

Frank & his kids at GV '05



photos by bob calkins

Bluegrass Breakdown
California Bluegrass Association
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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.
Sonoma, 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
tedes@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
seniorfamily@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@surfnec.com

Hal Johnson – Supergrass
Co-Director, Activities VP
7144 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
Sharon & Steve Elliott –
DJ KidsLending Library
Coordinator
510-7287613
shickey6@yahoo.com

AREA ACTIVITIES VICE PRESIDENTS

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

Steve House – Handicapped
Camping
1415 Schaeffer Road
Sebastopol, CA 95472
707-829-9569
mr_bluegrass@comcast.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
mcgarm@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
Tamales, 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
lcornish@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 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.

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:



Breakdown Boondoggles & Mailing Meltdowns: Life in the grass lane.

by Zeke Griffin

The summer is just cruising by, and it feels like I'm missing whole chunks of it. I'm really trying not to let that happen, but the work load has kept me from my other, more fun pursuits (sounds like one of Brooks' philosophical adages, doesn't it? "My life just keeps getting in the way of my life.")

One of the things that have gotten inadvertently dumped into my lap has been a boondoggle with the upcoming election. It seems that Darrell Johnson had handled the postal permits and all the accompanying paperwork and approval pieces, and that particular bit of informa-

tion went with him. Unfortunately, no one told me. Just a small breakdown (no pun intended) in the lines of communication. So, that meant (or so it seemed at the time) was that the mail-in ballot in the last issue of the Bluegrass Breakdown was just no darn good. Not only would it go nowhere fast, but also it would have probably been returned to you with postage due. Ouch! But, after many phone calls and a couple trips to various Post Offices (along with some helpful hints from Postmaster and master picker Charlie Edsal; thanks, my friend!), we were

able to get that fixed so that those August ballots would truly and correctly return to the roost. But, not to let any grass (other than the blue variety) grow under our feet, we also have the new permit in place and the ballot in this issue is good to go as well. Just cut it out, fill in the blanks, fold & staple, then pop it in the mail, with the perfectly reasonable assumption that the uniformed messengers of the U.S. Postal Department will take it from there. Or, better yet, bring it with you to Colusa on October 14th for the ballot count on the 15th (be sure to read what Hal Johnson has in store for us there on page 4), and enjoy the campout as an added bonus while doing your civil bluegrass duty.

Regardless of which method you use, the important aspect is to DO IT. It takes just 10% of the membership to create a quorum (the required amount to have a valid and legal election), yet still, last year the Board members were canvassing the campground in Colusa to acquire the necessary numbers to make that goal. So, please, don't assume that your vote doesn't count or that it doesn't matter or make any difference. If the basic minimum isn't reached by 1:00 pm that Saturday, there will have to be another election held. And do you really want the leadership team to be bugging you

twice? We're already repeating the election stuff from last month (and will again next month), so if you want it to stop: VOTE! As you can see here, not everything is always as smooth as it appears, but now you have it: the whole unvarnished truth.

There are lots of things of note to comment on this month, my friends, so I'll plunge right in and get to more of the meat of the matter.

Technical problems have been a challenge since I took over the helm of this mighty ship, and last months was no exception. The part that bothered me the most was that the photo credits for our own Bob Calkins, got eaten by the ghost in the machine, and so didn't appear on the cover, as they should have. Sorry, Bob. To make it up to him and the readership, I'm including a nice collection of his shots of the Kids on Bluegrass events at Father's Day in Grass Valley this year, as well as some interesting stories regarding all the events going around this wonderful program (consider it a "Kids" issue). Look for more collages of his personal view of GV in upcoming issues; I'm pretty sure that you'll love them as much as I do.

The buzz concerning the upcoming International Bluegrass Music Association's (IBMA) big shindig in Nashville is starting to get serious. Our own Larry Kuhn assures us that the CBA's efforts there

will trump all earlier events, letting all and sundry know for certain that bluegrass here on the left coast is not only alive, but quite well, thank you very much. Even your jaded editorial staff is getting a bit pumped. I'm up for the game, Coach, and I'm going in. I can at least promise you some thorough on the spot reporting, as well as a few choice pictures (if I can remember to pull off the lens cap in my excitement, that is).

There's a few festivals this month which I'm really hoping to attend, as that workload that I mentioned above has prevented me from going to many this summer (it seems that working in the bluegrass field has actually kept me from going to as many fests as I usually do, or playing as much as I would like. Kind of a conundrum, isn't it?). First up is the Emerging Artist's Festival up in the Sierras off Donner Pass, which my band is actually performing at. That should be fun. And then there's the perennial favorite, the fall Strawberry Music Festival, where we usually host a two or three band jam that runs into the wee hours, but leaves everyone giggling like little kids.

Yep, I'm looking forward to the next month. Now if I can only squeeze in the work around all this life...

Editor's note: Letters can be found on page B-9 this month.

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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

2375 S. Arlington Ave. Reno, NV 89509

or e-mail breakdown@gbis.com

Visit our Web Site at: 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 Twoerk
Recording Reviews Brenda Hough
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Ads can be uploaded to the CBA FTP site at: <http://www.cbaontheweb.org/AdUpload.asp>



Prez Desk

At the time of this printing, we are all praying for the safe recovery of our President Don Denison from his surgery. With any luck and a few bright wishes, we all hope to have him back at the helm of his column next month. We ask all to join us in our prayers for both Don and Suzanne.



Grizzly Peak

In last month's Breakdown we announced that the CBA Board of Directors had to make a tough call on the Woodland - Veterans Day Festival. Scheduled for November 12-14, 2005, it was cancelled. Darrell Johnston, our deceased Bluegrass buddy, Treasurer, and Board member was also the Veterans Day Festival Director. This decision was precipitated essentially by 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.

To help off-set this disappointment, it was decided to enrich the Colusa Fall Camp-out. The immediate opportunity to provide our membership an expanded picking and listening opportunity happens with the Colusa Camp-out,

October 14-16, 2005. Normally a very enjoyable picking/jamming campout, the 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.

The bands have now been contacted (some in fact were part of the Woodland line-up). Here are the bands that will be performing Saturday

afternoon, October 15, at the Colusa Camp-out:

Grizzly Peak -

Patti Garber - Bass, † Ted Garber - Dobro, † Katy Rexford - Fiddle, Jed Mitchell - Mandolin, † Dan Norton - Banjo, † Bernie Bishop - Guitar

Emerging on the Bay Area Bluegrass scene in early 2004, Grizzly Peak is a high energy band that is deeply rooted in traditional Bluegrass. The band's vocals are an exciting mix of male and female leads and harmonies that keeps each tune spirited, fresh, and fun. Whether you prefer a heartfelt solo, a traditional duet, a three-part barn burner, or a four-part gospel number, this band can deliver. With four strong singers, there's a lot of action around that center microphone! Hot fiddle and banjo tunes keep toes tapping and heads bobbing. Grizzly Peak has been playing regularly to enthusiastic crowds at local festivals and Bay Area Bluegrass and Americana hot spots.

Stoney Hill -

Gene Mason - banjo, Mike Brooks - mandolin, Bobbie Kuhn - bass, Larry Kuhn - guitar, Lou Fonte - fiddle

This band has been putting smiles on the faces of bluegrass fans for the past two years, a fairly new band from the Folsom area. They are not only an ensemble of old and dear friends, they are dyed-in-the-wool aficionados of straight-ahead, brass-



Journey's End

It's Going to Be a Pickfest! Colusa Fall Camp-out Upgraded

Hal Johnson, State Activities VP

knuckle, full throttle bluegrass. They have studied the masters and been found true to their heritage. They are on the program for the Plymouth Bluegrass in the Hills Festival and packed and ready for the next great bluegrass experience. Yes, they are on the move. Stoney Hill is locked and loaded to delight bluegrass music fans. Sorry, they have no muzak in their repertoire.

Journey's End -

Erik Thomas - mandolin, Brian Anderson - banjo, Craig Wilson - Guitar, Craig Mosely - bass.

These guys have been around. The band includes members, or alumni, of Due West, Born Again Blue-

grass, Stoney Point, Pacific Crest, Fault Line and several other fine California bands. They formed Journey's End to create a primary focus on straight-ahead bluegrass gospel music. They bring an exciting mix of instrumental pieces and stirring vocals for their audiences' enjoyment. Add up their years of playing O and it's over a hundred! So, you are going to hear some mighty fine bluegrass once these boys get their instruments out of their cases.

David Thom Band -

David Thom - guitar, Andy Shaw - banjo, Jon Mask - mandolin, Mary Shaw - bass, Paul Shelasky - fiddle

The David Thom Band plays hard-driving bluegrass, steeped in the tradition while tempered by contemporary sensibilities. (Which means they can get away with 'most anything they choose, while they maintain the soulful essence of the music.) The band's delight in playing and singing their brand of bluegrass

is infectious, and their performances are always Big Fun. A popular, hard working band in the SF Bay area, they bring some of California's finest bluegrass music to the stage.

The Colusa County Fairgrounds has lots of great camping, and the weather usually is pretty doggone good. It's a great gathering for pickers - and listeners.

On top of that, we have two California Certified Special Chef's in charge of a BBQ Saturday evening. Yes, J.D. Rhynes and Rick Cornish will don their chef's outfits and dazzle us with their culinary skills at the old BBQ. Main course and desert will be provided by the CBA - the rest is potluck. So bring your salads and veggies to round out a fantastic dinner with your fellow bluegrass campers. It's a happenin'!

Any questions? Give me a call, Hal Johnson, 916-391-3042.



Stoney Hill



The David Thom Band

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 John Green of the Sacramento Fifth String Music Store



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 5th String Music Store
930 Alhambra Blvd. At J Street
Sacramento, California
916-442-8282
Email:
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.*



by Sharon Elliott
photos by Bob Calkins

Scott Gates backs up singers Angelica Grim, 15, Liam Murphy, 13, and Kenny Kudlow, 14, on bass

KIDS ON BLUEGRASS FATHER'S DAY 2005 WIND, RAIN AND COLD

The weather this year has been a strange mix far into the spring and now summer months, with warm dry weeks and then weeks of high winds, lots of rain and cold. As the Fathers Day Bluegrass Festival began to inch closer, we all began to wonder just what the weather would be like at Grass Valley during the festival. I remember reading on the CBA web site message board, during the winter months, about the Mud Fest that occurred some years ago at Grass Valley Fathers Day Festival. They were almost horror stories about the flooding that took place, one story about watching a tent float by someone's motorhome in a torrent of water. Throughout all these stories, it seemed the one common thread was the fact that everyone still seemed to have a great time or at least seemed to enjoy and even relish their memories of that cold, wet week. As the weeks and then days went by, we watched the weather almost daily wondering if we would have another Mud Fest. This was the 30th Anniversary of the Fathers Day Festival and everybody had big plans for a very successful and wonderful week with more people than ever before. For the Kids on Bluegrass, I thought this would translate into more kids than last year. That was not to be so and I wondered if it was because of the

weather. In total, this year we had 40 kids, still a lot, and what incredible kids they were!!! The audience for both performances of the Kids on Bluegrass however, would be the biggest ever!! Even in this weather!

Over the past year, Frank Solivan Sr., Director of the Kids on Bluegrass Program, and I (along with my husband, Steve) had spent a number of hours talking about various changes that needed to be made or added to the program. In March, Betsy Riger would be added to the team at a very small, impromptu Birthday party for Frank at our house. After the jammers left, the four of us sat and discussed (til 3:00 am) the changes that would be made.

By the time we made it to Grass Valley, we were ready for a show. Having done enough of these shows by now, I came prepared with carbon paper for writing up set lists and other notes for the team. Saved me lots of time! This year our team would consist of Frank, myself, my husband Steve, Betsy Riger and Harold Rogers. There would be others that helped also. Betsy's husband Rodney would hold the stick that held up the tarp, which drained the rain, then fell on my head! Ruth Allerton, Ramona Biersford-Howe, Christy Anderson and Robert Cornelius would

help us accompany the kids to the stage and then help to keep order and keep the kids safe while backstage.

Although kids had begun coming to Franks camp to audition late Tuesday and on Wednesday, officially rehearsals started at 10:00 AM on a cold, rainy, windy Thursday morning. A large blue tarp had been put up which usually protects us from the sun, this time it would somewhat protect us from the rain, but not completely. And not at all from the wind and cold! As the rain came down, the tarp filled with water and Mark Anderson made the suggestion that we get a big stick to put in the middle of the tarp to keep the water draining. On Wednesday evening, Paige Anderson found one about eight feet long and we took it back to Franks Camp. By Thursday morning when rehearsals started, the rain was already coming down and we were very happy for the stick. When we put it up it punctured the tarp so we had to figure a way around that problem. Steven (my husband) found a plastic bottle and cut it in half and stuck it on the end of the stick and with that it no longer punctured the tarp. That was not the end of the problems, however.

We began practice that morning with a bunch of terrific kids who were willing to practice even in

these conditions. The first change that we had initiated was that we asked all the parents, relatives, and friends of the kids to remain outside the taped off area. During so many other rehearsals at previous festivals, we had noticed over and over, that when the parents etc. are in the rehearsal area, often the kids are more focused on their parents than on Frank or his crew. Often times when a parent is to near, a child tends to be more shy, almost clinging to their parent, but when the parent or guardian remains far enough away the child tends to refocus directly onto Frank. For some reason, the child actually becomes braver and it's an incredible thing to witness this "flower" opening up and "blooming". Maris Welch, 5, was one such child. When Maris's parents brought her to Frank on Wednesday, Maris had come to audition. At the time there were no other kids in his camp and quite a few adults. Maris became very shy and even with her parents and Franks encouragement, Maris simply decided she didn't want to do this. She wasn't ready! I leaned over and told Maris that it was O.K. if she didn't want to do it, but suggested that she come back the next day when there were kids in the rehearsal area. Then she could watch the other kids and if she felt more comfortable she could try again. And that

next day, she did just that. With kids around, she auditioned with a song called "Cindy Cindy". But she was clearly still "leaning" on her parents for support. Once rehearsal started and the parents all moved outside the tape Maris, along with several other kids, began to "blossom". For these shy kids, these rehearsals would seem to be like graduating from one grade to the next. Since I first began working with Frank, I have many times watched, in fascination, this transference of trust from parent to Frank. We opened the show with Maris doing an incredible job, no longer shy at all, not only singing with a clear, strong voice, but playing her mandolin and looking straight out at the audience with those big blue eyes and smiling! The audience loved her!

One of the second changes that Frank made was to make up a base backup band made up of about 12 or so kids that would remain on stage for almost all of the songs. This backup band consisted (for the most part) of kids that could easily play backup to almost anything and if they didn't know something, they could "fake" it. This also made a huge difference on entering and exiting the stage in an orderly fashion.

Bethany McHenry, (13) plays gui

continued on page 21



Clockwise from
 upper left:
 Zach Calhoun and
 Luke Davisson;
 Zach with Aimee
 Anderson and
 Cooper Davison;
 Katie Nakamura
 with Scott Gates;
 Bethany McHenry
 with her Rhonda
 Vincent signed
 guitar; Molly Tuttle;
 Maris Welch

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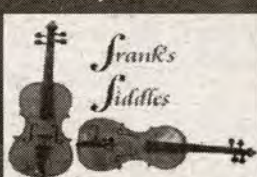
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by Paul Clarke



Mountains and Music A Sublime Combination

By the time you read this you may have seen an ad or flyer for the *Emerging Artists Bluegrass Festival* in this publication or in a music store someplace. The festival has been organized as a benefit to save the Clair Tappaan Lodge. There are many reasons that this event deserves your support:

* For bluegrass enthusiasts, there is a wealth of both up and coming and veteran talent scheduled to perform.

* For outdoor enthusiasts, and folks just craving a change from the metropolitan glut of traffic and stress, there is the spectacular high Sierra setting and related activities.

* Last, and certainly not least, there is the opportunity to contribute to the preservation of a precious Northern California resource of international significance, simply by attending an enjoyable weekend festival. About the festival

Here is the current lineup of talent, performance schedule to be determined:

The Donner Mountain Bluegrass Band

Moonlight Hoodoo Revue

The Marty Varner Band

Dark Hollow

The F150s

Mountain Fire

The **Donner Mountain Bluegrass Band** consists of Tom Kingsley, Tom Davies, Dave Gooding, Joe Schwab, and Annie Staninec. Guitarist Tom Davies is the son of festival organizer Bill Davies. I'm sorry I don't know much about the others, except for Annie. Annie is a phenomenal young fiddler, and I'm proud to say that my organization, the Santa Clara Valley Fiddlers' Association, supported her with a scholarship a few years ago, when she was even

younger. Their website is www.donnermountain.net.

