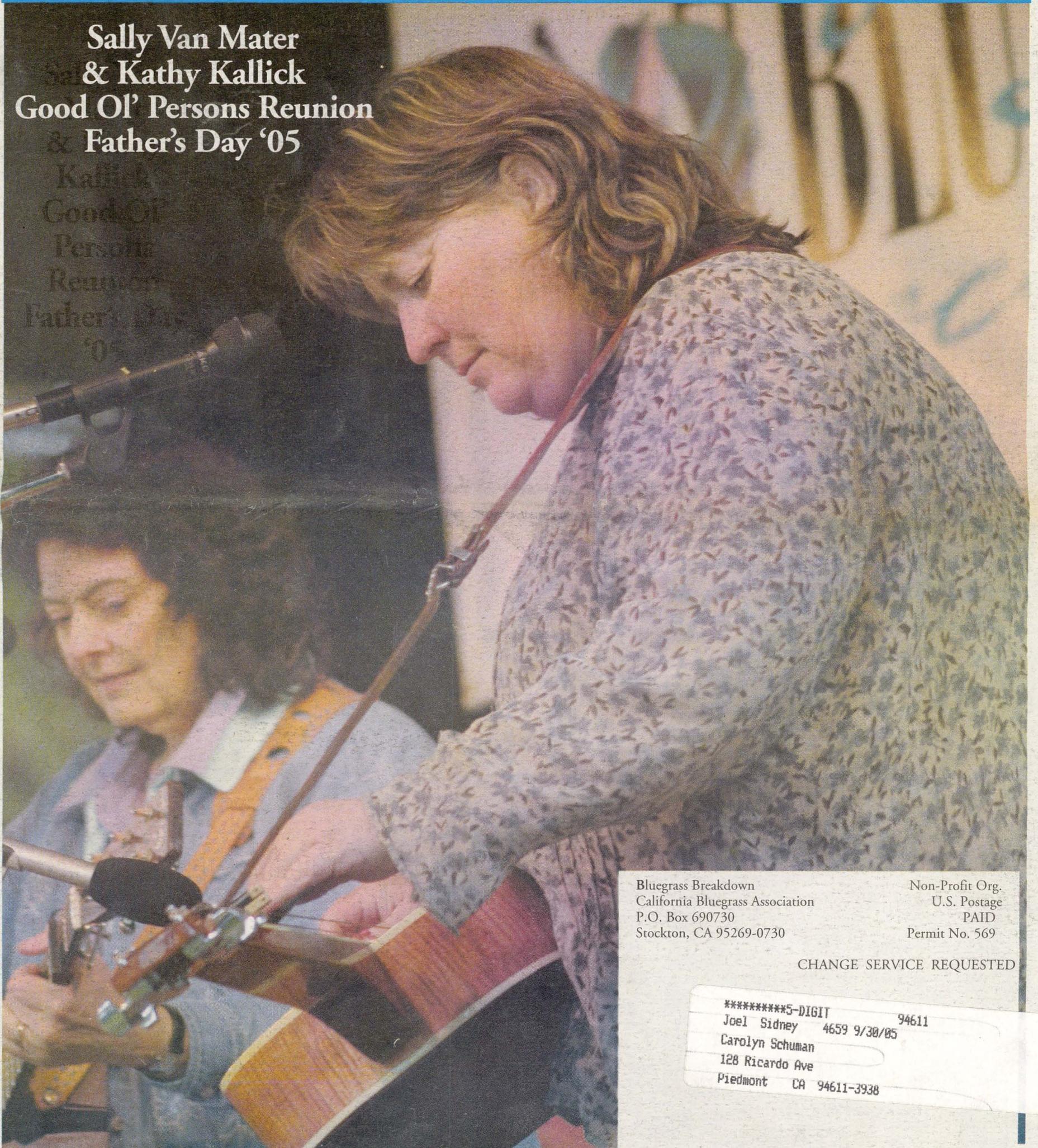


**Sally Van Mater  
& Kathy Kallick  
Good Ol' Persons Reunion  
& Father's Day '05**



Bluegrass Breakdown  
California Bluegrass Association  
P.O. Box 690730  
Stockton, CA 95269-0730

Non-Profit Org.  
U.S. Postage  
PAID  
Permit No. 569

CHANGE SERVICE REQUESTED

\*\*\*\*\*5-DIGIT 94611  
Joel Sidney 4659 9/30/05  
Carolyn Schuman  
128 Ricardo Ave  
Piedmont CA 94611-3938

# 2005 CALIFORNIA BLUEGRASS ASSOCIATION

## BOARD OF DIRECTORS

**Lisa Burns** – Development & Sponsors VP  
Music Camp Liaison  
312 Walker Dr.  
Mountain View, CA 94043  
650-303-4600  
lisa@lisaonbass.com

**Rick Cornish** – Chairman of the Board  
Web Team Leader  
10740 Whiskey Creek Rd.  
Sonora, CA 95370  
209-588-9214  
rcornish@sjcoe.net

**Don Denison** – President  
Entertainment Coordinator  
Woodland Festival Director  
P.O. Box 9  
Wilseyville, CA 95257-0009  
209-293-1559  
dondbear@yahoo.com

**John Duncan** – CBA  
Ambassador At Large  
2915 57th Street  
Sacramento, CA 95817  
916-736-0415  
oandt3@comcast.net

**Tim Edes** – Electrical Consultant  
17720 Telfer Drive  
Morgan Hill, CA 95037  
408-779-5456  
t.edes@verizon.net

**Montie Elston** – Grass Valley  
Festival Director  
4828 Western Avenue  
Oliverhurst, CA 95961-4125  
530-749-9504  
fide3@lanset.com

**Mark Hogan** – Presidents Day  
Festival Director  
3980 Monika Ct.  
Sebastopol, CA 95472  
707-829-8012  
hogiemoon@comcast.net

**Kelly Senior** – Treasurer  
5082 Warnke Rd  
Paradise, CA 95969  
530-877-1764  
;llseniorfamily@hotmail.com

**Larry Kuhn** – IBMA Liaison  
177 Stoney Hill Drive

Folsom, CA 95630-4623  
916-983-2275  
folsomflash@yahoo.com

**J.D. Rhynes** – Grass Valley  
Backstage Manager  
P.O. Box 1303  
West Point, CA 95255  
209-293-1296

**Suzanne Suwanda** Publicity Dir.  
24500 Miller Hill Rd.  
Los Gatos, CA 95033  
408-353-8347  
415-519-8031 (cellular)  
Suwanda@surnet.com  
Hal Johnson-- Supergrass  
Co-Director, Activities VP  
t44 Shoreside Dr.  
Sac, CA 95831  
haljohnson@sbcglobal.net  
916-391-3042

**Carl Pagter** – Chairman of the Board Emeritus  
17 Julianne Court  
Walnut Creek, Ca 94596  
925-938-4221

## OFFICERS

**Bob Calkins** – Official Photographer  
P.O. Box 385  
Diamond Springs, CA 95619  
530-644-1587  
motherlode@innercircle.com

**Zeke Griffin** --Editor & Director of CBA Operations  
877-BLU-GRSS  
877-258-4777  
775-827-6636  
breakdown@gbis.co

**Diana Donnelly** -- Secretary  
209-530-9101  
doowaaa@comcast.net

**Kathy Kirkpatrick** – Membership VP  
P.O. Box 690730  
Stockton, CA 95269-0730  
209-473-1616  
calbluegrass@comcast.net

**Tom Tworek** – Official Digital Photographer  
P.O. Box 4011  
Santa Cruz, CA 95063  
831-429-2900  
phototom@earthlink.net

**Frank Solivan** – Kids on Stage

Ambassador-at-large  
24500 Miller Hill Rd.  
Los Gatos, CA 95033  
408-656-8549

## AREA ACTIVITIES VICE PRESIDENTS

**Layne Bowen** – North Coast  
230 Ridgeway Avenue  
Santa Rosa, CA 95401  
707-526-4397  
lbowen@rbmco.com

**Darby Brandli** – East Bay  
2106 - 9th Ave  
Oakland, CA 94606  
510-533-2792  
darbyandbruno@comcast.net

**Bill Schneiderman** – Delta Sierra  
P.O. Box 845  
Mi-Wuk Village, CA 95346  
209-586-3815  
mandobil@bigvalley.net

**Roger Siminoff** – Central Coast  
Coordinator  
1159 Pradera Court  
Arroyo Grande, CA 93420  
siminoff@siminoff.net

**Bob Thomas** – Sacramento Area  
8532 Cumulus Way  
Orangevale, CA 95662  
916-989-0993  
sacbluegrass@comcast.net

**Craig Wilson** – South San  
Joaquin Valley, Supergrass Co-Director  
11119 Academy Avenue  
Bakersfield, CA 93312-0641  
661-589-8249  
craigw1@sbcglobal.net

## GRASS VALLEY FESTIVAL COORDINATORS

**Rich Evans**–Transportation & Communication  
22039 Old Santa Cruz Hwy  
Los Gatos, CA 95030-8807  
408-353-4568

**Cynthia Bach** – Children's Program  
439 Rolling Hills Dr  
Yreka, CA 96097-9483  
530-842-1611  
thebachs@snowcrest.net

**Larry Baker** -- Concessions  
P.O. Box 444  
Copperopolis, CA 95228

209-785-4693  
Cell 209-480-46933  
Email: roaddog@caltel.net

**Thomas Bockover** – Security  
3025 Brookstone Way  
Sacramento, CA 95833  
916-359-4580  
tomboc@hotmail.com

**Ron Custer** – Stage Construction  
P.O.Box 1918  
Gardnerville, NV 89410  
530-559-2596  
custer@roadsidemministries.com

**Steve House** -- Handicapped  
Camping  
1415 Schaeffer Road  
Sebastopol, CA 95472  
707-829-9569  
mr\_bluegrass@commmcast.net

**Steve Johnson** – T-Shirt Design & Production  
415-927-3733  
heysteve@comcast.net

**Mike McGar** -- Gate Ticket Sales  
209-572-3735  
Cell: 209-404-4560  
mccarm@yosemite.cc.ca.us

**Jack Hyland**- Gate Crew  
Coordinator  
P.O. Box 333  
Hughson, CA 95326  
209-602-1731

**Ingrid Noyes** -- Music Camp  
P.O. Box 194  
Tomales, CA 94971  
707-878-9067  
Ingrid@svn.net

**Tom Parker** – Stage Lighting  
916-988-5996  
knockonwood@lanset.com

**Patricia Phillips** – T-Shirt Booth  
805-227-0605  
snowflake@tcsn.net

**Gary Mansperger**--Ice Wagon Mgr.  
15825 Mt Hamilton Rd  
Mount Hamilton, CA 95140  
408-251-8002  
Bill Arbaugh--Ice Booth Mgr.  
51965 E. Terra Fern Ln  
Sandy, OR 97055  
503-668-8610  
Vikki Haas-Workshops Coordinator  
16 Castle Way

Carson City NV 89706  
775-882-6013

## COORDINATORS YEAR-ROUND

**Gene Kirkpatrick** – Mail Order  
Advance Ticket Sales  
P.O. Box 690730  
Stockton, CA 95269-0730  
209-473-1616  
calbluegrass@comcast.net

**Allen Light** – CBA Insurance  
P.O. Box 699  
Paradise, Ca. 95967  
530-520-5300  
aml1944@aol.com

**Julie Maple** – Mercantile  
101 West Locust St. #311  
Lodi, CA 95240  
209-333-7266  
j.maple@sbcglobal.net

**Elena Corey** – Education  
5620 Anada Ct.  
Salida, CA 95368-9506  
209-545-3760  
elenacp@charter.net

**Rosanna Young** – Volunteers  
P. O. Box 1257  
Colfax, CA 95713-1257  
530-346-8870  
rosanna@youngconstruction.com

## WEB COORDINATORS

**Gene Bach** – Recorded Music  
thebachs@sbcglobal.net

**Phil Cornish** – News  
phil@cornstalkdesign.com

**Lynn Cornish** – Calendar  
lornish@sjcoe.net

**Bill Downs** – Links  
bilnfay@ix.netcom.com

**George Ireton** – Recorded Music  
ireton@shasta.com

**Grant Johnston** – Band Listings  
livebluegrass@aol.com

**Kathy Kirkpatrick** – E-commerce  
calbluegrass@comcast.net

**Darla Novak** -- Radio Grass  
NOVAKD42@aol.com



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 \_\_\_\_\_

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 \$ \_\_\_\_\_  
 Kids on Bluegrass fund \$ \_\_\_\_\_  
 CBA Heritage Fund \$ \_\_\_\_\_  
 Kids Instrument Lending Library \$ \_\_\_\_\_  
 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  
P.O. Box 690730

Stockton, CA 95269-0730

For information, call 209-473-1616 or

e-mail: calbluegrass@comcast.net

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

## Letters of Grief and Gratitude

Dear CBA Board,

Melinda Stanley, Donna Quartier and I would like to thank the CBA Board for their instant and continued support of the Bluegrass Quilters.

In May, we asked the Board if we could have an evening of quilting in one of the fairground buildings to do a seminar for the Bluegrass Quilters prior to the start of the Father's Day Festival. We received an overwhelming and instant support from all the Board Members. The CBA made a large room available to us and also brought in tables and chairs. We had an excellent turnout of approximately 20 quilters attending the evening (which is about 1/5 of our membership). Two people came in just to watch and had so much fun they ended up joining the Bluegrass Quilters. Melinda, Donna and I taught the Bluegrass Quilters how to make a "Scrap Happy Quilt" and a good time was had by all!!! Thank you again for your overwhelming support!!!

Elida Ickes



Editor and BOD CBA,

The Father's Day Festival was yet another fabulous event including an impressive line-up of bands. We especially enjoyed the Del McCoury Band, Rhonda Vincent and Country Current bands for both their musical talents and their showmanship on stage. Thanks to the complimentary editions of the local paper at the gate to the stage area, we learned of the Growers Market held at the fairgrounds on Saturday mornings and enjoyed some fine produce from that market. The Blue Sun Cafe provided excellent organic food and from A Natural Massage and Spa Therapy we received an outstanding massage. We vote for a return of each of these bands and services and plan to partake more fully of each next year.

On the flip side, we were surprised and appalled at the derogatory comments made by Ron Thomason during the first appearance of the Dry Branch Fire Squad when referring to Pat Robertson as "spewing hate" and President Bush in such a derogatory manner. Such comments, in our opinion, were inappropriate especially for this venue as is any rationaliza-

tion that these were merely humorous. We elected to avoid subsequent appearances of Dry Branch Fire Squad at this festival.

Our thanks are extended to the CBA board, staff and volunteers for your good work in making this annual festival such an enjoyable experience overall and one which has become for us an annual event.

Sincerely,

**BJ and Pat Farnung #6898**

Dear Members,

Barbara and I want to offer our sincere appreciation to all the members of the California Bluegrass Association and the surrounding bluegrass community for your support and participation in the 29<sup>th</sup> Annual Huck Finn Jubilee.

For nearly three decades, we enjoyed its successes and suffered its losses-every year learning something new about this music we call "Bluegrass" and the extended family that brings it to life.

As many of you know, the Jubilee was a great success this year, and we are grateful for your support, continual advice and constant participation.

After 29 years, it can be said that together we have managed to raise families at the Huck Finn Jubilee-all in the traditions of bluegrass music. Thank you for allowing us to continue in this Great American Family Event.

Sincerely,

**Don & Barbara Tucker**  
Huck Finn Jubilee

## From the President's Desk

Dear Friends:

For the fourth time since 1988 I have missed the monthly board meeting. I have been suffering with bad back problems, and must limit the time I am in a car or sitting, so I decided to stay home. Because I was unable to attend the meeting I can't give you all detailed information, but I will give you all of it that I have.

I'm sorry to tell you that the Veterans Day Festival is cancelled at least for this year due to the lack of a qualified volunteer to coordinate the event. We have had declining attendance, and need to find a coordinator willing to give the number of hours in advance, and on site, that is required to put this event on. Hopefully we will find someone to undertake this task in the future.

Be sure to check out our new SuperGrass Festival to be held in Bakersfield the first week of February. There will be a Loar Fest for the lovers of the Lloyd Loar F5 Mandolins. There will be many experts and owners of Lloyd Loar Mandolins there to give presentations and demonstrations, there will be a short concert featuring three bands at the conclusion of the event. Make plans to arrive early enough on that Friday to be able to attend this part of the event. There will also be an outstanding line up of bands during the remaining two days, it is an event you don't want to miss! Check it out on the web at <www.supergrasscalifornia.org> or in your Bluegrass Breakdown. The SuperGrass team is working hard to make this The Winter Bluegrass Music Event to attend on the West Coast this year. Look for coming articles with information about this festival, we will need volunteers in

several areas and will have information on how to volunteer soon.

Do not forget to vote for the new board of directors. It is important to cast your ballot by mail early. I don't want to have to search the campground trying to put together enough voters to make a quorum as I did one year. If you vote early and change your mind about your vote, you can change it at the meeting and campout, but if you plan to vote at the campout, and for some reason are unable to go as planned, you will not be able to vote. Vote early, so your selection can be counted.

Our General Meeting and Election of Officers will be held at the fairgrounds in Colusa on October 14, 15, 16, and will feature a Barbeque on Saturday evening with a pot luck for side dishes I don't know yet who is cooking, but will let you know when I get the information. Your board is planning to have at least two bands to entertain us, so be sure to make plans to be there.

Since I was unable to attend the meeting this month, I am working with information given second hand, and will close this column for now. I want you all to know that I appreciate every member, whether they are hard working volunteers, or just someone who loves Bluegrass Music and shows up for the music. Thanks to each and every one of you, and especially to those of you who give up the ability to sit down and enjoy the music so that others can. I hope to see you all at one of our events soon.

Your Friend

**Don**

### 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. The views of the authors does not necessarily reflect the views of the CBA or its Board of Directos. 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 is the 1st of the month, one month prior to publication (i.e. February deadline is January 1st, etc).

Members are encouraged to attend all board meetings. Please contact any board member or call the CBA office at 877-258-4777 for information and directions.

Please send all contributions and advertisements to:

Zeke Griffin Editor - *Bluegrass Breakdown*  
P.O. Box 937, Truckee, CA 96160  
or e-mail [breakdown@gbis.com](mailto:breakdown@gbis.com)

Visit our Web Site at: [www.cbaontheweb.org](http://www.cbaontheweb.org)

Editor ..... Zeke Griffin  
Columnist and Feature Writer ..... Elena Corey  
Columnist ..... Phil Cornish  
Columnist ..... J.D. Rhynes  
Columnist ..... Roger Siminoff  
Columnist ..... Joe Weed  
Columnist ..... Bill Wilhelm  
Feature Writers ..... Elena Corey  
Photography ..... Bob Calkins and Tom Twork  
Recording Reviews ..... Brenda Hough

©2004 California Bluegrass Association. All Rights Reserved. Reprint requests must be made in advance by contacting the Editor.

### Bluegrass Breakdown Advertising Rates

#### Display Advertising

Full Page - 10" wide X 12.75" high ..... \$200.00  
Half Page - horizontal -- 10" wide X 6.5" tall ..... \$100.00  
Half Page - vertical -- 4.5" wide X 12.75" tall ..... \$100.00  
Quarter Page 4.5" wide X 6.5" tall ..... \$50.00  
Business Card - 2 columns wide (3 7/8") X 2" tall .... \$25.00

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

Other sizes of advertising are available at \$3.80 per column inch based on a 5 column tabloid size. Please call (877) 258-4777 or e-mail: [breakdown@gbis.com](mailto:breakdown@gbis.com) 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.

Advertising proofs can be FAXed or e-mailed upon request if typesetting and/or layout is required. Please allow at least 5 extra days for production.

Other advertising sizes and color advertising available. Call or e-mail for price quotes or further information, call (877) 258-4777 or e-mail: [breakdown@gbis.com](mailto:breakdown@gbis.com)

#### Classified Advertising

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.

All advertising must be paid for in advance unless prior arrangements have been made for billing. A 12% late fee will be charged if advertising invoices are not paid within 60 days of billing.

Make checks payable to the California Bluegrass Association and send check and ad to:

Zeke Griffin, Editor *Bluegrass Breakdown*  
P.O. Box 937 - Truckee, CA 96160

Phone (877) BLU-GRSS E-mail: [breakdown@gbis.com](mailto:breakdown@gbis.com)

Ads can be uploaded to the CBA FTP site at: <http://www.cbaontheweb.org/AdUpload.asp>

*Special rates are in place for festival issues, due to the greater amount of issues printed and copies distributed. This is usually 150% of the regular rate, but the Board of Directors of the CBA reserves the right to change this at their discretion. Please contact the Editor for more details.*

## Breaking Breakdown News! Woodland Veterans Day Festival Cancelled Colusa Camp-out Upgraded

On Saturday, July 16, the CBA Board of Directors was faced with some very difficult choices and had to make some immediate decisions regarding two upcoming events.

First, the Veterans Day Festival (Woodland), scheduled for November 12-14, 2005, was cancelled. Darrell Johnston, our deceased Bluegrass buddy, Treasurer, and Board member was also the Veterans Day Festival Director.

This decision was precipitated by essentially Darrell's sudden death, but there were quite a number of other factors and mitigating circumstances that helped tip the scales with this difficult decision. As many of you know, CBA notable Bob Thomas originally founded this festival to create a venue for the showcasing of California bands. But over the intervening years, attendance has dropped fairly drastically and the weather has always been a crapshoot, at best. As a result, this venue has consistently lost money for our organization (which, believe it or not, isn't always the biggest concern for the Board, as long as the tenets of our charter are successfully fulfilled; i.e., to make bluegrass and old time music accessible, etc. You get the point, I'm sure). Darrell loved this venue, and had brought a number of ideas and programs to

the table that he felt would revitalize the event, addressing various concerns of festival goers, and make it more fun while also getting the event to run in the black (always the pragmatist, our DJ!).

Obviously, this was not meant to be.

Coming off the massive commitment to the Grass Valley festival leaves us under-resourced to follow through with this festival and do the kind of job we would need to do. So, we look to alternatives. The biggest concern in dropping this event from our line up is that this is our primary venue for the local bands, and that was the stalling point for everybody on the Board. So, with a heavy heart, it was voted to shelve the Woodland festival for this year and to really do some searching for an alternative that would fulfill the criteria that this event had at its center. Now is a great opportunity to talk to your Board members and Area VPs about what you would like to see replace it.

The second decision was to enrich the Colusa Fall Campout. The immediate opportunity to provide our membership an expanded picking and listening opportunity happens with the Colusa Fall Campout, October 14-16, 2005. Normally a very enjoyable picking/jamming campout, the

by Hal Johnson &  
Zeke Griffin

last couple of years the Board has arranged for a band to perform one of the evenings. The immediate decision was to expand to four bands. The Board wants to preserve the jamming flavor, which is a very popular element, but add a BBQ dinner and a four band line-up to give some of our California bands a chance to perform.

Not all the details are worked out but we wanted our readership to get the word ASAP and start making plans to attend an expanded Colusa Fall Campout, which is just weeks ahead - October 14-16. It's a great facility (Colusa County Fairgrounds), lots of great camping, and the weather usually is pretty doggone good. It's a great gathering for pickers - and listeners. Up-dates will be provided in the next Breakdown but probably sooner in the CBA website - [www.cbaontheweb.org](http://www.cbaontheweb.org). Please mark your calendars and stay tuned.



## Luthiers PAGE on the CBA Website

Now that it is up and running, it's time to get the word out about a new feature now available on the CBA website [www.cbaontheweb.org](http://www.cbaontheweb.org). It is the new Luthiers page which provides information about where you find someone to repair your cherished bluegrass instrument or where you can find a craftsman to build you a new one. Here's how you get there: Go to the CBA website ([www.cbaontheweb.org](http://www.cbaontheweb.org)) and look under the "Features" that are on the lower right side of the main page. There you will find a banner/icon that says "Introducing the new Luthiers Page click here" which will then get you to the new Luthiers Page. The Luthiers Page will give you an overview of the Luthiers, what instruments they specialize in, whether they build, repair or do both kinds of work, where they work, and an email address by which they can be contacted. But don't stop here! Select a Luthier that interest you and click on his name to get more information about him and his work. There may be pictures of some of the work he does or even a link to his website where you may find much more information about his work.

The CBA is inviting any and all Luthiers to post their information on this website. They don't have to belong to the CBA to do this, nor does a person have to belong to the CBA to take advantage of the information provided here. So why does the CBA have this open to non-members as well as members? For the same reason the CBA provides many such services (for example the Music Instructors Page, which can

be reached via the CBA main page in much the same way as the Luthiers Page) - to help bluegrass musicians and bluegrass music lovers in their quest to play and hear bluegrass music. That's what it's all about. We love bluegrass music and want to see it flourish and survive. Helping anyone interested in bluegrass music is one way of doing this.

So what do we want to accomplish by publishing this article in the Bluegrass Breakdown? First, we want to make folks aware of this new feature of the CBA website and invite them to give it a test drive. Secondly, and perhaps more importantly, we want help in building the Luthiers Page into more than it is now. So, if you know of a Luthier not listed on the Luthiers Page, please contact me or have them contact me and I'll get them added if they want. Get the word out to anyone who might benefit from the information on the Luthiers Page, CBA member or not. It's another free service and it is open to anyone interested in bluegrass music.

My spam filter only gets messages to my in box if you are in my address book, but I check all the blocked messages for CBA, Luthier, Music Instructor, or similar content in the subject line and allow these messages. You will also receive a message allowing you to request me to permit your message to pass after giving the reason you are trying to contact me.

Bill Downs  
[billfay@ix.netcom.com](mailto:billfay@ix.netcom.com)

## "BLUEGRASSIN' IN THE FOOTHILLS"

This festival returns with another powerful line-up of great music, family fun, outstanding jammin', workshops, and a few new fun things for your enjoyment!

Sept. 16-18, 2005, Plymouth, CA.

Year number three brings new excitement with a variety of great bluegrass music to the foothills of the Sierra Nevada wine country. After last year's response, with many new faces along with our many friends who continue to support our festivals we have put together a line-up that we feel will again be a wonderful show. As many of you know we are always looking to improve our festivals and go a little to the edge. We will have a few new additions to our event which hopefully many of you will notice and appreciate. Stay tuned for more announcements on these additions in future issues.

The excitement continues to mount as we approach the

3rd Annual Bluegrassin' in the Foothills. Early-bird ticket sales have been brisk and as we head into the summer months we expect interest to grow as we look towards Sept. Early-bird discount deadline is Sept 1, 2005. We again plan to bring a great, fun-filled family oriented festival with lots of activities and great jamming. If last years jams are any indication, we are again in for some incredible pickin'. The midway will be standing room only! The festival will continue to take place at the beautiful Amador County Fairgrounds in Plymouth Ca. The popularity of the emerging artist performances continues to grow with this years performances by: Mossy Creek, Stay Tuned, Fog Valley Drifters & Homespun Rowdy. "Kids on

Stage" directed by Frank Solivan Sr. Just added to our raffles from our new L&S Promotions special sponsors: Frank & Karen Daniels of Frank's Fiddle's have donated a Strad Model #100 Fiddle (\$4000 value) and Gibson Instruments has donated an Earl Scruggs Standard Model Banjo (\$4500 value) other raffle prizes to include ticket giveaways for our 2006 Parker, Plymouth and our new Yuma, AZ. show. We will again have an art's & craft show, classic car show (Sat.), excellent food & beverage vendors including Sierra Nevada beer concessions by St. Patrick's Church Men's Club, cash prizes, band workshops, (Daisy the Clown) and much more.

Dump station is on-site, Showers and restrooms also on site. Early camping/jamming welcome beginning Monday Sept. 12, 2005! Ice available for purchase on site and YES we have again arranged to have the grounds sprayed for FLIES!! We have assembled a great well rounded array of bands featuring:

The Lost & Found, Nothin' Fancy, The Bluegrass Brothers, The James King Band, Michelle Nixon & Drive, Jackstraw, Vince Combs & Shade Tree Grass, The Alhambra Valley Band, Son's & Brothers, Blue Moon Rising, just added to this great line-up from Folsom, Ca. The Stoney Hill Bluegrass Band and the 2004 Plymouth emerging artists win-

ner The Donner Mountain Bluegrass Band. Music starts at 9:30 am Sept 16, 2005 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 (209) 785-4693 or visit our website: [www.LandSPromotions.com](http://www.LandSPromotions.com) or e-mail us at [roaddog@caltel.com](mailto:roaddog@caltel.com). As the summer winds down this is one you don't want to miss! Get your last summer festival fix! Bring your family, friends and neighbors for a week of fun in the foothills of the Sierra Nevada. We'll to see you there!!

By Larry Baker

# CBA's 2005 IBMA Fund-raiser offers five wonderful instruments!

*You can win one -- or all 5 ( start your own band!)*



## Gibson Earl Scruggs Standard Banjo

Introduced in 1984, the Earl Scruggs Standard replicates Earl's personal Granada model. Although Earl's instrument originally had gold-plated hardware, the plating has long ago worn off, so the Standard features nickel plated hardware to look just like Earl's.

