborne Banjo Retreat with banjo legend Sonny Osborne in the Nashville, TN area. He also writes a monthly instructional column for Banjo Newsletter magazine and has authored best selling instructional books and videos for Mel Bay and AcuTab Publications. He was part of the committee that created the CBA Music Camp, and remains one of our best teachers.

www.nativeandfine.com

Banjo, level 2, solos—In this class, we will work on creating your own solos for songs; playing fiddle tunes in melodic styles; and playing in keys other than G. We'll also discuss back-up, rolls and their uses, and some tools and techniques—like scales, exercises, and the use of intervals, such as 3rds and 6ths.

Prerequisites: be fairly comfortable with basic Scruggs-style accompaniment playing (rolls, pinches, hammer-ons, pull-offs, slides, etc.) and be able to play songs, changing chords easily.

Alan Munde needs no introduction to long-time bluegrass fans. A master of both melodic and traditional Scruggs styles of playing, he has been

a key player in the bluegrass scene for some 25 years. Starting out with Sam Bush in Poor Richard's Almanac, he's also played with Jimmy Martin and the Sunny Mountain Boys, and for over 20 years has led the Country Gazette. Long admired for his creative mastery of adapting fiddle tunes to the banjo, Alan's vast repertoire ranges from standard bluegrass and Texas swing, to gospel, jazz and original compositions. Of his more than 20 recordings, two *Alan Munde's Banjo Sandwich* and *A Traitor In Our Mids* were best-selling bluegrass albums for years.

In addition to touring with the Gazette, Alan has been teaching full-time since 1986 in the Bluegrass and Country Music Program at South Plains College in Levelland, Texas. His extensive body of recorded work, his instructional materials, and his teaching tenure at Levelland, have solidified his status as one of the true gurus of the 5-string. Alan was one of our most-raved-about teachers last year, and we're delighted to have him back.

<http://www.alanmunde.com>

Banjo, oldtime—In this class we'll work on song accompaniment, in the styles of some of the women banjo players like Lily May Ledford and Molly O'Day, who sang and played the banjo; and fiddle accompaniment, based on the playing of Tommy Jarrell and other banjo players who primarily accompany fiddlers. As it is the true old-time style of learning, the class will be taught by ear, with no tablature or notation.

Prerequisites:

Participants should know basic frailing (boom-chick-a), and be able to hear and pick out basic melodies. To prepare beforehand, listen to anything by the Coon Creek Girls or Lily May Ledford, Tommy Jarrell, or any of the other Galax, Mt. Airy fiddle-banjo combinations. Students should bring tape recorders, tape, and batteries to class.

Alice Gerrard is a talent of legendary status. In a career spanning some 40 years, she has known, learned from, and performed with many of the old-time and bluegrass greats and has in turn earned worldwide respect for her own important contributions to the music. Alice is particularly known for her groundbreaking collaboration with Appalachian singer

Hazel Dickens during the 1960s and '70s. The duo produced four classic LPs and influenced scores of young women singers — even The Judds acknowledge Hazel and Alice as an important early inspiration. Alice's first solo album, *Pieces of My Heart*, was released in 1995 and showcases Alice's many talents: her compelling songwriting; her powerful vocals; and her instrumental mastery on rhythm guitar and banjo. She recently released her second solo album, *Calling Me Home*, and has

appeared on more than 20 recordings in all, including projects with many traditional musicians such as Tommy Jarrell, Enoch Rutherford, Otis Burris, and Matokie Slaughter.

Alice has taught for many years at Swannanoa, Mars Hill, Ashokan, Fiddle Tunes, Montana Fiddle Camp, and other music camps too numerous to mention. We're delighted to have her join us this year.

www.tombradalice.com

Bass, level 1—This class will focus on music fundamentals and how to improve your playing. The instruction will include practice techniques to get the most out of your practice time; correct posture; critical listening; adding tone to your playing; exploring movable patterns to enhance your playing; deciding what to play and when to play it; how best to play in an ensemble; and how to care for yourself physically as you play the bass. There will be lots of playing, as well as time spent for individual questions and instruction.

Prerequisites: Students should know the names of some of the notes, have some experience playing the bass with other musicians, some understanding of the basic three-chord progression of bluegrass songs and tunes, and preferably some experience practicing with a metronome. Bring your bass, a tuner, notepad, pen and your questions. If you've got one, bring along your metronome too!

Marshall Andrews has been performing traditional acoustic music since his teens and is known for his remarkable tone, rock-solid timing and great ensemble leadership on the acoustic bass. He was a member of Lost Highway for eight years as well as a founding member of the popular band Copperline. Marshall has also performed with Bob Paisley and the Southern Grass as well as The Lynn Morris Band. He's given workshops at festivals and gatherings throughout North America and Europe. He has taught bass, bluegrass band ensembles, bluegrass repertoire and harmony singing at the British Columbia Bluegrass Workshop for five years. He also taught bass at the Northern Circle Bluegrass Music Society Workshop near Edmonton, Alberta in 2004. We've received strong recommendations for Marshall as an excellent teacher, and we're pleased to have him join our staff this year.

ToMarshall@aol.com

Bass, level 2—This class will focus on improving the basic mechanics of playing the bass, making it easier to play. We'll talk about band interac-

We'll talk about band interaction, the role of the bassist, musical taste, and attitude required to have the groups you play in sound their best—and maybe a little fingerboard theory too, so you can get to some new notes.

Prerequisites:

You should know how to find most of the notes, by name, in a couple different places and on various strings of the instrument, and understand the basic chord changes for bluegrass. If you want to prepare ahead of time, check out the "Essential Techniques for Acoustic Bass" on "Homespun Tapes" (800-338-2737 or www.homespuntapes.com) and come to class with your questions.

Todd Phillips is widely known as one of the best bassists on today's acoustic music scene. His tone, timing, and subtly intricate bass lines have gained him a reputation that's enabled him to work with a virtual Who's Who of the finest musicians, such as Vassar Clements, Ricky Skaggs, Sam Bush, Stephen Grapelli, Taj Mahal, John Hartford, Jerry Douglas, Alison Brown, Mike Marshall, Tim O'Brien, Bryan Sutton, Chris Thile, Del McCoury, Natalie MacMaster, and many more. He's worked with Tony Rice, J. D. Crowe, Doyle Lawson, Bobby Hicks, and Jerry Douglas in the classic bluegrass recording group The Bluegrass Album Band, was a founding member of the original David Grisman Quintet, and has toured and recorded with The Laurie Lewis Band, New Grange (O'Brien, Anger, Marshall, Brown, Aaberg, Phillips), The Tim O'Brien Band w/Darrel Scott, and many others. He currently tours with Phillips, Grier & Flinger, and PsychoGrass (Anger, Marshall, Grier, Trischka, Phillips).

Todd has won two Grammy awards—one for a live concert recording with The New South (Crowe, Skaggs, Rice, Douglas)—The Greatest Show on Earth, and one for producing True Life Blues—The Songs of Bill Monroe. He's taught for 6 years at "Bluegrass at the Beach" camp and three years at the "Rockygrass Academy", and has developed the "Homespun" instructional series "Essential Techniques for Acoustic Bass". We happily welcome him to his first year teaching at the CBA Music Camp.

www.phillipsgrierflinger.com

Dobro, level 1—In this workshop, we'll approach bluegrass dobro in a fun and relaxed setting. We'll start off in the key of G, work on easy patterns for remembering where "good" notes are in the first 5 frets, and then move on to learning more of the fretboard in a few different major and minor keys. We'll also cover bar techniques including slides

and hammer-ons/pull-offs; exercises for tone, pitch, and speed; picking techniques, including rolls and single-string playing; ideas for building your own solo from the ground up; and how to back up a group with rhythm chops, rolls, and fills. We'll also listen to and analyze dobro music by some of the top players. Essentially, we'll break down bluegrass dobro to its smallest components, learn them one at a time, and then look at ways to put all those techniques back together to form a coherent style. You'll leave with a clear idea of what constitutes bluegrass dobro playing, and you'll know what to practice to get to the next level. Tab will be provided, and all students will get some one-on-one time as well.

Prerequisites: Preferably, an advanced-beginner player listens to a lot of bluegrass dobro music, plays in open G tuning (from high to low: DGBDGB), is comfortable wearing fingerpicks/thumbpick and fretting the strings with a steel, knows the names of straight-bar chord positions (C = 5th fret, D = 7th fret, etc.), and has started to learn some licks, scales, and/or tunes—not necessarily up to speed, but maybe fast enough for a slow jam. You don't need to know anything about music theory, though previous experience with music will be helpful. Bring your dobro, a steel, capo, tuner, notepad and pen, extra fingerpicks, thumbpicks, and strings.