Moonlight Hoodoo Revue has been performing together since 1999. They are Bill McKean - Lead Guitar & vocals, Bob Kastelic - Guitar, Violin & vocals, Zeke Griffin - Mandolin, Dobro & vocals, and Reubin Estrada - Bass & Vocals. In April 2004 they did a successful tour of Germany and have produced two CDs of music recorded in concert during the tour. They're on the web at www.moonlighthoodoo.com.

The **Marty Varner Band** of course features nine year old Marty Varner, the youngest of the emerging talents. Marty has performed at many Northern California events, including the Grass Valley Father's Day festival, the NCBS Good Oldfashioned Festival, and several events at Brookdale Lodge. Joining Marty on this occasion will be another very young artist, Anjelica Grim. Anjelica has performed with Rhonda Vincent, and in the NCBS Good Oldfashioned Festival.

Dark Hollow is John Kornhauser, Larry Cohea, Alan Bond, Jennifer Kitchen and Mark Kronar. These folks are all veteran performers. Larry has played banjo with High Country and bass with The Bluegrass Intentions. Alan Bond plays mandolin with the Mud Hens, and has been in Coyote Ridge and The Alhambra Valley Band. I've seen and heard bass player Jennifer Kitchen with other groups, but can't remember which. website <http://home.comcast.net/~ukecat/dkhollow2.html>.

The **F150s** is a new group of veteran performers. Charlie Edsall, guitar, Hal Horn, banjo, and Bruce Johnson, fiddle have all been part of

the band Within Tradition. Steve Spurgin on bass played with Byron Berline's band California.

Mountain Fire is a recently organized group featuring fiddler Jeremy Cohen. Jeremy is a super versatile musician, equally comfortable with classical, jazz, and several other styles besides bluegrass. He has played with Darol Anger, Peter Rowan, and Laurie Lewis, and did the soundtrack for the original Dukes of Hazard TV show.

I want to emphasize that the musicians are all donating their time and talents for this benefit event. I'm sure they know what a loss it would be to Northern Cali-

fornia and, indeed, the world, if this superb mountain retreat were no longer available.

About the lodge

Clair Tappaan Lodge was built in 1934 by Sierra Club volunteers, and was one of the first ski lodges built in California. Although the lodge frequently fills to capacity in the ski season, it has operated at a yearly net loss for years because of low patronage the rest of the year. Now the Sierra Club management has challenged the lodge and its supporters to raise \$100,000 in donations and present a viable break even plan by September 30. Sierra Club is threatening to sell the Lodge if these challenges are not met. You can have an enjoyable musical weekend and at the same time help to preserve this precious Northern California resource.

The lodge is at 7000 feet elevation on Donner Pass Road, the historic US route 40, not far from the Interstate 80 exit to Soda Springs and Norden. The lodge property includes some fifty acres, with twelve kilometers of trails used for skiing in winter and hiking in other seasons. For cross country skiers, (omitted Donner Ski Ranch which is a downhill resort) Royal Gorge, the largest cross country resort in North America, is easily accessible. The Boreal, Donner Ski Ranch, Soda Springs and Sugar Bowl downhill ski resorts are each a mile away. My wife Lee and I learned of the lodge a few years ago after joining the Sierra Club. Our first visits there were prompted by our interest in cross country skiing. It's a rustic lodge, not a luxury hotel; so we went initially for the reasonable rates. We have since gone back several times for the family friendly atmosphere.

My name is Paul Clarke, and I play oldtime banjo. My

wife Lee does Appalachian flat foot clogging, a dance style that works well with the music I play. On our first visit to the lodge I took my banjo for entertainment after dark, because there's no TV at the lodge, and battery operated devices are not appropriate unless used with headphones. There's a huge central room called the living room between the two main wings, where people spend the evenings relaxing, playing cards or board games and chatting. The first time I took my banjo into the living room I wasn't sure how people would react; so I started by playing softly. Soon parents were bringing their children to my corner of the room to listen. None of the kids, and few of the adults, had seen or heard a banjo up close before, especially the open backed style I use for oldtime music. Before long my audience was most of the people in the room. I talked a little about the history of the banjo and the traditional fiddle tunes I play. Lee demonstrated clogging, and then started an informal folk dancing class. We kept people entertained for well over an hour, and the parents were genuinely appreciative of the experience we provided for their kids.

Since that first visit to Clair Tappaan Lodge my banjo has been just as important an item of luggage as my skis. Other guests sometimes bring their instruments and play along; so Lee and I have acquired a few new friends on each trip. On our latest ski trip this past March we had one relatively quiet, intimate evening with just my banjo and Lee's clogging, followed by a high energy evening when the Mercury Dimes, an excellent oldtime band from San Francisco, came up. Corbin Pagter sat in with the Dimes playing fiddle, and Gordon Clegg was there clogging along with Lee. That was the kind of experience that is worth preserving for future generations!

I have learned of a "Play for Stay" program at Clair Tappaan Lodge. This program was started by Bill

continued on page 19



The Clair Tappaan Lodge

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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 30th 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

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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 (Revised)

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) 473-1616 or calbluegrass@comcast.net to identify, and if it's yours, we'll send it on to you.

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... a relatively new group in the Bluegrass world, although each member has been around the music for quite a while. In fact four of the Wildfire members were a part of the New South for a few years. They're a great bunch of pickers with a lot of talent. "Go get 'em guys!"

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the instrumentation of the songs. That was the challenge facing Scott Vestal and Pinecastle Records, when looking back at three very popular instrumental Bluegrass albums and trying to pick only twenty favorites. So, what we have here is what we think are twenty of the best instrumental Bluegrass songs performed by artists who can flat out do some pickin' and playin'.

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Darrell Johnston Kids Instrument Lending Library and Ted Irvin Kids On Bluegrass Fund

Written by
Sharon Elliott

The circle of life springs forward in a myriad of ways and is eternally moving each living thing forward in a constant revolving motion of birth, living those wonderful years in between and then death and then birth again. It's not easy to say to those people that have lost loved ones that something good will come of this passing, but with death, new life begins. And sometimes, it's not the birth of a child, but the birth of ideas that those that have left us were working on or the generous gift that someone gave in honor of their loved one. This is how the Darrell Johnston Kids Instrument Lending Library and the Ted Irvin Kids on Bluegrass Fund (under the direction of Frank Solivan Sr.) came about.

Last year when Ted Irvin died suddenly his wife, Ida Gaglio, asked that the California Bluegrass Association set up a Kids on Bluegrass Fund in honor of Ted. She asked that instead of sending flowers to please make donations to this fund to help further the "Kids on Blue-

grass Program". Ted Irvin was an extremely dedicated Bluegrass man who had a passion for our Kids on Bluegrass and when Larry and Sondra Baker began thoughts of taking over and reviving the Plymouth Bluegrass Festival, now known as the "Bluegrass in the Foothills Festival" in Plymouth, California, Ted approached them and said "I'd like to help you in any way I can, but mostly I want to ask that you ALWAYS make a place for the Kids on Bluegrass Program in your festival. And gratefully, they did!

Frank Solivan Sr. has been directing the "Kids on Bluegrass" program for the CBA for the past 16 years and each year the program grows bigger and more popular. This year at the Fathers Day Festival in Grass Valley, the Kids on Bluegrass had their largest audience ever. It was packed!! And the audience gave the kids a standing ovation. Frank regularly directs the Kids on Bluegrass show at the Fathers Day Festival and will now be directing the Kids on Bluegrass show at the new Supergrass Festival in Bakersfield. For the past several years, Pat Calhoun has been the wonderful director of the "Kids on Bluegrass" show at the Veterans Day Festival in Woodland, also a CBA

event. Although not CBA festivals, Regina Bartlett has been doing a great job directing the Kids on Bluegrass programs at the Good Old Fashioned Festival and the Wolf Mountain Festivals. Franks dream is to have a Kids on Bluegrass Program at every Bluegrass Festival everywhere!

This year at the Fathers Day Festival, some money from the fund was used to provide refreshments, snacks and ice for the kids while in rehearsal. It also provided for the words "Kids on Bluegrass" to be printed on the tee shirts that the kids wore during performance. And they received a special Certificate of Appreciation from Frank. However, there are so many projects we would like to see take place in the Kids on Bluegrass program. For instance, can we take some of the Kids on Bluegrass to different schools throughout California to teach kids about Bluegrass Music? Just one idea, but think of the possibilities that this fund can provide for in the future.

The Darrell Johnston Kids Instrument Lending Library came about when the Ted Irvin Kids on Bluegrass Fund was formed and a young girl needed a fiddle and it was suggested that money be taken out of the fund to buy a fiddle. The decision was made not to do this as it would deplete the fund to quickly without having the time to really think about all the possible and best ways to utilize the fund.

But, unbeknownst to almost everyone, Darrell Johnston bought, out of his own pocket, a fiddle for this young girl to use, and it is the first instrument loaned out, born out of Darrell's idea to create a "Kids Instrument Lending Library". Darrell's idea was to have an instrument lending library for kids between the ages of 3 to 18, same ages as the Kids on Bluegrass. This library would "loan" out instruments to CBA membership children as a way to make sure that children that didn't have or couldn't afford an instrument could have one. Although this idea came to Darrell on the same weekend that the Ted Irvin fund was started, it was not until a year later that the discussion once again came up and plans were made to put things in motion. And then Darrell suddenly died. However, through many people's efforts, the Kids Instrument Lending Library is now in the process of taking form.

This year the CBA asked people to donate their old or used (but still in decent condition) instruments, that are no longer being used, to the Kids Instrument Lending Library. They were asked to bring them to the Fathers Day Bluegrass Festival in Grass Valley. That weekend 13 instruments were donated, two of which were Darrell Johnston's own personal dobros that the family donated after Darrell's death. And since then, five more instruments have been donated with a promise of several more being taken to the next festivals. With the exception of about 4 instruments, all need some kind of work to get them ready to be loaned out. It is our hope, that we will find luthiers that will help us in this venture. So new is this program, that we have not yet gotten all the rules and regulations set up nor the application process. But with the help of people like the incomparable Elena Corey, who had had many conversations with Darrell about this project, and the many others that are helping with it, it won't be long before we can open the doors to the new Darrell Johnston Kids Instrument Lending Library.

At the end of the Kids on Bluegrass show at the Fathers Day Festival this year, Suzanne Suwanda made an announcement to the audience telling about these two programs. After the announcement Lee Wageman, and his wife Marlene, approached Suzanne and told her a story. And he told her that he wanted to donate a guitar to the Lending Library. After contacting Rick Cornish, Rick referred Lee to me and we made arrangements to meet Lee and Marlene in Lockford to pick up the guitar. As Steven and I sat there and talked with the Wagemans, Lee told us the story. "When I was a young boy, I wanted a guitar sooo much. But my family was so poor that everyone in the family had to work long hours everyday just to make ends meet. There was no time for

fun, no time for a guitar. And no money for one either! I think if I'd had a guitar back then, it would have made a big difference in my life. That's why I wanted to donate this guitar. I want it to go to some child that doesn't have one and can't get one!" We actually thought that Lee and Marlene were giving us a used guitar, but it turned out to be a brand new guitar, still in the box. This is what the Kids Instrument Lending Library is all about. Putting instruments in the hands of kids!

Each month, in the Bluegrass Breakdown, there will be two "block" ads that will offer you a chance to donate money to these two funds. I've already explained some ideas for the Kids on Bluegrass Fund. The money that you donate to the Lending Library, will help pay for fixing some of the instruments as well as buying parts and maybe even purchasing used instruments that we may need and haven't received through donations. All donations to the CBA are tax deductible. To make a financial donation to either fund, please make check or money order payable to:

**Kids on Bluegrass Fund or
Kids Instrument Lending Library**
% Kelly Senior-CBA Treasurer
5082 Warnke Road
Paradise, Calif. 95969

If you would like to make a DONATION of an INSTRUMENT, please contact us directly
Sharon & Steve Elliott
Phone: 510-728-7613
21160 Dawe Ave.

Castro Valley, Calif. 94546
E-mail: shickey6@yahoo.com

If you have an instrument that you would like to bring to a CBA festival, please take it to the CBA Headquarters. If you take it to a non CBA festival, please take it to the CBA Membership booth. PLEASE NOTE that although the Kids on Bluegrass Program as well as Elena Corey's Mimi Camp and the Children's Program and several other programs will benefit from the Instrument Lending Library, it is a SEPARATE program and the instruments should be taken to the places designated above. Please write your name, address, phone number and e-mail address (if you have one) and insert it into the case or somehow attach it so that I can send you a Thank You Letter with the CBA donation Tax number you will need for reporting your tax deduction.

I would like to say Thank You to everyone that has donated so far, not only with instruments, but also financially. And thank you to all the people that are working so hard on these programs to make two men's dreams come true.

And Thank You, Ida

The gift of life circles around

Lost & Found,

continued from page 11

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 parka (adult size).
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. 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



Aimee Anderson with the first Library fiddle



The Anderson Family



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!

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 24th. 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, 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 #16

By Roger H. Siminoff

Q: My question relates to the characteristic of "hollow" sound most often associated with prewar Gibson banjos. I play Scruggs-style bluegrass banjo and I am very interested in learning about setup on banjos, and how to modify the setup and/or parts to change the tone.† What would you say causes that famous "hollow"?† Is it the age of the wood, the type and fit of the tone ring, or something else?†

A: I have not heard the expression "hollow" when referring to good banjo sound. "Hollow" sometimes has the negative connotation of being full of echoes and void of tone color. Regardless of the descriptive, the characteristic that most folks seek is a rich, full tone with good balance from the lowest to highest note, a clear distinction of each note, and an instrument that is free from an echoing quality — in essence, one that sounds the opposite of "hollow." It is true that these qualities are typically associated with the "pre-War Gibson banjos" but a very good representation of these qualities can also be found in new instruments that are well constructed with solid resonators, and with rims that are well laminated and well fitted to the tone chambers. So, I think the question really boils down to what is the difference between a banjo that is 75 years old and one just off the shelf? This brings to mind something that my dear and much missed friend, Mike Longworth, used to say about building new Martin guitars. * "We just never found a way to make a new guitar that is 75 years old."

The main difference is in the aging of the wood, a process that we can simulate through various technologies, but really can't match. As wood gets older the cells polymerize. (Polymerization, as it relates to wood, is a process in which the molecules of the cells chain together and take on a new molecular structure.) In essence they get more like each other and are somewhat different than when they were new as freshly dried wood. The aged wood takes on a condition of being more brittle, and this brittle quality is evident in a more brilliant, brighter, tone quality. Generally, this altered condition of the wood makes the pre-war rims brighter, denser, and physiologically different than new rims. And the same goes for the resonator's wood and the neck's wood (assuming the original neck is still being used).

There is also the fact that these banjos have been bolted together under great tension for 70 years. During this period, the parts have taken a set to each other. The tone chamber mates into the rim, as does the flange or tube — so well, that when you remove an original tone chamber from its rim, you can see its "footprint" on the rim's surface. This natural fitting process gives the entire assembly great integrity from an acoustical standpoint.

There is another factor we can't overlook; something that's not part of the instrument. Banjo players often remark that they "want a banjo that sounds like Earl's," or "Sonny's," or "JD's." We can't forget that a major part of the tone producing system is the "method of attack." A considerable component of the overall sound you hear from any banjo resides in exactly how the musician attacks the strings. So, if you want a banjo that sounds like Earl's, or Sonny's, or JD's, you're going to have to have their right hand, as well!

*Mike was the historian at the C.F. Martin Organisation for many years, and I had the great privilege of working with him to produce the first edition of "Martin Guitars, a History" in 1974. Mike wrote the text, and my company printed and published the hard-bound book.

Q: My dad who is 80 years old brought me a banjo he has had for over 40 years. He told me it was given to him and that someone told him it was a Gibson. I finally found a tag on the inside and yes it is a Gibson, and I found a set of numbers (11572-13). Could you tell me how old it is?

A: Gibson used the #11,000 series of serial numbers in the very early 1920s and the "-13" indicates that your instrument was banjo #13 in a

lot of 40 banjos (usually of the same model) being made at that time. This was a banjo from Gibson's earliest period and the TB-0 model (what you have) was the most basic of the company's models. The most important development of this time was that these instruments featured a "tube" that was the lower anchor point for the bracket hooks. While these instruments were either resonatorless or had a "trap-door" resonator, the tube was the precursor for the later tube-and-plate flange that supported the wider and more prominent resonator that we see today. Most of these early models featured one version or another of the "ball bearing" tone chamber. The nut, bridge, head, and tailpiece on the instrument in your photo were aftermarket replacements and not original components.