- Figured maple resonator and neck
- Ebony hearts and flowers fingerboard inlay
- Multiple White/Black/White binding
- Vintage 2-band tuners
- Exact replica amber brown finish
- Shaped Hard-shell case

*Donated by the Gibson Company*



## Gibson F-9 Mandolin

The F-9's no-frills design gives it a sleek look that's unique among traditional mandolins, with black binding on the top of the body, no fingerboard inlay and a tight chocolate color with extremely thin satin lacquer outer coat. The F-9 has all the design features that give the F-9 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 8-tack binding
- Nickel Plate hardware
- Satin finish
- Shaped Hard-shell case

*Donated by the Gibson Company*



## Gold Tone "Paul Beard Signature" model resophonic guitar

- High gloss vintage mahogany finish
- Mahogany back, sides and neck
- Bone nut, maple saddle with ebony top
- Rosewood fingerboard with pearloid dot inlay
- USA made Beard spun aluminum cone
- USA made Beard spider
- Dobro style tailpiece
- White celluloid binding on neck and body
- Maple sound well

*Donated by the Gold Tone Company*



## Martin D-18 Vintage Guitar

Martin has been crafting acoustic guitars 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 with butterbean knobs
- Special neck inlay "California Bluegrass Association 1975 – 2005"

*Donated by Martin & Company*



## Acoustic Bass

Donated by the 5<sup>th</sup> String Music Store  
930 Alhambra Blvd. At J Street  
Sacramento, California  
916-442-8282  
Email:  
[questions@thefifthstring.com](mailto:questions@thefifthstring.com)

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

### DRAWING TICKET ORDER FORM

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

- |  |                        |
|--|------------------------|
| <input type="checkbox"/> Gibson F-9 Mandolin         | _____ 1 Ticket \$5     |
| <input type="checkbox"/> Gibson Earl Scruggs Banjo   | _____ 6 Tickets \$25   |
| <input type="checkbox"/> Gold Tone Resophonic Guitar | _____ 14 Tickets \$50  |
| <input type="checkbox"/> Martin D-18 guitar          | _____ 30 Tickets \$100 |
| <input type="checkbox"/> 5th String Bass             |                        |
|  | Total \$ _____         |

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

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

Phone \_\_\_\_\_ Email \_\_\_\_\_

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

*Drawings to be held during the CBA's Veteran's Day Bluegrass Festival at the Yolo County Fairgrounds in November of 2005. Need not be present to win.*

# Bluegrass Cruise to Alaska

## *Yep, it was fabulous!*

by Hal Johnson, CBA Director  
State Activities VP

My wife, Adeline, and I have talked about going on an Alaska cruise for years. When we saw an advertisement last October for the cruise with the added attraction of three great bluegrass bands, we signed up, along with two other couples we asked to join us – John and Jane Nelson from Portland, OR and Duane and Rita Shinn from Ames, IA. The cruise was from June 29 – July 6, out of Vancouver, Canada. It was a fabulous week of fun, friends and great music.

If you read *Bluegrass Unlimited* or *Bluegrass Now*, you no doubt are aware of the cruising trend in bluegrass entertainment. Greg and Carla Hosner of Deer Park, WA (cottagemusic) started a home-grown project last year arranging with the Holland America cruise line to combine a top-grade cruise to Alaska with BLUEGRASS. A winning combination for sure. Last year, their first cruise, was very successful with John Reischman and the Jaybirds, and Lost Highway to entertain those bluegrass enthusiasts. This year they added a third band, Laurie Lewis, Tom Rozum and the Guesthouse Band, and went for cruise number two.

In addition to concerts most evenings (five of seven evenings), there were five days of workshops – for each instrument as well as vocals, songwriting and even sound reinforcement. We only had two days when there were no scheduled music events to allow time for tour activities on land. But there was jamming every night! This was really special because we got to jam with a lot of the band members. They were very accessible and fun to pick with. It also helped the quality of the sessions a lot!

I attended all of the mandolin and guitar workshops. Tom Rozum, John Reischman and Eric Uglum (Lost Highway) led the mandolin workshops. And yes, as you can imagine, they were first-rate. As a result of my learning experience I changed to a heavier pick and have added more tremolo; I have lots to work on. The guitar workshops were equally informative and challenging, led by Jim Nunally (Reischman Band), Scott Hoffman (Laurie and Tom's Band) and Ken Orrick (Lost Highway). I don't play the guitar much being primarily a mando player, but I

learned what I should have known thirty years ago to be a much better rhythm guitar player. Simplicity is the key. The workshops were spot-on for just about all levels.

The evening concerts were intimate and very audience friendly. There were usually about 160 people in the audience so it was easy to get involved with the musicians during their performance. They were definitely in tune with their audience – lots of fun patter. And the music was as good as it gets. I was a little bit concerned about sensory overload with so much exposure, but not to worry. With the variety of material – three very different bands, and usually two of the three performing each evening – there was freshness and excitement at every performance. The accompanying photos give you an idea of what we experienced.

As a side benefit we came away with lots of new bluegrass friends from, to name a few, Texas, Iowa, Arizona, Wyoming, Oregon, Washington, and even California. One of these new friends is luthier Tom Ellis from Austin, Texas. Tom is a mandolin maker of some renown – among his customer base are Ricky Skaggs and Buck White. Tom took about 15 years off while he was building his instrument inlay business and is now returning to mandolin making as well.

He had one with him and it was a cracker. Note to all mando enthusiasts – watch for more Ellis mandolins in the hands of great players.

Yep, it was fabulous. We highly recommend this kind of bluegrass experience. You get the benefit of great food, great service, great scenery, and the best music in the world – bluegrass. And my wife didn't have to lift a finger! A tip of the hat to Greg and Carla Hosner at Cottage Music ([www.cottagemusic.net](http://www.cottagemusic.net)) for the quality program they conducted; an unforgettable bluegrass experience.



**JOIN US FOR OUR 3RD ANNUAL BLUEGRASS MUSIC FESTIVAL!**



**AUGUST 26-28, 2005**

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



**Nashville Bluegrass Band**



**Fragment**



**Lost Highway**

## ★ Nashville Bluegrass Band

2-time Grammy winners including for Album of the Year, "O Brother Where Art Thou?" Soundtrack (Sat. & Sun.)

## ★ Fragment

Back by popular demand: Bluegrass from the Czech & Slovak Republics (Fri., Sat. & Sun.)

## ★ Lost Highway

Southern California's internationally acclaimed bluegrass band (Sat.)

## Hit & Run Bluegrass

Hot picking from winners of the Telluride and Rockygrass Band Competitions! (Sat. & Sun.)

## Fiddle Extravaganza

Featuring Stuart Duncan, Gabe Witcher and their very special guests (Sun.)

## Brothers Barton & Overdrive

Next-generation bluegrass, definitely in overdrive! (Fri., Sat. & Sun., plus Kids' Camp all weekend)

**117 West • Virtual Strangers • Full Deck • North Forty**  
**Special KIDS' CAMP BAND performance on Sunday**

*Three days of great live music & jamming ★ Music workshops by the performing artists and Fun workshops for kids  
 Raffle prizes of new instruments courtesy of Taylor Guitars, Deering Banjos, and Gibson Original Acoustic Instruments  
 Terrific food ★ Wide variety of vendors ★ Fascinating outdoor museum setting ★ Plenty of onsite camping!*

**Produced by: San Diego Bluegrass Society, San Diego North County Bluegrass & Folk Club, and AGSEM**



**Ticket & camping info and more on reverse →**

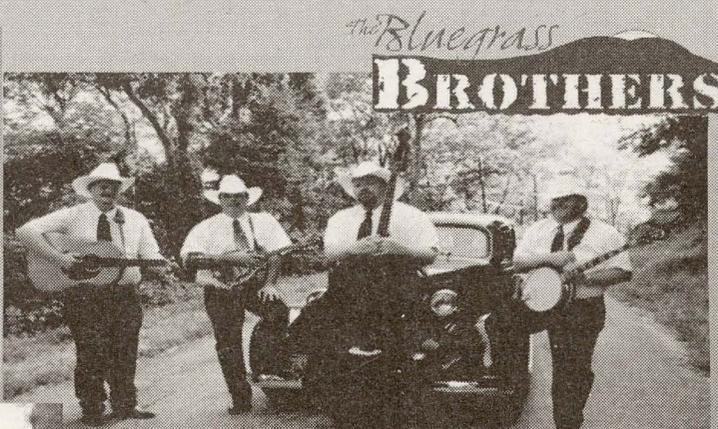
**For updates, tickets, and other info, 858-679-4854 or visit: [www.summergrass.net](http://www.summergrass.net)**

third annual  
**Bluegrassin'  
 In The Foothills**

Music Festival • September 16, 17, 18 2005  
 Amador County Fairgrounds • Plymouth, CA



**LOST AND FOUND**



*The Bluegrass*  
**BROTHERS**

3 Days  
 of Music  
 in the  
 heart  
 of Gold  
 Country!

Sound  
 by  
 Old Blue



**MICHELLE  
 NIXON  
 & DRIVE**



**NOTHIN' FANCY**

Craft and  
 Food  
 Vendors!

3 Days of Pickin' & Grinnin' • Music Workshops!  
 Classic Car Show! (Sat.) • RV Show by La Mesa RV • 15 Great Bands!  
 Great Jammin' Down the Midway

**Featured Bands**

**Lost and Found • Nothin' Fancy • Michelle Nixon & Drive • The Bluegrass Brothers  
 The James King Band • BlueMoon Rising • Donner Mountain • Alhambra Valley Band  
 Jackstraw • Sons and Brothers • Vince Combs & ShadeTree BlueGrass Boys  
 Plus Emerging Artists: Mossy Creek • Homespun Rowdy • Fog Valley Drifters • Stay Tuned  
 Special Performance of Kids on Stage, directed by Frank Solivan**

Early Camping Opens Monday, September 12th (@ \$15/night) • First Come/First Served • NO Reservations Accepted  
 Water & Dump Station on Site • Handicapped Campers Must Sign Up Before September 1st. • Outdoor Stage  
 Bring Your Own Chairs or Blankets • Music Daily 9:30a.m. - 10p.m. • Held Rain or Shine - NO REFUNDS

Single Day Tickets Friday or Sunday \$15 /person • Saturday \$20 /person

3-Day Tickets (Includes Camping) Adults \$70 At Gate 3-Day Teens (13-17 yrs.) \$40 at Gate

Early Bird Discounts Available Before September 1st On Advanced Purchased Tickets

For Credit Card Ticket Orders Call Toll Free 1-866-463-8659 • See Us On The Web At ~

[www.landspromotions.com](http://www.landspromotions.com) Or Call For More Information 209-785-4693



**A Special Thanks to our Sponsors!**



# SuperGrass on Track Thanks to Volunteers

**Craig Wilson & Hal Johnson  
SuperGrass Co-Directors**

Probably the most important development since our last update is the appointment of our SuperGrass volunteer coordinator. Festivals happen because of volunteers. Without volunteers, no festival. So, with great delight we would like to let you know Sandy Worley, an active CBA member from Bakersfield, has stepped forward as our overall SuperGrass volunteer coordinator. Sandy helped staff our SuperGrass booth at the Father's Day festival with her husband, Randy. She had such a great time, and did such a great job, she volunteered to be the overall volunteer coordinator for SuperGrass. We gladly accepted - this is a major milestone! Here's Sandy's contact information:

Phone - 661-587-6888  
E-mail - [rsworley@pacbell.net](mailto:rsworley@pacbell.net)

Now we need the workers/volunteers who are our first-line of performance.

Following are the volunteer coordinators who have signed on to coordinate the important functions that make the festival effectively happen. They coordinate the various functions you can sign up for. But Sandy is the one you contact.

## FUNCTION COORDINATOR

- Registration - Mike McGar
- Security/admission - Mike Tater
- Promotion - Suzanne Suwanda
- Tickets - Kathy Kirkpatrick
- CBA merchandise booth - Julie Maples
- Event photography - Tom Tworek
- Workshops - Tim Edes
- Site information/attendee care - Mark Hogan
- Festival apparel sales - Neale Evans
- Backstage crew -

Dan & Carol Bernstein  
Kids on stage - Frank Solivan, Sr.  
Children's program - Elena Corey

Each volunteer coordinator will have a job description ready for each volunteer, and, will train each volunteer on their particular duties. We are trying to help the volunteer experience be as positive as possible. Both for the volunteers and our festival attendees!

Our CBA president, Don Denison, made a heartfelt appeal last month in his President's Address for more involvement from our association members.

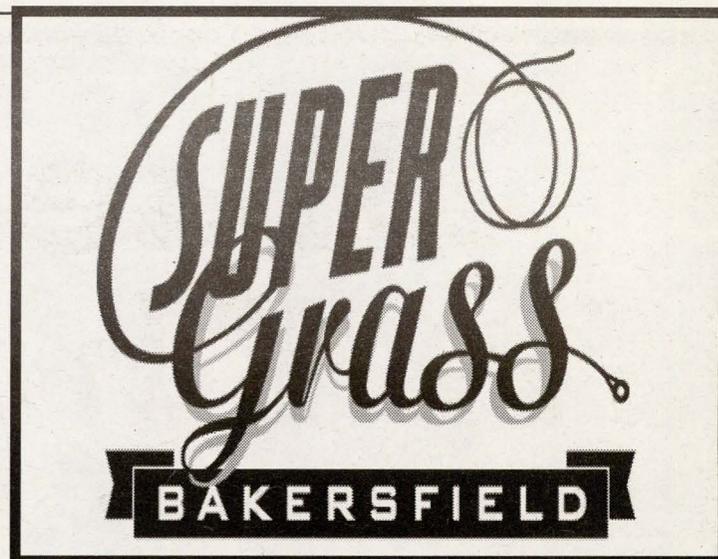
Friends unless we are able to replace our members who labor on our behalf with persons equally talented and committed to excellence, and willing to give of themselves in this effort over a period of years, we will not be able to sustain the level of quality in our association and our events and programs that we have worked so hard to attain. Money cannot buy the dedication, for example, our festival director has given over the years. I worry who will step forward to take up the burdens when the present cadre tires and ages or is unable to continue because of events in their lives.

Don nailed it. We need to be preparing and training tomorrow's festival directors, coordinators, Area Vice Presidents, Board Directors - everyone who makes this organization work. A great place to start is as a festival volunteer. As stated at the outset, volunteers make this organization happen. We are the largest, and most successful, bluegrass association in the US, in fact, in the world. We got here on the shoulders of committed volunteers who wanted to make a contribution for the music they love. Here's your chance. Give Sandy a call.

## SuperGrass 2006 Volunteers

VOLUNTEER COORDINATOR - Sandy Worley

- Event Directors - Craig Wilson, Hal Johnson
- Registration - Mike McGar
- Sound & lighting - Craig Wilson
- Security/admission - Mike Tater
- Insurance - Alan Light
- Entertainment coordination - Don Denison
- Band selection/engagement - Carl Pagter
- Promotion - Suzanne Suwanda
- Bluegrass associations - Suzanne Suwanda
- Vendors - Robert Cornelius
- CBA merchandise booth - Julie Maples
- Event photography - Tom Tworek
- Workshops - Tim Edes



- Site information/attendee care - Mark Hogan
- Web page - Phil Cornish
- Communication electronics - Tim Edes
- T-shirt design/logo - Steve Johnson
- Festival apparel sales - Neale Evans
- Sponsors - Gary Young, Craig Wilson, Hal Johnson
- Hotel/facility -
- Craig Wilson
- On-site booth coordination - Robert Cornelius, Craig Wilson
- Budget - Hal Johnson
- RV Wagonmaster - Jerry Maxwell
- Program - Suzanne Denison
- Backstage crew - Dan & Carol Bernstein
- LoarFest steering committee - Scott Tichenor, Zeke Griffin, Butch Waller,

*Celebrating*  
**the 20th Anniversary**  
of the  
**Bower's Mansion Bluegrass Festival**  
1986 ~ 2005

**August 13, 2005**

*Shades of the Past*

Mid-day Workshops  
Bluegrass and Traditional

Craven's Hardware  
Joe Craven Quartet  
Do It Yourself

High Country  
NNBA Orchestra  
also: Sutter's Stompers  
Clogging Troop

Homemade Jam  
Mountain Laurel  
South Loomis Quickstep  
Buzard's Roost Reunion

**WIN THIS GUITAR**

**Martin & Co.**  
EST. 1833

Style-Dreadnought  
Rosette- Gold and black Herringbone  
Solid Mahogany  
Satin Finish  
List Price: \$1099

**Martin D-15**  
Tickets: \$5 ea. or 6/ \$25  
Must not be present to win.

**Order tickets NOW!**  
Mail Order \$16 (by July 30th)  
(members ~ \$15)  
Please send self-addressed, stamped envelope with check to:  
NNBA, P.O. Box 3177, Reno, NV. 89505

**Door Prizes ~ Raffles ~ Crafts**

Sponsored by: **Maytan Music Centers- Reno and Carson City**  
Produced by: Northern Nev. Bluegrass Assoc. and Washoe County Parks and Recreation

Be sure and visit us for more information, details and updates at:  
[www.supergrasscalifornia.org](http://www.supergrasscalifornia.org)

Or feel free to contact any of the great folks mentioned above.



# SUPER GRASS

## BAKERSFIELD

***A new, BIG bluegrass festival is on the way!  
February 2,3,4 and 5, 2006***

Doyle Lawson & Quicksilver  
Nashville Bluegrass Band  
Cherryholmes Family  
Sawtooth Mountain Boys  
Richard Green w/ Bros. Barton

Blue Highway  
Marty Raybon  
Lost & Found  
Due West  
Journey's End\*

\* featuring Leroy McNees

**Features:** LoarFest West (A million dollar mandolin event!), Workshops, Luthier exhibits. Kids on Stage, Jammin' 'til you drop

**Location:** Holiday Inn Select – Bakersfield, CA at the Convention Center, with concerts in the adjoining, beautiful 3,000 seat Civic Auditorium

**Price:** Full festival pass \$90 / \$80 CBA ~ Early bird hotel rooms \$59 (to 8-1-05)

**More info:** [www.supergrasscalifornia.org](http://www.supergrasscalifornia.org) | Craig Wilson (661) 589-8249 | Hal Johnson (916) 391-3042  
Stay tuned! We'll see you in Bakersfield!

## Thank you for a job well done!

We would like to take this opportunity to publicly say "Thank You" to all of the wonderful volunteers that gave of their time, talents and energy at the 30<sup>th</sup> Annual Father's Day Festival at Grass Valley in June. You all did a super job and we appreciate all your hard work. You are the best!!!!

Rosanna Young Volunteer Coordinator

Terry Allaway  
Edla & Al Allbee  
Joy Allbright  
Joyce Everett & Jim Allison  
Grif Alm  
Ed Alston  
Adra Ames  
Brian Anderson  
Mary Ann Anderson  
Gayle & Dan Armer  
Peggy Lee Ashford  
Ed Baker  
Glen Baker  
George Banks  
Eileen Barker  
Nancie Barker  
Peter Barnato  
Rick Barnes  
Tina Louise Barr  
Andrew Barron  
Panama Bartholomy  
Regina Bartlett  
Bob & Melissa Bayly  
Arlene Berg  
Dan & Carol Bernstein  
Sharon & Don Bonney  
Darryl Bouchard  
Jackie Bower  
Ken Venderkiet & Meg Bozarth  
Kurt Brandli  
Robert Brown  
Bobbie & Cliff Burchett  
Jim Burke  
Elicia Burton  
Cheri & Terry Bush  
Carlo Calabi  
George & Pat Calhoun  
Cindy & Jim Cameron  
Bruce Campbell  
Liana Rose Campus  
Lucas Cantin  
Bob & VaDonna  
Carlson  
Jon Cherry  
Dick & Joyce Clark  
Debbie Coatney  
Chris Cockream  
Jack Cogburn  
Delano Cox  
Kathleen Craven  
Caleb Creekbaum  
James Crocker  
Amanda Crowder  
Pat Crowder  
Robert Crowder  
Sandra Crowder  
Mary Curtin  
Dan Czyzyk  
Frank & Peggy Davidson  
Bill Davies  
Stacey Davis  
Jim Denoncourt  
Jim & Louise Dent  
Caroline Disney  
Bob Dowling  
Bill & Faye Downs  
Jim & Lynda Dunn  
Ray Edlund  
Jeff & Leslie Edmond  
Charlie Edsall

Charlie Elliott  
Sharon & Steve Elliott  
Christa Engelbart  
Kenneth Erickson  
John Erwin  
Don Evans  
Neale & Irene Evans  
Syd Evans  
Mike Fahmie  
Bethany Faubel  
Carolyn Faubel  
Melinda Faubel  
Bill Flemming  
Ryan Friedrich  
Jack Frost  
Cynthia Gair  
Bonny Garcia  
Pat Garcia  
Dave & Karen Gardner  
Gabrielle & Courtney George  
Roscoe Gililand  
Ann Gilleran  
Erick Glebon  
Tim Glidewell  
Penny Godlis & Dave Goddard  
Ben & Karen Gomez  
Anna Grassley  
Cheyenne Gray  
Barbara Gray  
Russ Greenspan  
Angelica Grim  
Dick Grundy  
John Gwinner  
Brittany Haas  
Mont Hadley  
Mela Hadley  
Judy Weberling &  
Wayne Hagen  
Janice Haller  
Kris Hare  
Bill Harmer  
Ed Harrison  
Robin Harvell  
Barry Hazle  
Joanne Heald  
Christopher Heath  
Jean Hellwig  
Rosalie Henderson  
Monte & Julie Hendricks  
John & Loretta Hettinger  
Sarah Hietbrink  
Lindzey Hill  
Clayton Hill  
David & Ailing Yan Hoadley  
Misha Hobbs  
Erik Hoffman  
Mark Hoffman  
Colleen Arroyo & Mark Hogan  
Steve Hogle  
Esther House  
Tim Howe  
Jim Ingram  
Bob & Joan James  
Dee Jennings  
Phyllis Green Johnson  
Darla Novak &  
Grant Johnston  
Bob & Terri Jones  
Cynthia Juarez  
Ann Juell

Ken Keener  
Calista Kellogg  
Rick Kellogg  
Kay Palmer & Harold King  
Mattie Kirin  
Joe Sharkey & Esteli  
Kitchen  
Al Knoth  
Tawnya Kovach  
Ervin & Sammie Kroner  
Jason Lampel  
Felicity "Fizzy" Lange  
Bonnie Ashley Lecair  
Evelyn Lee  
Cindy Leggitt  
Michael Lewis  
Jim Lile  
Ruth Littrel  
Debbie Livermore  
Bruce Long  
Russell Loop  
Nowell E. Loop  
Joe & Shiela Lopez  
Jeff Lundblad  
Rick & Debbie Luyk  
George Martin  
Joseph Martini  
Gene Mason  
Les Massman  
Tim Mautz  
LeRoy & Jan McNees  
Morgan Meadow  
Doug Meek  
Matt Milan  
Bobbi Miles  
Joe Miles  
Mike Miller  
Craig Mozley  
Daniel Murphy  
John Murphy  
Stacey Murphy  
Gael Neeley  
Carl & Orfitta Nelson  
Steven Nelson  
Dan Nestlerod  
Ariana Leigh Nolan  
Danielle Nolan  
Ernie Noyes  
Don Nuccio  
Carl Pagter  
Danita Pearson & Mark  
Palmer  
Francine Parker  
Ruth & Jim Parkinson  
Elena Corey & Jim Pate  
Don & Judy Pemberton  
Doug Peterson  
Francis Provost  
Jerry Pujol  
Laura Quigley  
Susan Rea  
Betsy Riger  
Harold Rogers  
John & Susan Rogers  
Ron Rose  
Tami Roth  
Sue Rowley  
Art Rucker  
Ken Rucker  
Robert Rudek II

Steve Rutherford  
Ruth & LaNece &  
Ed Schaefer  
Clem Scheible  
Carol & Eugene Schiell  
Jan Seifert  
Bruce Sexauer  
Gene Sexton  
Joe Sharkey  
Rob Shotwell  
Dave Shutt  
Smokey & Phyllis Silver  
Roger Siminoff  
John Skaar  
Jud Smith  
Lucy Smith  
Kayla Smith  
Richard Smith  
Craig & Eileen Sommers  
Tom & Ellen Sours  
Ron Stanley  
Phil Steed  
Mel & Charlie Steele  
Maggy Stemas  
Mary Stemas  
Mike & Ashley Stenberg  
Edie Stewart  
Joe Stewart  
Jack Summers  
Jim & Ellen Tarantino  
Mike & Vonnie Tatar, Sr.  
Mike Tatar, Jr.  
Bruce & Lynn Taylor  
Bill & Teresa Templin  
Erik Thomas  
Karen Thompson  
Mike Thompson  
Phil Thompson  
Chuck & Betty Thornton  
Patty Thorpe  
John & Sue Tillett  
Connie & Don Timmer  
Bennet & Grant Tompkins  
Ken Torke  
Ginni Twitchel  
Tom Tworek  
Hope & Terry Tyler  
Roland Van Horn  
Mark Varner  
Hollie Vuncannon  
Nick Vuncannon  
Darline Walker  
Chris Washington  
Carley Watson  
Garrin Watson  
Shirlee Watson  
Jennifer Weber  
Joe Weed  
Dan Wegener  
Beth Weil  
Dave Earl Wellhausen  
Sonja Wells  
Steve West  
Ken White  
Randy Wiesendanger  
Don Wilke  
Randy & Sandy Worley  
Richard Wortman  
Allegra Yellin  
Janice Young

## AND THE WINNERS ARE...

The CBA is conducted a contest to membership drive contest which ran from November 1st, 2004 through May 31st, 2005. Each member of the California Bluegrass Association who recruited five (5) new members received a \$25.00 CBA Mercantile Gift Certificate. The member who recruited the most total members received 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. There were a total of 46 new memberships submitted by a total of 12 CBA members during this period that qualified for the contest.

The grand prize winner of the tuition to the 2006 Father's Day Music Camp was Tim Glidewell who submitted 19 new memberships during the contest period. Tim also won a total of \$75.00 in gift certificates for CBA Mercantile.

Other winners for \$25.00 gift certificates were Gail Reese who submitted 8 new members and Pat Haley who submitted 5 new members.

Also, the Board of Directors had me send out postcards to attempt to recruit members who had let their dues lapse. This only covered an 18 month period, and the members were instructed to return the postcard to be entered in a drawing for a special prize. The winner was drawn at the Membership Booth at the Father's Day Festival in Grass Valley this past June, and the winner of a CBA logo'd CD case was Peter Aranda of Wildwood, MO. His prize was mailed to him by Julie Maple, the CBA Mercantile Coordinator.

Congratulations to all of the winners and thanks for participating.

Kathy Kirkpatrick,  
CBA Membership VP

## LOST AND FOUND

Did you lose something at the recent Father's Day Festival in Grass Valley? I just may have it. If you think any of the following items are yours, please contact me at (209) 473-161 or email at calbluegrass

continued on page 14

# ~Mandolin Wonderland~

## The Symposium in Santa Cruz

The campus of the University of California at Santa Cruz was the scene for a great love fest for the tiny instrument with the big sound. Stephen Ruffo, organizer of workshops at Bluegrass at the Beach and Wintergrass, has put together a five day total immersion experience for mandolin players that is unequaled anywhere else in the world. In fact, players from as far away as France and Sweden attended the Symposium and added their musical voices to the great symphony of sound that filled the halls and dorm rooms of Kresge College all week.

Local mandolin maestros Mike Marshall and David Grisman are the co-directors of the Mandolin Symposium – “a forum for a lot of different ideas” – and the 56 different elective classes certainly gave the students a wide variety of genres and styles to consider. The 155 students included 30 under the age of 21 and every evening was filled with informal jams as well.

Sunday afternoon arrivals were met by a very efficient housing staff and they were quickly placed in “apartments.” Each apartment has two or more bed-

rooms, a bathroom, kitchen and living room. There is no need to do any cooking, but the use of the refrigerator and living room for “indoor jams” was a great plus. Meals in the dining hall included vegetarian options and plenty of fruits and salads as well as several desert options with every meal. Binders of musical material, mandolin strings and a pick and a name badge were also part of the orientation.

The Sunday evening get-together introduced all the instructors and classes to all the students. With a selection of 56 electives presented throughout the week, the students had a wide range of musical choices, and it was always a challenge to choose only one class in each time segment.

Each instructor has his own special interests and expertise and everyone presented a “musical appreciation” morning segment and an evening concert. All the students were encouraged to participate in a concert performance. Thursday

evening was devoted to the performance of seven instrumentals with the instructors leading the “orchestras” and a large group performance of “Shalom Aleichem.” Besides the

David Grisman has been one of the most influential mandolin players in the United States. In the 1960s he joined Red Allen and the Kentuckians and then journeyed to the West Coast to play with the Grateful Dead. The formation of the David Grisman Quintet generated “Dawg” music, an exciting blend of bluegrass, jazz and innovative compositions. While David is often the innovator of new music, he is a tireless historian of the musical past. His tape recordings of bluegrass stars Bill Monroe and Red Allen, his recordings with Jerry Garcia and Tony Rice have formed the catalog of his successful independent record label, Acoustic Disc. His music appreciation seminar introduced the students to the great mandolin players of the past including the great showman Dave Apollon. Dawg’s classes at the Symposium focused on his own com-

positions and the concert tune “Dawg’s Bull.” Perhaps more importantly, David also taught two classes for beginners: Mandolin Basics and Tremelo Time. He patiently demonstrated and listened to everyone in the classes and offered individual critiques and encouragement that certainly inspired further practice and mastery of the little steps that make mandolin playing superb.