Ivan Rosenberg, currently from North Carolina, has played and/or recorded with bluegrass bands such as Iron Lasso, Lonesome Moon, and Chris Stuart & Backcountry. He has released two solo CDs (*The Lost Coast* and *Back to the Pasture*) and an accompanying tab book, and will have another CD (*Wait for a Story*) as well as an instructional DVD out in early 2005. *Bluegrass Unlimited* magazine wrote, "It is only a matter of time before Ivan Rosenberg is universally recognized as one of the more prolific masters of the resonator guitar."

Ivan taught at the 2003 and 2004 British Columbia Bluegrass Workshop, the 2004 Sore Fingers Week bluegrass camp in the United Kingdom, and several smaller workshops in California, Montana, and Canada. He's back by popular demand for his second year at the CBA Music Camp.

www.ivanrosenberg.com

Dobro, level 2—This class is designed for players who are fairly comfortable playing songs and tunes by ear, familiar or not, and want to know more about creating good melodic soloing techniques. We will focus on finding options for melody in soloing, how to create beautiful tone, playing back-up for singers, phrasing, and clarity in your playing.

Be prepared to be asked to solo on songs you are not familiar with. No pressure, just fun and learning! Some tab will be provided.

Prerequisites: Students should know some relatively advanced tunes, how to use hammer-ons and pull-offs, and at least two positions for playing major/minor scales. Bring a well set-up resonator guitar, a good tone bar, extra picks, strings, recording device, note pad, and three good questions about how to improve on what you already know how to do!

Sally van Meter has spent the last 25 years performing and recording with many great artists, including David Grisman, the late great Jerry Garcia, Tony Rice, Chris Hillman, Jerry Douglas, Mary Chapin-Carpenter, Alison Brown, Taj Mahal, Peter Rowan & the Rowan Brothers, Claire Lynch, Laurie Lewis, Russ Barenberg, Kathy Kallick, the Nashville Bluegrass Band, Gerry O'Beirne, Maura O'Connell and the inimitable Leftover Salmon. From 1977 to 1996, Sally was a member of the Good Ol' Persons, a much-beloved band based in the San Francisco Bay Area. She has two award-winning albums out: *All In Good Time* and *The Great Dobro Sessions*, and also worked on a special recording project with David Grisman and Jerry Garcia entitled *The Songs of Jimmie Rodgers—A Tribute*, produced by Bob Dylan for Columbia Records. She has been an IBMA Finalist Nominee for Dobro Player of the Year from 1990-1997 and in 1996 won two IBMA awards for Best Instrumental Recording and Recorded Event of the Year, (*The Great Dobro Sessions*).

These days Sally resides in Colorado, and along with performing and producing, her love of teaching music has led her to being a mainstay at music workshops & camps throughout the US/UK and Europe. This is her second year teaching at the CBA Music Camp, and we're very happy to have her back.

www.sallyvanmeter.com

Fiddle, level 1—In this class, we will work with various fiddle tunes, starting with basic melodies and then adding the stylistic touches that bluegrass and old-time fiddling employs. We'll go over various bowing patterns and learn special technique building exercises for both the bow and the left hand. Other topics will include the use of double stops, slides, the little finger and vibrato. We'll also discuss some of the similarities and differences between bluegrass and old-time fiddling. Although the class is taught by ear, written music will also be supplied.

Prerequisites: Students should already be able to play a few fiddle tunes and know the G, D and A scales in the first position. They should also be actively listening to old-time and/or bluegrass fiddling.

Jack Tuttle grew up in a musical family in rural Illinois and has been playing music since age five. He has performed professionally in the U.S., Canada and Japan and has been a member of numerous bands, including the Tall Timber Boys and Fog City Ramblers (bluegrass) and the Mayfield String Band (old-time). Though not currently touring, he performs locally as a member of Blue Grass Stomp, and also frequently sits in with various local bands.

Jack began teaching full time at Gryphon Stringed Instruments in 1979 and has built a complete lesson program on banjo, mandolin, fiddle and guitar. He has taught more than a thousand students over twenty years, many of whom have become top players in the Bay Area and beyond. He's written six instructional books, and developed and taught special seminars in *History of Bluegrass*, *Critical Listening to Bluegrass* and *Music Theory for Bluegrass*. Jack has taught at the Festival of American Fiddle Tunes and the California Coast Music Camp, and has been an indispensable teacher at the CBA Music Camp since its inception.

www.jacktuttle.com

Fiddle, level 2, bluegrass—In this class, we'll learn an approach to constructing bluegrass solos, based on learning and analyzing certain specific ones. We'll learn how to locate the melody of a standard song on the fiddle, and then interpret it in the classic bluegrass style. We'll discuss how to inject standard licks into the solos, and we'll work on back-up methods for playing behind singers and other instruments, using these specific songs and fiddlers:

Chubby Wise's "Can't You Hear Me Calling" as performed by Bill Monroe; Benny Martin's "If I Should Wander Back Tonight" by Flatt and Scruggs; and Bobby Hicks' "We Can't Be Darlin's Anymore" by the Bluegrass Album Band.

Prerequisites:

Because this is an intermediate class, students should understand standard fiddle/violin technique, and the basics of arm/bow movement. The ability to read music is a plus, but by no means required. Students should be able to play several fiddle tunes at a moderate pace and have some ability to hear/play melodies by ear. Familiarity with classic bluegrass in general, and specifically the three songs listed above, is highly recommended. Students should bring a recording device and a great big smile to class!

Mike Tatar is a graduate of South Plains College, the "bluegrass school" in Levelland, Texas, where he studied with instructors Alan Munde, Joe Carr, Ed Marsh, Steve Wohlhab and others. He's toured with Ron Spears and Within Tradition, and currently plays with Lost Highway and the Laurel Canyon Ramblers, and also occasionally plays twin fiddles in the David Grisman Bluegrass Experience. Mike spends many hours weekly giving lessons to fiddle students, and we're glad to welcome him to his first year teaching at the CBA Music Camp.

www.miketatar.com

Fiddle, level 2, oldtime—We will be learning old-time fiddle tunes by ear, piecing together short phrases. Once we get the melodies down, we will learn possible bowing patterns, interesting ways to accent, and other fun things to do with the tunes. We will also listen to different old-time fiddlers and discuss what makes old-time old-time.

Prerequisites:

Students should know a fair amount of fiddle tunes (they don't have to be old-time tunes) and they should know how to get around their instrument in the first position. They should also feel comfortable playing what they hear (don't worry though—we will work on this).

Brittany Haas is a talented 18-year old fiddler who plays with the vivacity and depth of feeling of great players many years her senior. As evidenced by her 2003 American String Teacher's Association Best Recognition of Tradition award, her playing reveals a mastery and deep love of American roots music. Her infectious rhythmic style originates from Southern Appalachian fiddling, which she learned from mentor Bruce Molsky. Bruce calls her "a real roots musician in the most modern sense ... with a bow that would have made Tommy Jarrell smile."

Brittany has been a member of Darol Anger's American Fiddle Ensemble for the past 3 years, where Darol's dubbed her Appalachian-style pyrotechnics the band's "secret weapon". She has performed as special guest with many notable names in American music, including Bruce Molsky, Laurie Lewis, The Bluegrass Intentions, The Anger Marshall Duo, The Fiddlers 4, Yonder Mountain String Band, and The Wayfaring Strangers. She has taught privately and at the Shasta Fiddle Camp, the Mark O'Connor Fiddle Camp and Strings Conference, and various workshops. She has been an assistant teacher at the CBA music camp for the past three years, and has proven herself to be every bit as capable a teacher as the rest of our staff, so this year we are pleased to bring her back as an instructor.

www.brittanyhaas.com

Guitar, level 1, rhythm—This class will be focusing on playing in time (with a flatpick) at a variety of speeds and in different time signatures. We'll explore the basic boom-chuck pattern with alternating bass notes, and develop a repertoire of bass runs and rhythm accents, with an emphasis on accompanying vocals. We'll learn how to practice with a metronome and how to back up other instruments when they are taking solos.

Prerequisites: Students should know how to form basic chords—G, C, D, A, and E—and be able to change chords comfortably and in time.

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musicians. She currently leads The Kathy Kallick Band.† Kathy won a Grammy for her part on "True Life Blues: The Songs Of Bill Monroe," has written and recorded award-winning music for children and families, received a "Lifetime Achievement Award" from the California Bluegrass Association, and has released more than 75 of her compositions on 14 albums.

In addition, Kathy has taught songwriting, singing, and guitar playing at a number of music camps, including the Rockygrass Academy, Sore Fingers, Augusta Heritage Center, Bluegrass At the Beach, CCMC, and the Puget Sound Guitar Workshop, as well as the CBA's first music camp. We're pleased to have her back. www.kathykallick.com

Guitar, level 2, rhythm—We will cover strum patterns that include, and build on, the simple bass down, bass down, strum. From there we start covering the upstroke and some mute strum patterns, bass lines, the Lester Flatt G run, and common bass walks in the keys of G, C, and D. We'll work in depth on tone and timing, with a strong emphasis on tone.