Fig. 1. This TB-0 features an unusual peghead shape that was only shown on a trap-door model (from the rear) in Gibson's M and N catalog.

Q: What is the best long-age method† for a Gibson 5-string banjo. My wife, child, and I spend our summers at our North Carolina home. The air stays very humid and the house is closed up for the winters. For years, I have taken my banjo back and forth, but since my family has recently grown, that is becoming more and more difficult. Consequently, I would like to leave one of my banjos there. Given the humidity, should I store it in the case with strings loosened, should I purchase a cabinet, (much like a gun cabinet) and outfit it with a humidity control device like my piano?

A: Humidity is not a good partner for a musical instrument. For wood-bodied instruments like guitars and mandolins, the absorption of moisture on the unfinished sides of the soundboards and

backboards swells the pores (cells) of the wood. Severe changes in humidity, and any rapid reduction in moisture could cause checking (cracking along the grain lines). The environment for instruments can be best controlled by placing a dessicant (moisture absorber) in the case. Most importantly is to allow an instrument to sit in its case for a few days before opening it when you move it from one place to another, so that it can adapt slowly. Banjos are a bit less affected by moisture than other instruments because the soundboard (head) is mylar, and the rim, resonator, and neck are usually finished on all sides making them less prone to moisture absorption. But it's good to exercise care, anyway. Heat is also a



problem - keeping instruments out of severe temperature changes is also important. As long as the instrument is kept away from heat, it is best to leave the instrument's strings at full tension.

See you next month!

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If you have questions you would like answered, please email: 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.

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MUSIC MATTERS

by Elena Corey

Compare

It's a lazy summer afternoon. What to do? Aha, there stands your trusty musical instrument beckoning to you. Yeeaaaahh! You have time to play a bit. That'll work.

But wait—will your musical adventure today reveal magic fingers or tragic fingers? What if your gift to yourself of a musical interlude disappoints rather than produces ecstasy? What if, what if, what if?

Your mind races ahead, cataloguing all the possible falls into an abyss that could keep you from leaping across chasms in jaw-dropping playing. Maybe your inner critical voices make you pay so much attention to the dreadful sounds that could happen, that you hesitate to try. You think of unmastered-areas and undeveloped skills that are needed to slide from one breathtaking note to the next. By now you're terrified.

us. We take up playing musical instruments because we love music and are thrilled that we, ourselves, are soon able to produce golden tones that actually sound musical. Like babies, first learning to crawl, then to stand up and walk, then run, we eagerly push ahead for more and more. We learn quickly and revel in the joy of learning.

But unlike babies, we start caring how we are perceived by others in our musical endeavors. We want to shine—oh we want so much to shine that we covet every clean lick we hear, and we shop incessantly for short-cuts to skill, reluctant to give up the dream that such things exist.

We still love to hear our beloved music played well, but increasingly we judge ourselves by each other, measuring how well we play by someone else's rendition.

In the meanwhile, the love of music inside of us gets choked—or at least feels as narrowly constrictive as a cholesterol-clogged artery. And, even though we don't admit it to ourselves, our desire to play diminishes and sometimes seems not to exist at all.

Maybe this never happens to you, but if it does, what are things other people have done to overcome such joy-stealers?

The answer is simple, but not necessarily easy: To retrieve that original zest you had for playing, it is necessary to halt the comparison process—which may feel like try-

ing to stop a semi that lost its brakes on a 6% downhill grade.

Remember that music—your own music that you hear inside you—is a gift to you. Dwell a moment, if necessary, on the irony that lets us agree that we each are unique individuals and yet insist on judging ourselves against the yardstick of each other. Grin at such foolishness and call your dog over for a refresher course in being adored for yourself.

Then grab your axe—or fiddle, mando or hub-cap resonator—or whatever and sit down with it, closing your eyes. Don't think about the hot licks you could play if you were ten times as skilled as you are. Just let your fingers enjoy brushing lightly over the strings and allow yourself to feel the music.

You may not need to continue this spirit-nourishing treat very long, because your mind's natural tendency to be off and running with a new thought will quickly take over. Maybe you'll find that what you've been softly strumming could fit very nicely into a song you know—so you try that.

Or maybe you'll experience an 'aha' moment when you hear the sounds you are making, and register that the juices of creativity are suggesting a brand new song, one that you can call your own. Maybe you'll just strum and soothe away all that internal pressure driving you so that you can feel the difference between being driven and being called. May your music call to you and refresh you.

Happy Picking,
Elena Corey

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Maybe you decide that what you want for relaxation isn't another graphic object lesson showing how much you don't have it together, so you just stare down your musical instrument and find a more rewarding play station. Your musical instrument gathers dust for another day.

Such things can and do happen—to all of



photo by BC

Katie Nakamura, Aimee Anderson and Cooper Davisson singing their hearts out

RECORDING REVIEWS

by Brenda "Golden Ear" Hough

Del McCoury: The Company We Keep

McCoury Music/Sugarhill
PO Box 625
Goodlettsville, TN 37070
www.delmcouryband.com
©2005

Song list: *Nothin' Special, Never Grow Up Boy, If Here Is Where You Are, She Can't Burn Me Now, Mountain Song, Untamed, Seventh Heaven, Fathers and Sons, When It Stops Hurtin', Keep Her While She's There, When Fall's Coming Down, I Never Knew Life, Eyes That Won't Meet Mine, Blown Away and Gone.*

Bill Monroe may be the father of bluegrass, and Jimmy Martin was known as the King of Bluegrass, but Del McCoury is the Patriarch of bluegrass with family bloodlines steeped in traditional bluegrass. Sons Rob and Ronnie have been band members since their teenage years, and bassist Mike Bub and fiddler Jason Carter have been with the band the last 13 years. Del's devotion to family has gone beyond the band; he has started his own music company to give a legacy to his grandchildren. The "power behind the throne" women are pictured in the CD liner along with the children and staff of the new enterprise.

But beyond the business side of the music world, there is the music, and Del's traditional bluegrass sound rings true in every song he sings. His distinctive high lonesome voice, surrounded by tight vocal harmonies and stellar instrumentation has made his band popular with fans beyond the world of bluegrass. Del has performed with Steve Earle, Phish, Leftover Salmon and Yonder Mountain String Band.

This newest CD has Del's personal stamp throughout. Many of the songs were cowritten by Del and Harley Allen and these are all people songs with insights into life and love. As Del states in the liner notes, "when it's all working right, I feel like I have invited you all over to the house and we're just having fun." "Never Grow Up Boy" is a great musician's story with a classic line — "I'm a guitar pickin', bluegrass singing never grow up boy." But the boys do grow up and reflect on life with "Fathers and Sons," and the peace of the mountains in "Mountain Song." Finding love without pretense is proclaimed in "Nothing Special" and "If Here Is Where You Are." Even the sad songs of love lost have the redeeming hope of finding "my old used to be" or "I'm back on my feet." The high-energy playing of Ronnie, Rob and Jason continue to swirl around Del's vocals and the band definitely has everything

working right. There's a reason this band is one of the top bands in bluegrass, and this album proves it once again.

Sidesaddle & Co.: Queen for a Day
Faultline Records
robbinbanks@onemain.com
www.sidesaddleandco.com
©2005

Song list: Washington County, Queen For A Day, Things in Life, Kentucky Waltz, Home of the Red Fox, Boys Are Back, Rye Whiskey, Old Man at the Mill, She Left Me Standing on the Mountain, Busted, Mississippi Sawyer, Are You Tired of Me My Darling?, Flame in My Heart, Forever in Our Hearts, Jump the Mississippi, It's A Long Way to the Top of the World, You Put My Heart in Chains.

Sidesaddle recently celebrated its 25th anniversary and it has been a band that has been entertaining and delighting its audiences in the San Jose area. Originally an all female band, it added "& Co." to include the "guys" that are now part of this eighth recording. Guitarist Glenn Dauphin and banjo player Rob Horgan are the "& Co." part of the band while bassist Lisa Burns, fiddler Lee Ann Welch and mandolin player Kim Elking are the "Sidesaddle" members of the band. Kim and Lee Ann have been with the band since its earliest days.

This generous collection of 17 songs lets the band showcase its fine instrumentation and vocal harmonies. The title cut, "Queen For A Day," was written by Glenn and takes its theme from a popular TV show. It asks the perennial question, "Who made YOU queen for a day?" that no doubt squabbling siblings will easily understand. Glenn also wrote "You Put My Heart in Chains" that has all the hallmarks of a bluegrass classic: up-tempo drive and unrequited love. The Don Stover tune, "Things in Life," showcases the band's vocal harmonies and the interplay of bass and banjo to drive the band sound. Kim wrote "Forever in Our Hearts" to honor Bill Monroe, and her mandolin captures the woody resonance and flurry of notes that marked Bill's style. Another instrumental, "Mississippi Sawyer," has Lee Ann's powerful fiddling, Rob's clawhammer banjo, punctuating mandolin from Kim, and multiple lead licks from Glenn's guitar. Jerry Ashford, the alternate guitarist with the group, is featured on "Old Man at the Mill" and "Are You Tired of Me?" With all the bluegrass bases covered — love lost and found, drink, mill workers, classic George Jones and Carter Family

songs, and foot-stomping instrumentals — this band should be good to go for another 25 years!

Blue Highway: Marbletown
Rounder Records
One Camp Street
Cambridge, MA 02140
©2005
www.rounder.com

Song list: *Marbletown, Lazurus, Nothing But A Whippoorwill, Tears Fell On Missouri, I Used to Love Parades, Three-Finger Jack, Message From the Wind, Quarter Moon, Wild Urge to Ramble, No Home to Go Home To, Wild Bill, Endless Train.*

You can tell when a band is at the peak of its powers, everything blends instrumentally and vocally and the songs are fresh and vital. Blue Highway starts this new album with a pulsating version of Mark Knopfler's "Marbletown." Rob Ickes' masterful dobro playing gives a wonderful nuance to Mark's tale of a boulder hiding in a cemetery. Jason Burleson's instrumental "Three Finger Jack" puts his banjo playing on center stage with Shawn Lane's mandolin. Guitarist Tim Stafford's guitar also adds lead breaks to the mix and his four songs focus on the decisions that affect relationships. "Nothing But A Whippoorwill," "I Used To Love Parades" and "Quarter Moon" are stories of departure and the musings of the one left behind. Shawn Lane's songs continue the theme of love left behind with his gentle "Tears Fell On Missouri" and the restless "Wild Urge To Ramble." Bassist Wayne Taylor wrote a tale of a broken family through the eyes of a child with "No Home To Go Home To." Shawn's "Endless Train" closes the album with a beautiful three-part harmony gospel song. This is bluegrass with depth, feeling and contemporary sensibilities and deserves repeated listening.

Valerie Smith and Liberty Pike: That's What Love Can Do
Bell Buckle Records
PO Box 298
Bell Buckle, TN 37020
©2005
www.bellbucklerecords.com

Song list: *Heaven Is Waiting, Fill My Every Need, In Those Mines, Engineer, Healing Hills, Buzzed, Falling, Sarah Hogan, Rocky Island, Sally Goodin, Planet or a Star, That's What Love Can Do, Thunder Clouds of Love, Peace of the River.*

Valerie Smith has a storyteller's sensibility and timing and a singer's soulful vocals that leave her audience waiting to hear the next song and wonder at the realities of life.

Each of the 13 songs is a gem and Valerie's intense delivery makes heartfelt a weak adjective. Her Liberty Pike band mates add the country-flavored instrumentation that carefully frames each vignette. The opening song, "Heaven Is Waiting" is Becky Buller's tale of a heroic mother saving her son after a tornado destroys their home. Becky also wrote "In Those Mines," a banjo-enhanced story of those hardy souls who risk their lives for the black gold. John Lowell's "Sarah Hogan" is a wistful tale of Sarah's love for an outlaw with an elegant chorus that sighs, "won't you meet me in the moonlight, Sarah Hogan... hear that prairie wolf a crying, he sings a mournful song, and I will not be lonesome with you here." The finely tuned pen of Lisa Aschman provided the upbeat, swing tune, "Buzzed," and the hopeful "Peace of the River." Valerie and Kraig Smith wrote the title cut, "That's What Love Can Do" with images like "love is like a fun house mirror."

The band struts its stuff in the instrumental "Rocky Island/Sally Goodin." Becky Buller pulls a warm resonant sound with her fiddle and her clawhammer banjo style resounds in "In Those Mines." Matt Leadbetter adds a mournful dobro to "Heaven Is Waiting" and "Healing Hills." John Wesley Lee's powerful mandolin and harmony vocals add the perfect amount of edge to the songs and his lead break on "Sally Goodin" sizzles. John's sister Jessica mans the bass, and Jason Johnson is the utility instrumentalist with guitar and banjo being his specialty. Such talent doesn't go unrecognized: the IBMA has nominated Valerie Smith and Liberty Pike for Entertainer of the Year, and Valerie and Becky are also nominated for female vocalists of the year.

Larry Rice: Clouds Over Carolina
Rebel Records REB-CD 1801
PO Box 7405
Charlottesville, VA 22906
©2005
www.rebelrecords.com

Song List: *If You Only Knew, Never Meant To Be, Sunday Silence, Freight Train, We Live in Two Different Worlds, Don't Be Careful What You Wish For, Down Where The Still Waters Flow, Burnt Rice, Clouds Over Carolina, Rainy Day People, You're Not a Drop in the Bucket, Little Maggie.*

Larry Rice's career has often overshadowed by those of his brothers Tony and Wyatt, but this album puts the songwriting and mandolin playing talents of the third Rice brother into the spotlight. Larry left home to play with The Golden

State Boys, Aunt Dinah's Quilting Bee and J.D. Crowe and along the way has earned a Kentucky Colonel title and a place in the North Carolina Hall of Fame. This new collection is like a wedding recipe: something old, something new, something borrowed, something blue. It is a great marriage of sound: twin guitars with Tony and Wyatt Rice, fiddle and bass playing of Rickie and Ronnie Simpkins, dobro from Frank Poindexter and Sammy Shelor's hard-driving banjo. Larry opens the album with his own composition, "If You Only Knew," and his warm baritone easily puts the heartfelt emotion into this song. Tony Rice's "Never Meant To Be" has Jeff Parker adding the smooth tenor and baritone harmonies. He does a wistful "Rainy Day People" and a pair of his own songs, "Don't Be Careful What You Wish For" and "Clouds Over Carolina" which have his trademark twists and turns in a story. The band goes into bluegrass overdrive with Larry's instrumental "Burnt Rice" which features all the Rice Brothers, the Simpkins Brothers and Sammy Shelor. A fine outing by a member of bluegrass music's family of top instrumentalists.

Rita Hosking: are you ready?
www.ritahosking.com
©2005

Song list: *Kitchen Table and Chairs, Are You Ready?, Poor Boy's Lot, Tall White Horse, Mill for Mountain, I'll Be Damned/The Original Sinner, Star Route Way, Don't Put Her Down You Helped Put Her There, Out of Rain, Back to Me, Shasta Song, The Keepers of the Canaan, Going Home.*

One of the wonders of today's technology is the availability of home-grown music. Individual musicians can produce their own songs and are no longer tied to the dictates of corporate music companies. Rita Hosking is a prolific songwriter and has composed 12 of the 13 songs on this debut album. Her voice has that lonely, experienced voice of the mountain people, though her mountains were in Northern California. Her songs are finely woven stories of lives in waiting or lives tied in toil on the land. Her delivery is straight-forward with minimal instrumentation and is closer to the folk styles of Iris DeMent or Gillian Welch. "Shasta Song" has the intriguing lyric, "I love my home in a heart wrenching way," a reflection of the contrast between past and present, folklore and reality. She sings of drought in "Out of Rain," job problems in "Mill for Mountain," and longing for love in "Back to Me" and "Poor Boy's Lot." "Kitchen Table and

continued next page

More Reviews & Reviews & Reviews

continued from page 18

any more to follow in the future.