Mike Marshall headed to the West Coast to become part of the David Grisman Quintet and his own musical journey has taken him into other instruments and the far-reaching tapestry of world music. He has developed mandolin instructional books covering the fascinating rhythms of Brazilian choros, Bach solos transferred to mandolin, improvisations and composition of tunes and his famous “fingerbusters” for building strength and dexterity. He has teamed with Chris Thile to produce several innovative forays into new-acoustic mandolin music, and has been playing with the Brazil-

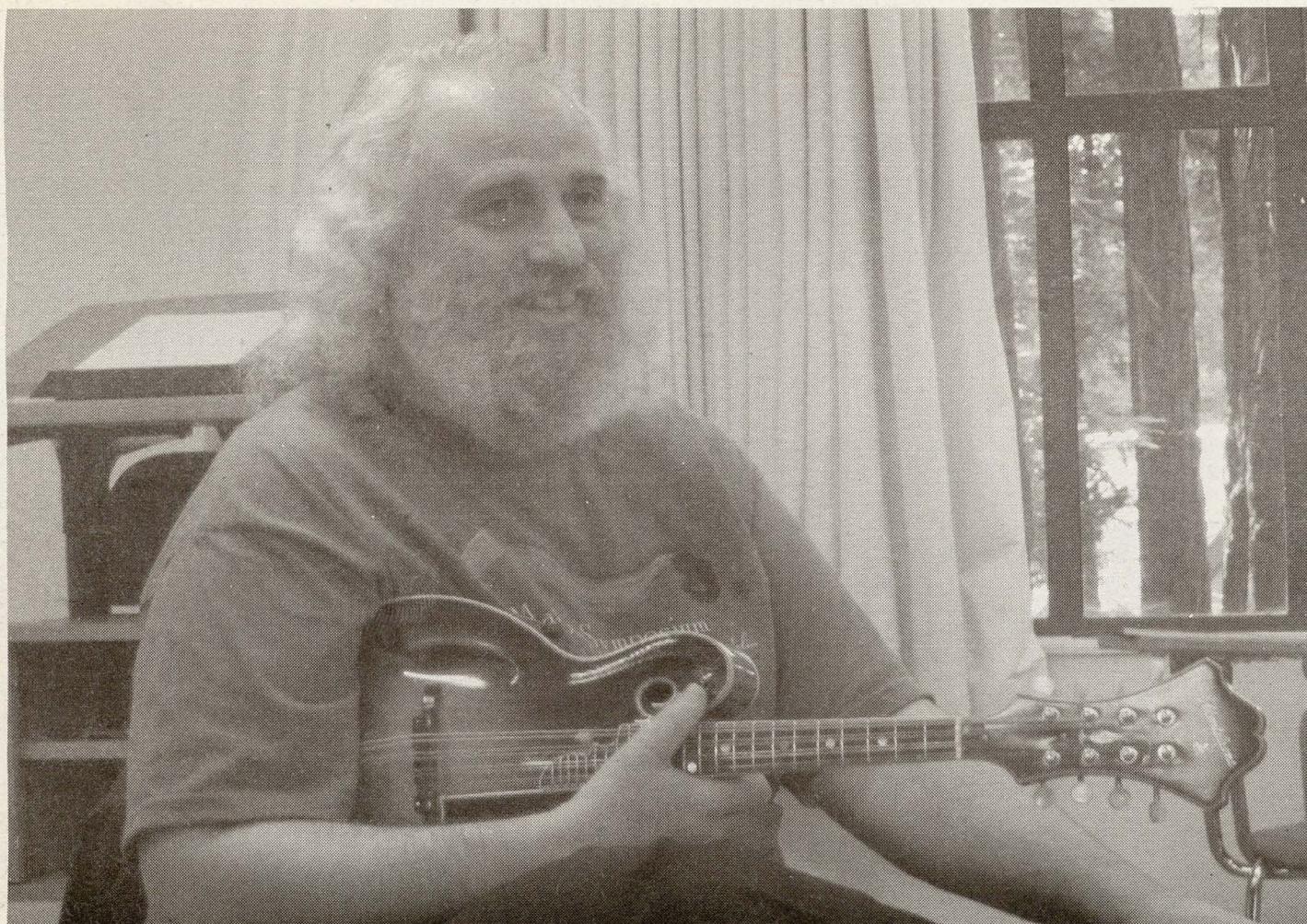
ian mandolin master, Hamilton De Holanda. His class performance tune was “Brejeiro.”

Don Stiernberg is a multi-instrumentalist living in the Chicago area. He was a member of the Jethro Burns Quartet and has assimilated Jethro’s jazz playing and more than a little bit of Jethro’s sense of humor. Don taught classes on scales and chords, the chord/melody technique of playing that Jethro Burns developed and a class on the Johnny Gimble and Tiny Moore style of Western Swing playing. The “Yardbird Suite” was his jazz-based performance tune.

Radim Zenkl journeyed to the West Coast from his native Czech Republic in 1989. He won the National Mandolin Championship in Winfield, Kansas in 1992 and then joined the Modern Mandolin Quartet. His innovative playing utilizes open tunings and different time signatures and he has designed new instruments. Radim has been an instructor at many music camps and has been developing his own unique instructional style and methods. His knowledge of European, Asian and South American music gives him a world vision on his mandolin playing. Radim composed “Milestones” for the performance.

Mike Compton has focused his mandolin odyssey on the playing of Bill Monroe and the bluegrass style. He also spent much time with John Hartford and was a contributor to the “O Brother” soundtrack. Currently he is playing again with the Nashville Bluegrass Band. One of Mike’s classes featured the Black Mandolinists of Yesteryear, while others developed chord solos and left and right hand exercises. “Hartford House” was Mike’s composition for Thursday night’s performance.

Evan Marshall brought a finely tuned classical music sense to the Symposium. His signature “duo style” is played with sustained notes and chords on the lower strings followed by tremolos on the higher strings giving a flurry of notes that resembles two mandolins. Evan also dazzled the group with renditions of the “William Tell Overture” and wonderfully woven classical pieces. His classes introduced the rest stroke, scale and arpeggio studies, duo style and the intriguing “finger pedaling” where the mandolin sound resembles a harpsichord. Beethoven’s “Joyful Varia-



Symposium co-founder and mandolin luminary  
David Grisman

tions" was Evan's mandolin arrangement of the Ode to Joy classic.

Wayne Benson was in the bluegrass band IIIrd Tyme Out for many years and is now part of the John Cowan Band. As a sideman in a band, he has had much experience with backing up vocalists and blending the mandolin sound into an overall band sound of many instruments. His classes included enhancing vocalists, rhythm, building solos and some of his own original instrumentals. He also was the only instructor who discussed mandolin tone and bridge placement and tweaked all mandolins in the class! The high-spirited "Chattanooga Breakdown" was Wayne's choice for the group performance.

An added feature this year was the mandolin building workshops given by John Monteleone. Builders brought their works in progress and met to refine their skills and mandolins with tools provided by the nearby Santa Cruz Guitar Company.

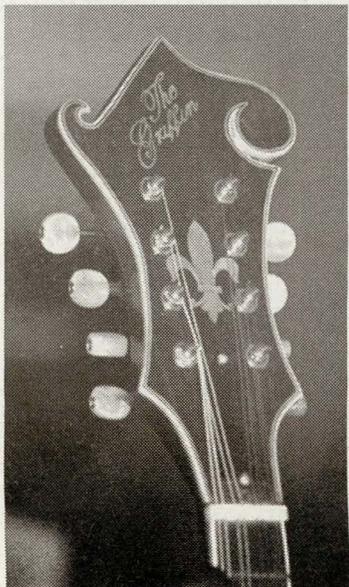
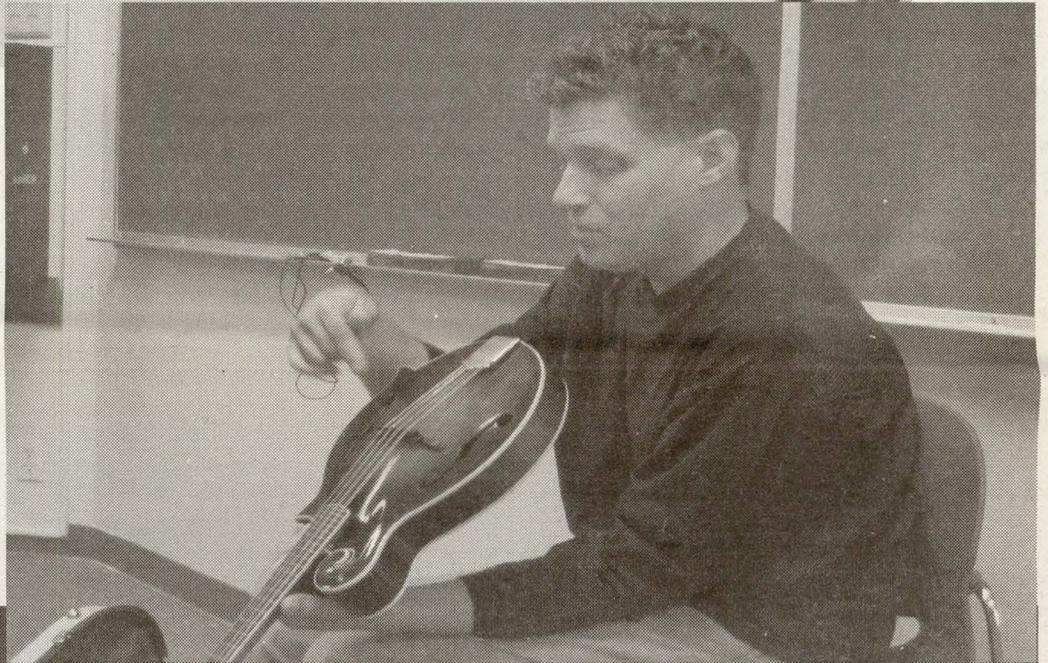
While the instructors provided songs and technique, the students were a constant source of inspiration for each other. Spontaneous jams and sharing were constant during the day between classes, during lunch and well into the evening. Cherished mandolins were shared round the circle and several Lloyd Loar mandolins with six figure values were spotted in the groups.

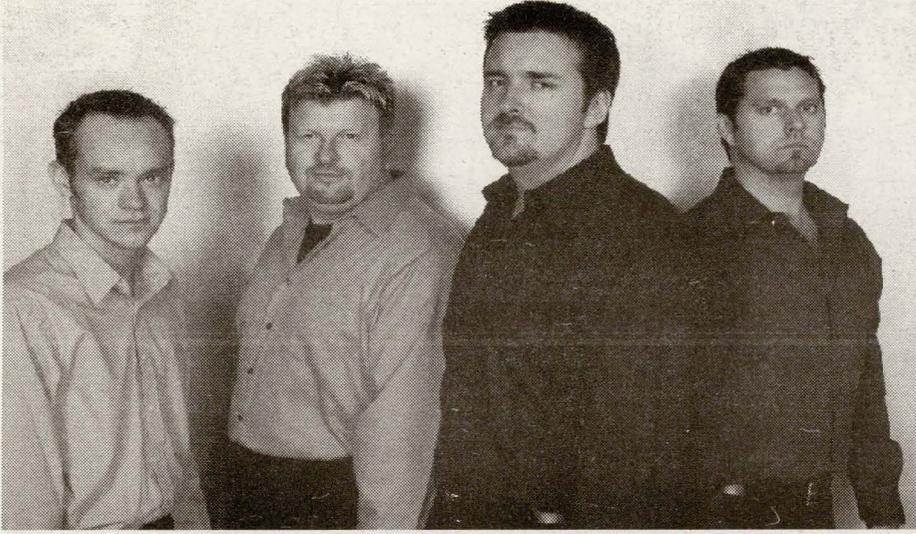
Stephen Ruffo, Patrice O'Neill and the staff of the Mandolin Symposium put together a tremendous week for mandolin players. The Symposium has a web site for more information, and if this year's program is any indication, the high quality will ensure that registrations will fill up quickly for next year. Be sure to check the web site for sign up times and join aficionados of the mandolin next summer for your own journey to mandolin wonderland!

[www.mandolinsymposium.com](http://www.mandolinsymposium.com)



Photos & text by  
Brenda "the  
Dawg taught me  
all I know"  
Hough





## New Found Road finds the road to California

By George Martin

### Lost & Found, continued from page 11

@comcast.net to identify, and if it's yours, we'll send it on to you.

1. ATM Card (left in the machine)
2. Guitar Capo
3. 5 pairs of reading glasses and 2 pairs of sunglasses.
4. 2 camera lens covers
5. 1 silver earring.
6. 1 silver necklace
7. Souvenir guitar pick
8. Umbrella
9. Hooded Sweatshirt (adult size)
10. Red bad with tapes.
11. Black camera case.
12. Silver hair barrette
13. 1 gold earring
14. Hooded rain jacket with cell phone.
15. Black baseball type jacket
16. Black insulated jacket
17. 1 fleece zippered jacket (adult size)
18. 1 fleece zippered jacket (child's size)
19. 1 jersey hooded shirt (child's size)
20. 1 knit skull cap
21. 2 baseball caps

This will run for the August, September & October issues of the Bluegrass Breakdown, and will be published monthly on the message board at [www.cbaontheweb.org](http://www.cbaontheweb.org). If these items have not been claimed by the end of October, 2005, they will be donated to charity.

Also, there is a long list of "lost" items that were not turned in. If you found something at the Festival and don't know what to do with it, please contact me and we might be able to find the rightful owner.

Thanks!  
Kathy Kirkpatrick,  
CBA Membership VP

Perched atop the Bluegrass Unlimited singles chart for July is "It's Raining the Blues," a song from New Found Road's third album, "Somewhere Between." The CD itself is Number 7 on the magazine's album chart. The band, only four years old and recently branched out from its all-gospel roots, is living the dream.

They bring that dream to California this month when they play three concerts: Friday, Aug. 19, at the Evangelical Free Church in Orland at 7:30, Saturday, Aug. 20, at a CBA-sponsored show at the First Baptist Church of Fair Oaks at 7:30, and Sunday, Aug. 21, at Grace Lutheran Church in Gridley at 6 p.m.

It's the second trip to the Golden State for the Ohio-based group. "We were at Grass Valley in 2003," said Tim Shelton, New Found Road's guitar player and lead singer. "It was a cool festival; we loved it. We came off stage and sold everything we had in about 30 minutes. Our music seemed to be well-received."

The band got together in the summer of 2001. "Each of us had different jobs," Shelton remembered. "A couple of us were playing music full-time at that point with other bands, but we all wanted kind of the same thing, so we all got together. It fit, so we started the band." Besides Shelton, who has been called "a refreshing new voice in the world of bluegrass gospel" by Bluegrass Unlimited, the band consists of Rob Baker on mandolin, Carl Williams Jr. (known as "Junior") on banjo, and Randy Barnes on bass. Tim Caudill, the original bass player, left the group in early June.

Baker played with Rhonda Vincent and was a member of the Rage when Vincent won IBMA Entertainer of the Year in 2001. He's a songwriter and recently completed a solo project. Banjoist Williams spent the six years be-

fore New Found Road touring with the Bishops, a popular southern gospel group. He's performed on the Grand Ole Opry, Music City Tonight, and can be seen on many of the popular Gaither gospel videos.

Bassist Barnes also played with Rhonda Vincent, and was a member of Lou Reid and Carolina, and more recently with Larry Stephenson for four years.

New Found Road plays a lot of dates around the Southeast, where many festivals are, but also roams west from their Ohio base. The band recently acquired a new motor home, which makes traveling more comfortable. "We've been to Oklahoma a few times this year," Shelton said. "We've been to Texas like four or five times and Missouri three or four. And of course we'll be out west in August."

The group has three CDs out, the first is titled "New Found Road," the second "Full Heart," and the third, which mixes secular and gospel material, is "Somewhere Between." "We do a lot of our own writing," Shelton said. "I wrote one tune on our latest release. Our former bass player did the majority of the writing on our first two records. Our mandolin player has

written several good songs and continues to write some really good songs. But then here lately we've gotten some songs from Nashville songwriters, which has been nice." One interesting song on the new disc is "That's How I Got to Memphis," an old Tom T. Hall song from the 1960s. "I heard that song some years back and I loved it," Shelton said. "And we got to sing it for Tom T. and Miss Dixie in Nashville back in February. They said we nailed it, so they like our version a whole lot."

Tim Stafford of Blue Highway has given New Found Road several tunes they plan to record. "Our next project is going to feature some probably even more contemporary sounding material than we have ever done. We are excited about it."

Shelton said the band is very much enjoying itself as its successes mount. "Music is always fun," he said. "We don't just record songs to have filler music. We always try to pick songs that we love, and if you love something, the more you play it, the more you really get to know the song, and there's little changes that happen. They are real subtle, but it's something that we love and we

still have fun playing, for sure. "It's even more exciting now because we have a new musician in the mix and he's a really phenomenal picker and singer. It just makes it that much more fun. He's a great guy to travel with, too.

"That's another thing: a big part of the music business is if you can't get along off stage there's not going to be a lot of harmony on stage. We all get along well. Even the former bass player, we all got along great. We've never had to deal with any negative issues where we didn't get along. That makes a big impact to me. On stage, on the road, we're just like a bunch of brothers.

"We pick on each other, we give one of them, especially, the banjo player, [we knew it would be him—ed.] a hard time. But it's all in fun and we have a ball. It's really cool to get to play and sing for a living. It's a blessing. We're kind of living out my dream, and building on it."

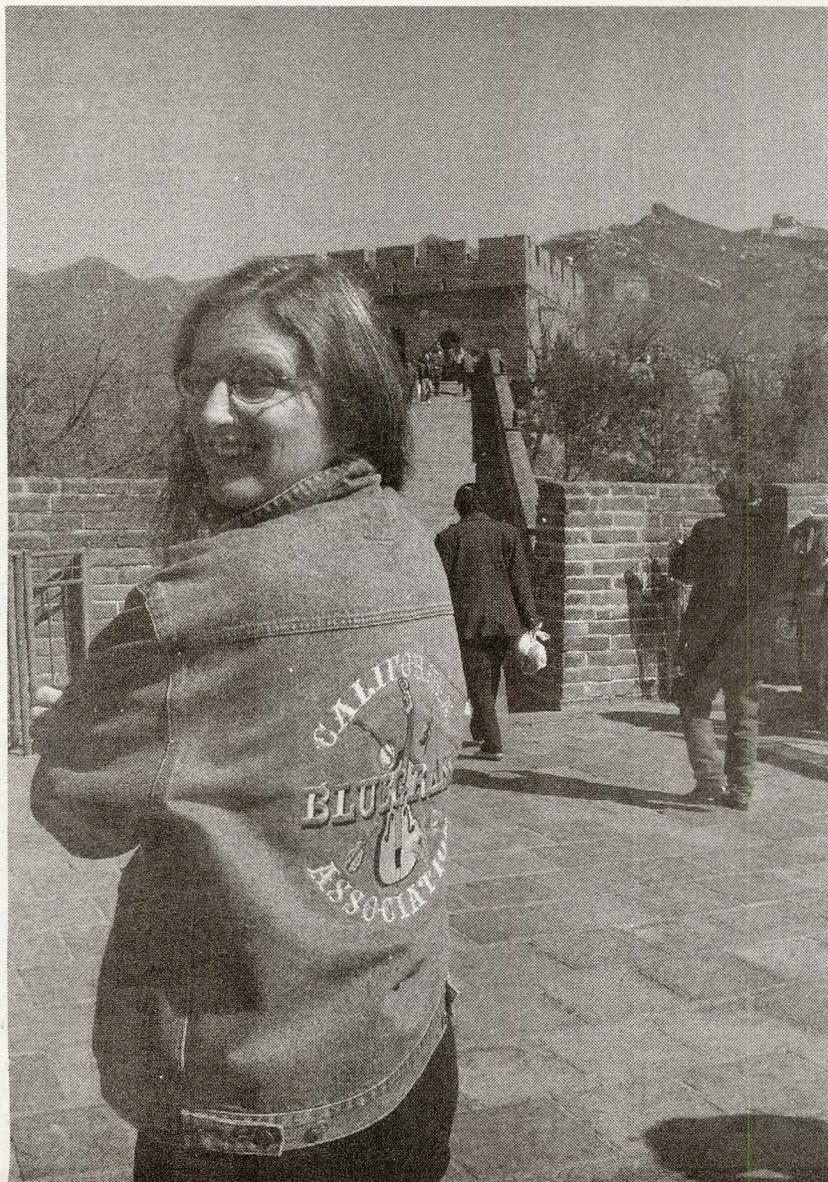
Brought to you by the  
California Bluegrass  
Association



New Found Road at Turkey Track Bluegrass Festival



NFR at Dollywood



**WHERE HAS YOUR CBA JACKET BEEN LATELY? — Suzanne Suwanda was wearing hers in China this spring while climbing the Great Wall. She says lots of people saw the jacket and started conversations about bluegrass and California and guitars—ask Suzanne about the green guitar she bought in Beijing!**



**WHY THE SMILES? Lynn Taylor (left) has a lot to smile about — she's accepting a pair of complimentary tickets to CBA's upcoming SuperGrass from event co-chair Craig Wilson. Lucky Lynn of Lompoc won the tix at the Parkfield Bluegrass Festival's raffle in May. Lynn will be at SuperGrass in Bakersfield in February 2006— how about you?**

**Tickets are available online....**

**photo by Suzanne Suwanda**

## **Kids On Stage Idea Goes National — Your Support Is Needed**

**By Larry Kuhn,  
CBA Director**

The CBA's "Kids on Stage" program has been gaining recognition and fame throughout the country. Our own Frank Solivan has been its champion mentor, chief promoter, and celebrated manager of the program down through the years, and now it is bigger than ever and still growing. Each year at our Grass Valley Festival, two full performance sets are dedicated to having our CBA kids perform on our world famous venue stage, and the audience roars its approval equal to that for the greatest bluegrass bands in the country.

This year for the first time, the International Bluegrass Music Association (IBMA) is going to feature a similar program at its annual "World of Bluegrass" get-together in Nashville during the week of October 24<sup>th</sup>. Kim Fox (The Fox Family Band) is heading up the program, and has asked Frank to have a few California kids on hand to perform along with kids from elsewhere all over the country. Frank has many to choose from, but can only select a limited few. This year, he has invited Mark and Christy Anderson of Grass Valley, together with their four kids Paige, 11; Aimee, 9; Ethan, 6; and Daisy, 4; to be a part of the IBMA program. Also Chris and Joyce Smith of San Ramon were asked by Frank to come along with their twin boys Trevor and Calvin, ages 9 & 9, and their daughter Chelsea, age 3. Finally, Rodney and Betsy Lee of Tracy were asked by Frank to come to the IBMA event with their daughter AJ Lee, age 7. All of these kids are exceptionally talented youngsters, destined to develop into highly skilled bluegrass musicians in the years to come.

A trip to Nashville will take a big bite out of each of these bluegrass families'

budgets. They anticipate total expenses at from \$4,000 to \$2,500 each, but obviously want to do everything they can to give their talented kids this opportunity to perform on the IBMA stage in front of thousands of professional bluegrass people and fans from all over the world.

Your CBA Board of Directors is asking for donations to support this effort. We know that all of us all will be proud and pleased to have these talented California kids, currently active in our own "Kids on Stage" program, perform at this very prestigious national venue. Will you help out? Nobody expects these families to be fully funded, but whatever funds can be raised will surely reduce the heavy financial burden for them as they travel to Nashville and have their kids experience the larger world of national bluegrass music! Please send a donation to:

**"CBA Kids at IBMA"  
c/o Larry Kuhn  
177 Stoney Hill Drive  
Folsom, CA 95630**

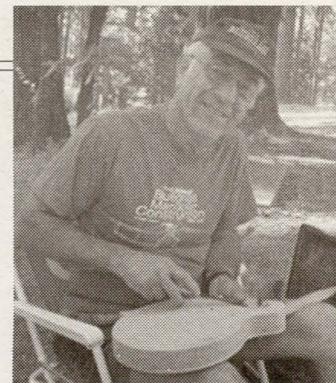
Questions about this (or any other aspect of the IBMA event) can be directed to Larry Kuhn at 916-983-2275 or at folsomflash@yahoo.com. Your checks should be made out to "CBA", and noted "CBA Kids at IBMA". You may also pass your donation to Frank Solivan or Sharon Elliott at any of our events. Your donation will be credited exclusively to the fund to support these families. Thanks in advance for your kind and thoughtful gift.

Finally, no mention of the CBA's "Kids on Stage" program would be complete without also acknowledging the wonderful work of Pat Calhoun, Sharon Elliott, Dan Baker and others who assist Frank, or fill in for him when he's off fishing and making music somewhere in Alaska. We love ya Frank! You are a treasure to the CBA, and mostly to our aspiring young musician kids!

**More updates will also be  
available at our website  
www.cbaontheweb.org**

# THE LUTHIER'S CORNER #14

By Roger H. Siminoff



**Q:** Some builders suggest putting the nut on the peghead surface and others say to put it on the neck surface, where the fretboard goes. Where exactly should the nut be placed and does it matter? If everything is shifted 3/16" in either direction, does it matter to the playability or sound?

**A:** This is one of those nits that has more to do with builder's preference than with what's best. When I build, I prefer to have the nut sitting on the fretboard plane. But, in my book, *The Ultimate Bluegrass Mandolin Construction Manual*, I suggest putting the nut on the peghead plane. Over the years, I've found that it's harder for beginning builders to get the fretboard in an exact place on the neck without being able to start it at a corner. It seems that even when folks mark off 1/8" for the nut, they either end up with a gap that's too wide or too narrow. So, for this very silly reason, I suggest they start at the well defined intersection of the fretboard and peghead planes. This also means that they have to file the bottom of the nut at an angle which is a bit harder than filing it square or flat. As to exact location, as long as the distance between the nut and bridge are precise relative to the fretting scale of the fretboard, it has zero effect on the playability or sound.

**Q:** I've heard about "submerged" wood. Would submerged Adirondack spruce be good for

soundboards?

**A:** The "submerged" woods or "timeless timber" as it is often referred to, are typically hardwoods and most of it comes from the Northeast. A majority of this wood is the result of the heavy logging that occurred 150 years ago where the lakes, rivers, and their tributaries were the main conveyance of raw logs on their way to awaiting sawmills. The freshly-sawn timber was what the industry calls "green," still laden with high water content and not yet kiln- or air-dried. These harvests included just about every species of wood — oak, cherry, poplar, ash, elm, maple, and even pine and spruce families like the Adirondack spruce you mentioned. These "green" timbers were heavy, but it was mostly the hardwoods like oak and maple that were not especially good floaters. The sap-laden "sugar maple" was one of the heaviest of the harvested woods and many of these logs found their way to the bottom of the rivers and lakes before getting too far down stream. Over the past 20 or so years, various community and government organizations made an effort to clean up the waterways and began dredging these old, soaked logs. Somewhere along the way, someone got the idea of trying to turn this waste into an asset and began to dry and cure the logs using both kiln and open air drying methods. And, as a result, the wood has been harvested from the deep and used for everything from crates to furniture. About 10 years ago, some luthiers began using this wood for musical instruments. I've tried this material for necks and banjo rims and have carved, bent, and finished it. And, for various consulting projects, I've had the opportunity to test its structure and evaluate its physiology. While this wood claims to be the be-all, end-all, I am not as impressed with this material for general musical instrument use as other luthiers seems to be. Because of its mass\* I believe it can serve a vital function for banjo rims as the maple "timeless timber" weighs about 48 pounds per cubic foot compared to regular maple at about 36 pounds per cubic foot (and for banjo rims "mass" is important). However, I certainly would not use this wood in thin sections (as on guitar or mandolin ribs or mandolin backboards) and I would definitely not want to use any of the "timeless" firs (like Adirondack spruce) for soundboard purposes. Although the hardwood versions finish well, the wood is subject to checking and cracking in thin section. The "timeless" maple is much too dense for mandolin backboards. It also chips rather easily along the edge when shaping, so one must be careful when working

it. Lastly, it is very porous and the open-cell structure of this wood is often revealed by glue oozing out in the strangest places under clamping pressure.

**Q:** I just came back from a trip to Europe and was in a shop that made bouzoukis and similar instruments. I took this photo of a bouzouki and it had a burn mark across, parallel to one of the braces. Do I assume correctly that this is to bond the spruce together or for some similar structural purpose?

**A:** Thanks for the photo, and I hope you had a great trip. The burn mark has much less scientific implications than you suggest. The bouzouki has an arched soundboard. Actually, it's more bent than "arched." The burn mark is caused by the heating bar that the luthier uses to bend the soundboard on.