Prerequisites: Be able to play with a flatpick, move through chord changes smoothly, and keep good time.

Jim Nunally is a musician, composer, teacher, recording engineer, and producer. He has appeared on recording sessions with numerous artists, and won a Grammy certification and two awards from the International Bluegrass Association for his performance on the 1996 Grammy Award winning Bluegrass album of the year "True Life Blues: The Songs of Bill Monroe." He currently does session recording work in the S.F. Bay area, and performs with several different bands, including John Reischman and the Jaybirds, the David Grisman Bluegrass Experience, Due West, and as a duo with guitarist Dix Bruce.

Jim is a highly respected teacher at music camps all across the country, including the Puget Sound Guitar Workshop, Bluegrass at the Beach, California Coast Music Camp, and many more. He has been a favorite teacher at CBA Music Camp since our first year.

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

Guitar, level 2, solos—This class will focus on composing leads to bluegrass songs. By composing, we mean improvising with time to think about it. Emphasis will be on incorporating the melody, but still adding interesting ideas to make the solo stand out. The broad range of bluegrass techniques, such as hammers, slides, bends, cross picking, blues notes, double stops, rest strokes and playing up the neck will be our palette to choose from.

Prerequisites: Students should be able to play rhythm and play some leads comfortably, without breaking time.

Steve Pottier has been playing bluegrass music in the Bay Area for over 30 years, on guitar, bass, and mandolin. He has played bass with local bands High Country and Done Gone, as well as with Frank Wakefield, the Johnson Mountain Boys, and Laurie Lewis. Well known for his Clarence White style guitar playing, he has a CD with Sandy Rothman on Sierra Records, the highly acclaimed *Bluegrass Guitar Duets*. Steve has written a regular column for Flatpicking Guitar Magazine since the first issue. He's taught guitar and mandolin at several music camps, including California Coast Music Camp, Bluegrass at the Beach, and Bluegrass Camp in Levelland, TX. This is his second year with us at CBA Music Camp, and we're happy to have him back.

stevepottier@comcast.net

Guitar, level 2, Carter style—The style of lead guitar pioneered by Maybelle Carter is a great way for guitarists who are comfortable playing rhythm to expand into picking out melodies. She used hammer-ons and pull-offs to articulate the tunes, combining melody notes in the bass with strums to fill in the time. Maybelle's playing continues to be an inspiration for many, including this inst



CBA Music Camp—2005 Registration Form

Name _____

Address _____

email _____

Phone _____

Age (if under 18) _____

Instrument—check one, or indicate first and second choice:

(see Instructors page of website, or contact us, for descriptions of each class and instructor)

banjo-level 1, bluegrass _____ guitar-level 1 _____ Dobro Level 1 _____

banjo-lvl 2, bluegrass back-up _____ guitar-level 2-solos _____ Dobro-level 2 _____

banjo-level 2, bluegrass solos _____ guitar-level 2-rhythm _____ bass, level 1 _____

banjo-oldtime _____ guitar-level 2-Carter style _____ bass level 2 _____

fiddle-level 1 _____ mandolin-level 1 _____ vocals, women _____

fiddle-level 2-bluegrass _____ mandolin-level 2-bluegrass _____ vocals men _____

fiddle-level 2-oldtime _____ mandolin-level 2-oldtime/bluegrass _____

_____ I plan to buy a 4-day pass to the Father's Day Bluegrass Festival (June 16-19), please authorize \$10 discount

_____ I want to join the California Bluegrass Association, please authorize \$5 new membership discount

Cost:

\$ _____ Postmarked by May 1st—\$235

\$ _____ After May 1st—\$270

\$ _____ Meals (optional)—\$75 (includes Sun. dinner thru Wed. lunch)

I am an _____ omnivore _____ vegetarian
_____ other

\$ _____ Tent or car camping (optional)—\$20 per adult
(RV campers will pay on site, different rates)

\$ _____ Contribution to scholarship fund
(optional—help a low-income camper come to camp)

\$ _____ Total amount enclosed

Make checks payable to CBA Music Camp

To register: Send this form, filled out, with payment, to:

CBA Music Camp
PO Box 194
Tomales, CA 94971

Questions? or to apply for a scholarship, contact director Ingrid Noyes at (707) 878-9067 (after 9 a.m), or ingrid@svn.net, or check out www.cbamusiccamp.org/



continued from B-1

ecotaping and I was just blown away listening to the beautiful sound coming out of them. And the harmony!! Wow. I found out later, that "Blue Moon of Kentucky" was the first song they learned.

In front of the boys lay dad's guitar case, opened, and a sign that said "Tsunami Relief Neil Armstrong Elementary School Red Cross." With these boys singing, it didn't take long for a crowd to gather and the donations to start dropping into the guitar case. As I sat there watching, Joyce (Calvin and Trevor's mom), sat down beside me and I was able to begin to get the story of how this all started.

It was just before Christmas, that the Smith family was sitting together watching "Little House on the Prairie." It was an episode where the whole town got together to fix up an old house to be used for a school for the blind. Trevor said, "I bet that feels real good to do something like that for someone, huh mom?" Mom answered, "Yeah, it does, and you boys could do that too, if you wanted." So together as a family, they thought about what they could do and for whom. The twins decided they wanted to do something for kids. The next day, Dad got on the computer and tried to find just the right place and the boys final decision was Children's Hospital in Oakland. They called Hospital and found out what was needed: toys, coloring books, color crayons, sticker books and anything that kids confined to beds could use.

The next day, the 23rd of December, Trevor, Calvin and Chris went to the Whole Foods Market in San Ramon and started singing and playing some good ole Bluegrass music. With the guitar case opened, the people stopped and listened and began to give generously. By

the time the singing stopped, Calvin and Trevor had earned \$114.00. They returned the next day and were rewarded with \$246.00 more. A total of \$360.00 was earned and they promptly went to Target and explained what they were doing. Target offered the boys a 10% discount on everything they needed to buy. By the time they were done, they had 8 huge bags of toys and gifts for the kids at Children's Hospital. Down to the hospital they went, lugging all their bags and after getting one of those big flat bed carts that you see at Home Depot to carry everything in, they presented the gifts to the staff. It would have been really nice for these twins to be able to give their gifts directly to the kids at the hospital, but most are too sick to take a chance on bringing germs in to the kids. After presenting their gifts, the staff asked them to sing. Since no one brought their instruments, Calvin and Trevor sang their one acappella song: "Hard Working Pilgrim." The Reception room was built in such a way as to lend itself to GREAT acoustics so when the twins sang, the sound was said to be AWESOME. The staff gave them a standing ovation, and seemed to be thrilled with what they heard. Both boys received a patch that said "Kids helping Kids". They later received a beautiful Thank You letter from the Hospital. Now THAT'S what giving at Christmas time is all about!

By the time Calvin and Trevor had returned to school after Christmas vacation, the world had learned about the devastating Tsunami and relief efforts had begun everywhere. At the Neil Armstrong Elementary School in San Ramon, that Trevor and Calvin attend, plans for all the students to help in the relief had begun. Jars were put on each of the teachers desks, and students were asked to donate their quarters, dollars, and do extra chores at home to earn money to help. Calvin and

Trevor came home from school and talked with their mom and dad about what they could do. They thought maybe they could sing to earn some money like they had for the Children's Hospital just a couple weeks before. So once again, the family and their band went back to Whole Foods Market Place in San Ramon and next to the fountain, the music began once again.

For the next 2 hours Bluegrass Music and the voices of two young boys drew in the crowds and the donations rained in. People sat listening, while their children danced around the fountain to the music. As I watched, a little girl danced, spinning round and round and round till she should have dropped. Young kids stood watching and listening. Everywhere you looked there were smiles and foot tapping. We all laughed when out of one store three men came, with one doing the jig as he came out, hands high in the air. Many people asked Steven and me and Joyce (mom) about the boys, where else they sing

and about this Bluegrass Music they were singing. As we answered their questions, we also told many of them about the CBA and its web site and handed out the web address so that they could find out more. These boys and their music had definitely touched many in the audience who had expressed the desire to see and hear more of this music and kids like these.

When the music finally ended that day, the boys seemed very happy with the money they had collected. Trevor came running over to me and said "Look, there's 5 \$20.00 dollar bills here!!" They didn't think they had collected quite as much as for Children's Hospital but were still very happy. After their dad had counted everything, Calvin came running over and said, "We collected \$456.00 dollars. That's more than we collected in two days last time!!" A few days later, friends that had seen them sing but couldn't donate that day would add an additional \$50.00 and bring the total to \$506.00.