Ivan Rosenberg: ashes and coals
www.ivanrosenberg.com
©2005

Song list: *here this morning, 100 years, ashes and coals, slow orbit, riverbed, miles back, wait for a story, flying fox, low voices, the air that day/ perezoso waltz.*

Ivan Rosenberg was a mainstay in Chris Stuart's Backcountry band and his dobro was a plaintive voice that wove in and out of the vocals and a powerhouse on the band's driving instrumentals. Ivan's solo album features his guitar and dobro playing and the mood is often quiet and has sweet, flowing melody lines that evoke mountain streams and long drives in the summer night. "ashes and coals" has flickering spurts of melody that echo embers, and "miles back" has sliding dobro trills that are like the bumps on a long highway. "low voices" is a tune that belongs in one of the classic French movies and might make an interesting MTV music video! Ivan coaxes great tone from

his Clinesmith, and he has mastered the lyrical, mood-sustaining power of the resonator guitar.

Tim May: Find My Way Back
FGM Records
Echomusic
1101 17th 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.*

Tim May was a part of the bluegrass band Crucial Smith, but since the band's breakup he has been involved with many projects including touring with Patty Loveless and playing on the Moody Bluegrass tribute album released last year on Rounder Records. This solo album showcases Tim's versatile guitar playing, songwriting and vocals. His fluid and inventive guitar playing is featured on the traditional Bill

Cheatham, a spirited Paddy on the Turnpike and a very melodic version of Streets of Laredo. Tim's wife Gretchen adds fiddle and harmony vocals and band mate Kyle Wood plays mandolin and adds tenor vocals. Dave and Mark Holladay, Todd Cook and Tony Wray also perform on several songs. Tim's "The Sun Won't Shine on Virginia" is an album highlight with its story of a love left behind. Top marks also go to the "Hawaiian Equipment" Gibson featured on the instrumental "Down by the Sally Garden." Tim's solo career is gathering momentum and this is a wonderful start.

Michelle Nixon: What More Should I Say?
Pinecastle Records
PO Box 753
Columbus, NC 28722
www.pinecastle.com
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Song list: *I Know Rain, What More Should I Say?, If It Ain't Love, Blue Kentucky Girl, I Know, Prisoner of Your Love, Tree of Hearts, Roses in the Snow, Leavin' Heavy on My Mind, Ramblin' Fever, Heart of Stone, Slippin' Away, We Must Have Been Out of Our Minds.*

Allison, Dolly and Rhonda have paved the way for strong woman bandleaders and Michelle proudly follows in that tradition with this collection of carefully crafted vocals surrounded by high-powered instrumentation. With Jason Davis' powerful banjo leading the way, the album opens with Tom and Dixie Hall's "I Know Rain." "If It Ain't Love" is another barn-burner and Jamie Harper and Patrick add some fine lead picking on mandolin and guitar. Michelle then adds some slow-paced country ballads included the soulful "What More Should I Say" written by guitar player Patrick Robertson. "Roses in the Snow" and "Blue Kentucky Girl" are classic country songs that Michelle delivers with perfection and a bluegrass banjo bounce. Michelle wrote "Prisoner of Your Love" and "Heart of Stone," and both songs are plaintive stories of love's trials. Bill Anderson's "Slippin' Away" is a delight, and the bonus track has Bill joining Michelle on his "We Must Have Been Out of Our Minds." What more can I say — great blend of country songs with some bluegrass soul!

More Reviews can be found on page B-6

Davies at Cal Lodge, which is right next door to Clair Tappaan. Bill has worked at both lodges, and brought the program to Clair Tappaan. If you are a musician with the skills to entertain, or belong to a band with those skills, you can stay at the lodge, receive three meals a day, and entertain the guests in the evening. This is done on a space available basis, at times when it wouldn't interfere with other scheduled programs. For instance, it would not be available during the Emerging Artists festival except for the participating bands. Call Pete at Clair Tappaan Lodge, 530-426-3632 or 800-679-6775, for more information.

What you can do

Attend the Emerging Artists Bluegrass Festival at the lodge on September 10th and 11th if you can. You can arrive at the lodge the evening of September 9th, stay overnight, and be present for the entire festival. There will be performances by the featured artists, jamming, clogging, as well as the usual lodge activities like hiking, biking, and guided nature walks. If the festival succeeds, everyone wins: musicians, nature lovers, even Sierra Club bean counters. Between now and then visit the Clair Tappaan Lodge website, www.ctl.sierraclub.org, and click on the link support the lodge on the left side of the page to get

more background on the struggle to save the lodge and ways to help. Think about patronizing the lodge at times other than the ski season; the region is beautiful in the summer time as well. Lee and I stayed there over the July 4th weekend and had a great time. We entertained other guests on the first two nights, and the last night we sat on the rocks at Donner Pass and looked down on the fireworks over Donner lake.

I could go on for another thousand words about what a special place Clair Tappaan Lodge is, but must recognize that space is limited. I'll close with a few things you'll want to know if you plan on going.

The Emerging Artists Bluegrass Festival at Clair Tappaan Lodge is scheduled for the weekend of September 10th and 11th.

Two day festival admission with two nights lodging and six meals
\$100 Adult \$50 Child (13 & under)
Two day festival admission with camping or RV parking
\$45 A \$10 C
Two day festival admission only
\$40 A \$5 C
Saturday festival admission only
\$25 A \$5 C
Call the lodge at 1-800-679-6775 for tickets or more information.

If you plan on staying overnight at the lodge take your own towels and bedding or sleeping bag. Get complete recommendation on what to take from the Clair Tappaan Lodge website:

www.ctl.sierraclub.org



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www.ctl.sierraclub.org & ctl@sierraclub.org

J.D.'s Bluegrass Kitchen

Howdy, Howdy, Howdy!

Today is a nice cool day here on the mountain. I woke up at my usual time; 4:30 a.m. There's something wrong with this picture. Here I am retired for almost 13 years and I'm still waking up at 4:30 in the morning! Grated, sometimes I'll sleep in until 6 or 6:30, but only if I got to bed super late. I guess old fire horses and retired pipe fitters' habits are hard to change. When I was a teenage, my room was upstairs over my Dad's workshop and every Saturday and Sunday morning he fired up his table saw and started building cabinets at 8 a.m. sharp, without fail. When I would ask my father why he didn't sleep in come the weekend, his reply was always the same: Son, I can't sleep after 4:30, so I get up. Do you have any idea what kind of sound a 12 inch table saw makes when cutting æ plywood at 8 a.m.? A high piercing sound that penetrates any pillow that you cover your head with!

I guess I'm just as bad as my father was about making noise out in my shop early in the morning. My neighbor came down the other morning and asked my what the hell I was beating on at 5 am this morning? (The ring of an anvil really carries in the still mountain air). My son Garrett says that the weekend mornings are nice and quiet for him, now that he's moved into his own place.

Well, it's a nice quiet morning here on Bluegrass Acres. There's a big pot of cowboy coffee on the stove, so tie yer horse up to that black oak over there; come in and pour yourself a cup and let's swap some vittle fixins.

One thing that I purely love about this time of year is that there are so many varieties of fresh tomatoes. I love to go to the farmers market and lay in a week's supply of good homegrown tomatoes. Wow! They're good with any meal. Scrambled eggs, sausage and sliced 'maters are a familiar breakfast here on Bluegrass Acres. Why just last night my buddy Don Evans came over the hill from Nevada and we scorched a big ol' steak fer supper along with some white corn and a big bowl of Cajun Tomatoes. Great big ol' beefsteak tomatoes, seede, sliced and covered with oil & seasonings, as well as other yummy stuff.

Sooooo, what better way to spend a quiet morning than to share some recipes that feature good ol' t'maters!

Here's one that I cut out of the newspaper a while back that makes a wonderful supper.

Chicken with Summer Tomato Fondue

6 medium sun ripened tomatoes
1/2 tsp extra virgin olive oil

1/2 large onion, sliced thin
1 green bell pepper
3 1/2 lb chicken, cut into 8 parts
Pinch of dried thyme
2 cloves garlic, chopped
1 medium zucchini, trimmed, cut into 1" pieces
1 tsp salt
1/2 tsp fresh ground pepper

First peel the tomatoes. Boil a saucepan of water. Have a bowl of ice and water, too. Cut the core out of tomato. Use a slotted spoon and dip tomatoes one at a time in boiling water for 30-45 seconds. Place in ice water. Peel, starting at the cut "X". Cut in quarters, deseed. Set aside. In a sauté pan, heat the oil over med high heat. Saute onion about 3 minutes. Add bell pepper and zucchini and sauté 5 minutes more. Add tomatoes and cook 5-7 minutes until tender.

Heat a heavy skillet over medium high heat. Add some oil, sauté sauté skin side down, turn and cook until evenly brown 7-10 minutes per side. Drain on paper towels. Preheat oven to 375° F. Spoon half of the veggies in a 1 1/2 quart casserole. Place chicken in casserole. Spoon remaining veggies over chicken. Sprinkle with the thyme, garlic, salt and pepper. Cover and bake for 30 minutes. Great either hot or cold. Serves four.

There's a nice supper dish when the evenings start to turn cool. Also another way to fix chicken that's fast and easy, easy being the key word here.

Another vegetable that we have plenty of this time of year is fresh corn. The white variety is my favorite. Here's a recipe that combines tomatoes with fresh corn that I'm sure will become one of your favorite summer/early fall dishes!

Corn Pudding Stuffed Tomatoes

8 medium tomatoes
1 tsp kosher salt divided
1/2 tsp fresh ground pepper, divided
2 tbsp flour
2 tbsp sugar
1/2 tsp baking powder
2 eggs, beaten
1 cup half & half cream
1 cup whole kernel fresh corn
2 tbsp melted butter
minced fresh parsley

Slice off top of each tomato. Scoop out seeds and middle pulp, and discard. Sprinkle insides with half of the salt and pepper. Invert on paper towels to drain. Combine the flour, sugar, baking powder, salt and pepper. Combine the eggs, cream, corn and butter. Stir in the dry ingredients. Spoon into tomatoes.

Place in a shallow baking dish. Bake uncovered at 350 F for 38-40 minutes. Test with a knife in center of pudding, its done when it comes

out clean. Sprinkle with parsley.

These go good with a BBQ'd steak, salad, French bread and a good bottle of red wine. I like to drizzle a little extra virgin olive oil over 'em while they're hot from the oven. Wow! Fresh corn and t'maters all in one. Yummy!

When I was a teenaged high school student, I had a job at the local bakery cleaning the pastry pans for a couple hours every night after school. Whenever Bob Sisting, the owner, would bake up a batch of blueberry pies, there would be note at my work place that always said: "Jerrell, there's a blueberry pie in the reefer for you. Enjoy it. Bob." You should've seen how a 16 year old could "disappear" that pie along with a big glass of cold milk in about 5 minutes!

I drove by the building where Sisting's Bakery used to be this last summer. Even though the bakery has been gone for close to 50 years, I could still smell the wonderful aromas associated with a bakery. The memories of those luscious blueberry pies gave me a case of "the slobbers." Needless to say, that in 1954 my job at Sisting's Bakery was the envy of all my buddies!

As a result, I've got to have my "blueberry fix" at least 6 or 7 times a year (or more, if I can get my daughter Elizabeth to bake the pies for me).

Here's one of the best blueberry pie recipes you'll ever "get on the outside of" (I cut this one out of the Stockton Record newspaper).

Bakery House Blueberry Pie

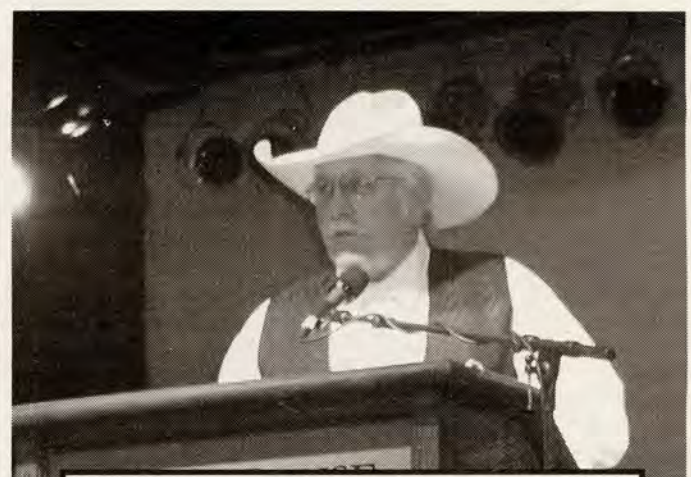
Pastry for double crust pie
3/4 cup granulated sugar
1/4 cup cornstarch
1/2 cup plus 4 tsp water
1 generous quart, about 2 1/2 pints, blueberries
1 1/2 tbsp butter diced
1 large egg, beaten

With half of the pastry, prepare the bottom of pie shell.

In a heavy saucepan =, combine the sugar, cornstarch, and 1/2 cup of the water. Bring to a boil in medium high heat, and, stirring continuously, cook until mixture thickens to a syrup consistency, 4-7 minutes. Off heat, stir in lemon juice.

Place blueberries in a bowl and pour in the syrup, stirring gently. Spoon the filling into unbaked pie shell and scatter butter on top.

For lattice top crust, roll out the remaining half of dough and cut strips about 1/2 inch wide (use pastry wheel to cut decorative strips). Place 5-7 strips (depending on pie size) across filling. Weave horizontal cross strips, starting at center, by first folding back every other vertical strip at midstrip. Weave until lattice is complete, folding back alternate strips



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

each time a cross strip is added (for more effect, strips can be twisted). Fold trimmed edge of lower crust over trimmed ends of strips for a high rim. Brush beaten egg over exposed pastry (lattice and rim).

Bake in a preheated oven until the filling starts to bubble up through the lattice: in a convection oven, bake at 350 F for about 30-35 minutes; or in a regular oven, bake at 375 F for 35-40 minutes. Let pie cool on a rack. Makes a 9" deep dish pie, about 8 servings.

Serve this with some good ol' home made ice cream, or even whipped cream. I can still eat more blueberry pie than anyone I know. Heck, let's face it, I've had about 52 years of practice. (Dot, when I come to Nashville to IBMA next month you can try one of these out on me to see if you've got it "right").

Well folks, that's all for the ol' Bluegrass Kitchen this month.

I hope to see you all in Nashville next month at the IBMA doin's. We're going to have the time of our life in Music City, USA. I was part of the scout party the CBA sent to check the facilities out. Believe me, folks, when I tell you that we should have been there 5 years ago. This is going to be the best and funnest time yet at IBMA. Just wait and see the size of our two showcase rooms in the convention center! Each room seats about 100, and there's air conditioning and you'll be able to hear the bands as well, as the rooms are acoustically perfect!

Until next month, keep all of our service men & women in your prayers, and may God grant us all peace and health. May God bless America!

Yer friend

J.D. Rhynes



Kids continued

tar and sings. At the Friday performance she sang "A Beautiful Life" and on Saturday it was "All the Good Times Are Lost and Gone". Bethany's voice is high and strong and her guitar pickin' is good. She was also part of the basic backup band. Kenny, Liam and Angelica backed her with harmony.

Jennifer DeBie (10-vocals), wanted to sing "In the Highway in the Hedges". In rehearsals, Frank wanted Katie Nakamura to sing harmony to this but Jennifer said that it was hard for her to hold the melody when someone else sings harmony. Something that's hard for many people. Allie Clark (9-vocals), said that she knew the melody to that song and offered to sing with Jennifer. It turned out to be the perfect blend, and this trio sounded wonderful.

Scott Snodgrass (12-fiddle) plays "Maple Sugar" and does a great job. I believe this is Scott's first time with the Kids on Bluegrass and it doesn't take long to see that he too, works well as part of the backup band. He seems to be able to pick up and roll with anything that is played.

Kenny Ludlow (14-base) and Liam Murphy (13-fiddle) are friends that play music together often. And it's quite apparent. Both were with the Kids on Bluegrass the previous year and last year Kenny was the only musician that was on stage for EVERY song. This year, they both treat us to something new. Together, they sing (and play) "40 Years of Trouble", and wow, do they do it well! Their voices blend and compliment each other very well. And their stage presence is wonderful. Both of these kids are on stage the whole time as part of our backup band.

The Anderson Kids, Paige (11-guitar), Aimee (9-fiddle), Ethan (6-mandolin) and little Daisy (4-fiddle) will play and sing on Friday, Blue Moon of Kentucky and South Saluda Ramble. Young Ethan has only been playing for 7 months and is picking out all the melodies. On South Saluda Ramble, he takes the lead and you just have to shake your head as he picks it out so clean! Daisy is chopping to everything and sings along with her sisters and brother and although she sings very softly, I think she knows every word to every song her siblings do. Although Aimee seems to be the quiet one, just stop and listen to her play that fiddle. She's just amazing. Aimee is also the first recipient of an instrument from the Darrell Johnston Instrument Lending Library. She and her sister Paige have only been playing for 1 1/2 years. Aimee sings wonderful harmony to Paige's strong lead melodies. Aimee was another child that easily could have been part of the base band but we really also needed her to help with her young brother and sister while the younger ones were off stage. Paige flat picks her guitar so well, that Rhonda Vincent mentioned it on her Web site saying that she had rarely seen a girl that young flat pick with that ability. Paige was

also part of the base band. Together these kids sing and play with the rich sound of old time voices and they clearly love what they do. On Saturday, they played Choo Choo Coming.