**Q:** I've heard that if you want the best sounding instrument, you need to use small fretwire. Is that true?

**A:** Well, I've never heard that comment about fretwire. Actually, the more rigid the supports are (i.e., nut, fretwire, bridge saddle), especially at the peghead end of the instrument, the better the sustain and overall tone will be. The difference in fretwire gauges has much more to do with playing feel and the accidental choking of strings than anything else. And, it is very much related to the gauge of strings the player uses. Where lighter gauge strings are used, I'd recommend smaller fretwire to reduce the tendency of choking (bending the strings and changing their pitch) when pulling them to the fretboard. Similarly, players with a light left hand touch, can easily play on medium gauge fretwire because they probably won't draw the fretted string all the way to the fretboard. As long as the string is stopped (fretted) properly by the fretwire, and the fretwire is substantial and properly bedded, the difference is minimal at best.

See you next month!

© Copyright 2005, Roger H. Siminoff, Arroyo Grande, CA.

If you have questions you would like answered, please email: [siminoff@siminoff.net](mailto:siminoff@siminoff.net), or write to Roger Siminoff, PO Box 1138, Arroyo Grande, CA 93421.

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 supply houses. For more on Roger Siminoff, Siminoff Banjo and Mandolin Parts, Gibson and Lloyd Loar history, visit his web site at: [www.siminoff.net](http://www.siminoff.net).

Editor's note: Roger Siminoff has graciously consented to be a

member of the discussion panel at Loar Fest West, the first day of Supergrass. We're very excited to have him discuss his theories on why the Loars sound as they do, as well as sharing his unique views on their history. Be sure and make plans to be there February 2nd!

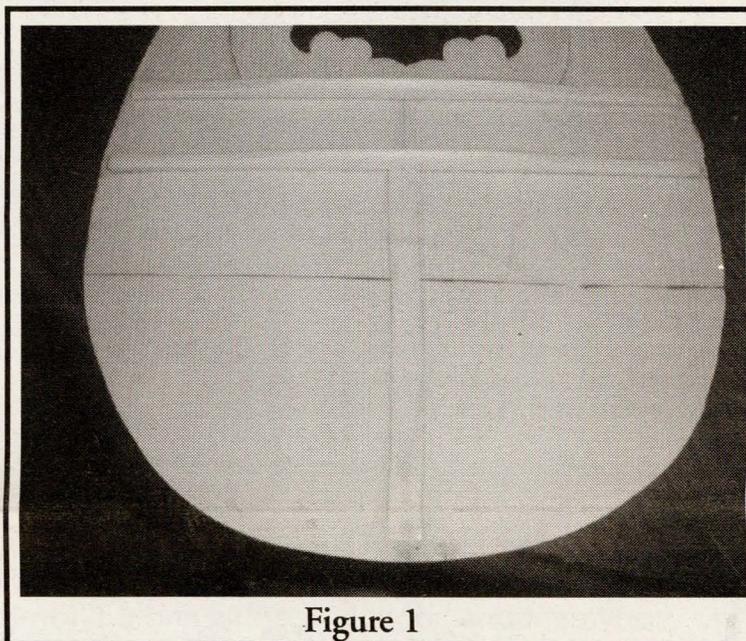


Figure 1

## 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 11, 12 & 13, 2005. 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](mailto:patcal@napanet.net) or my home phone 707-255-4936 or by mail at 783 La Homa Drive, Napa, Ca. 94558 -Thanks,

Pat Calhoun

The Banjo is fun and easy to play! American made, this great sounding, low priced, 4 lb. maple banjo can go with you anywhere. Buy yours Now!

### DEERING QUALITY BANJOS

The Great American Banjo Company

3733 Kenora Dr.,

Spring Valley, CA 91977

Free Catalog

Call (800) 845-7791

[www.deeringbanjos.com](http://www.deeringbanjos.com)



## MUSIC MATTERS

by Elena Corey

### The Three Big Questions



Jim Elliot, a wrestler (and martyred missionary in Ecuador) was once asked if he really, really, really liked wrestling. This is what he said, "Well, before the match, I'm terrified. During the match, I'm in mortal agony. After the match, I'm completely exhausted. But yes, I love wrestling."

Musicians know that feeling—regardless of our geographical location and also independent of our historical era. Feeling impelled to play music may be as strong an urge as to build a nest or to secure safe havens for ourselves and our loved ones. To say that our internal urges to express our creativity, via whatever means, are strong is like saying Michelangelo painted a bit.

We're considering the big-three questions today. When trying to lay bare some identifying essence of clients' personality, counselors ask clients

to answer these same three big questions. The first—"What do you like to do?" is not any more difficult than identifying our need for air, sleep, water, etc. We love to play music; duh.

The second of the big-three questions that can help to triangulate a person's niche is "What are your talents?" or "At what are you really good?" Musical aptitude, like mechanical aptitude does seem to be arrayed in the typical Belle-curve spread, with 95% of people falling within two standard deviations, one way or the other, from the middle. Ah, it seems a happy coincidence that people who receive a healthy smattering of musical aptitude also love to play.

Fortunately however, even people who don't fall up there between the 95-99% percentile of musical aptitude, can both enjoy the musical aptitude they have and increase their skills musically. "Am I getting any better?" is often asked by music students who have yet to see measurable progress. When skill building doesn't show itself to be dramatically significant, it may be hard to believe that the increments of practice are actually having any effect. But skills can be built; we can get better.

How do we know what things to do to build our skills? How can we even tell which styles of playing will help us to become the best musicians we can be? How do we be sure that the exercises we dutifully perform and the songs we learn are actually leading us to an advanced level and not just stranding us on some plateau?

At a music camp that offers instruction on all traditional instruments, there were a number of different instructors, representing just about any style of picking a person could name. There were proponents of flatpicking, devotees of 'classic' fingerpicking, a combination 'pinch' method using the thumb and one other finger, as well as assorted bow shuffles, etc. There was a wide array of representation in music genres, including bluegrass, folk, gospel, swing, and even jazz and Latin American styles at the advanced level. At the beginning level, folk strumming and boom-chuck picking were popular choices while folks learned the basic building blocks.

One person who had invested heavily in learning many, many inverted, partial, passing and substitute chords said to me, "So now I know how to play the same riff four different places

on my instrument's neck—all identical pitches, not octave variations, but still I can't feel that I'm a REAL musician. I still feel like a picker who just learned some fancy tricks from these various stylists. What I'd really like is to have a conference with several different teachers that I respect—in private. I'd play the way I do and let each of them listen and then critique my playing. I think they could tell me whether or not I'm really on the right track to getting better or if I'm just rearranging deck chairs on the Titanic, as if were."

Such uncertainty is not rare. How many of us have the courage of our convictions when it comes to feeling like we really know what we're doing and where we're heading musically? So, "At what do you excel?" is the second big-question, and our answers are generally qualified by our perception of whether we in fact are getting any better. People who can make the answers to the first two questions perfectly congruent are blissful people.

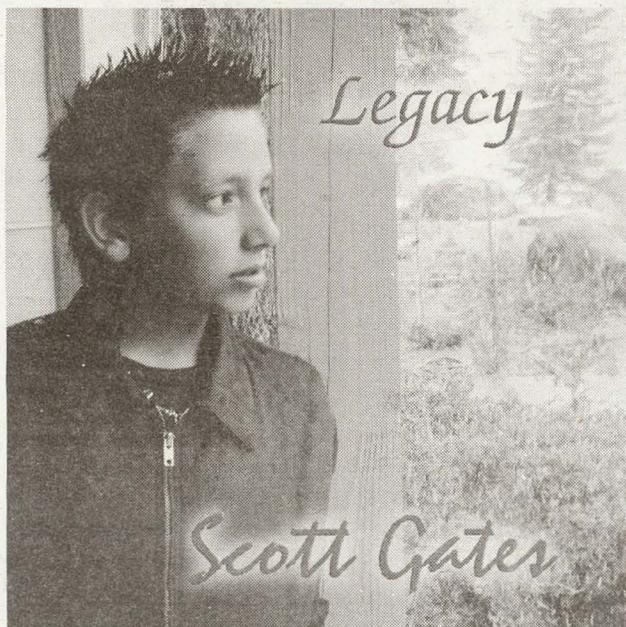
The third question is a bigger one and its answer's application doesn't necessarily imply a vocation. This question doesn't seek to know the individual better, but to affirm an individual's place in community and his/her need to contribute to society in order to be healthy psychologically. That question is: What, (among the things you like to do and are good at doing), needs the very most to be accomplished in your world?

Answering such a big question gets into areas that one person can't answer for another. For instance, for a non-musical spouse of a person who tinkers throughout life in variations of garage bands, the time spent forming and re-forming short-lived bands and playing low-visibility gigs may be seen as a waste of time. For the person involved in such, though, there may be a wholesale amount of joy felt and/or stress relieved, significant musical growth perceived over the years, and ample musical contribution to his/her community.

Very fortunate indeed are the rare people whose answers to the big-three 'placement' questions overlap completely. To become a part of that select group, most of us are willing to put in countless hours of practice and study. The 'hold-your-breath' relief comes when life has come full circle and we find that after answering the second and third questions with, "Playing music" that our answer to the first question remains the same.

Happy picking to you. Elena

### Scott Gates' Debut CD *Legacy* Receives Top Reviews



Scott Gates dedicates his first CD, to his grandfather, mandolinist Marco Manzo, for imparting to him the *Legacy* of the mandolin. At 12 years old, Scott has arranged a recording of bluegrass standards, swing tunes, an old country Italian lullaby, along with lots of hot-pickin' well past the expectations of a pre-teen player.

Highly regarded Mandolin web-site [Mandoline.com](http://Mandoline.com) says, "This is a great recording... Scott has great technique and tone, and plays beyond his years."

Scott Tichnor of [MandolinCafe.com](http://MandolinCafe.com) writes "...a student of mandolin legend Evan Marshall, and one of the rising young stars in the mandolin world."

*Legacy* is available for purchase through [ScottGates.com](http://ScottGates.com) and [TricopolisRecords.com](http://TricopolisRecords.com)

2005 Manzolin Records

#### Legacy features:

Evan Marshall & Steve Smith  
Mandolin

Eric Uglum - Guitar, Bass

Dave Richardson - Banjo

Ivan Rosenberg - Dobro

John Marshall and Scott Manzo Bass

#### Scott thanks:

ELIXIR Strings, CLAYTON picks and

Michael Lewis Instruments

for their much appreciated support

# RECORDING REVIEWS

by Brenda "Golden Ear" Hough

## Rhonda Vincent and the Rage: Ragin' Live

CD and DVD  
Rounder Records  
One Camp Street  
Cambridge, MA 02140  
©2005  
www.rounder.com  
www.rhondavincent.com

Song list: *Kentucky Borderline, Drivin' Nails in My Coffin, Missouri Moon, Me Too, One Step Ahead of the Blues, Jolene, Heartbreakin' Old Achin' Blues, Road Rage, Cheatin' Kind of Life, You Can't Take It With You When You Go, So Happy I'll Be, Son Drop In, The Martha White Theme, Frankie Belle, I've Forgotten You, Ghost of a Chance, The Last Best Place, Bluegrass Express, Muleskinner Blues, Homecoming, Orange Blossom Special.*

A masterpiece is a piece of art produced as a supreme example of a craftsman's skill, and Rhonda Vincent has assembled a collection of songs and musicians to make this live album her best so far. The songs transcend categories of country or bluegrass and stand on their own as musical gems. Rhonda sparkles in her sequined dress and her voice soars with great depth of feeling in the moving "Ghost of a Chance" and the spiritual "The Last Best Place." She also punches out the gritty side of life in inspired renditions of Dolly Parton's "Jolene" and Bill Monroe's "Muleskinner Blues." Guitarist Josh Williams, banjo player Kenny Ingram, bassist Micky Harris and fiddler Hunter Berry are masters of their instruments and they joyfully romp through the Osborne Brothers "Bluegrass Express" and the "Martha White Theme." Hunter is featured on his own fiddle tune, "Me Too," and Kenny Ingram powers up the banjo on "Road Rage" which also features Rhonda on a crisp mandolin solo. Josh Williams deftly switches between guitar and mandolin on the songs and he joins Hunter on an intricate mandolin/fiddle duet. Adding to the ensemble are BJ and Molly Cherryholmes on fiddles, Chris Sexton on cello, Cody Kilby on guitar, and Rhonda's daughter, Sally Sandker on harmony vocals. The DVD version lets you join the audience at the Sheldon Concert Hall for the grand finale as Rhonda plays the fiddle with Hunter, Molly and BJ and Chris for a five fiddle version of Orange Blossom Special. The decision is not whether to get the album, but whether to get both!

**Kenny and Amanda Smith: Always Never Enough**  
Rebel Records REB-CD-1811A  
PO Box 7405

Charlottesville, VA 22906  
©2005  
www.rebelrecords.com

Song list: *Always Never Enough, Dig A Little Deep, A Thousand Miles Ago, Pacific Time, Going Across the Sea, Gulf Stream Dreaming, Just Any Day Now, When Her Smile Is Gone, Danbury Jail, Going By Again, Young Heart, Why You Do What You Do, She's On My Mind, Our Last Goodbye.*

Powerful vocals and superb instrumentation usually are a formula for a bluegrass band's success and it's no surprise that the Kenny and Amanda Smith Band won last year's IBMA "Emerging Artist of the Year" award. This second release shows that their signature sound continues to evolve. Amanda Smith's vocals have great depth and emotion and she easily gives Steve Gulley and Tim Stafford's "Pacific Time" the wistfulness of love missed. She puts some power into Becky Buller's "Why You Do What You Do" that makes this song one of the album highlights. Banjo player Steve Huber puts his Scruggs tuners into overdrive with this number as he quickly changes tempos and tuning. Kenny Smith's flowing leads and tasteful fills embellish songs throughout the album, and he adds some beautiful harmonies to Amanda's lead vocals and sings the lead on the Mel Tillis tune, "A Thousand Miles Ago." Jason Robertson's mandolin playing is particularly fluid with crisp crescendos of notes and quick licks to fill in the melody lines. The group harmonies are smooth and precisely timed without any hard edges. This is bluegrass with poise and polish and sure to be in line for top honors this year!

**The Stairwell Sisters: Feet All Over the Floor**  
The Stairwell Sisters  
PO Box 3408  
Oakland, CA 94609  
©2005  
www.stairwellsisters.com

Song list: *Cindy in the Meadows, Come Along Jody, Lost Love, Big Black Cat, Red Gal, Wild Horse, Riley the Furniture Man, Drunkard's Lone Child, Paris Waltz, Jump Back, Wish I Was, Sleeping Lulu, The Longest Night, Weary Weary World, Stranger Stop and Cast An Eye, Could It Be Him, My Dying Bed, Greasy Coat, Where The Flowers Bloom Forever.*

A band formed in the stairwell of a dot-com graphics company surely has to be unique, and this group of 5 foot-stomping females has the rhyme, rhythm and resophonic to rattle your cage and satisfy your

soul. Their music pulses with life rhythms and if the listener were to jump up and dance or clog out the beats your mind would be filled with happy endorphins. All five musicians weave their voices and instruments into patterns that move their old-timey roots to a contemporary and modern setting and sensibility. Evie Ladin's wonderful hambone and buckdancing add bounce to "Jump Back" and the rollicking "Cindy in the Meadows," "Greasy Coat" and "Sleeping Lulu" are power surges of intense instrumentation. Evie's banjo playing is matched by Stephanie Prausnitz's fiddle in the dance-based songs and Lisa Berman's resophonic dobro adds a hyperdrive texture to accelerate the songs. Stephanie's fiddle soars in "Wild Horse" with its galloping rhythm and its "fiddle horse neighs" peppered throughout. Martha Hawthorne's bass is the strong foundation for the band's sound and she leads the vocals in the irrepressible "Riley the Furniture Man," the only song devoted to furniture repossession. Martha also sings "Could It Be Him," a powerful song of a mother's watchful waiting for a son at war in Iraq. Sue Sandlin's "Wish I Was" is "for all the city gals who love country music" and is filled with wistful lyrics of "what ifs." With its generous selection of 20 songs, it's hard to choose a song favorite, but one of them is sure to please every listener.

**The Good Ol' Persons: California Old-Time Bluegrass Music**  
Bay Records  
1741 Alcatraz Avenue  
Berkeley, CA 94703  
©1977 and 2005  
www.bayrecords.com

Song list: *Texas, Think of What You've Done, Pretend You're Mine, Farewell to Whiskey/Butcher's Row, High on a Mountain, Southbound, Always Late, Rutabaga Boogie, The Earl's Chair, Another Night, Sunny Slopes, Sweet Dreams, Big Sandy River, Sweet Sunny South, Don't Come to Me, You're the Song, Road to Lisdoonvarna, Little Beggarman.*

The Good Old Persons band started almost 30 years ago and was one of the first bands to feature female vocalists and instrumentalists. This reissue of their first album lets fans who have lost or worn out their original vinyl records hear the songs once again. Kathy Kallick, now the leader of the popular Bay Area Kathy Kallick band, was the bass player and lead vocalist for the band. Laurie Lewis, also a band leader of her own group, was the fiddler and tenor vocalist for many of the songs but she left

soon after this album was recorded to start Grant Street. Dorothy Baxter played guitar for the group and is featured on the fingerpicked Doc Watson classic, "Southbound." Barbara Mendelsohn played banjo and hammered dulcimer for the group and completed the vocal trio harmonies. Paul Shelasky, long a member of the Lost Highway band, has returned to the Bay Area and is now playing fiddle with several bands. Paul is also the author of the bouncy "Rutabaga Boogie" with its salute to the lowly vegetable used in the song for French fries, cake and shampoo!

Barbara's hammered dulcimer adds a wonderful lilt to the fiddle tunes. "The Earl's Chair" was learned from Robin Williamson's band and "Road to Lisdoonvarna" includes Paul on mandolin, Laurie on fiddle. Laurie and Kathy have written many more songs since this album, but Laurie's instrumental "Sunny Slopes" and Kathy's three songs, "Don't Come To Me," "You're The Song" and "Pretend You're Mine" are as well composed and performed as any of their current songs. With regard for songs that tell a message, the group selected the uplifting "High on a Mountain" from Ola Belle Reed, the classic Don Gibson "Sweet Dreams" and Lefty Frizzell's "Always Late." The Good Old Persons blended country, swing, and bluegrass into an exciting sound that continued through its many lineups and their reunion shows continue to showcase their magical collective talents.

**Flatt and Scruggs: Foggy Mountain Gospel - 2 CD set**  
Flatt and Scruggs: Foggy Mountain Jamboree (expanded reissue of LP)

**Earl Scruggs: I Saw The Light With Some Help From My Friends (expanded reissue of LP)**  
Columbia Legacy Recordings  
www.legacyrecordings.com  
©2005

Bill Monroe is called the "father of bluegrass," but Lester Flatt and Earl Scruggs were part of the early Bill Monroe band that defined the bluegrass sound. The combination of Bill Monroe's tenor with Lester Flatt's vocals helped form the "high lonesome sound." When the two left Bill Monroe, they proceeded to take bluegrass music a step further. Flatt's powerful rhythm guitar and lead vocals combined with Earl Scruggs' powerful three fingered banjo picking became the theme music for the popular Beverly Hillbillies TV program. Flatt and Scruggs then became the most popular bluegrass group and had a nineteen year recording career with Columbia Records. These

CD compilations and reissues represent some of the best music produced by these pioneer bluegrass musicians.

The Foggy Mountain Gospel set features 52 sacred songs. Joining Flatt and Scruggs on different recordings were Benny Martin on fiddle, Josh Graves on dobro, Earl Taylor on mandolin, Jake Tulloch, Paul Warren, Roy Huskey Jr., Curly Seckler or Culley Holt. Many of the songs were traditional standards and quite a few were written by Flatt and Scruggs either under their own names or using the names of their wives: G. Stacey and L. Certain. Some Flatt and Scruggs compositions are "Reunion in Heaven," "I'm Working On A Road," "Joy Bells," "Let The Church Roll On," "No Hiding Place Down Here," "I'm On My Way to Canaan's Land," and the recitation "Father's Table Grace." Other classic tunes include "On The Rock Where Moses Stood" with Maybelle Carter playing autoharp, "Go Home," "God Gave Noah the Rainbow Sign," "Take Me In Your Lifeboat," and "Heaven." Needless to say, all the songs are done with a 4 or 5 voice harmony quartets and supportive instrumentation. This impressive collection includes almost all of the gospel songs recorded by this fine group and is an excellent testimonial to their prowess.

"Foggy Mountain Jamboree" is a release of the early fifties recording and features Lester's fine lead vocals, Earl's innovative banjo playing and the masterful dobro of Josh Graves. "Flint Hill Special," "Foggy Mountain Special," "Earl's Breakdown" and "Foggy Mountain Chimes" are some of the classic banjo pieces where Earl incorporated his Scruggs tuners to change the pitch mid-note. The vocal bluegrass classics are here too with "On My Mind," "Your Love Is Like A Flower," and "Jimmie Brown the Newsboy" being featured. This is an essential bluegrass album for every fan's permanent collection.

Earl and Lester finally parted ways in 1969. Lester wanted to keep playing the traditional music, but Earl was ready to incorporate the new sounds of rock and country music. Earl joined his sons Randy, Steve, and Gary, fiddler Vassar Clements and dobro player Josh Graves to form the Earl Scruggs Revue. The pulsating beat of rock and the edgy country lyrics produce an album that has stood the test of time and deserves careful listening today. The musicians are joined by Tracy Nelson, Arlo Guthrie, Jeff Hanna (Nitty Gritty Dirt Band) and Linda Ronstadt on

continued next page

## More Reviews & Reviews & Reviews & Reviews & Reviews & Reviews

*continued...*

vocals. Linda puts heartfelt feeling into Merle Haggard's "Silver Wings" and "Ring of Fire." Tracy's edgy blues augment "Motherless Child Blues" and "Rock, Salt and Nails." Arlo performs "It's A Picture From Life's Other Side" and "The Banks of the Ohio." Here's a true "blast from the past" that will ignite a burst of energy in everyone's life.

### IIIrd Tyme Out: Singing on the Streets of Gold

Chateau Music Group  
4075 Mini Trail  
Cumming GA 30041  
©2002  
www.iiirdtymeout.com

Song list: *My Lord's Gonna Be There, Can You Imagine, We'll Soon Be Done with Troubles and Trials, It's Not What You Know, The Dream, Light At The River, A Song and a Prayer, How Great Thou Art, Just Over The Tide, Where No One Stands Alone, Rocked on the Deep, I Can Hear Them Singing Over There.*

IIRD Tyme Out is one of bluegrass music's premier bands and their reputation is solidly built on their gospel renditions. This collection was released on their new label in 2002 and is an excellent example of their perfectly blended harmonies and powerful instrumental playing. Wayne Benson, Greg Luck, Steve Dilling, Russell Moore and Ray Deaton all contribute their vocals to the group's sound. The group's gospel quartets are highlighted in the Cleavant Derrick's song, "We'll Soon Be Done With Troubles and Trials" and the gospel standard "How Great Thou Art." Steve Dilling's banjo kicks off two high-powered gospel numbers - Carl Story's "Light at the River" and Albert Brumley's "I Can Hear Them Singing Over There." Russell Moore's wonderful tenor solos include David Norris' "A Song and a Prayer" that rings with sincere redemption. This album is a benchmark standard for bluegrass gospel and worthy addition to the IIIrd Tyme Out collection.

### IIIrd Tyme Out: The Best Durn Ride

©2004

Song list: *What True Love Is, The Best Durn Ride, Blue Grass Special, Sarasee, I Won't Be Around, Rest My Weary Feet, Your Love Is Like a Rose, I Will See You on the Other Side of Jordan, Tennessee Thunder, A Pretty Wreath for Mother's Grave, You Took My Sunshine, Wade in the Water.*

When a band has consistently received awards for its fine singing and playing, it's hard to keep the

edge, but IIIrd Tyme Out has a fine collection of songs in this 2004 album. Russell Moore's vocals power the band's sound and this time he has written several songs. "What True Love Is" and "Sarasee" are his two compositions and they are both tales of love lost. "What True Love Is" hints at the problems of a jealous heart and the problems of jumping to conclusions. Greg Luck adds his zesty fiddle to the band and his "I Won't Be Around" seems to add to the missing love theme in many of the album's songs. Steve Dilling adds his driving banjo sound to the band's rendition of Bill Monroe's "Bluegrass Special" and the instruments take over in mandolinist Wayne Benson and Russell Moore's pulsating "Tennessee Thunder." The album ends with an acapella "Wade in the Water" that echoes to the rafters.

### Songs for Sophie: A Collings Collection

FGM Records FGM 116  
PO Box 2160  
Pulaski, VA 24301  
www.fgmrecords.com  
©2005

Song list: *Sophie, Burdock Root, Guardian Angels, In His Eyes, Good Medicine, Missing You, The Geese in the Bog, You've Got So Much Love, Late At Night, Whispering Hope, Old Bud, Tous Les Deus, McCreary's March, Complementary Pillow, Around The House.*

Collings guitars and its manager Steve McCreary are highly respected by the musicians who are know the man and the products, and when Steve's daughter developed bipolar disorder, musicians rallied to create a benefit album to help Sophie. Dan Miller and FGM Records produced the album with all proceeds going to the McCreary family. The 7 vocals and 8 instrumental songs cover a wide range of musical styles, but every one of the songs has the signature clarity and power of a Collings guitar or mandolin. Tim O'Brien plays his Nugget/Collings mandolin on a Celtic tune, "The Geese in the Bog" and Steve Kaufman composed a special tune for Sophie and Steve called "McCreary's March." Kenny and Amanda Smith sing "In His Eyes" and David Doucet adds a Cajun-style "Tous Les Deux." Other vocals include James Nash's delightful "Complementary Pillow," Jim Lauderdale's "You've Got So Much Love" and Rich Brotherton's inspiring version of "Whispering Hope." Wonderful music for a very wonderful little girl.

### Open Road: Lucky Drive

Rounder Records 11661-0562-2  
One Camp Street  
Cambridge, MA 02140

www.rounder.com  
©2005

Song list: *Lucky Drive, It's Blowing Away, Take My Hand and Tell Me, Shotgun, Wanderin' Blues, Roustabout, Rollin' On, If I Never Have Anything Else, I'm Lonesome, Tater Patch, Little Rabbit, After Dark, Mule Train.*

In the old western movies, the good guys wear the white hats and one model of Stetson hat is the Open Road. With 5 white hats and pressed suits, you have to know these are some "good guys!" Tone, taste, timing and tradition are all part of this group's sound and with this third album the group is moving like a mule train down Lucky Drive. "Lucky Drive" is the title cut and the group lays down a hard-driving banjo and fiddle pulse as Brad Folk's voice sings of the wealth to be found driving through Los Angeles. "Mule Train" cracks a whip over a hard-driving guitar, banjo and fiddle as Brad once again puts his hard-edge voice into the driver's seat of the Frankie Laine country classic. The vocals ride the bluegrass tide as Brad and mandolinist Caleb Roberts blend their voices in the Charlie Monroe song, "Rollin' On" and then bluegrass hero Vern Williams joins Brad on "I'm Lonesome." Keith Reed's banjo and Paul Lee's fiddle keep the instrumentals vibrant and strong and are particularly effective in "Shotgun" and "Little Rabbit," the two instrumentals on the album. As well as they do traditional hardcore bluegrass, the band can also slow down and do a country ballad. "It's Blowing Away" is a Jimmy Skinner song that laments the passing of country music but interestingly, it morphs into a celebration of bluegrass music and its growing popularity. With great vocals, precision instrumentals, and a great song selection, the band is definitely on the open road to success!

### Tim May: Find My Way Back

FGM Records  
Echomusic  
1101 17<sup>th</sup> Avenue S.  
Nashville, TN 37212  
www.echomusic.com  
©2005

Song list: *The Sun Won't Shine on Virginia, Bill Cheatham, Your Worries and Troubles Are Mine, The Streets of Laredo, I've Got A Feeling, Miss Nari, Find My Way Back, Paddy on the Turnpike, Sittin' On Top of the World, Limehouse Blues, Down by the Sally Garden.*

### Learning How to Play Banjo, Guitar, Mandolin and Bass With Mel Bay Publications

Mel Bay Publications  
#4 Industrial Drive  
Pacific, MO 63069  
www.melbay.com

Do-it-yourself instrument playing has come a long way from slowing down records and tape recorders. Modern technology has given us CDs and DVDs that allow quick access to instructional segments to repeat and practice in the quiet of your own home. Mel Bay has several teacher/authors like Dix Bruce on mandolin and Joe Carr on guitar who have written both a First Lessons book and the Getting Into Bluegrass Guitar and Mandolin book and DVD set. This new series of "First Lessons" combines a detailed book, CD and DVD in one \$14.95 package at that has to be the best value of all the instructional packages for beginners on an instrument.

### First Lessons: Mandolin by Dix Bruce

Dix begins the instruction with hand positions, tuning and pick positions. He emphasizes the correct positions so that the learner will be able to pick up speed in playing later on. The 40 page book has 26 songs and the chords which form the beginning songs are shown on the screen. Dix also mentions that other songs are available from his web site, <http://www.musixnow.com/> Beginning songs include folk classics Blue Tail Fly, Billy Boy, John Henry and Poor Wayfaring Stranger. He also introduces the blue grass chop and lead melodies at the end of the book. His You Can Teach Yourself Mandolin and Getting Into Bluegrass Mandolin are continuations of this book and a great help to continue learning how to play the mandolin.