When the kids had first talked with their mom and dad about earning donations for the Tsunami victims, they asked what the money would be used for. Their mom and dad explained that so many people had lost their homes and clothes and food and there was a need for medicines and so many other things. So after they had counted the money, the boys asked "how many houses will this money build?," clearly hoping that they had helped a lot of people.

Calvin and Trevor have performed at a number of Bluegrass festivals and will be a part of the Kids on Bluegrass again this year at Fathers Day Festival in Grass Valley. Last year, they performed at the La Honda Bluegrass Festival and at the Good Old Fashioned Festival where they performed as one of the "tweener" acts. At that festival they were so popular that they were asked to do another "tweener" set. Later, Mike Hall called the family and asked that the Smith Brothers put in an application to perform at the Good Old Fashioned Festival on the main stage in 2005. While at Good Old Fashioned, Mike Russell of radio KKUP (91.5) in Cupertino, saw and heard Calvin and Trevor sing and asked them to perform on the radio on Monday, February 14, 2005 between 6:00 PM and 9:00 PM.

Although they do sing a lot, there are times that Calvin and Trevor simply want to play instead of spending so much time rehearsing at festivals. And like so many "Kids on Bluegrass" parents, Chris and Joyce make sure that these boys get to be "just kids" when they want to be. There is a gentle kindness about this family and after sitting and talking with them it's easy to see where Calvin and Trevor get their desire to help other people. They are already talking about other ways to help people with their singing. And soon, I'll bet their little sister, Chelsea, will be standing right up there with them, changing their two part harmony into three part harmony.



Old Time Reviews

by Carolyn Faubel

Calling Me Home: Songs of Love and Loss
Alice Gerrard
(2004)

Copper Creek Records
P.O. Box 3161
Roanoke Virginia 24015
info@coppercreekrecords.com
h t t p : / /
www.coppercreekrecords.com

Song list:

Calling Me Home, Farewell My Home, Girl of Constant Sorrow, Old Virginia Hills, Galax Waltz, When I Stop Dreaming, The Little Dove, When My Sip Came Back to Shore, Memories of Mother and Dad, Weary Blues From Waiting, Another Cheater (Just Lost the Game Again), Worn Out Getting Wise, If I Play With Fire, Skipping School, Long Lonesome Way

Personnel: Alice Gerrard- lead vocals, rhythm guitar, high baritone vocals, fiddle, lead guitar, drone vocals; Brad Leftwich- harmony vocals, fiddle; Kate Brislin- harmony vocals; Jody Stecher- banjo, mandolin, lead guitar; Eric Thompson- mandolin, lead guitar; Suzy Thompson- accordion, fiddle, harmony vocals; Steven Strauss- bass, bowed bass; Tom Sauber- banjo; Gail Gillespie- high-strung backup guitar, banjo; Carl Jones- mandolin, lead guitar; Pan Riggs- piano, Mike Craver- piano; Jim Watson- bass, tenor vocals, drone vocals; Leroy Savage- lead vocals; Rex McGee- fiddle; Mike Auldridge- mandolin; John Worthington- lead guitar; Danny Gotham- drone vocals

By Carolyn Faubel

Fans of Alice Gerrard have come to expect musical excellence and songs thoughtfully chosen. Alice affirms this with her latest CD *Calling Me Home*, with

music that is nostalgic, melancholic, wistful, and lonesome. The great Cajun fiddler and singer Dewey Balfa said to her once, "The sadder the song, the better I feel," and this sentiment is shared by Alice and others of us who can feel the depth of life by exploring the depths of sadness in the human existence. Appropriately, the opening song is the haunting a cappella *Calling Me Home*, written by Gerrard in honor of the classic players of old-time music, friends she has known who have now passed on. The tunes continue on with a mix of original numbers and songs identified with some of these musicians, such as The Louvin Brothers' *When I Stop Dreaming*, and Bill Monroe's *Memories of Mother and Dad*.

One notable song here is *Long, Lonesome Way*, from the Old Regular Baptist denomination. Sung a cappella, it is accompanied by drone voices that were intended to keep the singers on the "home note" and in pitch.

Though the theme of the CD is loss and sadness, there are a couple of instrumentals penned by Gerrard that lighten the mood without jarring that tone. If you enjoy Alice's music, and are, like her, sometimes drawn to the dark side and hard edge of traditional music, you will certainly want to have this latest solo recording of hers. And as an extra bonus for musicians, Alice Gerrard will be teaching the old time-banjo class at the 2005 CBA Music Camp this June.



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New Five Cents (Santa Margarita - San Luis Obispo)

Groundspeed (Fresno) **Iron Lasso** (Missoula, MT)

Bisquits & Groovy (Santa Cruz - San Francisco)

Better Late Than Never (San Luis Obispo)

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www.parkfieldbluegrass.com

Your questions, comments and suggestions are welcome, send them

to Pkfieldbluegrass@aol.com

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ADV TICKET DEADLINE Thursday, Apr 5, 2005 Any Questions **Call (805) 937-5895** email pkfieldbluegrass@aol.com

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If Music Were Valued Like Sports

by Elena Corey

The Superbowl is history. March Madness basketball mania awaits us. Baseball spring training is starting any hour now. Golf and tennis thrive all year long in warm climates and indoor sports happen anytime, anywhere there are facilities for them.

What if all the attention, respect, time, effort, and money dedicated to sports were suddenly equaled in the realm of music. Imagine a giant desk/table behind which a 'regular' sportscaster and a 'color commentator' sit and discuss super-concerts blow by blow. Let's listen in, but you'll have to provide the frenetic pace and the intense volume increases as you see they're needed.

"Wow! He really knocked that one out of the arena."

"Yes, and Bub, you know that was his 21st impeccable 'G-run' this set. The record was set, as you know, back in

1965, by the late Lester Flatt."

"Maybe tonight we'll see the breaking of that record."

"Yes, but as you know, Bub, you really can't compare the two. We know that the material bands play now is much more ambitious on the difficulty scale. So many people doubt that, even Bryan breaks the existing record, it could not be an identical feat as the task that..."

"Wow—did you hear that banjo roll?"

"Yes, Bub, that is similar to the one the Country Gentlemen's banjo player performed back in 1997."

"I wouldn't be surprised if that one roll alone wouldn't get him the MVP award this season."

Let's skip ahead; the spectacular concert is just ending and fans are screaming, hugging each other and bouncing up and down.

"Oh wait, here comes the vat of Gatorade. Looks like they're throwing it on the band coach. And he's laughing, although you know that's gotta be cold."

The television cameras switch their focus rapidly to capture that golden moment, then they segue just as smoothly toward the backstage area where musicians are putting their instruments back in their cases. If we listen carefully, we can catch a few words of a reporter's interview with the impressive banjo player. Time stops while the world awaits his words of wisdom.

"Well, uh, yeah, we all just did what we practiced ev'ry day. I could see, though, that the regular forward rolls weren't going to be enough in that tight squeeze. And that's the value of teamwork, man. My buddies gave me the signal and trusted me to go in there and give it my best shot with a backward roll—and we're just happy it worked."

Yes, we're glad the excitement and allure work for us. And, no, it isn't relevant that Jerry and Jeff Garcia aren't brothers.

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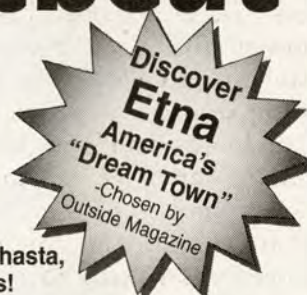
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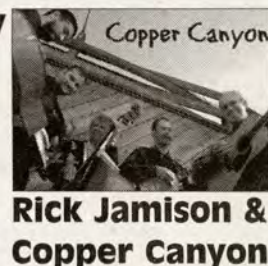
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Rick Jamison & Copper Canyon



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Cap / Embroidered / Black high cut or Khaki Gap 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.

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



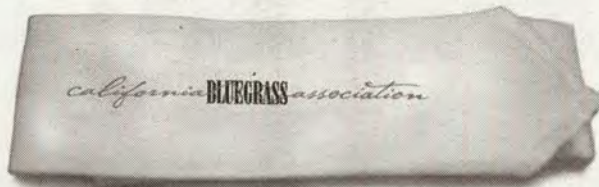
Poster / Father's Day Festival 2003
Full color lithograph / 11x17



Father's Day Postcards / 4x6



New CBA CD showcases
10 California Bands / 20 songs



Neck Cooler / Freeze, wrap, and chill out.
Lasts 18-30 hours.



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Many 'Classic' items are still available.