During rehearsal on Thursday, while we were rehearsing so many of these songs, the rain filled the tarp and the kids got so cold, many were shivering. As I looked around I saw many of the kids were just not dressed very warm. Bethany's teeth were chattering, Liam Murphy was shivering and went to put more clothes on. Luke Davisson was shaking with cold. Luke was wearing a short sleeve shirt that gave him no warmth. I told him to go back to camp and get some warm clothes on and he said "I didn't bring any warm clothes. This is Grass Valley, it's supposed to be hot!" So I ran to my camp and brought him back my own sweatshirt to put on. At the next practice, he had found something warmer to wear. Towards the end of rehearsal on Thursday, little Ethan turned to me and said, "My hands are so cold I can't pick my mandolin any more". So I told him to put his pick away and I rubbed his hands, and then put them in his pockets and picked him up and put him on my lap and together we huddled until he began to warm up. When I asked him if he wanted to go back to his camp, he said no, he wanted to stay and practice more. When his hands warmed up he did. But we were almost done for the day.

The wind constantly blew in different directions causing the rain to do the same. The wind caused the stick in the middle of the tarp to fall down so it became apparent that we had to have someone holding it at all times so it would not fall on any of the kids. Through the days, Rodney, Steven and Betsy would take turns holding the stick, but it was only a matter of time before someone forget to hold it and it would come crashing down on someone's head. Fortunately, for the kids, it was my head. And fortunately for my head, it wasn't a big stick. After the "Are you all Right's?" and then the laughter, the stick went back up with renewed determination to never let go of it again and of course there was renewed determination to keep the kids away from "the stick". The water continued to gather at the sides of the tarp and the kids would use their bows to try to empty the water that still gathered. I too, walked around using a small stick, not sure I wanted to sit next to the big stick anymore, either. At times, the rain would come down so hard, that the sound of it on the tarp would completely drown out the voices and instruments of the children. With this weather, it just didn't seem like Grass Valley! But through all of this, Frank seemed to be able to keep the rehearsals going and the kids on track and through the cold, wind and rain, we began to see a show taking form. Frank, though, would several times throughout the three days turn to me and say "Are we sure that every

one of the kids here gets to be on stage?" Have we missed anyone?" He is so concerned that no child gets left out. So once again, I run through the 40 kids and make sure they all get to go on stage. After the last rehearsal, before Friday's performance, Frank goes running out of camp saying, with a twinkle in his eyes, "I have to go take care of something. It's a surprise for the kids! But don't tell them anything!" And he didn't even tell me!

Cooper Davisson (13-mandolin), Luke Davisson (10-guitar) and Zach Calhoun (11-guitar) two brothers and a cousin, have been playing and singing together for a long time. Before rehearsal started, these boys and the Anderson kids worked out a real cute rendition of "Sis Draper" in which their comedic side shows as they refer to the girls as "sis", "Oh my gosh, sis", when one of them takes a break. All three of the boy's voices are wonderful and they are so comfortable on stage, they are a joy to watch. In rehearsal, it is clear that these boys and the Anderson kids have worked hard together on this song. And they really had fun together. On the Crowded Song, Cooper, Luke and Zach were joined by Katie and Marty. Unfortunately, they will be with us for only one performance.

There are a number of our kids that don't sing or get to do solos and it so often seems like they're "just in

the background" and they really don't get to be "known" like some. But these kids are just as important because without them, we wouldn't have that full, complete sound that the backup band gives us. The other nice thing about having a "backup" band is that many kids that would generally only get to play one or two songs can now be on stage for many songs. And hopefully, as they progress in their ability, they will return to us one day ready for their own solos. Taylor Dueck (9-fiddle) has been playing for two years, and came here from Salem Oregon. Alex Overby (11-mandolin), is just beginning to learn to play mandolin. During rehearsals, Betsy Riger helped teach Alex some chords that he would have to play on stage. He seemed to pick them up quickly. Alex came to Grass Valley from Puyallup, Washington. Sage

Adams (12-fiddle) has been playing for three years and came here from Texas. In auditions, she was pretty nervous, but once we got into rehearsal she did great. Joshua Stanley (15-guitar) joined us on Saturday and the show had already been set so unfortunately he didn't get a chance to try for a solo. I remember hearing Josh at the Woodland Festival with Pat Calhoun where he did a great job with his guitar so we were really glad to have him. Meghan Lange (9-fiddle) has been playing for two years. I first met Meghan a year ago when she and her brother Nick auditioned for Frank at Plymouth. On that weekend, they both decided not to perform so I was real happy to see Meghan return and this time really become part of the show. Sara Hietbrink (16-mandolin) has been with the Kids on Stage many times sometimes singing and for the past two years playing her mandolin. Holly Mclean (14-fiddle) has also been with us several times and was very strong as part of our back-up band. Jack Kenny (9-fiddle) came to us for the first time and I believe he has only been playing for a couple years, and yet he was very capable of being part of our backup band on most of the songs. Watching Jack, it was clear to me that we would soon be listening to him doing

fiddle solos. Victor Skidanenko (15-banjo), is also part of our backup band but throughout the performance he will take many breaks, and for one performance stood and played next to Keith Arneson of the Country Current Band. Cameron McCloud (14-guitar), came to us on the second day. And Jack Calhoun (age unknown-harmonica) has only played the harmonica a couple weeks. Carley Watson (12-vocals), Hannah Combs (12-vocals) and Maddie Combs (9-vocals) sang the beautiful gospel song, "Fishers of Men". Annie Hofer (7-guitar) has only been playing guitar for a few weeks and will join in singing our group song. There were some kids that did not play any instruments but sang in our group songs. Tara Heckelthorn, (11), Keiley Walker (13) and Sara Gipson (13).

At the Friday performance, Molly Tuttle (age 12 guitar & vocals), sang "I've Endured" while Nico Nagle (10-guitar) and his sister Frankie Nagle (12-banjo) accompanied her. Scott Gates and Victor Skidenenko joined them. Molly's heart wrenching voice was a real treat to listen to. Each one of these kids play their instruments beautifully.

Isaac Cornelius (6-vocals)

continued on page 22

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Kids continued

sings "Two Dollar Bill. While in rehearsals, Isaac would forget some of the words and veteran Marty Varner would lean in close to Isaac and sing just a few words to get Isaac going again. On stage, Isaac sang out to his audience and with a little help from Marty when he faltered, he was able to give his audience what they wanted. Joy! I first remember sitting in the audience, long before I ever started working with the Kids on Stage, right next to young Isaac and his dad Robert Cornelius, when Isaac was no more than a couple months old. Now, here I was watching that very same beautiful child singing with the Kids on Stage. My husband, Steven, told me later that after one of the rehearsals, Isaac had fallen asleep and when the time was mentioned, little Isaac's eyes popped open and he said he had to get back to rehearsal, so attuned to the Kids on Bluegrass. Later we found out that Isaac was in fact getting sick.

Veronica Varner (6-fiddle and vocals) and Chloe Johnson (5 1/2-fiddle and vocals), play and sing "Shortnin Bread". This is Chloe's second time with the Kids on Stage and both times have been with Veronica. When Chloe first came to audition, Veronica was not yet there and Chloe got very nervous. She clearly wanted to wait for Veronica. Once Veronica arrived, these two just settled in as they once again became the "unit" they were used to being. When you watch Veronica as she plays, her hip begins to swing with the beat and her toe starts to tap and she'll verbally count out 1,2,3,4 to get them going. Then that deep resonating voice begins to roll out of her mouth, and once again all I can do is shake my head! At performance time both girls, in tee shirts that came to their ankles, would absolutely delight the audience.

Marty Varner (9-guitar, mandolin & vocals) like so many of our kids is really growing up. In the past couple years, Marty has learned an incredible number of songs, he has learned to play the mandolin and guitar and I was recently told he is also playing the fiddle. He has his own band and has played many, many times on other stages and many times with our Kids on Bluegrass. And very often, he has gotten to play more solos and been much more involved in playing a part in almost everything that it's easy for a young child to begin to expect that he or she SHOULD get the most parts. And yet this year, for the first time, Marty only got to do one solo, "Good Old Pal", but he did it with his usual flair and incomparable showmanship. What impressed me so much was that not only did he not complain, (not that he ever does) he seemed content and happy taking an active role in all the backup and in helping out the smaller, younger kids. When I mentioned it to him he got a big grin on his face and said "Yeah, Scott and I are helping them together.

Marty is a really neat young man with a huge heart and an even bigger enthusiasm. I remember not so long ago when Scott (Gates) was mentoring Marty. It just keeps passing down the line. Kids teaching kids.

Calvin and Trevor Smith (9-vocals) our "famous" twins, were only with us for the Saturday show. Their beautiful harmony once again came alive when they sang "Mothers Footsteps Guide Me" and "Sparkling Brown Eyes". These boys are always so calm and quiet and as I was standing with the kids backstage waiting to send the group ahead of them out on stage, I remember the girls saying they were so nervous about going on and as I looked at Trevor and Calvin, Trevor just shrugged his shoulders and said, "We never get nervous any more cause we've done this so many times before." This year, they are going to be starting guitar lessons. I think, in another year, we just might see their little sister, Chelsea (4), join her brothers. She's already singing on the sidelines.

A.J. Lee (7-mandolin) had kind of a rough time at Grass Valley. She had come down with a cold at the Roaring Camp Festival that seemed to turn into a flu like bug and the cold part of the bug still lingered at the Fathers Day Festival. During rehearsal, A.J. would try to sing and it was so apparent that she just couldn't hit the high notes, her voice so raspy. I finally told her not to sing, to save her voice for the performance. She ended up missing a few rehearsals and just couldn't perform at the Friday show. The next day at rehearsal, (she just wouldn't stay away) as she sat on her daddy's lap all bundled up watching and listening to the rest of the kids singing and playing, something just seemed to take over her as she sat forward and then said she wanted to sing and joined the group. At Saturday's performance, she did indeed sing "Old Mandolin", a hauntingly beautiful song and although she was clearly sick, A.J. put her whole heart into it. And the audience heard her! When she came back stage, she retreated into her mothers waiting arms, clearly tired and spent. She had given it her all!

Scott Gates (12-mandolin) is just an incredible young man with an exceptional talent. Watching and listening to Scott play his mandolin is a thrill and his composure and stage presence is remarkable as he often "adlibs" and adds "comic relief" to his performance. But when he takes his "solos", just watch those fingers fly and listen to the delicate beauty that comes from his mandolin!! Scott has played with so many talented (famous) people and has already put out his first CD called "Legacy". There are a number of kids, his age, that are so very talented and some are even already in bands. Some no longer come to be part of the Kids on Bluegrass and with Scott's talent, it would be easy

for him to say he was moving on. During one of our rehearsal breaks, I thanked Scott for being a part of this program. I told him that he was giving each one of the other kids a gift by helping when someone needs help, by sharing what he knows and by just being a part of a group of kids that want to learn to play as well as him. He got a big grin on his face and told me he really likes being part of the Kids on Bluegrass. Then he told me about a conversation he'd had with a younger child about bluegrass music and the mandolin, and he said when he was done, the child said, "I think I want to start playing the mandolin now!" He then told me that it really makes him feel good when he can help and teach the younger ones. The beauty of your music doesn't just flow through your fingers, Scott, it flows from your heart. And I think it's that combination of musicianship, kindness, humility and dedication that will make you a leader and a "Star". Together, Scott and Katie will give Frank Solivan 11 and Keith Arneson of the Country Current Band a run for their money when they play Blackberry Blossom and Orange Blossom Special!

Katie Nakamura (9-fiddle, vocals) continues to amaze and thrill her audience. Over the past year, we have listened to Katie play her fiddle alone and with others, so accomplished that she seems to be able to just play anything. This year, in rehearsal, she steps forward and says she wants to play "The Devil went Down to Georgia". Although it would not be one of the songs she ends up doing on stage, it was the first time we had ever heard her sing. It turns out she has a wonderful voice. As the rehearsal progresses, she will end up not only singing, but singing the harmony part!! When I talked with her mother later and mentioned her singing, she told me she had just begun singing this year and wants to learn many more singing songs. Katie and her parents just started coming to Bluegrass Festivals a little over a year ago, and this year, at Fathers Day, was the first time Katie had ever camped in a tent. What a WET first experience!! On Friday, Katie and Scott along with the rest of the backup group kick off Blackberry Blossom and then right into Orange Blossom Special and we experience once again the special magic these two have. On Saturday, however, the Kids on Bluegrass are joined by Frank Solivan 11 and Keith Arneson of the United States Navy Band aka Country Current. As they join the Kids on Blackberry Blossom Katie, Scott, Frank 11 and Keith all take turns at taking breaks, some having nothing at all to do with the song and Scotts break turns out to be the Mayberry RFD theme. As they play back and forth, Keith Arneson takes the last break and really begins to slow it down to

finish. But Ohhh No! Katie picks up the beginning of Orange Blossom Special and starts to roll with it and all of a sudden picking up speed like we've NEVER seen her before!! As I watch on video (several days later as this is the only way I actually get to see the shows) I watch Frank Solivan 11 watch Katie with a smile on his face and a slight shake of his head and Keith Arneson leans forward his eyes widening in amazement as he watches Katie and Scott play this incredibly fast, bombshell version of Orange Blossom Special. Standing behind the curtain, I can only hear what is going on, but as I look over at Robert Cornelius looking on from the sidelines, I see tears in his eyes as he shakes his head and says "This is incredible!"

At the end of Katie and Scotts Orange Blossom Special, I sat there wondering just what one of the first "Kids on Bluegrass" kids, Frank Solivan 11, thought as he listened, watched and played with all these very talented kids. Was he thinking back 16 or so years ago when he and a few other young kids walked on stage for the first Kids on Bluegrass show? Did he have any idea it would go this far? Did he have any idea what he and those other first kids were starting? When he left the stage that day, Frank Solivan Sr., Director of the Kids on Bluegrass Program and his son Frank Solivan 11, one of the first Kids on Bluegrass, hugged each other proudly!

Angelica Grim (15-vocals & guitar) had the time of her life this year at The Fathers Day Festival. Angelica, (who is actually just a few days short of being 16) has been with Frank Solivan Sr. and the Kids on Bluegrass since she was six. I first saw Angelica 6 years ago at our first Fathers Day Festival. At around 2:00 am, while Steven and I, with our then 9 year old grandson Cory, walked around the festival totally amazed with what we were seeing and hearing. As we walked into the fringe of one jam, there in the middle of about 15 adults was this little Angelica (about 9 years old) standing in the middle singing her heart out. A little while later, we saw her at another camp singing "Katey Daley" and again sometime later at yet another camp singing another song. She didn't seem to be with a parent or guardian and of course, being new to this experience, we were quite astounded! Angelica became one of our first glimpses that Bluegrass is simply about everybody, regardless of ages, just playing and singing together. At our first rehearsal, Angelica asked Frank right away if she could be excused from one rehearsal as she wanted to go to the Rhonda Vincent vocal workshop. With Franks permission she went and experienced a lifetime memory. Rhonda was so impressed with Angelicas voice, that Rhonda Vincent asked Angelica to join her onstage that night to sing together! And not only did she sing

with Rhonda, but Rhonda sang backup to Angelica as Angelica sang lead on her own song! I guess it doesn't get much better than Rhonda Vincent and the Rage backing you up!! Sitting in the audience that night watching Angelica sing with Rhonda, both Steven and I remembered back to those late nights when we listened to a little nine year old girl singing from her heart. On the Kids on Bluegrass show, Angelica sang "Close By" and just knocked everybody out of their seats with "Bramble and the Rose".

A few weeks after Grass Valley, we sat with Angelica in a jam at the Good Old Fashioned Festival and I asked her what the very first song she ever sang for Kids on Bluegrass was and she replied "The Tennessee Waltz" and then she sang it.