### First Lessons Flatpicking Guitar by Joe Carr

Joe's video sequences parallel the book, but he doesn't give many details while demonstrating the various licks and runs described in the book. He does give close up demonstrations of pick direction and the double screen images help clarify the finger positions. Fiddle tunes such as Old Joe Clark and Arkansas Traveler are shown in standard notation and tablature. Exercises and scale studies to develop speed in playing are also included. An important component of the book is the inclusion of jam session fa-

vorites to learn on guitar: Cripple Creek, Temperance Reel, Salt River, Whiskey Before Breakfast, Red Haired Boy and Bill Cheatum. This is a comprehensive introduction to bluegrass flatpicking guitar.

First Lessons Bass by Jay Farmer Bluegrass purists may cringe when they see Jay playing an electric bass, but the book does include musical theory and develops progressions for playing in different keys and improvisational techniques. The book also includes detailed charts of the fingerboard and the musical notes produced at each interval. Bluegrass upright bass players would be advised to find another book for starting on the "fretless" wonder.

First Lessons Banjo by Jack Hatfield Jack's book is divided into 12 lessons and the video closely follows the lessons in the book. Jack carefully explains proper picks, seating positions and hand positions while playing banjo. He also defines rolls and licks and carefully plays all the tunes in a slow and faster version. Songs used to demonstrate technique include Tom Dooley, Go Tell Aunt Rhody, Good Night Ladies, Cotton-eyed Joe and Cripple Creek. This is an excellent introduction to banjo playing and has a lot of technique and skill building to provide a solid foundation for playing.

Here are some other instructional books from the vast collection of Mel Bay products:

### Monroe Instrumentals: 25 Bill Monroe Favorites transcribed by Todd Collins

©2002  
Song list: *Honky Tonk Swing, Bluegrass Stomp, Blue Grass Breakdown, Rawhide, Go Hither to Go Yonder, Right Right On, Old Dangerfield, Evening Prayer Blues, Old Ebenezer Scrooge, Big Mon, Cheyenne, Jerusalem Ridge, Ashland Breakdown, Big Sandy River, Monroe's Hornpipe, Road to Columbus, Mississippi Waltz, Stoney Lonesome, Panhandle Country, The Dead March, Scotland, Jenny Lynn, Brown County Breakdown, Tall Timber, Lonesome Moonlight Waltz.*

Bill Monroe is held in high esteem as the "father of bluegrass," and his mandolin playing has inspired and challenged countless players over the years. Bill Monroe also composed tunes that are part of any advanced mandolin player's repertoire and a true test of skill is to be able to play the songs with the speed and expression of the originals.

Todd Collins has undertaken the mammoth task of transcribing 25 tunes from recordings. His detailed commentary allows the learner to "play

*continued on page 21*

## J.D.'s Bluegrass Kitchen

Howdy, Howdy, Howdy!

Boy, I'm sure glad to be back here on my mountain top where its so nice and quiet. I've been home for a week and a half after our festival, and I'm just now getting to where I'm not hearing that "phantom bluegrass band" playing outside my window when I go to bed at night. I'm sure that a lot of you long time festival goers know what I mean.

This morning is one of those "lonesome wishful" mornings. About the second thing I do when I get up each day is to turn on the bluegrass channel on my TV dish (#6037, Sirius Radio). I get to hear my good friend Terry Herd playing the best music in the universe! He played Larry Sparks' version of "Tennessee 1949," one of my all time favorite songs. Every time I hear that one, it always conjures up my memory of that spring day in 1949 when my favorite uncle came sliding up our driveway in a brand new, powder blue '49 Ford 2 door coupe. I thought that was the most beautiful car I had ever seen! I traveled a lot of miles with my Uncle Jack in that car on several hunting and fishing trips. God, how I'd love to go back and do that all again. Alas, the only constant in our lives is change, and as much as I'd like to drift back to those fond memories of 1949, that's all they will remain: memories. Lonesome, wishful morning here on Bluegrass Acres. Thank God for songs such as "Tennessee 1949," that bring back memories of an 11-year-old boy, a '49 powder blue coupe, and my favorite uncle Jack.

Well, it's a nice, cool morning anyway here on the mountain; there's a big speckled pot of coffee on the stove, so come on in, pour yourself a big mug of Cowboy Coffee, and we'll "make medicine" over some vittle's fixin's.

The other morning I got up at my usual time (4:30 a.m.), fixed coffee to get woke up, and got my day started. It was a chilly morn and I figured that come supertime I'd be about as hungry as an old momma wolf with ten pups! I figured a big pot of stew would be just about right, so while looking through my freezer for some meat, I pulled out a big package. I then unwrapped it, and surprise of surprises, I had about four pounds of beef short ribs. ALLRRRIIIIGHT! I threw them in a big sink full of scalding hot water along with a handful of kosher salt. By 8:00 a.m. they were ready to go. So, here's how to cook up some of the best short

ribs you'll ever wrap a lip around.

### Beef Short Ribs & Noodles

4 lbs beef short ribs  
2 tbsp olive oil  
1 medium onion, chopped  
1 8 oz. can tomato sauce  
1 12 oz. bottle of beer  
1 tsp caraway seeds  
1/2 tsp kosher salt  
1/4 tsp pepper  
1 bay leaf  
1/4 cup flour

Brown ribs in the oil. Remove. SautÈ onion until golden. Add tomato sauce, 1 ° cups beer and seasonings. Stir well to mix. Mix flour and remaining cup of beer together. Stir into the sauce, simmer for 10 minutes. Place ribs in your big crock-pot. Pour sauce over 'em, turn crock-pot on low, and let 'em cook real slow for 8 hours. Come supper time, cook up 3 cups of egg noodles to have with the sauce and ribs. Wow!

All you need to complete this meal is a good salad, a big loaf of fresh, sweet, French bread and a bottle of good red wine. I guarantee you'll absolutely "chrome" those ribs, as the meat just falls off the bone. I get the "slobbers" just writing this!

Here about six months ago I finally bought me a food processor. I know, come on J.D., get into the 21<sup>st</sup> century! So they've only been around for 29 years. Sometimes it just takes me a while to make up my mind. And of course I don't know what I'd do without one now! Talk about making this easier, wow! Naturally I've been looking for recipes that lend themselves to being prepared using the processor.

Now I'm absolutely fond of egg salad sandwiches and making a batch of egg salad is a snap with my food processor. Lay a big thick layer of this between two slices of good whole wheat bread, along with some butter lettuce and a couple of tomato slices, and son, you are in country boy heaven!

### Egg Salad

1 celery stalk, chunked up  
2 green onions, chunked up  
6 hard boiled eggs, halved  
1/2 cup mayonnaise  
juice of 1 lemon  
1 tsp kosher or sea salt  
1/4 tsp fresh ground pepper

Use the metal blade. Place everything in processor. Pulse rapidly, 5-7 seconds until chopped evenly. Scrape down sides if necessary. Do not process until

smooth. Makes about 1 æ cups.

The best and easiest egg salad you'll ever make. If I had one of those small refrigerators next to my bed, I'd keep a big bowl of this along with some crackers, to have for those midnight snacks when you can't sleep.

Summertime in California is a food lover's paradise! The array of fruits and vegetables that are available to us in the supermarkets is astounding. We probably have more kinds of fresh fruit here in Cal than anywhere in the whole world. I know we have the best strawberries, and I do my best every summer to help those strawberry farmers make a profit. Strawberry shortcake and whipped cream is just about my favorite dessert in the whole wide world (its good as an appetizer and a main course too!).

A favorite variation of mine is to bake up a pound cake and have it with strawberries and cream slathered all over it.

Here's a pound cake recipe that you can whip up with your food processor, and boy, is it yummy!

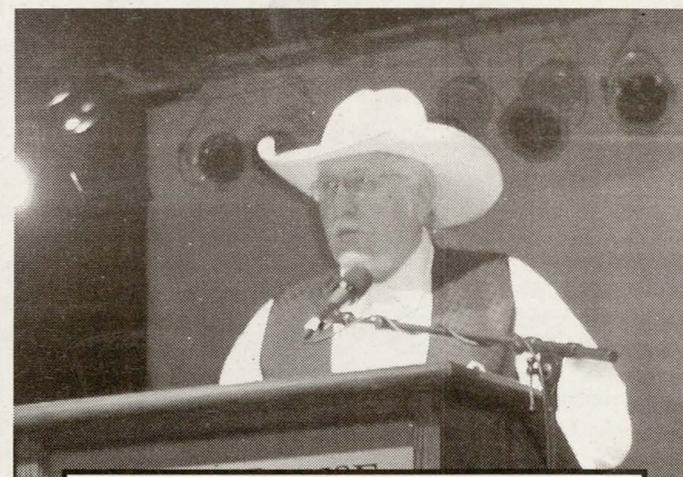
### Pound Cake

1 cup butter, cut in pieces  
æ cup sugar  
4 egg yolks  
2 tbsp brandy  
1 tsp vanilla  
1/2 tsp salt  
1/4 tsp baking powder  
2 cups flour  
4 egg whites  
1/4 cup sugar

Use the metal blade. Add the butter and sugar to processor. Pulse until creamed, 15-20 seconds. Add egg yolks one at a time. Process each time until combined. Add brandy, vanilla, salt and baking powder. Process until combined. Add flour and pulse 4 or 5 times until flour just disappears. In separate bowl, beat egg whites, gradually adding the ° cup sugar. Beat until stiff. Fold into batter. Pour in a well greased 6 cup loaf pan. Bake at 300\* for 1 1/4 to 1 1/2 hours. Test for doneness. Turn out to cool. Slice up and cover with some sugared strawberries and whipped cream. Heaven on earth!

Dot, if you fixed some of this for Les, I'll bet you'd get a nice surprise present next week!

Well folks, that's it for this month's edition, but before I close, let me tell you about one of the best places in Grass Valley,



J.D. says:  
"I'm a' gonna show ya how ta fix it!"

CA., to have breakfast or lunch. The place is "Charlie's Café," and its in downtown Grass Valley at 145 S. Auburn St. Its been my pleasure to have breakfast there several times over the years. They have some of the best biscuits and gravy you'll ever wrap a lip around. My pard Don Evans and I had breakfast there on Monday before our festival started and believe me, you will not leave there hungry. They have recently redone the whole interior and kitchen in a western dÈcor that befits an old gold rush town such as Grass Valley. The ambience is wonderful, the service is outstanding, the prices are moderate, and the food is some of the very best you'll ever experience. Jeanie Moore, the owner, is a beau-

tiful lady and a pleasure to meet and talk with. Do yourself a favor and have some of the best food you'll ever experience you're in the Grass Valley area. Tell Jeanie that J.D. sent you.

May God grant us all peace and health, especially those men and women in our armed services who stand for our freedom the world over. May God bless America.

Yer friend

J.D. Rhynes



## & Reviews continued

like the master." Todd also includes helpful hints about the song structure, modal tunings and stylistic variations that make the songs unique to Monroe's style. This book and copies of Monroe's recordings would be a great start to learning the classic instrumentals of Bill Monroe and the Bluegrass Boys.

Mel Bay's *Getting Into Travis Picking* by Michael O'Dorn ©2005

Merle Travis had a unique thumbpicking lead guitar style, and Michael O'Dorn has written an 84-page book analyzing Merle's style and giving the learner a set of tunes and licks to practice. Thumb picking patterns are introduced first and then a series of rolls are taught. The included CD is an excellent aide to learning the timing and putting the patterns into auditory memory. "You Are My Sunshine," "Home on the Range" and "Yankee Doodle Dandy" are used as song examples with a simple and advanced version written in guitar tablature and standard notation. Unfortunately there are none of the songs made popular by Merle Travis included and many of the pages have poor quality photographs instead of additional song material.

## THANKS FOR THE HELP

It takes so very many volunteers to put on an event like the Father's Day Festival. I would like to personally thank everyone who made this years Festival a success in spite of a couple of "minor" setbacks.

There are some very hard working folks that deserve special mention and I just wanted them to know that I personally appreciate their efforts. A huge thanks goes out to Tim Edes and Rich Evans and their very able crews. These folks worked endlessly in (sometimes) less than desirable conditions, but somehow made it all work. Another huge thanks to Festival Director Montie Elston. As the head guy in charge, when anyone has a problem, it falls on Montie to see that the right people get the

right directions to get things done, and Montie does an exceptionally great job at this.

On a more personal level, I want to especially thank the folks who worked in the Membership - Information - Lost & Found booth with me. I was truly blessed with knowledgeable, friendly folks who did an excellent job. Thanks to Charlie & Mel Steele, Al & Edla Allbee and especially to my husband Gene who covers whatever needs to be done and more. Also thanks to Neale & Irene Evans and Pat Phillips for helping Gene get the booth(s) up and taken back down and packed away.

You are all so very much appreciated.

Kathy Kirkpatrick  
CBA Membership VP

September 9, 10 & 11 2005

## Emerging Artists Bluegrass Festival

A Benefit to Save Claire Tappaan Lodge

Featuring:

**Donner Mountain Bluegrass Band**

Dark Hollow

Moonlight Hoodoo Revue

Mountain Fire with Jeremy Cohen  
Marty Varver Band

the F-150's

and more to come!

Enjoy Jamming,  
Songwriting Contest &  
Band Scramble!

Festival \$40  
Camping/RV \$5  
CTL Special:  
Festival, lodging,  
two dinners, two  
lunches & two  
breakfasts--\$100!

Stay in this rustic hostel built in the 1930's. The Claire Tappaan Lodge was one of the first ski destination lodges in California.

This is a beautiful mountain setting: wild flowers, lakes, streams, hiking, fishing, swimming, mountain biking, trains, a rich historical area!

[www.ctl.sierraclub.org](http://www.ctl.sierraclub.org) & [ctl@sierraclub.org](mailto:ctl@sierraclub.org)



Don't delay --  
Order your copy today!

*They make great gifts too!*

Twenty great songs from ten outstanding California Bluegrass Bands! This is one recording you don't want to miss, and at only \$15 this is a bargain!

Order your copy from the CBA Mercantile either by mail with the order form on page B-9 or with your credit card on the

SEPTEMBER 17 & 18, 2005 9 am - 5 pm

## Julian Bluegrass Festival



Bluegrass Etc.



Lighthouse

## & Banjo Fiddle Contest

All Ages Welcome

Register On-line



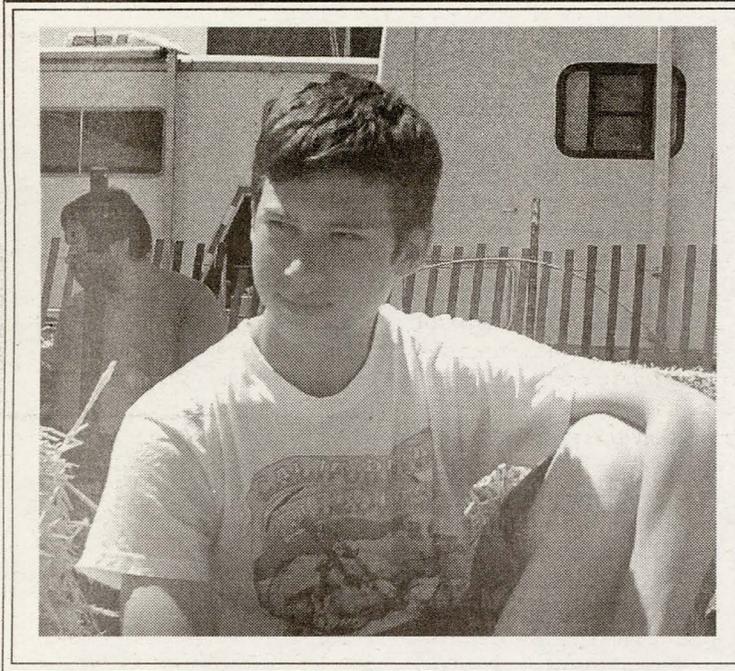
Judges Needed

Melissa Hague  
Entertainment

Ticket & Contest Info.

[www.julianbluegrassfestival.com](http://www.julianbluegrassfestival.com) 760-480-0086

FRANK LANE PARK JULIAN, CALIFORNIA



Hey everybody! Happy July of Fourth to all of you! (I'm guessing I might've submitted this to the Breakdown a bit too late.) My name is Kyle Abbott (but you can call me "Big K"). I'll be submitting bluegrass-related articles every once in a while, and hopefully you'll be reading them. Now, this month's article is all about the house concert. You know, when I think of the guitar virtuoso (in a good way) Steve Palazzo, I think of house concerts. He's put on a *cornucopia* (sounds trademarked but, oh well) of great concerts at his house and they are a big "wow!" I must say I've never been to a house concert before but I've heard they're great!

I know some people who would like to have house concerts, but can't because they are stupid. Now, I'm sure you aren't one of those people and am sure you would love to have a concert of your own! Hosting your own concert can (for the first time at least) be a bit of a pain, but people will love you for it and in the end, it can turn out wonderful. Here are some of my personal recommendations for the perfect indoor festival.

Let's start with getting the word out: advertizing (yeah, it doesn't look right but my spell-checker cleared it). Since "word of mouth" is so old-fashioned and email always gets sent to the spam folder, I'd advise you to concentrate on posters. First, don't crowd your precious paper real estate with a bunch of words. The more words you use, the more my eyes will glaze over them like a Krispy Kreme. I would advise a carefully selected selection of headlines for your poster. Include the name of the band and the location with address. A small map is always helpful. A picture or illustration relating to the style and theme of the music will do wonders for catching the eye. Go with whatever works best. I know people's tastes are different, but don't go too heavy on the graphics or people will think you're hosting a children's book read-along. Oh, and here's something very important. I have found that the perfect poster has a glossy finish. It's shiny, feels crisp, and oh so delicious! It's only a few cents more so I would recommend getting

that, unless you live in a sunny area where the shining sun might reflect off your poster and blind passers-by.

You'll want to put up your beautiful, catchy, and hopefully glossy posters in places where they will get noticed by the baker's dozens. I would recommend restrooms and outhouses. The masses will have to go there eventually. So putting posters there will cover all the advertizing you'll need. I think that would usually be good enough but if you want to make sure your event will not *not* be noticed, you'll want to stick your posters in places where people eat. I would suggest bakeries and cafes. People will read *anything* while drinking their decaf.

You're probably thinking: "But Kyle, all the big-name bands are at other gigs! I've got a great band (for the price) but nobody's heard of them! How can I get people to come?" Well, that's a toughie. The first idea would be food. On the poster, put "Free Refreshments!" ("Refreshments" sounds classier than food.) On second thought, better put that in bold. At the concert itself, put out some chips and a bottle of Pepsi if you want a tide-me-over snack thing. If you're feeling creative, whip up a batch of deviled eggs; because when I think of a party, I think of deviled eggs. Nobody likes them (I can't get any verification on that though so I'm going off of instinct) but they look pretty artistic. You could also get something catered and just charge extra for admission.

Next, you want people to be able to find your house right? Well, I've always found that renting a good-sized blimp will bring in the crowds. Goodyear always does it and just look at *them!* That'll get your concert noticed by hundreds! (Even if you can only cram thirty people in the house.)

Now on with pricing. The price of a ticket really depends on the quality of the concert and the band. I would recommend on charging as much as you can without making it look like a wallet-vacuum. Of course that's just me and I'm a cheapskate.

## Big K Comments On It

by Kyle Abbott

All right! You got the word out, you got people to come, and hopefully you've got the band of your choice. Now would be a good time to figure out where the heck you're gonna host this thing! Which brings us to location. If you want to call it a house concert, I would advise putting the band in a house, or even a bungalow or studio. Otherwise the audience will feel ripped off. Also, if you want to entertain more people or host multiple bands, you'll want a big house, with wide open spaces and very little furniture to get in the way. A creative idea (not recommended for first time concertizers) would be to have multiple bands in multiple rooms if you want to go for the Museum of Music theme. Oh, you'll also want chairs 'cause people love to sit if they can.

But perhaps you don't have a big house, or you don't even have a house at all (but in that case, how are you reading this?). You can always ask your neighbor or bluegrass buddy to have the concert at his/her house. Either way, you'll want a place that's in the middle of everything. That's where the people are. If you are so inclined, you can ask your friend to host the concert as well but then you wouldn't be able to be in charge and you don't want that, right?

So, by now, your band has arrived, you broken to them the fact that you have no money, and the audience had begun to arrive. You may want to do some name-tag distribution to help break the ice. You're probably pretty worn out by now, so my advice would be to hide in the closet, pop open a Smirnoff and some cheese whiz and kick back. Give yourself a pat on the back; you deserve it! (I think.)

So that's that for this article. If you would like to read some of the other articles I've written, you can visit <http://www.playingbyear.com/pitstop/bns>. Now for my joke of the month: I was flying on an airplane on my way back from a gig when suddenly, one of the engines failed. The captain got on the intercom and said: "Ladies and gentlemen, there's no need to panic. We have three more engines left. We may get to Santa Cruz 45 minutes late but there's nothing to worry about." Just as everyone was calming down, another one of the engines blew. Again, the captain got on the line: "Don't worry, folks. Everything's fine! We've got two more engines. We're completely safe although we might arrive at the airport an hour and a half late." Upon hearing this, a lady next to me said: "I hope the other two engines don't fail, or we'll be up here all night!"

## The Birth of a Guitar

Occasionally a book comes along that is so exquisitely written it takes your breath away. You want to just hold it and let its specialness sink into you, and you want to share your discovery of it with all your friends who might be interested. Such a book is Tim Brookes' *Guitar: an American Life*, published by Grove Press, N.Y., 2005

Brookes takes us on his personal odyssey of the guitar world, occasioned by his own beloved guitar of some twenty-two years being destroyed by airline baggage handlers. His wife, sensitive to his pain and knowing that he has a milestone birthday approaching, suggests replacing his old guitar with the guitar of his dreams. After hanging out in numerous places where guitars are all ready for new owners, he decides that he'd rather have a guitar built for himself—according to his specifications. So he sets out on a quest to discern what qualities contribute to custom-made instruments being as nearly perfect as anything can be on this green earth.

Along the way, Brookes makes occasional side-stops as he ponders such things as why a guitar gets to be imbued with emotions of personal dreams. He asks, "What is it about such a humble folk instrument that allowed it to become a symbol of freedom, the open road, protest and rebellion, the blues, youth, lost love, sexuality and even one's own spiritual explorations?"

Brookes provides interesting tidbits of guitar lore, such as the fact that in the U.S the guitar outsells all other instruments combined, and he discusses hypothesizes regarding why the guitar has been at times regarded as a low-prestige instrument and other times a symbol of genteel parlor refinement.

While he regales readers with guitar lore, he watches over his chosen guitar-builder's shoulder during the entire process of creating this dream guitar. From the beginning considerations of choosing the wood through the stages of bracing, shaping the sides, creating a rosette and through the lacquering process, Tim Brookes offers intelligent commentary including a few personalized definitions, e.g. "Rock-a suitable article to throw at any guitarist whose solo exceeds seven minutes."



Are you planning to move?

If you are, please send us your new address in advance! The Post Office **does not** forward Third Class mail!

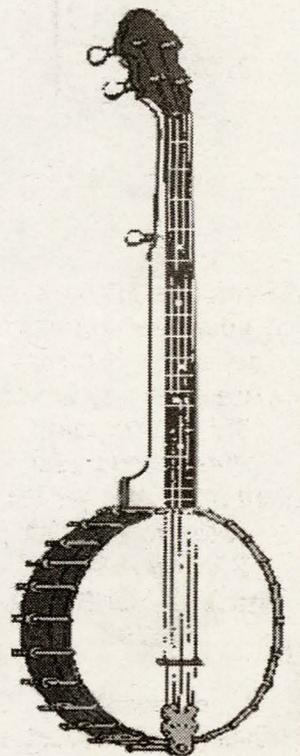
Please send your address changes to:  
Kathy Kirkpatrick  
P.O. Box 690730  
Stockton, CA 95269-0730

Or email at:  
[calbluegrass@comcast.net](mailto:calbluegrass@comcast.net)



Tim Brookes is well published; his articles have appeared in *Vintage Guitar*, *National Geographic*, *Outside* and *American History*. He has been a commentator on NPR's Sunday 'Weekend Edition.' He lives in Vermont with his family and a prized concert-jumbo acoustic guitar.

by Elena Corey



# STUDIO INSIDER #92

By Joe Weed

## The Recording Workshop at Grass Valley

First, I want to thank the large and attentive group who came to my workshop and asked so many interesting and important questions. Several people requested tips on mic placement when recording upright bass, acoustic guitar, and banjo.

We talked about the complex ways instruments produce what we hear as their signature sounds, and how best to capture something with a microphone that will approximate those sounds for the listener of a recording. The techniques for accomplishing this in a bluegrass recording can be quite different from those for making other kinds of recordings, and we reviewed the basic mic placements.

We talked about the different kinds of microphones commonly used in studios today — condenser and dynamic, and how their construction and operation make each one suitable for different kinds of work. We also talked about cardioid mics (mics that are unidirectional, or which pick up sound from primarily one direction), and some of the special characteristics of these mics, including the “proximity effect.” This is a phenomenon in which the microphones get quite bass-heavy when placed close to a sound source.

Several people asked about inexpensive studio mics imported from China. I explained that my

personal experience with them is limited, as we don't use them at Highland Studios. However, music instrument and studio supply retailers say they are selling many of them, and home studio owners seem to be the primary customer base.

### News of note to music lovers

There were a few questions about music downloading. The biggest news was the U.S. Supreme Court's finding, announced in June, that companies who maintain peer-to-peer file-sharing networks that exist primarily to aid people in large-scale illegal file sharing (like Grokster, for example) can be sued for damages for aiding such activity. Recording industry lawyers are expected to file suits to rein in such companies or to force them to change their operations so that royalty revenues for copyright holders can be collected from them.

### Lifestyles of the hard working

While this may seem like bad news to dedicated song rippers, I think it is good news for the recording industry, for song writers, and for the public as a whole. The framers of the U.S. Constitution deemed copyright an important and necessary right for creators of original works, and made sure it was protected. This was done to encourage and foster the creation of American works of art by protecting the creators from unauthorized exploitation of their work and thereby making it possible for those creators to derive economic benefit (i.e., earn a living) from their creations. If song writers like Laurie Lewis, Doc Watson, Del McCoury, or Utah Phillips can't earn money from sales of their creations, and are forced to earn money only at shows they play as they live the road life, then we have effectively removed the dream of a tranquil and secure home life for all of these artists. Lack of copyright protection would also be disastrous for record companies who manufacture, distribute and promote their art. Finally, it cannot be good for the American music audience because it would reduce creative output to only those artists who are willing and able to live on the road or hold other, non-music-industry jobs to earn a living.

The importance and irony of protecting intellectual property are especially apparent in

the promises, prohibitions, and disclaimers that are all part of the licenses we must agree to (do you really read these?) when we are installing software (such as Napster's!!). These licenses force the user to agree never to copy, reverse-engineer, distribute, or publish the software that runs their sites. In other words, the lawyers and entrepreneurs that run these companies know full well the value of their creations and the immense importance of their copyrights for their software, but seem to be blissfully unaware or completely uncaring regarding the rights of the people who created the music whose copying they are promoting, and upon whose existence they depend.

So software engineers and entrepreneurs deserve good incomes, decent homes and cars and futures, while music writers don't?

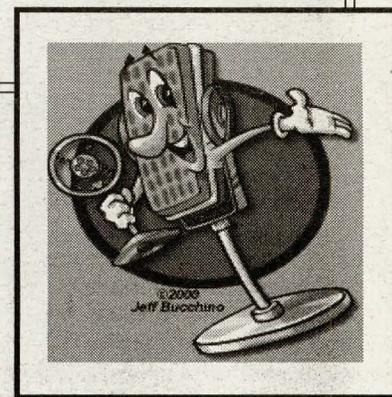
### A real-world example

Stephen Foster, writer of “Hard Times Come Again No More,” “Oh, Susanna,” “My Old Kentucky Home,” “Beautiful Dreamer,” and about 250 other songs, died poverty-stricken and sick at the age of 37 in Bellevue Hospital, New York in January of 1864. In Foster's lifetime, there was not yet a system of collecting compulsory royalties from commercial music exploiters. One of the reasons that ASCAP (American Society of Composers, Authors, and Publishers) chose January 13, 1914 as its founding date was to commemorate Foster's death in the hopes that never again would a great American writer be forced to live a life of poverty while others received financial gain from his or her creations. Let's remember that lofty goal the next time somebody asks us to burn them a copy of a CD or when our kids ask to use our computer to download some mixes.