DESCRIPTION	NO.	PRICE	TOTAL
<i>Circle or write the size/color choice in the margin please.</i>			
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T-Shirt / Mountain Music / White	_____	\$12.00	_____
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Sweatshirt / 1/4 Zip / Blue	_____	\$34.00	_____
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S M L XL XXL	_____	\$85.00	_____
CBA Denim Jackets XXX or XXXX	_____	\$95.00	_____
Name embroidered on Denim Jacket	_____	\$10.00	_____
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T-Shirt / White / S M XXL XXXL	_____	\$10.00	_____

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Woodland 2000 CD	_____	\$8.00	_____

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For more information, call 209-368-3424 or Email: jewelmaple@aol.com.
Or visit www.cbaontheweb.org.

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City _____ State _____ Zip _____

Phone _____ Email: _____

CBA Calendar of Bluegrass, Old-time and Gospel Events

Band Dates and Concerts

3/1/2005 — Long Lonesome Road (Bobby Hicks-fiddle, Ronnie Stewart-banjo, David Parmley-guitar, Randy Graham-mandolin, Harold Nixon-bass and Dick Wodrich-guitar) in concert at Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit <http://www.thefreight.org>.

3/1/2005 — Mac Martin & the Dixie Travelers in concert at 8 pm at the First Presbyterian Church, 1667 Miramonte Ave., Mountain View, CA. Tickets are \$15 advance and \$18 door for adults. Teens are 1/2 price and children 12 and under are free with paid adult admission. Presented by Redwood Bluegrass Associates. For information or tickets, call 650-691-9982 or visit www.rba.org.

3/2/2005 — Long Lonesome Road in concert with special guest Laurie Lewis, 7:30 pm at Espresso Garden, 814 S. Bascom Avenue, San Jose, CA. For information or tickets, call 408-292-7940 or visit <http://www.fiddlingcricket.com>.

3/3/2005 — Long Lonesome Road Concert in concert with Laurie Lewis at Yreka Community Theater, 810 N. Oregon St., Yreka, CA. For information or tickets, call Gene Bach at 530-842-1611 or email thebachs@snowcrest.net.

3/3/2005 — Long Lonesome Road in concert at Grenada Brean Church, Grenada, CA. For information or tickets, contact Gene Bach at 530-842-1611 or email thebachs@snowcrest.net.

Long Lonesome Road all-star bluegrass band with special guest Laurie Lewis and Bobby Hicks-fiddle Ronnie Stewart-

3/3/2005 — Ed Neff & Friends will perform from 6:30 to 9:30 pm at Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

3/4/2005 — On The Loose will perform at The Stonehouse Restaurant, 107 Sacramento St. in Nevada City, CA. For information, call Rob Shotwell at 530-273-5879; email rob5string@lanset.com or visit www.allenguitar.com/band.

3/5/2005 — Papermill Creek Rounders and Lone Prairie in Concert, 7 to 10 p.m. at the Morgan Hill Grange Hall, 40 East 4th St Morgan Hill, CA. Doors open @ 5:30 p.m. Hot dogs, coffee, water and soft drinks available. Admission is \$18 for CBA members and \$20 non-members. Sponsored by California Bluegrass Association. For information tickets, contact Tim Edes at (408) 779-5456 or email t.edes@verizon.net.

3/6/2005 — Jimbo Trout and The Fish People will perform from 7 to 10 p.m. at the Blarney Stone, 5625 Geary, San Fran-

cisco, CA. For information contact Shelby Ash at (415) 665-0408, or visit www.ShelbyAshPresents.com.

3/8/2005 — Crooked Jades will perform from 8 pm to midnight at Molly Malone's Pub, 575 South Fairfax Avenue, Los Angeles, CA. For information, call 323-935-1577, email: info@mollymalonesla.com, or visit <http://www.mollymalonesla.com>.

3/9/2005 — Robin & Linda Williams and Their Fine Group Concert at 7:30 pm at Sutter Creek Theater, 44 Main St. (Highway 49), Sutter Creek, CA. For information or tickets, call 209-267-1070; email info@suttercreektheater.com; or visit www.suttercreektheater.com.

3/10/2005 — Keith Little & Jim Nunally Concert at First Street Cafe Upstairs, 440 First Street, Benicia, CA. For information, call 707-745-1400; email firststcafe@pacbell.net; or visit <http://www.firststcafe.com>.

3/10/2005 — Belle Monroe & Her Brewglass Boys will perform at Atlas Cafe, 3049 20th Street at Alabama, San Francisco, CA. For information, email Ted Silverman at brewglassboys@aol.com or visit <http://www.atlascafe.net>.

3/10/2005 — Ed Neff & Friends, will perform from 6:30 - 9:30 p.m. at Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

3/10/2005 — The Crooked Jades and The Wilders will perform beginning at 7:30 p.m. at the Palms Playhouse, 13 Main Street, Winters CA. Admission is \$12. For information, call 530-795-1825, or visit www.palmsplayhouse.com.

3/10/2005 — Robin and Linda Williams will perform at 8 p.m. at Don Quixote's Restaurant Band Date, 6275 Highway 9 and Graham Hill Road in Felton, CA. For information, call Tom Miller at (831) 335-2800, or visit <http://www.donquixotesmusic.com/>.

3/11/2005 — Mac Martin and the California Travelers Concert at Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit <http://www.thefreight.org>.

3/11/2005 — Coyote Blue will perform from 7 to 10 pm at Mission Pizza & Pub, 1572 Washington Blvd., Fremont, CA. For information, call 510-651-6858/510-574-1880; email info@missionpizza.com, or visit <http://www.missionpizza.com>.

3/11/2005 — The Crooked Jades and The Wilders will perform at 8 p.m. at Noe Valley Ministry, 1021 Sanchez St. (at 23rd), San Francisco, CA. Tickets are \$14 adv./\$16 door. For information, call 415-454-5238, email

sflivearts@comcast.net, or visit www.noevalleymusicseries.com.

3/12/2005 — Robin and Linda Williams Concert at 8 pm at Spreckels Performing Arts Center, 5409 Snyder Lane, Rhonert Park, CA. For information or tickets, call 707-588-3400 or visit www.spreckelsonline.com.

3/12/2005 — The Min-Tones will perform from 7:30 to 10 pm at Mr. Toots Coffee House, 221 The Esplanade, Capitola, CA. For information, call 831-475-3879.

3/12/2005 — Buckeye Flatts will perform from 9 pm until closing at J Street Bar and Grill in Tulare, CA. Admission is \$5 at the door.

3/12/2005 — On The Loose, will perform at Ludy's BBQ Grill right on main drag, north side, near Opera House in Woodland, CA. For information, call Randy Allen at 530-346-6590, email ag@allenguitar.com, or visit <http://www.allenguitar.com/band.htm>.

3/12/2005 — Special Hootenanny folk and acoustic series, 7 to 10:30 pm at Cafe International, 508 Haight St., San Francisco, CA. Join the Hootenanny folks for an evening of true loves playing and singing bluegrass, old-time, country and folk music. Free admission, all ages welcome. This is a jam open to all follows the performances. Part of the monthly hootenanny series sponsored by the San Francisco Folk Music Club. For more information, visit www.shootenanny.homestead.com; call the cafe at 415-552-7390; or visit <http://www.cafeinternational.com/>.

3/13/2005 — The Crooked Jades and The Wilders will perform at Sierra Nevada Brewing Company, 1075 E. 20th St. Chico, CA. Tickets are \$20. For information or tickets, call Bob Littell at 530-345-2739, email boblittell@sierranevada.com, or visit http://www.sierranevada.com/html/music_events.htm.

3/13/2005 — Robin & Linda Williams and Their Fine Group will perform at Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit <http://www.thefreight.org>.

3/14/2005 — Grizzly Peak will perform from 7:30 to 8:30 pm on KKUP Radio - 91.5FM in Cupertino, CA. For information visit <http://www.kkup.org>.

3/14/2005 — The Wilders will perform at Muddy Waters Coffee Company, 1603 G Street, Arcata, CA. For information, call 707-826-2233, email chris@ilovemud.com, or visit <http://www.ilovemud.com/>.

3/15/2005 — Lost Weekend Concert at 7:30 pm in Jack Adams Hall, Cesar Chavez Student Center, 19th at Holloway Avenues, San Francisco, CA. Lost Weekend is an 11-piece western swing band in a special tribute to Bob Wills. \$20 general admission tickets at the door. For information, call

Scott Davey at 415-338-2444; email scottdavey@earthlink.net; or visit <http://aspa-sfsu.org>.

3/17/2005 — Ed Neff & Friends will perform from 6:30 to 9:30 pm at Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

3/17/2005 — Grizzly Peak will perform from 8 to 10 pm at Atlas Cafe, 3049 20th Street at Alabama, San Francisco, CA. For information email ted@grizzlypeakbluegrass.com, or visit <http://www.atlascafe.net>.