It's always a thrill, for our kids, when members of the bands that are playing at our festivals join them on stage. The "big surprise" that Frank told me about turned out to be Rhonda Vincent joining the Kids on Bluegrass onstage and singing "Will the Circle be Unbroken" with them. All of the kids seemed to be thrilled and some just a little stunned and awestruck, many not able to keep their eyes off her. It was fun to watch as many of the kids tried hard to sing out to the audience but just couldn't stop looking at Rhonda. And when the show was over, this generous, kind wonderful lady stayed on stage and greeted each and every one of our kids personally with a hand shake or a pat on the back and kind words about their performance.

This year, because of the "Ted Irvin Kids on Bluegrass Fund", we were able to do a few new things for the kids. Money from the fund was used to buy waters, juice and ice for the kids to drink during rehearsal and it also paid for the "Kids on Bluegrass" to be added to the Festival Tee shirts that the kids wear and there was one more thing. After the last show, Frank asked all the kids to go back to his camp. He wanted to give the kids a certificate of appreciation. It said;

CALIFORNIA BLUEGRASS ASSOCIATION

KIDS ON BLUEGRASS

Thank you for
participating in the
Kids on Bluegrass
program at the
30th Anniversary
of the Fathers Day Blue-
grass Festival
In
Grass Valley, California.

You are the hope and
future of
Bluegrass Music.

Frank Solivan, Sr.

STUDIO INSIDER #93

By Joe Weed

Welcome to September

As the arrival of September signals an end to summer travels and music festivals, I look back on what for me was also a busy season of recording. I realize that I'm about to head off for yet more traveling and more music! First, I'll tell you about some of the recent sessions here at Highland and the studio techniques we used.

The Irrationals

San Jose singer-songwriter Chuck McCabe has been working hard throughout the year, putting together a new album of original material that reflects his life experiences as a career musician, member of the boomer generation, and brilliant commentator on the human condition. For three of his tunes, we've brought in a remarkable group of singers from Berkeley, CA. Called "The Irrationals," they are three talented vocalists (Renee Hayes, Linda Sanderson, and Gwen McElwee), along with Sam Rodgers (mouth percussion) and a bass singer. We decided to use just the women for Chuck's album, as his tunes already had percussion and plenty of bottom end from electric and upright basses.

There's also an invisible member of the Irrationals — their arranger and musical director, Tim Lukaszewski. The group rehearses at Tim's beautiful Berkeley home, so in June I drove up there to work on parts with them. The Irrationals, Chuck, and I all felt that it would be a good idea for us to have a meeting of the minds and ears to review their

parts before they showed up at the studio in late July. The part writing was definitely what we wanted, and after a few small alterations and rehearsing, I drove back home with those spectacular voices echoing in my head as I threaded my way down the east bay freeway, oblivious to the traffic sounds all around me.

At the session

In the studio a few weeks later, we had a great session. We decided to record the group live — that is, with all three women singing at the same time and in the same room. This technique has both advantages and disadvantages. In a live situation, if any one singer makes a mistake, sings out of tune, or otherwise blows a take, then the whole recording (of all three singers) will have to be re-done, since there is a fair amount of bleed of each singer's voice onto the other singers' tracks. This can lead to endless re-takes and very slow progress. However, due to the skill of the singers, we opted for live recording.

Is it live, or is it

So, what then are the advantages of recording singers live? There are three big ones. First, when the group has virtually always performed and rehearsed as a live, single unit, it's good to let them record that way. The subtle visual and auditory cues that they receive from each other contribute to their comfort and ability to sing out in an uninhibited manner, bringing their full emotional impact to the music.

Second, when all three are singing together, the room reacts to the sum of their voices, adding a sense of envelopment and contributing to the blend they achieve. These added qualities can't be duplicated exactly by artificial means, although with plenty of time and good tools we can often synthesize a sort of blend with delay units and compression. But I love it when the singers are good enough and well enough rehearsed that we can let it happen naturally!

The third advantage of live recording is that it can save lots of studio time (given that the skill level of the performers is high enough that we don't need to do endless re-takes!). At our overdub session, we recorded the Irrationals' vocal parts for three tunes, and then spontaneously worked up and recorded parts to a fourth. This is an amazing amount to accomplish at one recording session, especially with singers. Voices tire, throats get dry, pitch ranges diminish, and many other physical factors add up to keep vocal sessions shorter than,

for example, guitar or fiddle sessions.

How did we record the singers?

I wanted to get the maximum separation between singers while allowing them the best visual and aural communication, so I set up three mics at the points of an equilateral triangle. Each mic was a large diaphragm condenser mic, with the pick up pattern set to cardioid (that means it only picks up from the front). With this arrangement, each singer could see the other two, and each mic would have maximum rejection of the sound of the other two singers. I ran the microphones into high quality, high-headroom mic preamps, and then ran those into very nice tube compressors before patching into the ProTools interface for recording. Because of the huge dynamic range of singers, I virtually always use compression ahead of the digital recorder when tracking vocals. The compressors I use the most for this at Highland Studios are Summit Audio tube compressors. These units can achieve good reduction in dynamic range (the difference between loudest and softest sounds) in a very transparent manner, so that the resulting signal doesn't sound processed.

What will we do at mixdown?

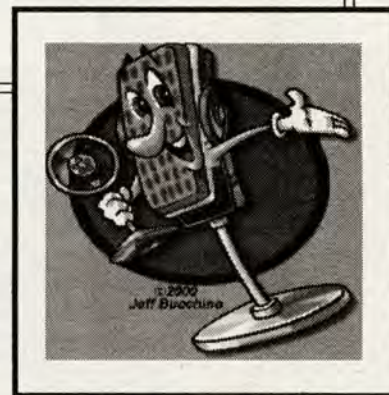
When recording, editing, and mixing multiple track harmony vocals, I like to use a track structure that allows me easy and quick access to each individual part for EQ, compression, or other edits, while still preserving a convenient way to turn up, turn down or otherwise process the whole harmony vocal section with a single move. ProTools provides excellent tools for setting up such a structure, and because I use it so often, to me it's second nature. This technique can also be used on other digital audio workstations, and involves just a little geek speak. But it's worth it, so here goes.

First, I create an individual track for each singer to record onto. On each track, I place an equalizer and a compressor, so that I can quickly dive into that individual track to take care of a specific need. (I usually start with these processors in bypass mode). Next, I create a track called an auxiliary input track. For singers, I make sure it's a stereo track so that I can pan them to various locations in the left to right spectrum. This aux input track will act like a "summing" bus, to use some old-school recording terminology. I label this

new track "vocals sum." Then I go back to each of the singers' tracks and route those tracks into this stereo aux track, instead of routing them to the unit's main outputs, the way most tracks are routed. Now, I can turn all the singers up or down without changing their relative volumes by simply turning the "vocals sum" aux track up or down. This structure allows for both individual treatment of the singers' tracks, as well as providing a "master volume" control over the section. There are some caveats and special tricks you can do with this structure, and I'll write more about it in a future column.

Now, about that upcoming trip

In mid September, I'll be headed up to the boundary waters in northern Minnesota with old pal Steve Palazzo and a small group of his family and friends. We'll spend five days canoeing and camping. I'm the designated videographer, so I'm hoping big time that we won't capsize and turn a video camera into a boat anchor. Next, I'll travel through Wisconsin, Iowa, and Missouri to film sites where some 19th century song writers lived, and where Chief Black Hawk lived and wrote about



his life. The Black Hawk Waltz will be on my mind as I explore the landscapes that inspired some of the best loved tunes from America's past. Bon voyage!

Joe Weed records acoustic music at his Highland Studio in Los Gatos, California. He has released six albums of his own, produced many projects for independent labels, and done sound tracks for film, TV and museums. His latest production, for Appleseed Recordings, is "Spain in My Heart." You can reach Joe by calling (408) 353-3353, or by email, at joe@highlandpublishing.com.



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INTRODUCING KEITH SEWELL

singer / songwriter / musician

Born and raised playing bluegrass with his family in the backwoods of Texas, Keith Sewell is an accomplished singer and multi-instrumentalist who has performed with the likes of Marty Stuart, Earl Scruggs, Vince Gill, Ricky Skaggs, the Dixie Chicks, and James Taylor. He is also a successful songwriter with recordings by Steve Wariner, BR-549, Montgomery Gentry and others. Now, with the help of friends like Sam Bush, Jerry Douglas, Andy Leftwich, Byron House, Scott Vestal, and Ricky Skaggs, Keith Sewell steps forward as a solo artist with his contemporary bluegrass album, *Love Is A Journey*.



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breakdown



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 15th 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 10th Street (Hwy. 20) in Colusa, California will be the location for the CBA's Fall Campout and Board of Directors election on the weekend of October 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.

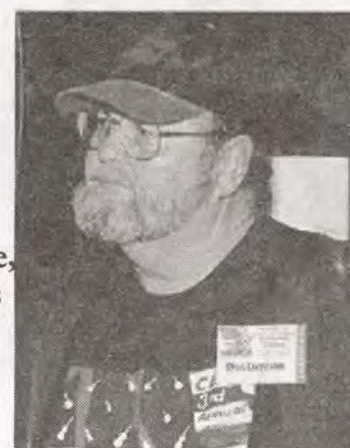
If you have any questions about the campout or the election, please call the CBA office at either 775-827-6636 or 877-BLU-GRSS (877-258-4777) or email: breakdown@gbis.com.

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.

See you in "Cowtown by the River!"

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



CBA President Don Denison



CBA Chairman of the Board
Rick Cornish

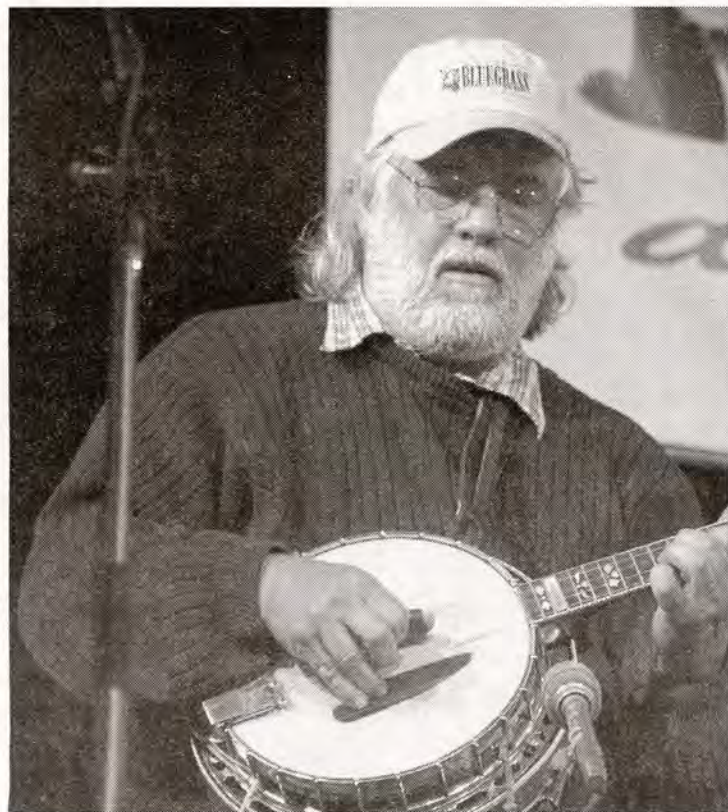
Hard to believe this is my sixth candidate's statement...or is it my seventh? In any event, I still feel like the new kid on the block. Still lots to learn, and I still feel humbled by the task. And humbled even more by the chance to lead the CBA board of directors as its chair (Boy, talk about a learning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

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



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 SuperGrass 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

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,

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.

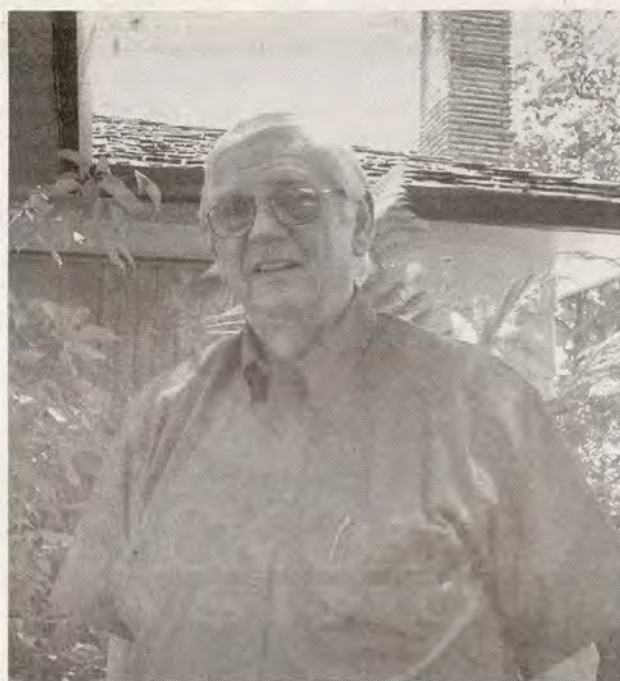
Hal Johnson



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

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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—*SuperGrass*—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.

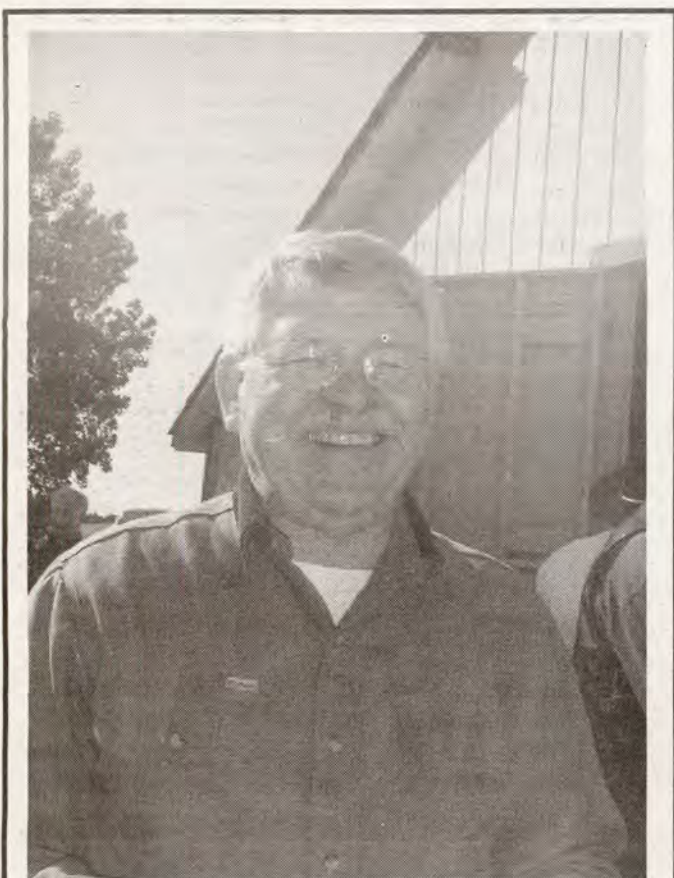
I continue to believe that the CBA belongs to its members, and that the board's responsibility is to act in the best interests of its members.

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

TED IRVIN KIDS ON BLUEGRASS FUND

Under the Direction of Frank Solivan, Sr.

To Donate Please make check or money
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KIDS ON BLUEGRASS FUND

c/o Kelly Senior-CBA Treasurer

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All donations are tax deductible



Above: The Kids on Bluegrass
at the CBA '05
Father's Day Festival

Below: Aimee Anderson with
the first Library fiddle

Darrell Johnston Kids Instrument Lending Library

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**KIDS INSTRUMENT
LENDING LIBRARY**

c/o Kelly Senior-CBA Treasurer

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Paradise, Calif. 95969



Curious?
Ask any Board member!

photos by Bob Calkins



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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.

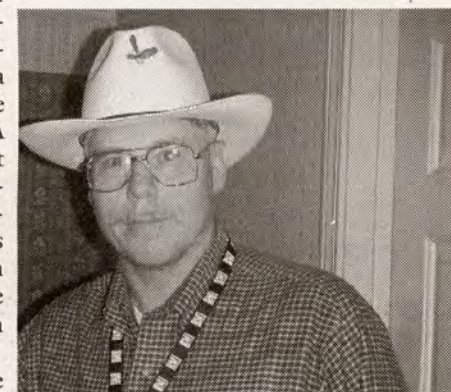
Many thanks,

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.

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.

I believe that the CBA



Montie Elston

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.