### On the road in Missouri

Before I sign off, I'd like to give a brief synopsis of an intriguing and beautiful trip I took with my wife Marti in June. I mentioned in last month's column that we were flying to Missouri to bicycle the 225-mile Rails to Trails route called the Katy Trail. It starts just outside St. Louis, MO, and wends its way along about 175 miles of the Missouri River before deviating and heading

southwest, terminating in Clinton, MO. Marti and I averaged about forty miles a day, enjoying the best possible May/June weather that Missouri can offer. The trail traverses rural Missouri, passing through old towns left over from when the route supported a thriving railroad, and a few ghost towns that either the ravages of economic change or the recurrent floods of the Missouri have wiped clean. The wildlife was spectacular. We saw and photographed countless snakes, turtles, birds and reptiles, and passed through farms with horses, cattle, pigs and even a pair of albino peacocks. I had the Missouri Waltz playing on repeat mode inside my head for many of our bicycled miles. I'm not sure if that was a good thing. But I did record a version of it after we returned. Rob Ickes was in the studio recently for some overdubbing, and added some beautiful dobro to the Missouri Waltz. (More about the Missouri Waltz in a future column.) After we'd crossed the Missouri River, we passed through Booneville, where we spent a very full day with Cathy Barton (hammered dulcimer and



banjo) and her husband, Dave Para (guitar). Dave and Cathy maintain a very busy touring schedule in the Midwest, performing traditional music for schools and festivals. After our 8-day stay in Missouri, Marti and I flew home to begin our summer work, refreshed and rejuvenated after what seemed like a much longer break in routines.

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.



**Are you planning to move?**

**If you are, please send us your new address in advance! The Post Office does not forward Third Class mail! Please send your address changes to: Kathy Kirkpatrick P.O. Box 690730 Stockton, CA 95269-0730**

or email to: calbluegrass@comcast.net



**Don't delay --  
Order your copy today!**

*They make great gifts too!*

Twenty great songs from ten outstanding California Bluegrass Bands! This is one recording you don't want to miss, and at only \$15 this is a bargain!

Order your copy from the CBA Mercantile either by mail with the order form on page B-9 or with your credit card on the CBA website at [www.cbaontheweb.org](http://www.cbaontheweb.org).





# breakdown



So long, Don.  
You've done  
a great job,  
and your shoes  
will be very  
hard to fill....



CBA President Don Denison

## Fall Campout and Board of Directors election to be held October 14, 15 & 16 in Colusa

It's that time of year where CBA members get their opportunity to cast a vote for the direction they want the organization to go in the following season. Maintain the direction it's going or shake up the playing field; bring in the mavericks or reaffirm the incumbents, that's your call once again. And while one must have had their petition and statement in by August 15<sup>th</sup> in order to be on the election ballot, write in candidates are still allowed (so you can still have hopes of being a "dark horse candidate") up until the final day at the campout.

The Colusa County Fairgrounds at 1303 10<sup>th</sup> 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 14 to 16, 2005. 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 14, we have in recent years a 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. No word as of yet if there will be a show or not, but we'll let you know as soon as we hear if there is to be one. If not, the jamming is just

great there, and some great players have always shown up to jam with their old and new friends, so not to worry if you don't play yourself. There will be lots to hear in any event, as it's always like a mini-festival without all the bands to compete for your attention.

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 2005/06 Board has been introduced, there will be a general membership meeting for members to express concerns and suggestions and ask questions of board members.

As of this writing, to my knowledge there is only one member not running for reelection, and that would be our esteemed President Don Denison. Honestly, I have a hard time even imagining the CBA Board and management without him. The work that

has been done by Don over the years, both in front and behind the scenes, is truly beyond belief. From festival and show production to the nuts and bolts running of this organization, Don has been a guiding light and strong and stable hand for more years than most musicians can count. Both Don and his lovely wife Suzanne (if you remember she was the editor here at the Breakdown before the current staff was roped in) have been mainstays of the CBA for more than 20 years, providing that nothing that needed doing ever went undone, which is a huge life lesson to us all: if it needs doing, just do it or don't complain. I'm sure I echo the wishes of every member when I say: "Thank you so very much", and wish you both a happy retirement. Your voice will be missed.

Incumbant candidates for the CBA's 2005/06 Board of Directors are: Lisa Burns, Rick Cornish, John Duncan, Tim Edes, Montie Elston, Mark Hogan, Larry Kuhn, J.D. Rhynes, Hal Johnson and Suzanne Suwanda. New candidate is Rich Evans. Please read their candidates' state-ments beginning on page B1 and complete the ballot elsewhere in the issue.

A change in the By-Laws made in 2002 allows for up to 13 board members. There

are only 11 on the ballot, but write-ins are permitted and will be counted. You can choose to vote for all 11 candidates or only one or two, but please VOTE! 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 merchandise.

If you have any questions about the campout or the election, please call the CBA office at either 775-827-6636 or 877-BLU-GRSS (877-258-4777) or email: [breakdown@gbis.com](mailto:breakdown@gbis.com).

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](mailto:ceo@thefarmshow.com).

See you in "Cowtown by the River!"



CBA Chairman of the Board  
Rick Cornish

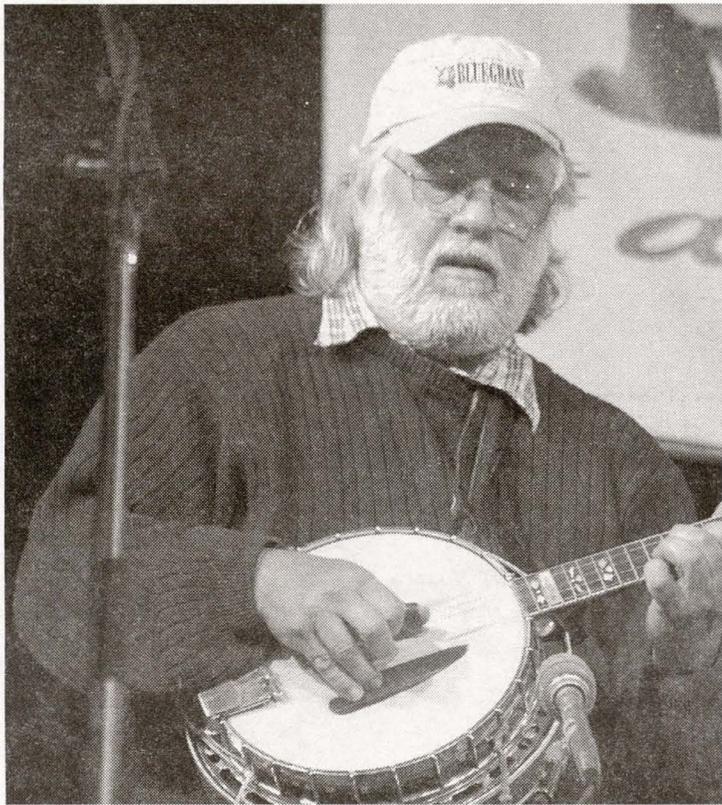
Hard to believe this is my sixth candidate's statement...or is it my seventh? In any event, I still feel like the new kid on the block. Still lots to learn, and I still feel humbled by the task. And humbled even more by the chance to lead the CBA board of directors as its chair (Boy, talk about a learning experience.)

We've got an interesting year coming up. A major new event in February, a totally different dynamic back at the IBMA now that it's moved to Nashville, a couple of exciting new kids programs and some new opportunities presented to us by our website, [cbaontheweb.org](http://cbaontheweb.org).

I helped jump start some of these initiatives (or at least was around when others did) and I'd like to see them through. Please consider casting one of your eleven votes for me.

**More candidate's statements continued on next page...**

continued from first page



**Mark Hogan on stage at Father's Day '05 with the Done Gone Band Reunion**

Once again it is time for me to make my case to the membership of the California Bluegrass Association as to why they should allow me to return as a member of the board of directors.

I should say that it was touch and go these past few months as to whether I would be able to serve. I recently lost my job, which put CBA service in doubt. However with that picture clearing up I can say that I am able and ready to serve another term.

For those folks that may be relative new comers, I have been a member of the CBA for close to thirty years.† I've served at just about every level from taking out the garbage to Festival Director, musician and eventually served two stints on the board 1988-90 and 2002 to the present.

I have in the past and presently have been an advocate for what have been sometimes minority positions. Old Time and Gospel music come to mind along with preserving the tent camping area. Despite the jokes about my buying an RV for example, I was responsible for defining the tent camping area and have defended it†with vigor ever since.

My current concerns for the future are this: while it is necessary to consider the bottom line financially at all times whenever we act as a board I think that we need to pause and think about our non-profit side. The state of California confers non-profit status†on organizations so that they will go where the private sector will not go. That was the way it was for Bluegrass thirty years ago. A non-profit was in needed in order to augment the emerging Bluegrass scene in the 1970's. I worry that the current "Butts in the seats" attitude that

seems to be the current trend in terms of band selection needs to be tempered. We need to pay more attention to Gospel, Old Time and our Bluegrass history.

For example: If we hadn't failed (yes failed) in our mission as regards Old Time Music it would not have been necessary for Carl Pagter, the late Darrell Johnston, Gene Bach and myself to create the Golden Old Time Music Festival. Here is a case of the private sector going where the non-profit wouldn't. Hello taxpayer, what's with that? I'd hate to think where gospel music, the third leg in the†three legged stool would be without Bob Thomas. Gospel music isn't just for Sunday. If the band is good enough it should be on the main program. It's all part of our mission.

One argument against this train of thought is that the CBA Fathers Day Festival pays for all of the other activities that we sponsor in a fiscal year. Well here is a reason to vote for me. The Presidents Day Festival in Sebastopol, now known as the Sonoma County Bluegrass and Folk Festival has under my management finished in the black every year. Though the CBA is the ultimate guarantor of the festival financially, we have never been a drain on the general funds of the organization. In fact we are slowly accumulating a small surplus to see that we don't have to rely on general funds. Seeking out sponsors has been a big help. Without throwing stones, this can't be said about the Woodland festival this past couple of years.

My friend Cloud Moss who runs the Kate Wolf festival in Laytonville, California, the weekend after Grass Valley, does so in a remote location. Therefore they

must rely on several generators to power the entire event. Power comes exclusively from bio-diesel. I'd like to suggest that we do the same when we provide power for me and my RV and every body else out by the lake. It may be more expensive but I think it is the right thing to do. I'll personally do the legwork to make it happen.

Well after setting what I believe was the record for shortest election statement last year, let me leave you with this. I was 17 when I got into Bluegrass in 1969 and my passion hasn't diminished. I look forward to serving at the memberships pleasure. I'd like to thank my friend Tim Edes for his encouragement and to Bob Thomas for being my moral compass when it comes to "doing the right thing."

Sincerely,

Mark R. Hogan

My name is Tim Edes and with your approval, I would like to serve the California Bluegrass Association for another year. I would like to serve again for one reason: you. There is no other group of people that I would like to be with and call my friends than bluegrass folks. In my relative short 10 year involvement with bluegrass, I have met, jammed and camped with the finest people one could hope to be associated with. The bluegrass community has many good virtues, sincerity being one of the biggest! When bluegrass people say "how are ya doin'",...they actually want to know! When they say, "stop by for dinner at my camp tonight"...they mean it, and if you don't, they come looking for you.

What amazes me is the amount

#### Lisa Burns – CBA Board Candidate Statement

I am excited about the opportunity to serve for a fourth year on the CBA Board of Directors. This past year has been fantastic and we continue to grow in many areas. We completed our third year of industry sponsorship for our organization from luthiers, record companies and music stores, raising over \$23,000 for the organization (a 64% increase over 2004). We have expanded attendance at the CBA Music Camp and are continuing the new children's program to the Festival aimed at young children with no instrument experience. We continue our collaboration efforts with other bluegrass organizations with concert co-sponsorships and publicity assistance.

Perhaps most exciting, we have added a brand new festival to our lineup, Supergrass, which will premiere in February of 2006. It will include kids on bluegrass and other educational programs and will involve bluegrass organizations from Nevada, Arizona, San Diego,



**Tim Edes jamming at Veteran's Day fest in Woodland**

of volunteers this organization has recruited, willing to work to further our mission. Without all these volunteers, the new ideas and changing concepts that the board of directors is faced with would NOT happen. Volunteerism is the absolute key to the success of this organization. That is how I ended up so involved, I just said "ok, I'll do it" when asked to be a coordinator. Actually, up until the last four years, I had never been involved with any non-profit organization. Now, I have served three years on the board of directors!

I would like to tell you that I have been in the organization thirty plus years and list all the accomplishments I have accumulated, but I cannot. However, I have spearheaded the "electric only" program at the Father's Day festival, which has proven to be successful. I have been involved with the IBMA team for the past few years, listening to and selecting our emerging artist, as well as listening to and critiquing many, many bands for consideration for our west coast events. I have started an annual concert in Morgan Hill, trying to bring blue-

grass to the South Bay. I have been invited to be co-entertainment coordinator for Super Grass this coming February and if successful, I will be promoted to entertainment coordinator et al in 2007.

In closing, I ask for your vote. However, more so that you do vote. In addition, I pledge to continue my present endeavors, as well as embarking on some new ones. One in particular is supporting Mark Hogan's proposal for a generator using bio-diesel fuel. Another issue is how to find an equitable approach to place chairs at the Father's Day Festival. The system in place now does not address the fact that some of our elder or handicap customers are not capable of a 100 yard sprint to the audience area.

And one last thought, if you think that maybe you might be able to help the CBA in some way and that we might need you, well, you can and we do !!!

Your friend,  
Tim Edes

Southern California and the SF Bay Area.

This past year was again 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 and we are conducting

formal and informal surveys with you, our membership to make sure you think we are moving in the right directions. I look forward to continue these important efforts – I hope you will elect me for a fourth term.



**Lisa Burns holding down her other job as bass player for Sidesaddle & Co.**

Hi Folks,

My name is Hal Johnson and I'm a candidate for the Board of Directors of the CBA. This has been an active year for me in CBA activities, culminating in an appointment to the Board in June to fill the vacancy created by the passing of our beloved bluegrass brother, Darryl Johnston. Here's some of the activities in which I have been involved as I have worked to advance our bluegrass music:

\* Last October I went to IBMA and worked with the CBA team to observe and help with our hospitality suite and talent selection process. I'm returning this October as a member of the team.

\* In January I was appointed by the Board to the position of State Activities VP, with primary responsibility for our two campouts, as well as concert coordination throughout the state.

\* In February I was appointed as a co-director to launch a new mid-winter festival in February of 2006 - *SuperGrass*. This is one of the most exciting projects I've been privileged to work on.

\* I have been a volunteer at four festivals so far this year.

\* I'm an active band member in the Golden Gate Boys, a gospel oriented bluegrass band. We usually perform a couple of times per month, mostly in church concerts.

Hopefully this demonstrates my passion and commitment to our music. I'm not an observer; I want to be involved in creating results. I have had a rich career in business serving as CEO in eight different businesses. I now coach

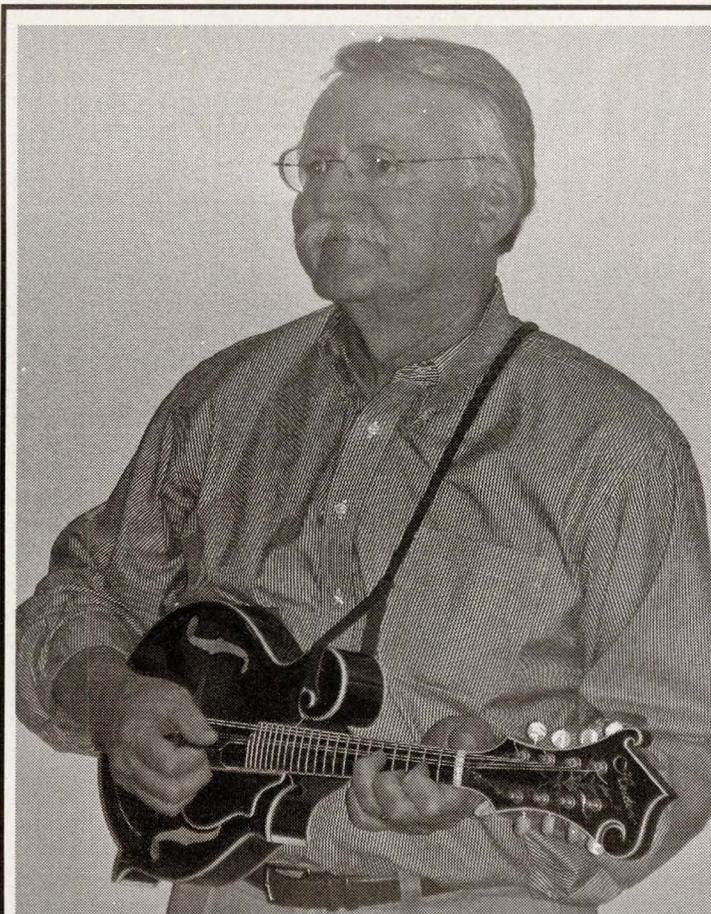
CEO's part time. In addition I have served on several boards of directors, so helping organizations achieve their mission is a familiar role for me.

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.

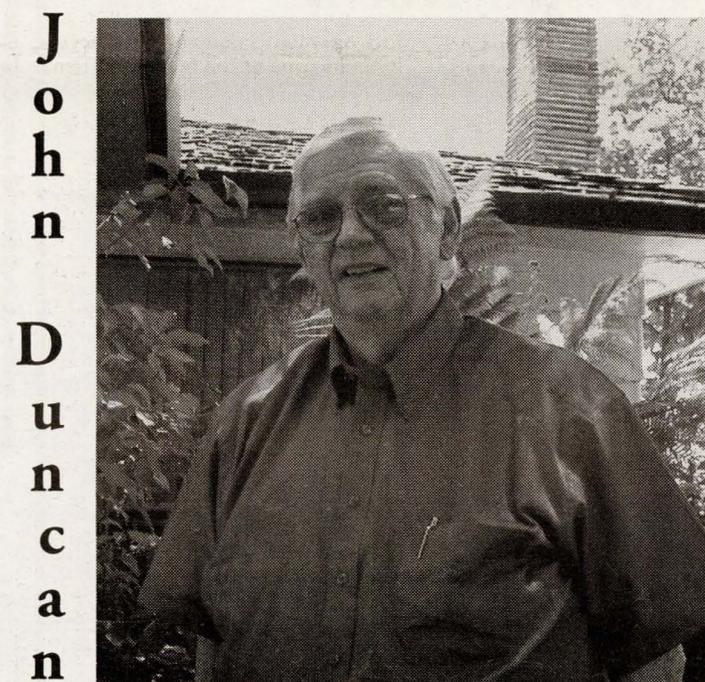
In addition to perpetuating bluegrass, the CBA has demonstrated excellence in producing family oriented events. The CBA is the largest and most successful bluegrass association in the world! That takes leadership. I have had the privilege of getting to know many of the CBA volunteers as well as our leadership on the Board of Directors. As a CBA member, I have enjoyed and admired the results of this dedication and focused effort. We have a great organization. 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.

I would be honored to be your representative to continue as a part of the CBA team. I am asking for your vote to allow me to remain on the Board in working hard for continuing excellence in all that we do. Thank you.

**Hal Johnson**



**Hal Johnson showing off his new moustache and one of his many fine mandolins from his extensive collection.**



**J  
o  
h  
n  
  
D  
u  
n  
c  
a  
n**

**Rich Evans Candidate Statement for CBA Board Election 2005**

Hello everyone. My name is Rich Evans, and although I may not be well known to all of you, I have affected most of your lives in a small way. I am one of the guys that invented the system for putting labels on all of your fruits and vegetables. That's right, all of those apples, peaches, tomatoes, avocados, etc., etc., etc.

I have been involved in bluegrass for the last ten years. I was on the NCBS Board of Directors for four years, and the

President of that organization for two of those years. I have been the co-director of the Good Old Fashioned Festival for the last four years. I have also been involved in the CBA Fathers day festival for the past five years as a volunteer, and last year as the Transportation and Communications Director. This past year I implemented an idea that was presented by the late Darrell Johnston, and built and ran the people shuttle system introduced at this past Grass Valley festival.

My interests are trying to keep the CBA festivals the best experience Bluegrass fans can find

**John Duncan**

My name is John Duncan, and I am a candidate for reelection to 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, and have served on the CBA Board for the past year.

I've maintained an interest in CBA Board activities for quite sometime. I've made it a point to attend most meetings in recent years prior to my serving on the board, and provided input where I could. It has been my privilege and pleasure to represent the CBA membership this term. I believe it has been a good year so far. CBA sponsored events such as concerts, festivals, and fund raising campaigns have been very successful. And, we are looking forward with excitement to a new event in February—Super Grass—in Bakersfield. While we will always strive to do better, there is reason to be proud of our 2004-2005 accomplishments.

Having grown up listening to bluegrass 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.

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. I'm also a picker, and have played bass for various area bands since the early 1990s.

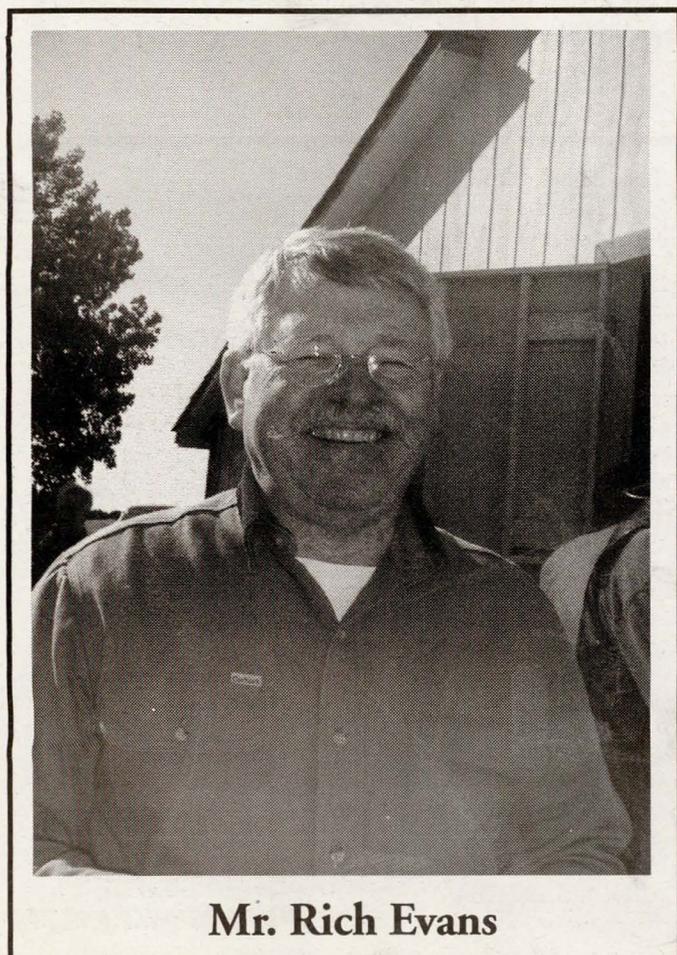
I continue to believe that the CBA belongs to its members, and that the board's responsibility is to act in the best interests of its members.

Ideas from the membership should be sought out and considered. If re-elected, I pledge to lend an easy ear to member concerns and ideas. I would appreciate your vote.

anywhere, and in some small way add to the quality of the CBA Board of Directors. I hope you all will not hold my fruit labeling experience against me, and promise to give each of you that vote for me all the fruit labels you can eat. Please exercise your right to vote, and if you happen to vote for me, all the better.

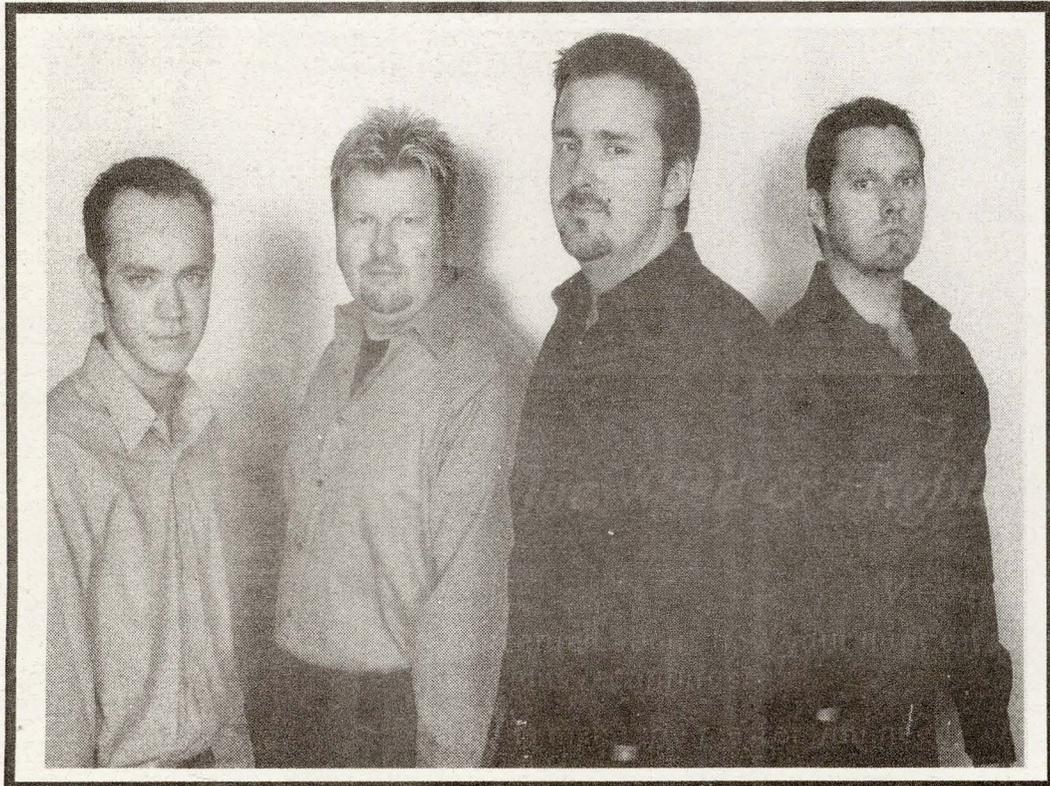
Thank You,

**Rich Evans**



**Mr. Rich Evans**

The California Bluegrass Association  
presents  
Mountain Home Records Artist



***New Found Road***  
**Summer Bluegrass Gospel Concert**  
Also featuring: **On The Loose**

Saturday, August 20, 2005 — 7:30 PM  
First Baptist Church of Fair Oaks  
4401 San Juan Ave, Fair Oaks, CA

**ADVANCE Tickets Available Three Ways**  
**Online at [www.cbaontheweb.org](http://www.cbaontheweb.org) by Visa Card**  
**By Mail**

Gospel Concert C/O Bob Thomas 8532 Cumulus Way Orangevale, CA 95662  
Christian Book Center 7975-B Greenback Lane, Citrus Heights 916 721-5722

\$18 for general public, \$16 / Seniors (65+), \$15 for CBA members,  
Ages 13-17 are Ω price, 12 and under are free  
**AT THE DOOR**

\$20 Public, \$17 Seniors (65+), \$17 CBA members  
For more information call 916-989-0993 [www.cbaontheweb.org](http://www.cbaontheweb.org)

Featured band of  
2003 CBA  
Father's Day  
Festival



Two  
Great  
Bands!



S  
u  
z  
a  
n  
n  
e  
S  
u  
z  
a  
n  
n  
e  
a

Hi there — and thanks for reading this far! After a year in CBA “government” I truly appreciate folks who take the time to read about the Board in the Breakdown!

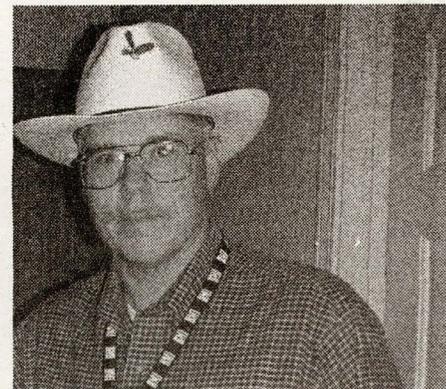
My first year has been eye-opening to say the least. I’ve learned a lot about how this association accomplishes so much, about the passion for this music that unleashes such a tremendous effort from so many volunteers, and how we touch so many people of all ages. I’ve been helping mostly in the marketing and publicity areas, taking the bluegrass story to the media and working with some key volunteers such as George Martin and Deirdre Donovan to generate more awareness of our events. I’m up to my ears in SuperGrass, arranging promotions, publicity, news e-mails and helping other California bluegrass associations get involved. I took a turn as an MC at Grass Valley, and enjoyed a heartwarming sense of pride at what a wonderful festival we put on, how dedicated the fans are, how talented and gracious the performers are.

So with that, I’ve decided to go for another year, to work harder and try to help out more. I hope you’ll let me know what issues are important to you, and I hope you’ll vote for me this fall.

Many thanks,

Suzanne

Hello, I am Montie Elston and I am running for reelection 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.



Montie Elston

If you were to ask me why I’ve chosen to be so involved with the CBA I might just tell you it’s a way to give back to others so that in some way, hopefully, I can help insure that the music will continue on into the future so that my grandchildren’s grandchildren can enjoy it as much as I do.

needs to continue on the road of perpetuating bluegrass, old-time, and gospel music 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.