3/24/2005 — Belle Monroe & Her Brewglass Boys will perform at Atlas Cafe, 3049 20th Street at Alabama, San Francisco, CA. For information, email Ted Silverman at brewglassboys@aol.com or visit <http://www.atlascafe.net>.

3/24/2005 — Ed Neff & Friends will perform from 6:30 to 9:30 pm at Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

3/25/2005 — Briarwood will perform from 7 to 10 pm at Mission Pizza & Pub, 1572 Washington Blvd., Fremont, CA. For information, call 510-651-6858/510-574-1880, email info@missionpizza.com, or visit <http://www.missionpizza.com>.

3/30/2005 — Poor Man's Whiskey will perform at 9 p.m. at Blake's on Telegraph, 2367 Telegraph Avenue, Berkeley, CA. Admission is \$5. For information, call 510-848-0886, email info@blakesontelegraph.com, or visit www.blakesontelegraph.com.

3/31/2005 — Lost Highway Concert at 7:30 pm at the First Presbyterian Church, 823 SE Lane Ave., Roseburg, OR. Admission is \$10 in advance and \$12 at the door. Presented by the Oregon Bluegrass Association. For information, contact Joe Ross at (541) 673-9759 or rossjoe@hotmail.com.

4/2/2005 — Cache Valley Drifters Concert, 8 pm at the West Side Theatre, 1331 Main Street, Newman CA. \$12 General Admission/ \$15 Reserved. For information or tickets, call (209) 862-4490; email info@westside-theatre.org; or visit <http://www.westside-theatre.org>.

4/23/2005 — Hit and Run Concert at 8 pm at the First Presbyterian Church, 1667 Miramonte Ave., Mountain View, CA. Tickets are \$15 advance and \$18 door for adults. Teens are 1/2 price and children 12 and under are free with paid adult admission. Presented by Redwood Bluegrass Associates. For information or tickets, call 650-691-

9982 or visit www.rba.org.

Festivals

3/11/2005 — Pioneer Bluegrass Festival at the Pioneer Living History Village, 3901 W. Pioneer Rd., Phoenix, AZ. Formerly the Buckeye Bluegrass Review. For information, visit www.pioneerarizona.com.

3/19/2005 — 3/20/05 — 5th Annual Old Town Temecula Bluegrass Festival, in downtown Old Temecula, CA. Featuring Byron Berline Band, Sidesaddle ... Co., Silverado Bluegrass Band, High Hills, Andy Rau, the Burnette Family and more. Bring your chairs! All concerts are free. Camping - limited available. Please call Mike Nadolson or Melody Brunsting at 951-678-0831 or 951-678-1456; email info@tricolorrecords.com; or visit <http://www.temeculacalifornia.com>.

4/28/2005 — 4/30/05 — 3-Day Indoor Bluegrass Festival in the Kansas Coliseum Indoor Pavilion in Park City, KS. For information or tickets, contact Jim Bullar at 316-691-8178; email shadowcreekband@juno.com; or visit www.parkcitybluegrass.com.

5/5/2005 — 5/7/05 — Parkfield Bluegrass Festival in Parkfield, CA. Same beautiful festival setting with tent and RV camping facilities, expanded electrical hookups, hot showers and more. Featuring The James King Band, The Fox Family, The Done Gone Band Reunion, The Witcher Brothers and many more bands; plus music ... clogging workshops. Located 25 miles east of Paso Robles north of Hwy 46 at Hwy 41 East turnoff. For information or tickets, contact Cal Central at 805-937-5895; email Pkfieldbluegrass@aol.com; or visit <http://www.parkfieldbluegrass.com/>.

5/14/2005 — Bluegrass For The Birds Festival at the Umpqua Valley Art Center, Roseburg, Oregon. The festival is part of International Migratory Bird Day at the Umpqua Valley Art Center. Performers to include Zephyr Celtic Duo, Joe Ross' Roots of Bluegrass Show, HotQua String Band, Joe Ross ... Al Brinkerhoff, Sequoia, Girls Can Jam, Bob Hall's Homemade Jam, Margot O'Sullivan ... All Strung Up, and The Chloe McKinley Band. For information or tickets, contact Joe Ross, 1030 W. Harvard, PMB 5094, Roseburg, OR 97470; call 541-673-9759; email rossjoe@hotmail.com; or visit www.birdday.org.



CBA Calendar of Bluegrass, Old-time and Gospel Events

5/8/2005-Parkfield Bluegrass Festival. (see ad on page B-6) or visit www.parkfieldbluegrass.com

5/26/2005, Camp Mather. Rustic camp with cabins and camping available on site. Small store - no other facilities - purchase gas and food before coming. Near Yosemite National Park, about 15 miles from Groveland, CA., Camp Mather, 1-209-533-0191, <http://StrawberryMusic.com/>

6/3/2005, Siskiyou County Fairgrounds, This will be the first annual Golden Old Time Music Festival to be held in Yreka, CA June 3,4,5, 2005. There will be music during the day, dances at night, a quilt show and much more. There's TONS of camping space as well as shaded seating for all. Yreka, Gene Bach, info@goldenoldtimemusic.com, 530-842-1611, <http://www.goldenoldtimemusic.com>

6/16/2005, CBA Fathers Day Festival, Grass Valley, Nevada County Fairgrounds, Grass Valley, <http://www.cbaontheweb.org>

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 877-BLU-GRSS (258-4777) or email at breakdown@gbis.com

Monday

Alameda — every Monday day night acoustic music jam beginning at 6 p.m. at McGrath's Irish Pub or the corner of Lincoln and Stanton, Alameda, CA. For more information, call 510-521-6952 or Darby Brandli at 510-533-2792 or email darby@campspam.net.

Mountain View — Regular weekly Jam session, 7:30 p.m. at Red Rock Cafe, 201 Castro Street, Mountain View. For more information, call 650-967-4473.

Oakland — every Monday night bluegrass jam beginning at 8 pm at Baja Taqueria, 4070 Piedmont Ave. (near 41st Street), Oakland, CA. For information, contact Joe Howton at 510-547-2252, or email TRman2323@aol.com.

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 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 — Intermediate to Advance Players Jam from 7-9 p.m. every Wednesday at Bean Scene Coffeehouse & Gallery, 1387 E. 8th Street, Chico, CA. For information,

call 530-898-9474 or 530-342-7998; or email novakd42@aol.com.

Palo Alto — Bluegrass pickers of all ages and abilities are invited to come jam at Fandango Pizza, 3407 Alma Street (Near East Meadow Drive in the Alma Plaza Shopping Center) Palo Alto, CA. For information, contact Annie Zacanti at 650 494-2928 or email

azacanti@pacbell.net. There are always enough pickers for multiple jams. Say you

*Continued on page B-12
Continued on B-12*

Steve Kaufman's Acoustic Kamps

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June 19-26: Flatpicking, Mandolin, Bluegrass Banjo, Old Time Banjo

L@@K at Week 1: Flatpicking Rolly Brown, Dan Crary, Roy Curry, Beppe Gambetta, Slavik Hanzlik, August Waters, Steve Kilby; Fingerpicking Stephen Bennet, Pat Kirtley, Jim Hurst, Richard Smith; Bass Missy Raines, Larry Cohen; Fiddle Dennis Caplinger, Bill Gurley, Bruce Molsky; **Dobro™** Curtis Burch, Stacy Phillips;

L@@K at Week 2: Flatpicking John Carlini, Mark Cosgrove, Mike Kaufman, Steve Kaufman, Robin Kessinger, Steve Kilby, Uwe Krüger, Marcy Marxer, Tony McManus; Mandolin Carlo Aonzo, Butch Baldassari, Robin Bullock, Don Stiernberg, Emory Lester, Sherry Marshall, Roscoe Morgan; Bluegrass Banjo Dennis Caplinger, Eddie Collins, Janet Davis, Murphy Henry, Jens Krüger; Old Time Banjo Wayne Erbsen, Cathy Fink. Dan Levenson

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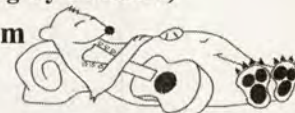
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CBA Calendar of Bluegrass, Old-time and Gospel Events

Continued from Page 11

don't pick? Then just drop by to eat & enjoy the music 'cuz there's plenty of room for everyone.

San Francisco — Bluegrass Country Jam hosted by Jeanie and Chuck Poling on the first Wednesday of every month from 8:30 to 10:30-ish at Plough and Stars, 116 Clement St. (between 2nd & 3rd Ave.), San Francisco, CA. Jammers with acoustic instruments welcome, 21 and over, no cover charge. For information, call 415-751-1122, email polingsf@earthlink.net or visit <http://pweb.jps.net/~jgilder/plough.html>.