Montie continued next page

Official Candidate's Statement for Larry Kuhn, CBA Member No. 3412

Greetings to you, my fellow CBA members:

I am running for a fifth term as a Director of the CBA. In past campaigns, I have usually presented a list of activities and accomplishments that I have done in behalf of and in support of bluegrass music and our wonderful organization. I've had a lot of CBA jobs with high profile titles, and have spent a lot of time and energy at various CBA endeavors. But this year, I'm just going to tell you what I've been up to recently. If you value my contributions, then perhaps you'll re-elect me to another term.

Most of my work these days has to do with producing and presenting the CBA's presence at the International Bluegrass Music Association's (IBMA) annual "World of Bluegrass" convention and "FanFest" bluegrass music celebration in Louisville. For the first time, it will be held this year in Nashville, October 24-30. This is the fourth consecutive year that I have managed our affairs at this, one of the largest and most unique of bluegrass music events in the nation. I produce a budget, account for all expenditures, and publish a final report for the Board of Directors. To give you an understanding of what I do, the following information describes this important aspect of CBA activities.

The CBA hosts a Hospitality Suite at the convention each year.

It is open to and well attended by CBA members and friends of the CBA, of which there are many from all elements of bluegrass music. We serve refreshments, listen to up to 90 different closely scheduled band performances, meet and develop critically important relationships with artists, promoters, agents, label executives, and many others involved in the bluegrass music business. These relationships serve to unite us all, and are very helpful to the artists and to the CBA as we discuss business with many performers, and generally support the national bluegrass music community.

Additionally, the CBA co-sponsors a luncheon during which time a California bluegrass band is presented to and entertains several thousand assembled bluegrass folks from all over the world and from all aspects of the business of bluegrass. In recent years, the IBMA has presented Due West, True Blue, and this year The Earl Brothers. Many other California based bands and performers have also been featured as IBMA showcase bands. (It was at this luncheon last year that the CBA was announced as the winner of the IBMA's prestigious "Bluegrass Event of the Year" award for our Grass Valley festival in 2003. The audience response was simply overwhelming and all of us from the CBA were simultaneously joyous and humbled.)

Closely related to this project is my management of our annual high-end musical instrument raffle that the CBA holds each year. The revenues raised from the raffle are a significant offset to our expenses at the IBMA event. Please refer to the

ongoing article in the Bluegrass Breakdown for more information on this raffle offering. (I encourage you to take a chance on one or more of those wonderful instruments. Your odds of winning one are far greater than winning in the California Lottery or most any other office raffle.) This effort requires a close professional relationship with appropriate donor representatives at Gibson, Martin, other instrument manufacturers, and retailers of acoustic instruments. It also requires marketing and administration skills to promote the raffle, get the tickets printed, keep track of the monies, and issue reports to the CBA Board of Directors.

I have also been pro-active in the past three years in bringing nominations for "Honorary Life Membership" to the Board of Directors, and am pleased with the success of my efforts.

Finally, let me add that I support a controlled and enforced policy to allow the presence of pets at our Grass Valley Fathers Day Festival. I hold a minority view on this, but I am nonetheless vocal on the subject. And I am pleased that after many years of abolition, one can finally

Larry Kuhn and his granddaughter Shelby



ride a bicycle there.

After service in the U.S. Navy and time spent in college, I enjoyed a successful 37-year career in the telecommunications industry, much of it devoted to the initial design, ongoing management, and subsequent upgrading of land-line and wireless 9-1-1 emergency re-

sponse networks and systems throughout all of California. I began to play bluegrass music on the guitar and mandolin about 15+ years ago, and have been a CBA member since those days.

Thanks for reading my statement. Sorry, it wasn't as short as I wanted it to be.

Montie continued...

Volunteering is the heart of an organization like the CBA. Almost every job that needs done, has to be done by a volunteer. Without volunteers, the CBA can not go on! We absolutely, positively, without fail must have some new folks doing jobs that others have been doing for years. Volunteer now!

2. Continue publication of the Bluegrass Breakdown. This is our primary communications media. Along with this, we need to continue our website, as the media will only continue to grow. Both have the goal of letting not only members, but everyone, know what's going on in bluegrass in California.

3. I believe we need to continue the California Showcase slots at the Father's Day Festival. This allows us to show off some of the many high-quality bands that are in California.

4. Continue to promote bluegrass, gospel, and old-time music through our festivals and concerts.

5. Continue our annual Music Camp. This camp is becoming one of the best in the United States and is one way the CBA can help perpetuate our music. Continue our children's Mini-camp. Let's teach the next generation as they

grow.

6. Continue our involvement with and support of the International Bluegrass Music Association. The IBMA helps to focus the perpetuation of bluegrass all over the world.

I would also strongly advocate that each member be involved in the CBA. Be involved by voicing your opinion about the leadership and the future of the CBA by voting. Vote for me, vote for someone else, but vote. You are responsible for the success of the CBA. Commit yourself. However you vote or don't vote, is how the CBA will be run.

Continue your involvement by talking to the directors. Let them know what is on your mind. The directors represent you. So let them know what you want. It is your organization.

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

It is because wonderful people like you people that I have met and seen at festivals and campouts, people enjoying music and life, folks that have fed me, hugged me, and mentored me that I am running for the board of directors. I will work

hard to serve your best interests and the interests of bluegrass music and the California Bluegrass Association. Thank you.

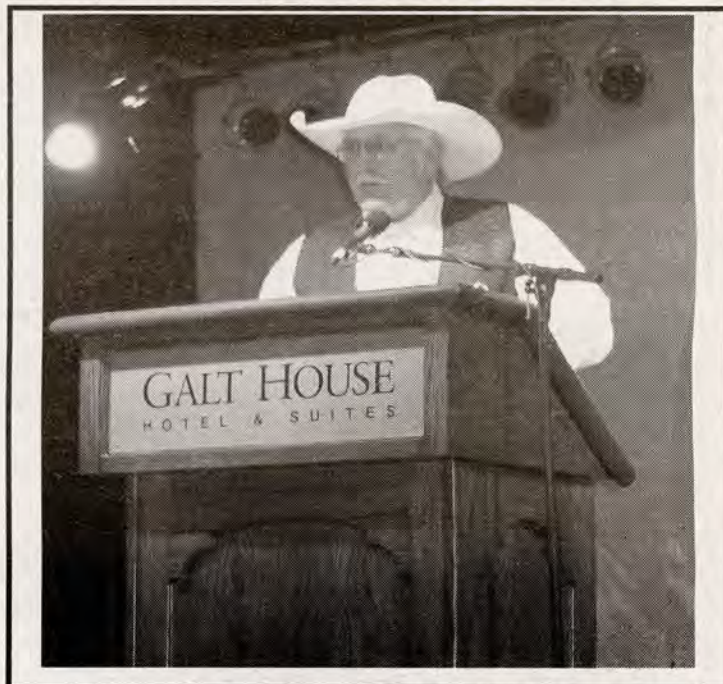
J.D. Rhynes

Howdy Folks.

I've been on the Board of Directors since 1991. During the following fourteen years, the way our association does business has changed dramatically! We have, probably, the best website in the bluegrass music industry. Our monthly newspaper, "The Breakdown," was judged Best Association Newspaper in the nation two years ago. We were awarded the "Event of the Year" award for our 2003 Father's Day Festival at I.B.M.A.Q. last year. Our membership is rising at a steady rate, no doubt due to the fact you can join or renew your membership on line. We are getting over 3,000 "hits" on our website every day now! So, where is this all heading? Here's where!

I've been involved with the C.B.A. since its inception. Some of my responsibilities with the C.B.A. are as follows.

#1. Starting this month will be the 20th year that I have written



the column, "J.D.'s Bluegrass Kitchen." for the Breakdown.

#2. Served as the Entertainment Coordinator from 1991 to 1996.

#3. Served as Backstage Manager for the last five years.

#4. Instituted the "Heritage Fund" with an initial donation of \$5,000.00 to the C.B.A.

#5. Established a dress code for our emcees.

#6. Served as stage construction/tear-down coordinator.

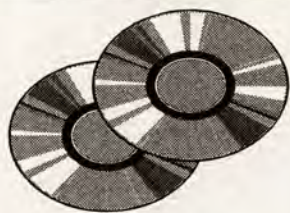
#7. Served as a Director for the last 14 years.

Folks, it's been a great ride and I'm proud to have been a small part of everything during this time period. I ask for your continued support, and please, if you want to see your association become bigger, better, and stronger, become involved. The rewards are awesome! Thank you. Y'er Friend

J.D. Rhynes

Recording Reviews Part II

by Brenda "Nothing gets by me" Hough



The Boohers: Grandma's Songs
Lonesome Day Records
143 Deaton Road
Booneville, KY 41314
www.lonesomeday.com
c.2005

Song List: *Grandma's songs, Moon on the River, Bluer Than Blue, Sometimes the Good News Is Bad, So It Goes, In the Shadow of Your Wings, Bury Me Beneath the Willow, Joe, A Beautiful Home, Linville Train, Hobo's Lament, Home With The One I Love.*

The Boohers are a family band blessed with the joy of growing their music together. Father Gary started playing banjo and guitar as a teenager and after marrying Lora Campbell and raising a family, they encouraged their sons to play with them and form a family band. Son Jamey plays bass and sings vocals and son Joseph also joins in the vocals and plays mandolin.

The family has close ties with songwriters Tom and Dixie Hall and they perform four of the Halls' songs. Lora takes the lead vocal on the title cut and her strong delivery floats above the strong instrumental banjo and mandolin aided by Troy Engle's fiddle. "Moon On The River" was written by Gary, and his warm baritone wraps itself around this gentle love song. The close family harmony sound blends on "Sometimes the Good News Is Bad" and "Home With The One I Love." Love of home and hearth are found in the tale of "Joe," the faithful family dog, and "A Beautiful Home" written by Dixie Hall. Jamey and Joseph show great instrumental skills and their voices are showing great promise. Fine debut album from a family coming from a town close to the home of country music.

Jim Mills: Hide Head Blues
Sugar Hill Records
PO box 55300
Durham, NC 27717-5300
www.sugarhillrecords.com
c.2005

Song list: *The Hide Head Blues, Gonna Lay Down My Old Guitar, Pick Along, I Started Loving You Again, Standing in the Need of Prayer, Cowboys and Indians, Theme Time, Black Mountain Blues, Guitar Rag, Temperance Reel, Daddy Frank, The Old Hen.*

Jim Mills is best known as the

banjo player in Ricky Skaggs' Kentucky Thunder Band and the album lets him and several members of Kentucky Thunder step out and play some great songs with a quartet of Jim's prize Gibson flathead banjos. Jim has been very careful to include the history of each of the banjos and some have had illustrious former owners.

Of course, the banjos are featured in the instrumentals. Jim carefully picks a banjo to showcase a melodic quality, punch or sustain. The title cut, "Hide Head Blues," is recorded with the Posie Roach RB-75 with the classic original Rogers hide head with its great cutting sound. Jim plays Earl Scruggs' "Pick Along" with his Snuffy Jenkins RB-4 that has a loud, punchy sound perfect for the Scruggs style. The Mack Crowe Gold RB-75 is a unique instrument made by Gibson with a flat-head tone ring and gold-plated parts. It's Jim Mills' favorite banjo and he puts it into high gear in Bill Emerson's "Theme Time" and the traditional "Temperance Reel." With Stuart Duncan on fiddle, Barry Bales on bass, Dan Tyminski on guitar and Adam Steffey on mandolin, it goes without saying that the instrumentals are carefully blended and top-notch.

The album has its strong instrumentals, but Jim has some fine vocalists add their talents to the album. Dan Tyminski and Don Rigsby sing the Delmore song, "Gonna Lay Down My Old Guitar," which has Jim playing his Bill Worrell RB-75 banjo with a calfskin head. Jim joins Dan, Paul Brewster, and Barry Bales on a full quartet gospel, "Standing in the Need of Prayer." Paul also sings "Daddy Frank," a heartfelt song about a family of musicians from the pen of Merle Haggard.

Jim Mills may have started this project as a showcase for his favorite songs and some special banjos, but the recording is an outstanding example of music played at its very best with a fine cast of musicians and banjos!

Clay Jones: Mountain Tradition
Rural Rhythm Records
PO Box 660040
Arcadia, CA 91066
C,2005
www.ruralrhythm.com

Song list: *Salt Creek, Gonna Settle Down, BF05, Road to Columbus, Ride the Wild Turkey, Blackberry Blossom, Mississippi Sawyer, Under the Double Eagle, Black Mountain Rag, Clinch Mountain Backstep, Lonesome Ruben, Cold Sheets of Rain.*

Clay Jones is the lead guitar player for the group Mountain Heart, and his precision rhythm and flowing, melodic leads have been an important part of this band's sound. This album features Clay's fine playing and he has assembled a top flight group of fellow instrumentalists to produce some definitive versions of some of the most popular instrumental tunes in bluegrass. Ron Stewart plays banjo, Adam Steffey is on mandolin, Jim Vancleeve is on fiddle and Jason Moore plays bass. Their ensemble sound is top-notch with a great ebb and flow of choreographed notes, leads and rhythms. "Salt Creek" starts with Clay's rollicking guitar followed by Adam's punctuating mandolin and Ron's pulsating banjo. The "this is how it should be done" continues with "Blackberry Blossom" done with cascading guitar notes followed with Jim's fiddling accompanied by Clay's rhythm guitar backup. "Under The Double Eagle" begins with a guitar solo that Clay moves all over the fretboard and lets the bass notes sustain while adding an undercurrent of treble notes. Clay adds a tribute to bluegrass music pioneers with "Big Mon" from Bill Monroe, "Clinch Mountain Backstep" from the Stanley Brothers and the Flatt and Scruggs tunes, "Gonna Settle Down" and "Lonesome Ruben." One of the most inspiring albums for flatpicking guitarists this year.

Uncle Earl: She Waits For Night
Rounder Records
One Camp Street
Cambridge, MA 02140
www.rounder.com
c.2005

Songlist: *Walkin' in My Sleep, There is a Time, Sugar Babe, Warfare, Pale Moon, Booth Shot Lincoln, Willie Taylor, Sullivan's Hollow, How Long, Old Bunch of Keys, Sleepy Desert, Divine, Ida Red, Take These Chains.*

Uncle Earl isn't your favorite uncle, but a band of talented women who take the essential rhythm and harmony elements of old timey music and weave a contemporary tapestry of ethereal vocals and superb instrumentation to delight the mind and soul. Each member of the band adds a special shade to the palette and the resulting songs have bright instrumental strokes matched with subtle vocal tones. Rayna Gellert's fiddle playing is the driving force behind the dance rhythms aided by Abigail Washburn's banjo, Kristin Andreassen's guitar and KC Groves' mandolin. The dance rhythm jumps out in the opening song, "Walkin' In My Sleep," from the playing of Hazel Dickens and Alice Gerrard. "Sullivan's Hollow" and "Booth Shot Lincoln" are also fiddle

tunes taken from earlier recordings. KC takes the lead vocal and Dirk Powell plays a fretless wood head banjo on the haunting "There Is A Time." Kristen's original song "Pale Moon" evokes the image of the shy wallflower at the dance, and their band original song, "Take These Chains" is a perfect blend of voices and instruments. "Willie Taylor" is an adaptation of an Irish ballad about a strong willed lady who dressed as a sailor in search of her true love but becomes a ship's commander in the end. Even more amazing is that each of the band members live in different states and have other bands. A marvelous debut album and surely a sign of greater things to come!

Rebecca Hogan: Born in East Virginia
c.2001
www.hitandrubblegrass.com

Song list: *High on a Mountain, Big Mon, Too Darn Hot, Don't Come Home A Drinkin', Faithless Love, Bowling Green, Telluride Mandolin, East Virginia, Autumn Leaves, Big Hogg, Sweet Georgia Brown, My Honey Is in Kentucky, Dixie, Shenandoah.*

Rebecca Hogan was indeed born in east Virginia, and her growing up years were filled with music camps and absorbing songs from family and friends. This collection of songs features Rebecca's clear and pure voice with an impressive set of guitar playing skills. She is joined on this CD by Sam Pointer on mandolin, Bill Evans on banjo, Darol Anger on fiddle, Todd Phillips on bass and Todd Livingston on dobro.

The songs range from the sentimental "Shenandoah" with her melodic guitar and double-tracked vocals aided by fiddle and bass to an up-beat bouncy Cole Porter "Too Darn Hot." She plays "East Virginia" with a minor melancholy tone and puts "Bowling Green" into an uptempo bluegrass number. "Faithless Love" and "Don't Come Home A Drinkin'" are tributes to two of her favorite singers, Linda Ronstadt and Loretta Lynn. Rebecca also wrote 4 songs including the instrumentals, "Big Hogg" and "Telluride Mandolin" which features her fluid mandolin playing. Rebecca is now part of the award-winning Hit and Run Bluegrass band that is gathering a lot of attention at festivals throughout the country.