I believe that the CBA

Montie continued next page



# CBA Calendar of Bluegrass, Old-time and Gospel Events

## Band Gigs ... Concerts

- 8/1/2005** — **Bean Creek** will perform at 7 pm at Phil's Fish Market and Eatery, on Sandholt Road, Moss Landing, CA. Other musicians are welcome to join in for a bluegrass picking party for the second set starting about 8 pm. For information, call 831-375-2975 or visit [www.philsfishmarket.com](http://www.philsfishmarket.com)
- 8/2/2005**† — **Sidesaddle ... Co.** from 6:30 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, Ca. For information or reservations, call 408-297-9151 or visit <http://www.samsbbq.com>.
- 8/3/05**† — **Bean Creek** from 6:30 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, Ca. For information or reservations, call 408-297-9151 or visit <http://www.samsbbq.com>.
- 8/3/2005** — **Whiskey Brothers** will perform at 9 m at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit [www.albatrosspub.com](http://www.albatrosspub.com).
- 8/4/2005** — **Ed Neff ... Friends** will perform from 6:30†- 9:30 pm at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 8/4/2005**† — **Belle Monroe ... Her Brewglass Boys** at Atlas Cafe, 3049 20th Street at Alabama, San Francisco, CA. For information, contact Ted Silverman via email at [brewglassboys@aol.com](mailto:brewglassboys@aol.com) or visit <http://www.atlascafe.net>.
- 8/5/05**† — **Sonoma Mountain Band**, 6 pm at Murphy's Irish Pub, 464 First Street on the east side of the square in downtown, Sonoma, CA. For information, call 707-935-0660 or visit [www.sonomapub.com](http://www.sonomapub.com).
- 8/5/2005** — **Bob Mora and The Third Degree Blues Band** in concert at Kentucky Mine Outdoor Amphitheatre, Sierra City, Ca. For information, call Shirley Leschinsky at 530-277-5446 or email [shirley@events4u2.com](mailto:shirley@events4u2.com).
- 8/6/2005** — **Chuck and Jeanie's Country Roundup**, 8 pm at McGrath's Irish Pub, 1539 Lincoln Ave in Alameda, CA. \$5 cover charge at the door. For information, call 522-6263, email [flyinhigh@earthlink.net](mailto:flyinhigh@earthlink.net), or visit <http://www.mcgrathspub.com>.
- 8/7/2005** — **The David Thom Band** at Pena Pachamama, 1630 Powell Street (between Union ... Green) North Beach, San Francisco, CA. For information, call 415-646-0018 or visit <http://www.PenaPachamama.com>.
- 8/7/2005** — **The Mill Creek Boys** will perform for a Yucaipa Sunday Concert at 6:30 pm at the beautiful Yucaipa Community Park, ark 34900 Oak Glen Road in Yucaipa CA. Admission and parking are free. Bring your lawn chairs blankets and picnic supplies for a great time. For information, call 909-790-7460; email [dcopley@yucaipa.org](mailto:dcopley@yucaipa.org); [http://www.yucaipa.org/City\\_Parks.html](http://www.yucaipa.org/City_Parks.html).
- 8/8/2005** — **Courthouse Ramblers** will perform at 7 pm at Phil's Fish Market and Eatery, on Sandholt Road, Moss Landing, CA. Other musicians are welcome to join in for a bluegrass picking party for the second set starting about 8 pm. For information, call 831-375-2975 or visit [www.philsfishmarket.com](http://www.philsfishmarket.com)
- 8/9/2005**† — **Diana Donnelly ... The Yes Ma'ams**, 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, Ca. For information or reservations, call 408-297-9151 or visit <http://www.samsbbq.com>.
- 8/10/2005** — **Boulder Acoustic Society**, at the Blue Lamp, 1400 Alhambra Blvd., Sacramento, CA. For information, contact Matt Dudman at 530 400-3 8 7 2, email [BlueCanyonBluegrass@Yahoo.com](mailto:BlueCanyonBluegrass@Yahoo.com), or visit [www.BlueCanyonBluegrass.com](http://www.BlueCanyonBluegrass.com).
- 8/10/05**† — **Dix Bruce and Jim Nunally** house concert at 7:30 pm in Fair Oaks. Tickets are \$15 per person. For information or to reserve a seat, visit [www.craigkincaid.com](http://www.craigkincaid.com).
- 8/10/05**† — **Laurie Lewis, Tom Rozum with the Guest House Band** will perform in concert at Hilltop Center, 331 E. Elder, Fallbrook, CA. Tickets are \$15 for adults and \$7 for children 17 and under. For information or tickets, call John Maus at 760-723-2563 or email [JWM94@aol.com](mailto:JWM94@aol.com).
- 8/11/2005** — **Ed Neff ... Friends** will perform from 6:30†- 9:30 pm at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 8/11/2005** — **Keith Little ... Jim Nunally** will perform at the First Street Cafe Upstairs, 440 First Street, Benicia, CA. For information, call 707-745-1400, email [firststcafe@pacbell.net](mailto:firststcafe@pacbell.net), or visit <http://www.firststcafe.com>.
- 8/11/2005** — **Lipsey Mountain String Band**, 5 pm at the Americana Farmer's Market, Ferry Building on Embarcadero at Market Street (outside at the BBQ ten), San Francisco, CA. For information, call Shelby at 415-665-0408, email [thearms@hotmail.com](mailto:thearms@hotmail.com), or visit [www.shelbyashpresents.com](http://www.shelbyashpresents.com).
- 8/12/2005** — **Boulder Acoustic Society and Grizzly Peak** will perform from 9:30 to 10 30 pm at the Plough and Stars, 116 Clement St. (between 2nd ... 3rd Ave.), San Francisco, Ca. For information, contact Sean Henry at 415 751-1122, or visit <http://pweb.jps.net/~jgilder/plough.html>.
- 8/12/2005** — **Blueberry Grin**, 8 pm at McGrath's Irish Pub, 1539 Lincoln Ave in Alameda, CA. \$5 cover charge at the door. For information, call 522-6263, email [flyinhigh@earthlink.net](mailto:flyinhigh@earthlink.net), or visit [www.mcgrathspub.com](http://www.mcgrathspub.com).
- 8/12/2005** — **Valerie Smith and Liberty Pike** will perform in the Willow Creek Lounge at Black Oak Casino, 19400 Tuolumne Rd., North Tuolumne, CA. For information, contact Brent Pierce at 209-928-9346; email [bpierce@blackoakcasino.com](mailto:bpierce@blackoakcasino.com); or visit [www.blackoakcasino.com](http://www.blackoakcasino.com).
- 8/12/2005** — **Bluegrass Intentions** at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit <http://www.thefreight.org>.
- 8/13/2005** — **Mighty Crows** from 8 to 9 pm for Hootenanny Night at the Cafe International, 508 Haight St., San Francisco, Ca. Hootenanny from 7-8 pm For information, call 415-552-7390 or visit <http://www.cafeinternational.com>.
- 8/13/2005** — **Boulder Acoustic Society** at the Espresso Garden, 814 S. Bascom Avenue, San Jose, Ca. For information or tickets, call 408-294-3353 or visit <http://www.fiddlingcricket.com>.
- 8/13/2005**† — **Acme String Ensemble**, 6 pm at Murphy's Irish Pub, 464 First Street on the east side of the square in downtown, Sonoma, CA. For information, call 707-935-0660 or visit [www.sonomapub.com](http://www.sonomapub.com).
- 8/14/05** — **Bluegrass Brunch** featuring the **David Thom Band** at Pena Pachamama, 1630 Powell St, San Francisco, Ca. For information, call (415) 646-0018.
- 8/15/2005** — **Bean Creek**, 7 pm at Phil's Fish Market and Eatery, on Sandholt Road, Moss Landing, CA. Other musicians are welcome to join in for a bluegrass picking party for the second set starting about 8 pm. For information, call 831-375-2975 or visit [www.philsfishmarket.com](http://www.philsfishmarket.com)
- 8/16/2005**† — **Sidesaddle ... Co.** from 6:30†- 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, Ca. For information or reservations, call 408-297-9151 or visit <http://www.samsbbq.com>.
- 8/17/2005** — **Whiskey Brothers**, 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit [www.albatrosspub.com](http://www.albatrosspub.com).
- 8/17/2005**† — **Lighthouse** at the Golden Goose Coffee, 10001 Maine Ave, Lakeside, CA. For information, call 619-390-1990 or visit [www.waynerice.com/lhgigs.htm](http://www.waynerice.com/lhgigs.htm).
- 8/17/2005** — **No Hiding Place**, 9†- 11:30 pm at Plough and Stars, 116 Clement St. (between 2nd ... 3rd Ave.), San Francisco, CA. For information, email [jgilder@jps.net](mailto:jgilder@jps.net), or visit [www.theploughandstars.com](http://www.theploughandstars.com).
- 8/17/2005** — **Peter Rowan Trio** will perform at the Little Fox, 2209 Broadway, Redwood City, CA. Brigitte DeMeyer also on the bill. For information or tickets, call 652-369-4119 or visit [www.foxdream.com](http://www.foxdream.com).
- 8/18/05** — **Dan Crary ... Beppe Gambetta** will perform at Don Quixote's International Music Hall, 6275 Highway 9, Felton, CA. Tickets are \$13 advance and \$15 at the door. For tickets and reservations, call 831-603-2294 or visit [www.donquixotesmusic.com](http://www.donquixotesmusic.com).
- 8/18/2005** — **Ed Neff ... Friends** from 6:30†- 9:30 pm at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 8/19/2005**† — **Bluegrass Bonanza** featuring **Dark Hollow and the Lone Mountain Sisters** at 9 pm at the Plough and Stars, 116 Clement St. (between 2nd ... 3rd Ave.), San Francisco, CA. For information, contact Sean Henry at 415-751-1122 or visit <http://pweb.jps.net/~jgilder/plough.html>.
- 8/20/05**† — **CBA Gospel Concert** featuring **New Found Road** at 7:30 pm at PM at the First Baptist Church of Fair Oaks, 4401 San Juan, Fair Oaks, CA. Advance tickets are \$18 for adults, \$16 for seniors (65+), \$15 for CBA members, and \$9 for teenagers. Children 12 and under will be admitted free with a paid adult admission. Tickets are available at the Christian Book Center, 7975 Greenback Lane in Citrus Heights, across from Sunrise Mall ... next to Marshall's. Tickets by VISA card are available online at [www.cbaontheweb.org](http://www.cbaontheweb.org). Also, advance tickets are available by mail. Send a check and an SASE to Bob Thomas, at 8532 Cumulus Way, Orangevale, CA, 95662. At the door ticket prices will be \$20 for adults, \$17 for seniors and CBA members. For more information, call Bob Thomas at 916-989-0993.
- 8/20/2005** — **The Loaded Ponies**, 8 pm at McGrath's Irish Pub, 8 pm at McGrath's Irish Pub, 1539 Lincoln Ave in Alameda, CA. \$5 cover charge at the door. For information, call 522-6263, email [flyinhigh@earthlink.net](mailto:flyinhigh@earthlink.net), or visit <http://www.mcgrathspub.com>.
- 8/20/2005** — **Chris Hillman and Herb Pedersen** at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit <http://www.thefreight.org>.
- 8/21/05** — **Bluegrass Brunch** featuring **Grizzly Peak** at Pena Pachamama, 1630 Powell St, San Francisco, Ca. For information, call (415) 646-0018.
- 8/22/2005** — **Courthouse Ramblers**, 7 pm at Phil's Fish Market and Eatery, on Sandholt Road, Moss Landing, CA. Other musicians are welcome to join in for a bluegrass picking party for the second set starting about 8 pm. For information, call 831-375-2975 or visit [www.philsfishmarket.com](http://www.philsfishmarket.com)
- 8/22/2005** — **FRAGMENT** (bluegrass from the Czech Republic) at McGrath's Irish Pub, 1539 Lincoln Ave., Alameda, CA. Still only \$5 at the door! Regular jam afterwards. For information, call 510-522-6263, email [flyinhigh@earthlink.net](mailto:flyinhigh@earthlink.net), or visit <http://www.mcgrathspub.com>.
- 8/23/2005**† — **Sidesaddle ... Co.**, from 6:30 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, Ca. For information or reservations, call 408-297-9151 or visit <http://www.samsbbq.com>.
- 8/24/05**† — **Wild Oats†'N Honey**, from 6:30 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, Ca. For information or reservations, call 408-297-9151 or visit <http://www.samsbbq.com>.
- 8/24/2005** — **Hit and Run** at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit <http://www.thefreight.org>.
- 8/25/2005** — **Ed Neff ... Friends** will perform from 6:30†- 9:30 pm at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 8/25/2005** — **Coyote Blue** at the Beausejour, 170 State St., Los Altos, CA. For information, call 650-948-1382, email [beausejourrestaurant@netzero.net](mailto:beausejourrestaurant@netzero.net), or visit <http://calendarlive.opentable.com/restaurant.com>.
- 8/26/2005** — **Ron Thompson and Mitch Moughan**, 8 pm at McGrath's Irish Pub, 8 pm at McGrath's Irish Pub, 1539 Lincoln Ave in Alameda, CA. \$5 cover charge at the door. For information, call 522-6263, email [flyinhigh@earthlink.net](mailto:flyinhigh@earthlink.net), or visit <http://www.mcgrathspub.com>.
- 8/26/2005** — **The Stairwell Sisters**, 9 pm at the River Theater, 16135 Main Street, Guerneville, Ca. For information, call 707-869-5708.
- 8/27/05**† — **Keystone Station**, 6 pm at Murphy's Irish Pub, 464 First Street on the east side of the square in downtown, Sonoma, CA. For information, call 707-935-0660 or visit [www.sonomapub.com](http://www.sonomapub.com).
- 8/27/2005** — **Coyote Blue** at Mission Pizza ... Pub, 1572 Washington Blvd., Fremont, CA. For information, call 510-651-6858/510-574-1880, email [info@missionpizza.com](mailto:info@missionpizza.com), or visit <http://www.missionpizza.com>.
- 8/27/2005** — **Houston Jones**, 8 pm at McGrath's Irish Pub, 1539 Lincoln Ave., Alameda, CA. \$5 at the door. For information, call 510-522-6263; email [flyinhigh@earthlink.net](mailto:flyinhigh@earthlink.net), or visit [www.mcgrathspub.com](http://www.mcgrathspub.com).

# CBA Calendar of Bluegrass, Old-time and Gospel Events

<http://www.mcgrathspub.com>.  
**9/1/2005** — **Ed Neff ... Friends**, 6:30 - 9:30 pm at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.  
**9/1/2005** — **Mighty Crows**, 8-11 pm at Prince of Wales Pub, 106 E. 25th Avenue, San Mateo, Ca. For information, call 650-574-9723; email [info@mightycrows.com](mailto:info@mightycrows.com), or visit <http://www.mightycrows.com>.  
**9/1/2005** — **Jimbo Trout and The Fish People**, 5 pm at Americana Farmer's Market at the Ferry Building on Embarcadero at Market Street - outside at the BBQ tent, San Francisco, CA. For information, call 415-665-0408, email [thearms@hotmail.com](mailto:thearms@hotmail.com), or visit [www.shelbyashpresents.com](http://www.shelbyashpresents.com).  
**9/2/2005** — **John McEuen** will perform in the Willow Creek Lounge at Black Oak Casino, 19400 Tuolumne Road North, Tuolumne, Ca. Grass Menagerie will open the show. For information, call 877-747-8777 or visit [www.blackoakcasino.com](http://www.blackoakcasino.com).  
**9/5/2005** — **Bean Creek**, will perform at 7 pm at Phil's Fish Market and Eatery, on Sandholt Road, Moss Landing, CA. Other musicians are welcome to join in for a bluegrass picking party for the second set starting about 8 pm. For information, call 831-375-2975 or visit [www.philsfishmarket.com](http://www.philsfishmarket.com).  
**9/7/2005** — **Whiskey Brothers**, 9 pm at Albatross Pub, 1822 San Pablo Ave., Berkeley, Ca. For information, call 510-843-2473, or visit [www.albatrosspub.com](http://www.albatrosspub.com).  
**9/8/2005** — **Ed Neff ... Friends**, 6:30†- 9:30 pm at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.  
**9/8/2005** — **Jeanie and Chuck's Country Roundup**, 5 pm at Americana Farmer's Market at the Ferry Building on Embarcadero at Market Street - outside at the BBQ tent, San Francisco, CA. For information, call 415-665-0408, email [thearms@hotmail.com](mailto:thearms@hotmail.com), or visit [www.shelbyashpresents.com](http://www.shelbyashpresents.com).  
**9/10/2005** — **Alhambra Valley Band** will perform at the Moraga Pear Festival, Commons Park, Moraga, CA.  
**9/12/2005** — **Courthouse Ramblers**, will perform at 7 pm at Phil's Fish Market and Eatery, on Sandholt Road, Moss Landing, CA. Other musicians are welcome to join in for a bluegrass picking party for the second set starting about 8 pm. For information, call 831-375-2975 or visit [www.philsfishmarket.com](http://www.philsfishmarket.com).  
**9/15/2005** — **Ed Neff ... Friends**, 6:30 - 9:30 pm at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA.

For information, call 707-775-4232.  
**9/15/2005** — **Grizzly Peak**, 8-10 pm at Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, visit [www.atlascafe.net](http://www.atlascafe.net).  
**9/16/2005** — **Coyote Blue**, Mission at Pizza ... Pub, 1572 Washington Blvd., Fremont, CA. For information, call 510-651-6858, email [info@missionpizza.com](mailto:info@missionpizza.com), or visit <http://www.missionpizza.com>.  
**9/19/2005** — **Bean Creek**, will perform at 7 pm at Phil's Fish Market and Eatery, on Sandholt Road, Moss Landing, CA. Other musicians are welcome to join in for a bluegrass picking party for the second set starting about 8 pm. For information, call 831-375-2975 or visit [www.philsfishmarket.com](http://www.philsfishmarket.com).  
**9/21/2005** — **Whiskey Brothers**, 9 pm at Albatross Pub, 1822 San Pablo Ave., Berkeley, Ca. For information, call 510-843-2473, or visit [www.albatrosspub.com](http://www.albatrosspub.com).  
**9/21/2005** — **Lighthouse** at Golden Goose Coffee House, 10001 Maine Ave, Lakeside, Ca. For information, call 619-390-1990 or visit [www.waynerice.com/lhgigs.htm](http://www.waynerice.com/lhgigs.htm).  
**9/22/2005** — **Ed Neff ... Friends**, 6:30 - 9:30 pm at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.  
**9/22/2005** — **Keith Little ... Jim Nunally** at First Street Cafe Upstairs, 440 First Street, Benicia, CA. For information, call 707-745-1400, email [firststcafe@pacbell.net](mailto:firststcafe@pacbell.net), or visit <http://www.firststcafe.com>.  
**9/23/05** — **Laurie Lewis ... Tom Rozum** will perform at Don Quixote's International Music Hall, 6275 Highway 9, Felton, CA. Tickets are \$14 advance and \$16 at the door. For tickets and reservations, call 831-603-2294 or visit [www.donquixotesmusic.com](http://www.donquixotesmusic.com).  
**9/23/2005** — **Briarwood** at Mission Pizza ... Pub, 1572 Washington Blvd., Fremont, CA. For information, call 510-651-6858, email [info@missionpizza.com](mailto:info@missionpizza.com), or visit <http://www.missionpizza.com>.  
**9/23/2005** — **Due West** at Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, Ca. For information, call 510-548-1761 or visit <http://www.thefreight.org>.  
**9/24/2005** — **No Hiding Place**, 7-10 pm at Mission Pizza ... Pub, 1572 Washington Blvd., Fremont, CA. For information, call 510-651-6858, email [info@missionpizza.com](mailto:info@missionpizza.com), or visit <http://www.missionpizza.com>.  
**9/25/2005** — **Jeanie and Chuck's Country Roundup**, 5 pm at the Americana Farmer's Market, Ferry Building on Embarcadero at Market Street (outside at the BBQ tent), San Francisco, CA. For information, call Shelby at 415-665-0408, email [thearms@hotmail.com](mailto:thearms@hotmail.com), or visit [www.shelbyashpresents.com](http://www.shelbyashpresents.com).

## Festivals

**8/7/05** — **American Roots Music Festival** from 2 to 7 pm at the Skirball Cultural Center, 2701 N. Sepulveda Blvd., Los Angeles, CA. Entertainers include Louise Taylor, John Greene and the Brothers Barton with Jeff Pekarek, The Holmes Brothers, Geno Delafosse and French Rockin' Boogie, and more. Admission is \$15 for adults, \$5 for students (12-23) and free to children under 12. For information or tickets, call 310-440-4500 or visit [www.skirball.org](http://www.skirball.org).  
**8/13/05** — **20th Annual Bower's Mansion Bluegrass Festival** on the lawn of the historic Bowers' Mansion about halfway between Reno and Carson City, NV. Bands include the Joe Craven Quartet, High Country, NNBA Orchestra, Homemade Jam, Mountain Laurel, South Loomis Quickstep Reunion, Buzzard's Roost Reunion, and Sutter's Stompers clogging group. Tickets are available at the gate. Festival hours - 9:30 am to 6:30 pm with open jams until 8 pm. For information, visit [www.nnba.org](http://www.nnba.org).  
**8/13/05 - 8/14/05** — **15th Annual White Mountain Bluegrass Music Festival** at the hon-Dah Casino Resort in Pinetop, AZ. Bands include Lost Highway, The New Five Centers, Just n' Time, The Back Porch Band, Best Family Traditions, Flint Hill Special and more TBA. For information or tickets, contact the Pinetop-Lakeside Chamber of Commerce at 928-367-4290 or visit [www.pinetoplakesidechamber.com](http://www.pinetoplakesidechamber.com).  
**8/26/05 - 8/28/05** — **3rd Annual Summergrass San Diego Bluegrass Festival** at the Antique Gas ... Steam Engine Museum, 2040 N. Santa Fe, Vista, CA. Featuring Nashville Bluegrass Band, Fragment, Lost Highway, Hit ... Run Bluegrass, Fiddle Extravaganza, Brothers Barton ... Overdrive, 117° West, Virtual Strangers, Full Deck and North 40. Other festival features include music workshops, Bluegrass Camp for Kids, and on-site camping. Advance tickets are now available through August 8, 2005. For information or tickets, call 858-679-4854 or visit [www.summergrass.net](http://www.summergrass.net).  
**9/1/05 - 9/4/05** — **Strawberry Fall Music Festival** in Camp Mather (near Yosemite National Park), CA. Featuring Rhonda Vincent and the Rage, Special Concensus, Paul Thorn, David Olney and the Others, Teresa James ... the Rhythm Tramps, Hot Club of Cowtown, The Subdudes. For information visit [www.strawberrymusic.com](http://www.strawberrymusic.com).  
**9/15/05 - 9/18/05** — **The 2005 Berkeley Old Time Music Convention** is coming up will be held at various venues in downtown Berkeley, CA. The convention will feature national and local acts, a string band contest, square dance, open cabaret, and instruc-

tional workshops-runs. All of the events are open to the public. Performers include Mike Seeger, Rafe Stefani, Kenny Hall, Eric and Suzy Thompson and more. For information, call 510-848-5018 or email [suzy@ericandsuzy.com](mailto:suzy@ericandsuzy.com).  
**9/16/05 - 9/18/05** — **3rd Annual "Bluegrass in the Foothills"** at the Amador County Fairgrounds, 18621 Sherwood ... School St, Plymouth, CA. Featuring: Lost ... Found, Nothin' Fancy, The Bluegrass Brothers, The James King Band, Jackstraw, Michelle Nixon ... Drive, Blue Moon Rising, The Alhambra Valley Band, Son's ... Brothers, Vince Combs ... Shade Tree Grass and The 2004 Plymouth Emerging artist winners† "The Donner Mountain Bluegrass Band". 2005 emerging artist performances by: Mossey Creek, Homespun Rowdy, Stay Tuned ... Fog Valley Drifters. Other activities to include: Arts ... Craft show with music related vendors, excellent food ... beverage vendors, Sat. Car Show, an RV Show, Special Raffles with an instrument to be named, 2005 festival ticket giveaways 50/50 drawings and more, band workshops ... more. Lots of jamming in all those nooks ... cranny's' around the fairgrounds, great family fun including "Kids on Stage" directed by Frank Solivan Sr. and the return of Daisy the Clown. Tickets: 3-day: \$60.00 early bird (before 9/1/05) / \$70.00 at the gate. Handicapped parking requests please sign-up before 9/1/05 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 additional information call L ... S Promotions-Larry ... Sondra Baker (209) 785-4693, email [roddog@caltel.com](mailto:roddog@caltel.com), or visit [www.LandSPromotions.com](http://www.LandSPromotions.com).  
**9/17/05 - 9/18/05** — **Julian Bluegrass Festival ... Banjo-Fiddle Contest** in Frank Lane Park, Julian, CA. Featuring Kahana Cowboys Jug Band, Bluegrass Etc., Lighthouse, Patchwork Players, High Hills, The Brombies, Castleberry Creek, Grassology and Connie Allen ... Bill Dempsey. For information or tickets, call 760-480-0086 or visit [www.julianbluegrassfestival.com](http://www.julianbluegrassfestival.com).  
**9/23/05 - 9/24/05** — **2nd Annual Red Rock Bluegrass Festival** in Washington, Utah (just north of St. George). Bands include Badly Bent, Round the Bend, Ridin' the Fault Line, Unstrung, Cedar Creek, Silver City Pink, Sassafras, Stuck In Reverse, The Lampkins Family Band and The Marty Warburton Band. Camping is available on site. For information or tickets, call 8-6-320-6275, ext. 2005; email [moreinfo@redrockbluegrass.com](mailto:moreinfo@redrockbluegrass.com), or visit [www.redrockbluegrass.com](http://www.redrockbluegrass.com).  
**9/24/05 - 9/25/05** — **6th Annual Kings River Bluegrass Festival** at Hobbs Grove Park in Sanger, CA.

Bands include: Baloney Creek, The Sibling Brothers, Kenny Hall and the Long Haul String Band, Sam Criswell and GroundSpeed, Blind Dog, Evo Bluestein, Heartland Harves, The Kings River Gospel Aires, String Bandits, Buckeye Flatts, The Donner Mountain Bluegrass Band, Boys in the Woods and Stay Tuned. Tickets now on sale. For information or tickets, call Jerry Johnston at 559-225-6016; email [tophawker@yahoo.com](mailto:tophawker@yahoo.com) or visit [www.krblue.net](http://www.krblue.net).  
**10/1/05 - 10/2/05** — **Hardly Strictly Bluegrass Festival** in Speedway Meadows at Golden Gate Park, San Francisco, Ca. A free-two day festival featuring two stages and 50 bands. Some of the Bluegrass bands slated to perform are Bill Evans String Summit, Dale Ann Bradley ... Coon Creek, Del McCoury Band, Doc Watson, Druha Trava, Dry Branch Fire Squad, Earl Scruggs, Hazel Dickens, Hot Rize, J.D. Crowe ... The New South, Laurie Lewis, Perfect Strangers, Peter Rowan ... Tony Rice Quartet, Ralph Stanley ... His Clinch Mountain Boys, Rhonda Vincent, Stevie Earle ... the BG Dukes, Robert Earl Keen, Jimmie Dale Gilmore, Austin Lounge Lizards, Dolly Parton, Ricky Skaggs ... Kentucky Thunder - plus more bands to be announced. For information, visit <http://www.strictlybluegrass.com/>.  
**10/14/05 - 10/16/05** — **14th Annual Logandale Bluegrass Festival** at the Clark County Fairgrounds in Logandale, NV. Bands include The Rarely Herd, Lampkins Family, Digger Davis ... Tombstone, Bluegrass Redliners, Silverado, Ridin' The Fault Line and the Roe Family Band. Presented by the Southern Nevada Bluegrass Music Society and co-sponsored by the Moapa Valley Chamber of Commerce. For information, call 702-564-3320 or 702-564-5455; or visit [www.snvbluegrass.com](http://www.snvbluegrass.com).  
**2/2/06 - 2/5/06** — **Supergrass Festival** sponsored by the California Bluegrass Association at the Civic Auditorium ... Convention Center, Bakersfield, CA. Bands include Doyle Lawson ... Quicksilver, Blue Highway, Nashville Bluegrass Band, Marty Raybon, Cherryholmes, Lost ... Found, Sawtooth Mountain Boys, Richard Greene ... Brothers Barton, Due West, The Wilders, and Journey's End w/ Leroy "Mack" McNeas. For information, visit [www.cbaontheweb.org](http://www.cbaontheweb.org).



# CBA Calendar of Bluegrass, Old-time and Gospel Events

## Jam Sessions

### Sunday

**Alameda** – Bluegrass jam session from 6 to 9 pm on the 1<sup>st</sup> and 3<sup>rd</sup> Sunday of every month at Alameda School of Music, 1307 High St, (on the corner of Encinal Ave.) in Alameda, CA. 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](mailto:barry6661@earthlink.net).

**Berkeley** – Bluegrass Jam every Sunday at 7 pm at Jupiter Brewpub, 2181 Shattuck Ave. (between Allston and Center Streets) in Berkeley, CA. For information, contact Kurt Caudle at 510-649-0456 or email [weelitzo@pacbell.net](mailto:weelitzo@pacbell.net).