Sonoma — Bluegrass Jam session at 7:30 pm on the first and third Wednesday of every month at Murphy's Irish Pub, 464 First Street (on the east side of the downtown square) in Sonoma, CA. For information, call 707-935-0660.

Ventura — Bluegrass Jam session from 6 to 9:30 p.m. the second and fourth Wednesday of every month at Pipo's Mexican Restaurant, 1117 N. Ventura Ave., Ventura, CA. For information, call 805-658-8311, email: gene@generubinaudio.com.

or visit <http://www.generubinaudio.com>.

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.carltonmusic.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 Blue-

grass 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 Solyo 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 lgm1@comcast.net or phone 559-582-9155.

Saturday

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.

Marysville — Bluegrass Jam & Open Mic hosted by local band Da Geezers, 4-7:30 p.m. on the first Saturday of every month at The Brick Coffeehouse Cafe, 316 D Street, Marysville, Ca. For information, call Tina Miller at 530-589-4533 or email premie51@hotmail.com.

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

Sebastopol — Bluegrass or old-time jam every Saturday from 2-5 p.m. at Catz Roastery, 6761 Sebastopol Avenue in Sebastopol, CA. For information, call 707-829-6600.

Sunday

Alameda — Regular jam sessions from 6-9 p.m. at Alameda School of Music, 1307 High St, Alameda, CA. Bluegrass jams the first and third Sunday; Swing/Jazz jams the second and fourth Sunday of every month. Separate rooms are available for different skill levels, and a professional player will always be on hand to facilitate. All skill levels welcome. For information, contact Barry Solomon at 510-501-2876 or email barry6661@earthlink.net.

Berkeley — Regular jam session beginning at 7 p.m. every Sunday at Jupiter Brewpub, 2181 Shattuck Ave. (between Allston and Center Streets) Berkeley, CA. For information, call 510-649-0456 or email weelitzo@pacbell.net.

Crescent City — Jam session from 6 to 8 p.m. every Sunday at United Methodist Church, 7th & H Streets, Crescent City, CA. Everyone welcome especially newer players. For information, call George Layton at 707-464-8151 or email ke6tkn@juno.com.

Napa — Bluegrass jam session on the first Sunday of the month from 2-5 p.m. at The General Store, in the Hatt Building at Main and 4th Streets, Napa, CA.

Palo Alto — Bluegrass Jam session on the second and fourth Sunday of every month at Fandango Pizza, 3407 Alma Street (Near East Meadow Drive), Palo Alto, CA. For information, contact Annie Zacanti at 650-494-2928, or email azacanti@pacbell.net.

San Francisco — Jam session

from 3 to 6 p.m. on the second and fourth Sunday of every month at Progressive Grounds Coffee Shop, 400 Courtland Ave., San Francisco, Ca. For information, email larrythe241@yahoo.com.

Sutter Creek — Old-time and Irish Jam from 1-5 p.m. on the first and third Sunday every month at Belotti's Bar, on Main St (Hwy 49), Sutter Creek, CA.

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 Betsy Riger at 209-833-1733 or email

Bluegrass Jam at The Eagle's Nest in Marysville

A new regular bluegrass jam has recently been started up for the Yuba-Sutter area, and for anyone from the surrounding areas who wants to come by and join us. The Eagle's Nest is a casual restaurant at the corner of Highway 20 and B Street near the center of Marysville. We have the use of the large banquet room and when the weather is better, more room to play in the back parking lot under an awning. We meet the first and third Sunday afternoons from 2 p.m. until 9 p.m. Around dinnertime, you can break for some great food, or if you want, keep on playing! Contact information: Robert Crowder 530-671-6735, Pat Crowder 530-743-3376, or Carolyn Faubel <faubel@syix.com> or you can call me at 530 741-1259.

From Last Month....

We're excited to announce a new bluegrass and old time music jam session to be held in San Luis Obispo on the third Sunday of every month. Kees Docter of Utopia Bakery (a GREAT food and bakery site) will be hosting our jams in collaboration with the California Bluegrass Association.

Our first Jam will be Sunday, January 16th and we wanted to get this notice to you so that you can jot it on your calendar EARLY!

Here are the details:

SCHEDULE:

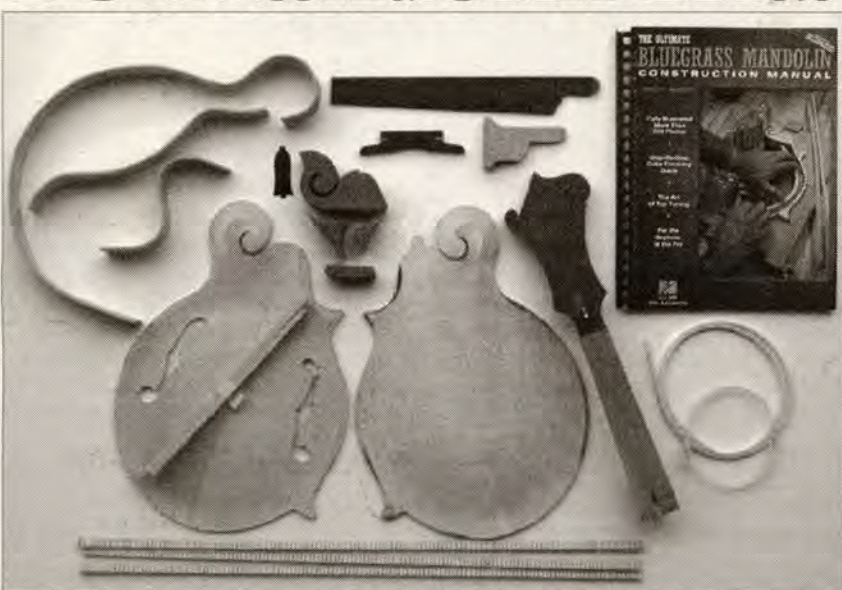
Third Sunday of every Month, 6:00pm-9:00pm (So, 1/16, 2/20, 3/20, 4/17, etc.)

LOCATION:

Utopia Bakery
2900 Broad Street
San Luis Obispo, CA 93401
(805) 544-8867

Contact Roger Siminoff
CBA Central Coast Bluegrass Events VP
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Song list: Blue Lonesome Wind, The Only Wind That Blows, The Storm, Pulled in Two Directions, Someday You Will, My Favorite Time of the Year, Trust Me, Keep Your Heart Away From Me, Save Me From Myself, Untamed, Katy Hill, Running Out of Time.

Liz Meyer is an American songwriter based in the Netherlands and she is one of the guiding lights in the European bluegrass scene, but her songs are often more well known here than her own recordings. Of course, the songs are excellent and "Blue Lonesome Wind" was the featured title cut on an album by Auldridge, Bennett & Gaudreau, and another song, "Bad Seed" is featured on a recent Laurie Lewis and Tom Rozum album.

Liz has one of those earthy, contralto voices that wraps itself around a lyric like a fine red wine coats a goblet. Her voice has a robust joie de vivre and the lyrics pull the heart and soul into a mind journey transcending all the emotions. There are traces of smoldering passion, experience tempered by knowledge, fulfillment, and a wistfulness for home and happiness. Liz is joined by one-time roommate Emmylou Harris and a cast of everyone who is "someone" in contemporary

by Brenda "just a little bit more" Hough

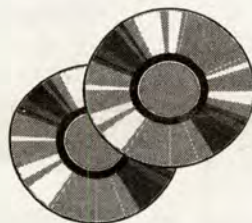
bluegrass: guitarist Mark Cosgrove, banjo players Bela Fleck and Ron Block, dobroists Rob Ickes and Jerry Douglas, fiddlers Glen Duncan and Stuart Duncan, Bryon House on bass and Sam Bush on mandolin. The complete package of strong, robust vocals and highly polished instrumentals make this an album to obtain and enjoy for its sheer wonderfulness. "Blue Lonesome Wind" is a powerful opening song and Liz longs for a "place where heartaches mend." Sam Bush's mandolin and fiddle are perfect echoes of the sorrow in the vocals. The stormy seas of relationships are further explored in "The Only Wind That Blows" and "The Storm." Jerry Douglas' dobro and Ron Block's banjo and joined by Mark Cosgrove's guitar to produce a perfect tempest-tossed background to the song. They pull out all the stops for a bluegrass-special rendering of the classic instrumental Katy Hill.

"Pulled in Two Directions" is a high-spirited song of hope; love is always a possibility, but decisions must be made and often the heart and the mind can't agree. Choices are also evident in "Trust Me" which has the memorable lines "trust me to give my heart where it's not wanted; trust me to plant my seeds where nothing grows." "Untamed" also has deeper meaning in its lyrics: "the truth is I'm running from the fire that's scorching the dry wood of my heart."

"My Favorite Time of the

Year" is a joyous celebration of home and hearth with friends stopping by for "homemade beer" and supper on the porch. "Running Out of Time" is a quest for golden moments shared while life places other demands on our time. "Just pretend you really love me and I'll pretend you're really mine" might be the ultimate cut-to-the-quick of living life in the here and now. The poet may be able to put philosophy into words, but the musician puts the power of words into a passionate delivery that stirs the heart and harnesses the mind.

It's been said that life often imitates art, and Liz Meyer's life now is faced with many storms, choices and moments of reflection and gratitude. She developed cancer four years ago and her battle to defeat the disease is her own storm, and choices were made to give her the gift of remission and many years of summers on the porch with homemade beer. Unfortunately, the cancer has returned and she is having problems with her insurance company's refusal to pay for her treatments. Liz is in the midst of a medical and financial crisis. To help her directly, fans are requested to purchase the CD from her on her web site: www.lizmeyer.com



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NOTICE

ST. LOUIS FLATPICK — March 4, 5, 6 — 2005 at Holiday Inn Riverport, St. Louis, MO. Ranging from a Meet and Greet Jam Session on Friday night, to an Exhibit Hall with numerous displays throughout the weekend, all day workshops on Saturday with Jim Hurst and Sunday with Tim Stafford and a special Saturday night concert featuring Jim Hurst and Friends. Also assisting will be Bull Harman & Brian Yetter. Cost is \$250 for the weekend. For information, visit www.stlflatpick.com.

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THURSDAY 6/16/05

10 - 10:50 am High Country
11 - 11:50 am Dry Branch Fire Squad
11:50 am - 1:35 pm Lunch Break & Workshops
1:35 - 2:25 pm Kinman's Old Time Serenaders
2:35 - 3:25 pm Good Ol' Persons Reunion
3:35 - 4:25 pm Rhonda Vincent & Rage

Vincent & Rage
4:35 - 5:25 pm All Star Music Camp Instructors Band
5:25 - 7:00 pm Dinner Break & Workshops
7 - 7:50 pm Done Gone Band Reunion
8 - 8:50 pm Good Ol' Persons Reunion
9 - 9:50 pm Dry Branch Fire Squad

10 - 10:50 pm Rhonda Vincent & Rage

FRIDAY 6/17/05

10 - 10:45 am Done Gone Band Reunion
10:55 - 11:40 am The Grascals
11:50 am - 12:35 pm Kinman's Old Time Serenaders
12:35 - 2 pm Lunch Break & Workshops
2 - 2:45 pm Dry Branch Fire Squad
2:55 - 3:30 pm High Country
3:40 - 4:35 pm The Grascals
4:45 - 5:30 pm Kids on Bluegrass
5:40 - 6:10 pm The Barbary Coast Cloggers
6:10 - 7:30 pm Dinner Break & Workshops
7:30 - 8:15 pm Country Ham
8:25 - 9:10 pm Good Ol' Persons Reunion
9:20 - 10:05 pm Rhonda Vincent & Rage
10:15 - 11 pm Country Current

SATURDAY 6/18/05

10 - 10:45 am True Blue
10:55 - 11:40 am Sidesaddle & Co.
11:50 am - 12:35 pm Lost Highway
12:35 - 1:35 pm Lunch Break & Workshops
1:35 - 2:20 pm Country Ham
2:30 - 3:15 pm Del McCoury Band
3:25 - 4:10 pm Country Current
4:20 - 4:35 pm Board Presentations
4:45 - 5:30 pm Kids on Bluegrass
5:40 - 6:10 pm The Barbary Coast Cloggers
6:10 - 7:15 pm Dinner Break & Workshops
7:15 - 8 pm The Grascals
8:10 - 8:55 pm IIIrd Tyme Out
9:05 - 9:55 pm Country Current

10 - 11 pm Del McCoury Band

SUNDAY 6/19/05

8 - 9 am Non-Denominational Chapel Gospel Show
10 - 10:45 am Country Ham
10:55 - 11:40 am IIIrd Tyme Out
11:50 am - 12:35 pm Lost Highway
12:35 - 2 pm Lunch Break ... Workshops
2 - 2:45 pm True Blue
2:55 - 3:40 pm Sidesaddle & Co.
3:50 - 4:35 pm Del McCoury Band
4:45 - 5:30 pm Lost Highway
5:40 - 6:25 pm IIIrd Tyme Out

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Bluegrass finds a new hometown on the West Coast

by Daniel Webster

ETNA, Calif. - Surrounded by the Marble Mountains, Russian Wilderness, Trinity Alps and majestic Mount Shasta, the little town of Etna (pop. 781) quickly became the hometown for bluegrass on the West Coast. Mountain music found its heartbeat in this quaint mountain town (where Main Street is a block long) when the Scott Valley Bluegrass Festival was launched last year. Etna was chosen by Outside Magazine as the number two "dream town" in America, the only California town receiving such a designation.

This year, the mountains will explode with the sounds of bluegrass as Ryan Holladay, the 12-year-old bluegrass protege brings his band and headlines the event. Holladay is credited with being the youngest performer on the Grand Ole Opry at age five. He has since appeared on the Grand Ole Opry over a dozen times and has appeared on The Oprah Winfrey Show. He is an accomplished banjo, mandolin, dobro, fiddle and guitar player.

The festival is fun for the whole family, in a way found only a small town. Annie Kramer, an Etna local, produces a children's program throughout the weekend. The fes-

tival is held in the city park, which has playground equipment. Its a laid-back, hometown atmosphere, that's as real as it gets.

Also performing will be the beloved Rick Jamison and Copper Creek. Bluegrass Unlimited states that this northern California band "is one group clearly destined to play a significant role in the world of bluegrass music."

Additionally, Donner Mountain Bluegrass Band, Highway One, Piney Creek Weasels and Alhambra Valley Band will be performing.

In small town style, Saturday morning brings the Open Mike and Band Scramble, when band members put their names in a hat to determine who plays with whom in a band and jams for three songs. The members of the best makeshift band will win a hamburger, of course.

The Scott Valley Bluegrass Festival got off the ground last year, and became a success, turning a profit in its first year (a notion unheard of in festivals). It was so successful, the organizers from Scott Valley Chamber of Commerce gave \$2,000

to the local scholarship fund for graduating seniors.

Camping and RV parking is available at the festival. Spots are allocated by the wagonmaster on a first-come-first-serve basis. There are also numerous bed and breakfasts and motels in the area. In addition to the festival, Etna is the gateway to a myriad of outdoor activities from camping, hiking, whitewater rafting, fishing and exploring the old mining towns. Visitors can make a week-long family vacation out of the Scott Valley Bluegrass Festival experience.

Early bird tickets are available now by calling (530) 467-4144. Early bird two-day passes are adults \$25, CBA members and seniors \$20, Teens (13-18) \$12 and children 12 and under are free. Prices range from \$15 to \$18 per day for adults at the event.

Daniel Webster is the editor and publisher of the Pioneer Press, Scott Valley's weekly newspaper. The Pioneer Press is the official newspaper of the State of Jefferson.



Donner Mountain Bluegrass Band

Ryan Holladay



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Announcing!

A new CBA Membership Contest

By Kathy Kirkpatrick

The CBA is having a membership contest to increase the membership by 10% before May 31, 2005. This should bring our active membership to over 3,600. Here's how it works:

- Contest will run from November 1st, 2004 through May 31st, 2005, and only CBA members are eligible to participate.
- Each member of the California Bluegrass Association who recruits five (5) new members will receive a \$25.00 CBA Mercantile Gift Certificate. The member who recruits the most total members will receive free tuition to the 2006 Father's Day Music Camp. The winning member can attend the camp, give the slot to someone else or sell the slot.
- A membership is defined as one individual membership, one couple membership or one family membership (e.g., recruiting a family of three would count as one membership).
- A new member is defined as an individual, couple or family who has not been an active member of the California Bluegrass Association for at least 24 months prior to November 1st, 2004. If you are not sure if the person you are recruiting meets these qualifications, call me at (209) 473-1616 or email calbluegrass@comcast.net. To be credited with a new membership enrollment, the recruiter must be identified by name on the membership enrollment form submitted to the Membership Vice President. Only one recruiter will be credited with one new enrollment.
- There is no limit on the number of \$25.00 CBA Mercantile Gift Certificates that can be earned by a recruiting member.
- CBA board members, officers nor members of their immediate families are eligible to compete in this contest.

Membership Contest Form:

Enclosed is a new membership form for:

Name _____

Address _____

City _____ State _____ Zip _____

Phone () _____ Email _____

Recruited by: _____ Mem.# _____

____ Single Member @\$20 ____ Couple Member @\$25
 ____ Voting Children @\$10 ____ Non-voting children @\$1

Send form and payment to:

Kathy Kirkpatrick
 CBA Membership Vice President
 P.O. Box 690730

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