**Castro Valley** – California Old-time Fiddlers Association Jam from 1:30 to 5 pm on the 4<sup>th</sup> Sunday of every month at the United Methodist Church, 19806 Wisteria St., Castro Valley, CA. For information, call 925-455-4970.

**Crescent City** – Bluegrass Jam every Sunday from 6 to 8 pm at the United Methodist Church, 7th ... H Streets, Crescent City, CA. Everyone welcome especially newer

players. For information, contact George Layton at 707-464-8151 or email [ke6tkn@juno.com](mailto:ke6tkn@juno.com).

**Napa** – Bluegrass Jam from 2-5 pm the 1<sup>st</sup> Sunday of every month at The General Store in the Hatt Building at Main and 4th Streets, Napa CA.

**Orangevale** – California Old-Time Fiddlers' Association Jam Session on the 2nd Sunday of every month from 1 to 4:30 pm, Orangevale Grange Hall, 5805 Walnut, Orangevale, CA. For information, call 916-966-9067.

**Palo Alto** – Bluegrass Jam session the 2<sup>nd</sup> and 4<sup>th</sup> Sunday of every month at Fandango Pizza in the Alma Plaza Shopping Center, 3407 Alma Street in Palo Alto, CA. For information, contact Annie Zacanti at 650-494-2928 or email [azacanti@pacbell.net](mailto:azacanti@pacbell.net).

**San Francisco** – Bluegrass Jam at 6 pm on the 2<sup>nd</sup> and 4<sup>th</sup> Sunday of every month at Progressive Grounds Coffee Shop, 400 Courtland Ave., San Francisco, CA. For information, email [larrythe241@yahoo.com](mailto:larrythe241@yahoo.com).

**San Jose** – Santa Clara Valley

Fiddlers Association Jam from 1 to 5 pm on the 1<sup>st</sup> Sunday of every month at Hoover Middle School, Naglee ... Park Streets, San Jose, CA. For information, call 408-730-1034 or visit [www.scvfa.org](http://www.scvfa.org).

**San Luis Obispo** – Bread and Jam Session from 5:30 to 8:30 pm the 3<sup>rd</sup> Sunday of every month at Utopia Bakery, 2900 Broad Street, San Luis Obispo, CA. For information, contact Roger Siminoff at 805-544-8867 or email [siminoff@apple.com](mailto:siminoff@apple.com).

**Sebastopol** – Gospel, Bluegrass and Old-time Jam from 2 to 5 pm on the 4<sup>th</sup> Sunday of every month at the Sebastopol Christian Church, 7433 Bodega Avenue, Sebastopol, CA. Bring acoustic instruments and your favorite Gospel songs to sing. For information, contact Jack or Laura Bengé at 707-824-1960 or email [bengeatlarge@sbcglobal.net](mailto:bengeatlarge@sbcglobal.net).

**Sutter Creek** – Old-time and Irish Jam session from 1 to 5 pm on the 1<sup>st</sup> and 3<sup>rd</sup> Sunday of every month at Belotti's Bar on Main St (Hwy 49) in Sutter Creek, CA. For information, contact Masha Goodman at 209-296-7706; email [msh@bajchicago.com](mailto:msh@bajchicago.com) or visit [www.bajchicago.com](http://www.bajchicago.com).

**Thermalito** – Bluegrass Jam on the 4<sup>th</sup> Sunday of every month from 1-4 pm at the Thermalito Grange, Thermalito, CA. For information, call 530-589-4844.

**Monday**  
**Alameda** – Bluegrass Jam every Monday at McGrath's Irish Pub on the corner of Lincoln and Stanton in Alameda, CA. For information, contact Darby Brandli at 510-533-2792 or email [dbrandli@comcast.net](mailto:dbrandli@comcast.net).

**Oakland** – Bluegrass Jam at 8 pm every Monday beginning at 6 pm at the Baja Taqueria, 4070 Piedmont Ave. (near 41st Street), Oakland, CA. For information, call Joe Howton at 510-547-2252 or email [TRman232@comcast.net](mailto:TRman232@comcast.net).

**Monday**  
**Alameda** – Bluegrass Jam every Monday at McGrath's Irish Pub on the corner of Lincoln and Stanton in Alameda, CA. For information, contact Darby Brandli at 510-533-2792 or email [dbrandli@comcast.net](mailto:dbrandli@comcast.net).

**Monday**  
**Alameda** – Bluegrass Jam every Monday at McGrath's Irish Pub on the corner of Lincoln and Stanton in Alameda, CA. For information, contact Darby Brandli at 510-533-2792 or email [dbrandli@comcast.net](mailto:dbrandli@comcast.net).

**Monday**  
**Alameda** – Bluegrass Jam every Monday at McGrath's Irish Pub on the corner of Lincoln and Stanton in Alameda, CA. For information, contact Darby Brandli at 510-533-2792 or email [dbrandli@comcast.net](mailto:dbrandli@comcast.net).

**Mountain View** – Bluegrass Jam every Monday at 7:30 pm at Red Rock Cafe, Mountain View, CA

### Tuesday

**Brookdale** – Bluegrass jam session every Tuesday at 8 pm at Brookdale Lodge on Highway 9 in Brookdale, CA. For information, call Eric Burman at 831-338-6433.

**Dublin** – Bluegrass Jam on the 2<sup>nd</sup> and 4<sup>th</sup> Tuesday of every month at Dublin Heritage Center, 6600 Donlon Way, Dublin, CA. For information, call 925-803-4128.

**Escondido** – Bluegrass Jam every Tuesday from 7 to 10 pm at the Round Table Pizza, Ash and Washington Streets, Escondido, CA.

**Gilroy** – Bluegrass Jam at 6:30 pm on the last Tuesday of every month at Happy Dog Pizza, 55 Fifth Street (across from the Gilroy Guitar Shop), Gilroy, CA. For information, contact Jack Stone at 408-847-7575 or email [onestat@ix.netcom.com](mailto:onestat@ix.netcom.com).

**Granada Hills** – Band performance and Bluegrass Jam from 7 to 10 pm on the 3<sup>rd</sup> Tuesday of every month at Baker's Square, 17921 Chatsworth Street (at Zelzah) in Granada Hills, CA. Sponsored by the Bluegrass Association of Southern California (BASC). For information, call 818-700-8288 or 818-366-7258.

**Los Gatos** – Bluegrass Slow Jam at 8 pm on the 2<sup>nd</sup> and 4<sup>th</sup> Tuesday of every month at Lupin Naturist Resort, Los Gatos, CA. For information, contact Buck Bouker via email at [buck@lupin.com](mailto:buck@lupin.com).

**Millbrae** – Bluegrass Jam on the 4<sup>th</sup> Tuesday of every month at Sixteen Mile House, 448 Broadway, Millbrae, CA. For information, call 650-692-4087.

**San Diego** – Bluegrass Jam, bands and open mike from 6 to 9 pm on the 3<sup>rd</sup> Tuesday of every month at Godfather's Pizza, 5583 Claremont Mesa Blvd, San Diego, CA. Come hungry, as we get a donation from each item sold there; just tell them you're with the San Diego Bluegrass Society. For information, contact Mike Tatar via email at [staghorn2@cox.net](mailto:staghorn2@cox.net).

**Truckee** – Bluegrass slow jam on the 1st Tuesday of every month, 6 pm at Between the Notes Music Store, Truckee, CA. For information, call Matt Milan, 916-276-1899.

### Wednesday

**Palo Alto** – Bluegrass Jam from 7-10 pm every Wednesday from 7 to 10 pm at Fandango Pizza, in the Alma Plaza Shopping Center, 3407 Alma Street in Palo Alto, CA. For information, call 650-494-2928 or visit [www.TheBluegrass.com](http://www.TheBluegrass.com).

**Placerville** – Bluegrass Jam on the 2nd Wednesday of every month from 7-10 pm at Hidden Passage Books, 352 Main St, Placerville, CA. For information, call 530-622-4540 or 530-

626-8751.

**San Francisco** – Bluegrass and Country Jam on the 1<sup>st</sup> Wednesday of every month at the Plough and Stars, 116 Clement St. (between 2nd ... 3rd Ave.), San Francisco, CA. For information, contact Jeanie or Chuck Poling at 415-751-1122.

### Thursday

**Berkeley** – Bluegrass Jam every Thursday at the Fifth String Music Store, 3051 Adeline St., Berkeley, CA. For information, call 510-548-8282.

**Corte Madera** – Marin Bluegrass Jam on the 1<sup>st</sup> and 3<sup>rd</sup> Thursday of every month from 7:30 to 10 pm at the Marin Lutheran Church, 649 Meadowsweet, Corte Madera, CA. For information, visit [www.carltonemusic.com](http://www.carltonemusic.com)

**Napa** – Bluegrass and Fiddle Jam session every Thursday night from 7:30 to 10:30 pm in Napa. For information and location, call 707-226-3084.

**Sacramento** – Bluegrass jam session every Thursday from 7 to 10 pm at The Fifth String Music Store, Alhambra ... Streets, Sacramento, CA. For information, call 916-442-8282.

**Ventura** – Bluegrass Jam from 6 to 9:30 pm on the 2<sup>nd</sup> and 4<sup>th</sup> Thursday of every month at Zoey's Cafe, 451 E. Main Street in Ventura, CA. All skills welcome. For information, contact Gene Rubin at 805-658-8311 or email [gene@generubinaudio.com](mailto:gene@generubinaudio.com).

### Friday

**Jamestown** – Bluegrass Jam from 7 to 9:30 pm on the 2<sup>nd</sup> and 4<sup>th</sup> Friday of every month at Smoke Cafe, on Main Street in downtown Jamestown, CA. For information, email [mandobil@bigvalley.net](mailto:mandobil@bigvalley.net).

### Saturday

**Fremont** – Bluegrass Jam Session on the 1<sup>st</sup> and 3<sup>rd</sup> Saturday of every month at Mission Pizza and Pub, 1572 Washington Blvd., Fremont, CA. For information, call 510-651-6858 or visit [www.missionpizza.com](http://www.missionpizza.com).

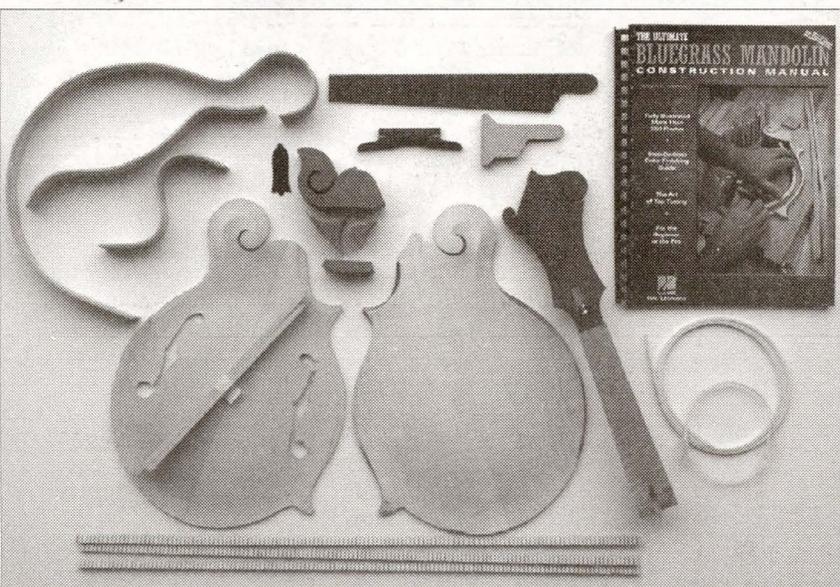
**Fresno** – Bluegrass Jam session at Temperance - Kutner School, Olive Ave ... N. Armstrong Ave, Fresno, CA. For information, contact Gerald L. (Jerry) Johnston at 559-225-6016; email [tophawker@yahoo.com](mailto:tophawker@yahoo.com) or visit <http://www.KRBLUE.NET>.

**Marysville** – Regular jam session from 4-7 pm every Saturday at the Brick Coffee House Cafe, Marysville, CA. For information, call 530-743-0413.

**Sebastopol** – CBA Jam Session every Saturday from 2 to 5 pm at Catz Roastery, 6761 Sebastopol Avenue in Sebastopol, CA. For information, call 707-829-6600.

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

## F5 Mandolin Kits



Our kits are heralded as the best of class. All parts are precision crafted and ready for assembly and sanding. Each kit includes a copy of *The Ultimate Bluegrass Mandolin Construction Manual* with a set of full-size computer-generated working drawings. Kits available for F5, F4, and A5 mandolins, with several versions to suit various levels of building expertise.

For more information visit  
[www.siminoff.net](http://www.siminoff.net) or write:

*Siminoff*  
**Banjo and  
Mandolin Parts**

PO Box 1388, Arroyo Grande, CA 93421  
805.474.4876 • [siminoff@siminoff.net](mailto:siminoff@siminoff.net)

Professional parts for luthiers worldwide since 1960



# Bluegrass Masters

Photo: Irene Young

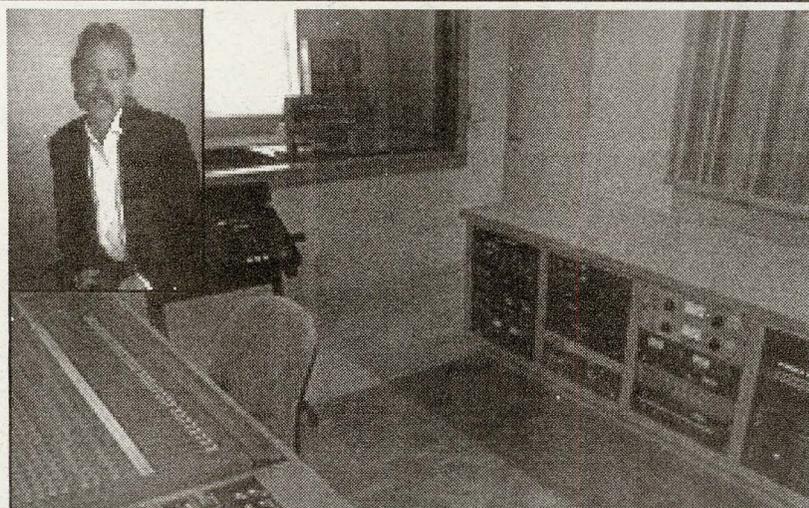


Photo: Stacey Gelkin

## Joe Weed & Highland Studio

(800) 354-5580

...We know acoustic music!

Concerned about how your duplicator may "master" your precious recordings?

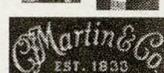
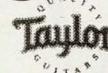
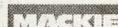
Let us make the master you need, with GUARANTEED sound.

You'll get a free proof to play on your CD player at home!!

Accepted at all US duplicators  
Send your project to  
**Highland Studio**  
for mastering by Joe Weed

www.banjothebag.com

# Wildwood Music



Instruments & Electronics, Books & Videos  
Strings & Accessories, Buy, Sell, Trade

1027 I St. Arcata 822-6264 Mon-Sat 10:30-5:30 Sun Noon-4

## Be Good To The Wood



ORIGINAL PLAYERS  
**sleeve**

Great Gift Idea \$15

FREE SHIPPING  
Anywhere in Continental USA  
(+Tax if applicable)

www.playerssleeve.com



(916) 448-8339  
arniegamble.com

**ARNIE GAMBLE**  
Fine Handmade Guitars

Frets • Neck Resets • Set ups

Serving Musicians since 1978

Service center for C.F. Martin  
Sacramento, California

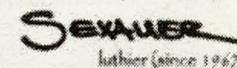
## thestringbass.com

Offering String basses by:

Christopher's Workshop

Eastman Strings

Xuechang Sun



luthier (since 1967)

Guitars and Fiddles  
by the hands of Bruce Seaxner

707-782-1044

724 H Street Petaluma, CA 94952

## MICHAEL A LEWIS

Fine Guitars and Mandolins

Archtop Guitars  
Mandolins

C.F. Martin  
Service Center  
(530) 272-4124

20807 E. Spring Ranches Rd.  
Grass Valley, CA 95949 USA  
E-mail: malewis@nccn.net

## CLASSIFIED ADVERTISING

### NOTICE



### FOR SALE

'01 Wildwood 29 ft. 5th Wheel with THREE slides in immaculate condition. Mid-kitchen with wrap around countertops, tons of storage and closet space. Purchased new in '02. Must sell ASAP, new lower price of \$18,500 O.B.O Call Rosanna @ 530-346-8870 or email rosanna@youngconstruction.com and we'll send you some pictures.

### LESSONS

BANJO LESSONS IN BAY AREA from Bill Evans. Rounder recording artist, Banjo Newsletter columnist and AcuTab author. Beginners to advanced; Scruggs, melodic and single-

### LESSONS

string styles, back-up, theory, repertoire. Lessons tailored to suit each student's individual needs, including longer evening or weekend sessions for out-of-town students. Over 20 years teaching experience. Albany, 510-528-1924; e-mail: bevans@nativeandfine.com.

BANJO LESSONS WITH ALLEN HENDRICKS of Hendricks Banjos, the California Quickstep, and formerly of the South Loomis Quickstep. I teach all styles of five string banjo playing that can be done with finger picks. All levels from rank beginner to the accomplished player who may need additional direction to take his or her playing to a higher level. Private individual lessons as well as teaching your group to compliment each other's styles and abilities. I teach at my own private studio in the Sacramento Area. I also teach in my home just north of Placerville. I play banjo, I make banjos, and I sometimes buy and sell banjos and other stringed instruments. For further information or to schedule lesson times, please call (916) 614-9145 or (530) 622-1953.



Are you planning to move?

If you are, please send us your new address in advance!

The Post Office does not forward Third Class mail! Please send your address changes to: Kathy Kirkpatrick P.O. Box 690730 Stockton, CA 95269-0730

or email to: calbluegrass@comcast.net



builders of Hendricks banjos

Hendricks Banjos

P.O. Box 1197  
Pollock Pines, CA 95726  
(530) 644-6891

repair, restoration, custom work



**Lloyd & Doris Butler**

## Bluegrass Folks

by Bill Wilhelm

friends and sometimes in a bar just for drinks. Chester Smith was popular then in that area. I played with him for a while.

"It was about then that I met Doris at a church we both went to. We courted and decided to get married. The church people all told us we were too young and it wouldn't last unless we would join their church. We didn't like a challenge like that, so we didn't join their church, but went ahead and got married anyhow. So far, it has lasted fifty eight years. We haven't been back to that church since.

"My first job when I got out of high school was that of a baker. I even studied and became a journeyman baker," says Lloyd.. "Later I worked for the power company as a lineman for several years. Then, a new prison was built near Sonora. It was close to home and I worked there where I became a supervisor for several years in the correctional program.

"Early on Doris and I decided to retire. We bought a new Airstream trailer and traveled around all over the western states for several years. We fished every lake and stream that had blue

ribbon trout and I caught a lot of them. I hunted deer a lot and at one time had licenses in seven states. Even that kind of a life gets tiresome after a while, so we came back to our home area.. I went back to school and became a general contractor. I built houses then for several years. Now, back into retirement, I am not one of these guys who doesn't know what to do with the extra time. Bluegrass festivals, my music and practicing take up a lot of our time. Boredom has no time in my life"

Doris hails from North Dakota.

"As WWII came about," she says, "our family moved to Vallejo, California early on, as my dad did what he could for the war effort. He worked in a ship yard and most of my growing up was there. We later moved to Turlock, California. We bought a peach ranch and took on the full time job of managing it Then, Lloyd and I met and began dating. That ranch property later became Stanislaus State College. Before I met Lloyd, I had never even heard of this kind of music. I started liking it a lot and still do, but I don't play it. It is really a way of life with us. Lloyd loves it and I support him all the way. In fact, it seems now that I can't even remember back to ever being without him.

enough for a jam session plus an audience. When they are not watching the shows, they are usually jamming. Everyone who comes by is made welcome to sit and join in.

In his early years, Lloyd, along with his family moved to California from Bristow, Oklahoma along with many others as they were driven out by the devastating dust storms and erosion. He recalls temporarily living in the migrant camps of California that were provided. There

were recreation halls and his dad called square dances there. Lloyd was about four or five years old. Then he grew up in the Turlock, California area. His dad wanted Lloyd to be a musician.

"In those early years he even bought me a banjo, but I just didn't get into that and didn't really learn it. I did manage to buy a guitar around that time. I learned to sing and play it. Later, making a living got in the way of playing very much. I played off and on, but it was more off than on. Sometimes I would play with

Here is an interesting couple who have been around the CBA Bluegrass Festivals for about fifteen years now. Right after retirement they happened to read about these festivals in a Sunset magazine. It sounded like something they thought they might enjoy. Lloyd says, "That wasn't too far away and we decided to go to it. We enjoyed it even more than we expected. In fact it gave us an additional dimension to our lives and we haven't missed a festival since." They have an R/V, a shelter top and a mat large



The California Bluegrass Association  
in partnership with  
Black Oak Casino at the Willow Lounge  
Proudly Present:

August 21  
EARL BROTHERS 4 to 7

August 12  
Valerie Smith and Liberty Pike w/GRASS MENAGERIE  
opens 9 to ????



[www.blackoakcasino.com](http://www.blackoakcasino.com)

WILLOW CREEK  
LOUNGE



**CALENDER INFO:**

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

Cut Below This Line

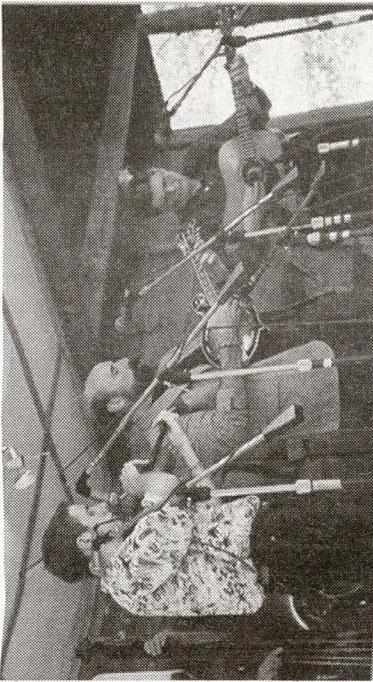
The CBA Board of Directors. Want to be in this picture? Throw your hat in the ring for this years election this fall.

**California Bluegrass Association  
Election of the 2005/2006 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 937, Truckee, CA 96160.

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, 2005 to be valid. Ballots may also be cast in person on October 14 or 15 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 15, 2005.



**About Banjo Bob**

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

**Ballot #1 (principal member)**

Membership # \_\_\_\_\_

Name \_\_\_\_\_

*Ballot will be verified and cut here before counting.*

---

Lisa Burns

Rick Cornish

John Duncan

Tim Edes

Montie Elston

Mark Hogan

Hal Johnson

Rich Evans

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

John Duncan

Tim Edes

Montie Elston

Mark Hogan

Hal Johnson

Rich Evans

Larry Kuhn

J.D. Rhynes

Suzanne Suwanda

Other \_\_\_\_\_

---

Vote for up to eleven (11) candidates

**Come join in the fun -- October 14, 15 & 16, 2005 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, 2005 to be valid.

Hey everybody. Once again, here's some stuff of Bluegrass.

So it's coming to, well, no, it is festival season! What a perfect time to be putting on festivals when school and work's out! Thousands of people wandering around looking for a good musical time with a burning desire to get crammed in between two massive Road Warrior Winnebagos. Being right next to a bunch of other people means it's different than camping alone. If you want to be good neighbors with you're RV buddies, you're gonna want to have some camping etiquette. Since I've camped next to many tents, Rvs and trees, I'll help you make amends with your camping compadres.

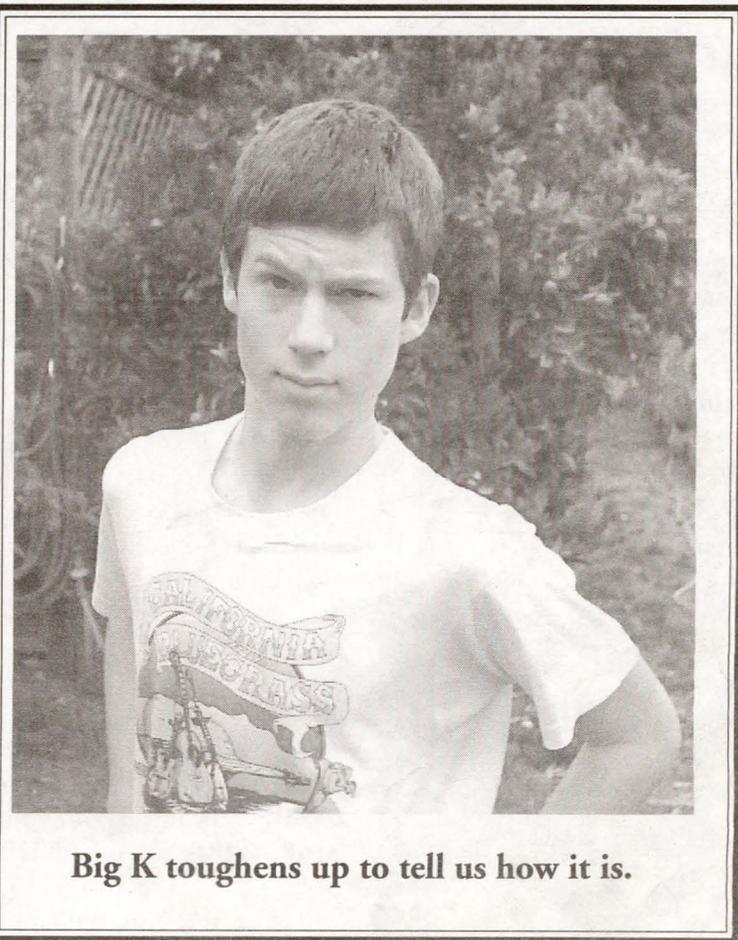
OK, first off. This should be a no brainer but don't leave garbage or cases outside your camp because even though your camp isn't any of their darn business, it is always nice to look out of a mosquito screen to see a picturesque campsite (albeit with a few beer cans on the ground). Just a

thought.

In the morning, people stumble around a lot. One thing that can irritate your fellow campers in The String. Yep, you know what I mean. You're asleep in your tent until you hear the all to familiar \*swip thawoee woiwoiwowowing\* \*holy BEEPin' BEEP!\* \*thud\* sound protruding from the outside of your tent with the silhouette of a sullen form lying on the ground. OoPs! For this small but nuisance of a problem, I would recommend putting up a stringless tent.

First, most people (but not all) like to sleep at least a few hours at night. Now you might be one of those automatons who like to stay up and play until every string snaps. Unless you want your neighbor to turn on his RV and

smoke you out with carbon monoxide, I would say don't play at your own camp. Instead, increase your chance of living having a little pow-wow with your neighbors to find an appropriate times to play. I.e, maybe 6:00am-2:00am. I dunno, you get what I'm saying. If you're kinda a my way or the driveway kind of person, you might want to try going to play at somebody else's camp. Even better, round up some up your buddies and play on stage! You may be thinking, "but Kyle, how can I play on stage if there's bands playing?" Well, if you want your face in the Breakdown that doesn't matter but if you want a sane approach, go an hour after bands stop playing. By that time, everybody's gone to bed or to jam. That nice cozy platform is ripe for the pickin' . . . no pun intended.



Big K toughens up to tell us how it is.

Cut Below This Line



NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES



BUSINESS REPLY MAIL  
FIRST CLASS MAIL PERMIT NO. 207 STOCKTON, CA

POSTAGE WILL BE PAID BY ADDRESSEE

CALIFORNIA BLUEGRASS ASSOCIATION  
P.O. BOX 31480  
STOCKTON, CA 95297-1311



FOLD SO THAT ADDRESS PORTION IS ON TOP -- TAPE/STAPLE AND MAIL

So that's about it for this time. Since back in the BBB times, I used to have a joke. Before I start this joke, I must warn you that not all the jokes are funny. Oh no, some of them can be quite a dud but hey, it makes the bad seem better right? Ok. Let's roll: I have a barber named Mr. Shuarts. Last week I went into his shop and said, "Mr. Shuarts, I would like my hair short on one side, a few holes on the top if you wish and in back, make a zig zag." Shuarts said, "Kyle, you know I can't do that," I said, "Well Mr. Shuarts you did it last time."

Kyle Abbott

DEERING  
The Great American Banjo

How can you tell if your banjo is one of the Great American Banjos?

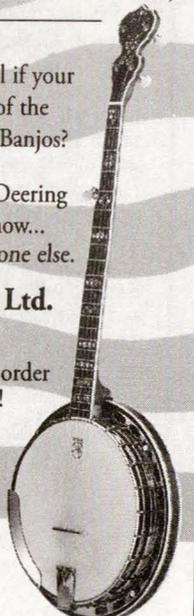
When you own a Deering GDL, you'll know... and so will everyone else.

Greg Deering Ltd. GDL

Indulge yourself - order your GDL today!

Only \$5,199  
Priced with Case

When you own a Deering banjo, you own the very finest.



DEERING QUALITY BANJOS  
3733 Kenora Dr.,  
Spring Valley, CA 91977  
Free Catalog  
Call (800) 845-7791  
www.DeeringBanjos.com

FIRST FOLD HERE