Faux Renwabs: Home Home in La Grange
Faux Renwabs: Wild Road
www.RENWAH.COM

Faux Renwah is Michael P. Kennedy, Cactus Bob Cole, and Chris "Prairie Flower" Stevenson. Michael is Prairie's son and the

family plays a wide assortment of instruments with a old-timey, edge of the frontier free flowing style.

"Home Home in La Grange" is their earlier album and honors their homeplace in the Gold Rush town of La Grange. Chris and Bob write many of the songs and their sparse vocal styles and fiddle/banjo instrumentals place the songs closer to the old-timey style but there's a touch of irony and fun in their lyrics that invite singing along and foot tapping. Christopher Smith's "Dead Horse Trampoline" and their adaptation of Rachel Field's "The Visitor" have absurd images of jumping on dead horses and bread spread with money. Members of Hide The Whiskey Band (Peggy Reza, Douglas Johnson, Julio Guerra) add their talents to the bouncy "Cajun Mama," "Saw You Runnin'" and "Einstein the Genius." Song list: *Home Home in La Grange, Lookin' at You, The Visitor, Live, Casey Tibbs and Warpaint, Dead Horse Trampoline, The Road to Oblivion, Will and Jane Are Dead, Cajun Mama, Saw You Runnin', Einstein the Genius, Local Boy, Don't Let Your Deal Go Down, a Long Way to La Grange, Farewell John Goodman.*

Their most recent album, "Wild Road," continues the zany good fun. "Doncha Go Reachin' Across My Plate" is a lesson in table manners, and the title cut, "Wild Road," is the story of hiding the whiskey. Michael's "Old Black Truck" could easily be the story of any truck sitting out behind the barn. His "Down by the Riverside" is a happy invitation to a skinny dipping pool. "Arkansas Sheik" is a bouncy traditional song about marrying an Arkansas man with an old pair of shoes with the heels run down. "Gypsy Song" adds mandocello and bodhran to the tale of a wild gypsy dream. As Bob said in a recent concert, "it's not perfect, but it's gonna be good."

Song list: *Down to the Riverside, Joy Ride, Wild Road, Poor Old Dirt Farmer, Water Train, Doncha Go Reachin' Across My Plate, Two Old Men, Old Black Truck, Arkansas Sheik, Think About Your Troubles, Gypsy Song, Fiddlin' Jen.*

Steve Palazzo: When the Springtime Comes Again
Whiffletree Records
spalazzo@scruzio.com
c.2005

Song list: *Blue Railroad Train, Love Hurts, Rebecca, Last Thing on My Mind, Maiden's Prayer, I've Got the Blues and I Can't Be Satisfied, Windy and Warm, Where Is My Soldier Boy?, When the Springtime Comes Again, Midnight Train, M & O Blues, Are You Missing Me?, New Camptown*

continued on next page

Bluegrass n' Stuff

by Kyle Abbott

Hey everybody! Welcome back to another rendition of Bluegrass 'n Stuff! As you can tell, I will be putting my bare foot on bluegrass, which means you'll have to suffer through my 500-1000 word limit. Welcome to the No-Fact Zone. (That's not the title of my article, but I just wanted to tell you that this column is about my opinions, *not* facts. After all, my opinions *are* facts in my eyes, through frankly you might find them to be just lots of spiced-up opinions.)

Today I will talk about the evens & odds of a bluegrass jam. Also I will give some . . . er, semi-tips that will be, *ahem*, kind of helpful for jamming.

Ok, before we begin, I'll quickly mention the most crucial, important key (not musical key but key as in essential, I just said key 'cause it's a musical pun) in jamming. most all jams should con-

sist of mainly traditional songs and no instrumentals. Ok, let's start!

Now, let's begin with jam circles. If you are leading the jam, make sure everybody gets a turn to pick a song in a semi-orderly fashion. If the other people don't *want* to pick a song, that's fine. But when you're the "leader" of a jam, you can't exclude people—unless they are playing something like the trumpet or the triangle with an amplifier, in which case you are excused.

If you are one of those people who don't have a good ear for tuning, you may find yourself in a situation where you think you might be out of tune but aren't sure. In that case, don't play quietly. Simply play louder. If someone gives you a dirty look, congratulations! You're out of tune! Simple as that. I've been doing this for years and just look where I've gotten! (Actu-

ally, I've only done that with my brother, so my technique hasn't really been tested 'in the field' yet.)

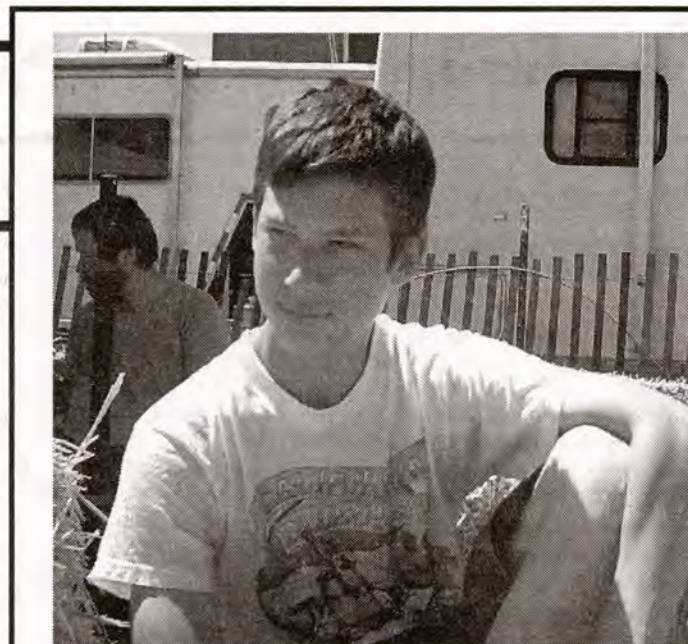
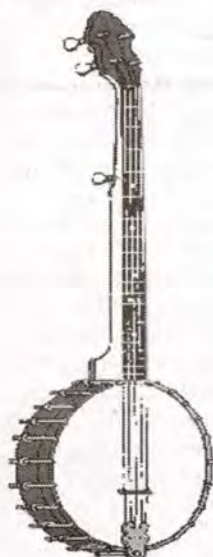
In most jams, it's not a good idea to pick loony off-the-drywall modern songs that have a very distorted and cascading chord progression and timing. Those songs are good if you are in one of those contemporary/F#minor/newgrass jams.

Now let's talk about jamming attire. You should probably wear whatever you feel is comfortable (within reason, of course)—which means you don't need to wear a tuxedo if you don't want to. Save that for when you're selling real estate. Go for your casual garb. Wear a jacket if it is cold, or a leather jacket if you want to be fancy. As you don't know, I am a man of two shirts. (Coincidentally, they just happen to the old CBA shirts [the one with all the instruments] that's going "out of print." I just ordered the last of 'em so forget about buying any more) Just thought I'd say that.

My word! Look at the time! I am almost out of words! I assure you, my next article will (hopefully) be much better. If you would like to ask me a question about anything (within reason), email me. Now, at the end of my last article, I mentioned that at a certain site, you could see some of my other articles. Well, it turns out that that's not the case and I was wrong/lie.

Now for my joke of the day: I went to this hotel one day and it was very classy! The towels were so thick and fluffy, I could hardly close my suitcase. HEYOO!

That's enough.



Big K reflecting on all things bluegrass

Reviews continued...

Races, Lonesome Wind Blues.

Steve Palazzo has been a luthier at Santa Cruz guitars and a member of the band Homefire, and is now a guitar teacher and troubadour based in Santa Cruz, California. Steve's album has a smooth, bluegrass-flavored collection of songs that are a real listening treat. Steve's guitar playing is always supporting the musical melody and he doesn't add more notes just to prove he can do it. Jim Hurst and Missy Raines join him in "Love Hurts," and they also blend on "Last Thing On My Mind." Jim and Steve weave their guitars with the smooth "Windy and Warm," and then Steve's guitar picks up the pace in the instrumental "Rebecca" joined by Phillips/Grier/Flinner trio. The four also pump out the classic Frank Wakefield "New Campdown Races" and Bob Wills' "Maiden's Prayer." The whole album has a comfortable, homegrown flavor with favorite tunes splashed with spice and tone, smooth vocals, and some tasty guitar playing.

Randy and Penny Allen: Living Letters

Living Letters Music
PO Box 1883
Colfax, CA 95713
c.2005
www.livingletters.com

Song list: *Meeting in the Air, In the Garden, What A Friend, House of Gold, Keep on the Sunny Side, Where No One Stands Alone, It Is No Secret, No Hiding Place, Where Could I Go, I'll Meet You in the Morning, 50 Miles, You'll Be Rewarded Over There, Old Country Church, Working on a Building, Gloryland Way.*

Randy Allen has been displaying his Allen guitars and resophonic guitars at the Grass Valley festival for years and he and his wife Penny are also members of the On The Loose band. This album is a fine collection of gospel classics and a

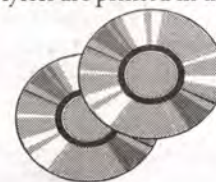
testament to the Allens' love of music and faith. Randy plays guitar and mandolin, Penny plays bass and they are joined by Kathy Barwick Fox on resophonic guitar, Jim Beeler and Ken Nielson on guitar.

Penny Allen's smooth vocals move easily from faster paced songs like "Meeting in the Air" to the slow, soft "What A Friend." Randy sings the lead vocals in Hank Williams' "House of Gold" and "You'll Be Rewarded Over There." All the songs may bring memories of little "old country churches" and you may find yourself singing along and listening to the joyous message of the songs and perhaps sharing in the blessings of the Allens' musical gifts.

Rift: Rush On Thru
Mandolin Central Publishing Inc.
PO Box 728
Siler City, NC 27344
www.mandolincentral.com
c.2005

Song list: *Ript, Push On Through, Movin' On, River of Sorrow, As I Have To Be, Shangrula, Time, Travelin', Change, Blasphemy, Atrophy, Proclivity.*

Rift is a band featuring Tony Williamson on mandolin and guitar, Hardy Williamson on vocals and guitar, Don Wright on banjo and guitar and Robbie Link on bass. While the band has the instrumental configuration for bluegrass, the 12 tunes have more of a folk or jam band flavor and Hardy Williamson weaves his voice through tunes of love, promise and memories. "Shangrula" is a mandolin journey with Tony weaving some great tonal textures. Mandolin and guitar are very prominent in the instrumental blends and many of the songs last 5 minutes or longer. The thought-provoking lyrics are printed in the album notes.



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Boulder, CO 80301
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SuperGrass/LoarFest Update

Progress and opportunities!

Craig Wilson and Hal Johnson
Co-Directors

Sufficient and pleasant accommodations for an indoor festival are an absolute must. The main hotel for SuperGrass, Holiday Inn Select, has 256 rooms for our event and they are just about all gone as we go to press. As of this writing (Friday, August 5) 15 rooms were still available on both Friday (2/3) and Saturday (2/4) with a few more availabilities Wednesday, Thursday and Sunday. Across the street is a second hotel, the Best Western-Hill House where there are approximately 100 rooms. We are also in negotiations for a festival rate with the DoubleTree Hotel, which is a very nice facility, a couple of miles away. The rate for our attendees will be somewhere between \$71 and \$75/night. This is an extremely good rate from them, all things considered. They are very motivated to be a part of our event as our designated overflow hotel along with Best Western-Hill House. It looks good at this point for our bluegrass fans who are on their toes to get these nice accommodations for the festival. When we get that all firmed up we will need to add the Doubletree and the Best Western-Hill House and their contact information/links to our accommodations button on the website and include it in future ads/publicity. By the time this Breakdown is in circulation you will be able to go to the SuperGrass website (www.supergrasscalifornia.org) and make your reservation at one of these hotels (if you

haven't already).

There's good news if you want to bring your recreation vehicle. Just 1.6 miles away is the County fairgrounds. We have made arrangements for our attendees to use this facility during SuperGrass. The cost will be \$15/night, and, there is room for at least 100 RV's. We have an RV Wagonmaster already in place, Jerry Maxwell, so if you would like to have more information about this RV opportunity, please contact Jerry: phone - 661-872-5666, email - jmaxwell@lightspeed.net

We are about six months away from the festival and many irons are in the fire. Workshops are being finalized, vendors selected, bands selected for the lobby bar stage, children's education program planning, T-shirts being ordered, LoarFest Ensemble nearly completed, volunteer rosters are being filled. By the way, this is a great opportunity to really get involved in helping a fun, great event like this happen. If you want a piece of the action please get in touch with our Volunteer Coordinator, Sandy Worley at: 661-587-6888, e-mail: rsworley@pacbell.net She will help you find an opportunity to help this be a super Festival.

We'll be back next month with more news about the further evolution of SuperGrass. Stay tuned!

Sept 16-18, 2005

"BLUEGRASSIN' IN THE FOOTHILLS"

Ready to bring it on!!! With a great array of outstanding bands including the wonderful Lost & Found, Nothin' Fancy, James King and many more. L&S Promotions is steppin' outside the box!!

By Larry Baker

As we hit year number three the excitement and anticipation is high and it's our pleasure to introduce our new and exciting **Late-Night Dance**. Our bluegrass stage show will be as powerful and great as ever. We will not miss a beat. We feel it's time to open the door and step outside the box and introduce something different at the Plymouth festival. Our new **Late-Night Dance**, which will start after the stage show ends Sat night at 11:00 pm and run until 1:00 am or whenever, will feature "**Porterhouse Bob**" and **Down to The Bone**, a zydeco, New Orleans barrel house blues, Cajun style band with lots of rock to make your happy feet move. They hail from Southern Ca. and have people dancing all over the state. We think it's time to mix things up and give a little twist to the festival and encourage everyone to put on your dancing shoes and head to Porkerville hall for a fun night of entertainment and dancing with your friends. We hope this gives you a little something extra to have fun at the festival. As you know our motto is: "Fun! Fun! Fun! So let the party begin. We still encourage the great jamming, just want to give everyone a little something extra to enjoy. Now the good news!! For the Late-Night Dance we will have a small donation of \$5.00 per person at the door with a portion of the proceeds going to the California "Kid's on Stage" who will be traveling to Nashville in Oct. 2005 for the new IBMA Kids on Stage program. (See Larry Kuhn's article on the CBA website July 19, 2005) So not only can you have a great time dancing, cuttin' a rug & partying, you will be helping a great cause with the California Kids traveling to Nashville representing our great state. Should you dance yourÖ off and get those Late-night munchies or work up a thirst, food and beverages (coffee, sodas, water, beer) will be available for purchase. We hope you will take part in our new idea and enjoy the late-night dance party.

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 final month and with our new late-night party things could really be exciting. Early-bird discount deadline remains at Sept 1, 2005 so don't miss out! We again plan to bring a great fun-filled family oriented festival. The jamming last year was sensational with 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 so hold on to your hats for this years performances by: Mossy Creek, Stay Tuned, Fog Valley Drifters & Homespun Rowdy. "Kids on Stage" directed by Frank Solivan Sr. is dedicated to our friend "Darrell Johnston". 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)** Be sure to get your tickets for these great instruments (on-line or at the festival). Other raffle prizes to include ticket giveaways for our 2006 Parker, Plymouth and our new Yuma, AZ. show. In addition to our new Late-Night Dance party 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, (Sunshine 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 winner 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 or e-mail us at roaddog@caltel.com. As the summer winds down this is one you don't want to miss! Get your last summer festival fix with lots of great bluegrass music and great dancing! Bring your family, friends and neighbors for a week of fun in the foothills of the Sierra Nevada. We rollin' out the carpetÖ We hope to see you there!!





Cedar Hill Returns!

Hal Johnson, State Activities VP

Cedar Hill, that fantastic and award winning band from Missouri, (they performed this past January at the CBA Gospel concert), will be back in our Northern California neighborhood in September. They are doing a house concert on **Thursday, Sept. 8, at 7:30 PM**, at the home of Al and Karen Orozco, 5280 Bonnie Lou Lane, El Dorado, CA.

The little town of El Dorado is between Cameron Park and Placerville South of Highway 50, and their place is not hard to find. Lots of parking. Admission is \$15 at the door. To reserve your tickets, and get directions, call Karen at 530-344-0732 or 530-558-5470 (voice messages). This is

going to be a very special evening of bluegrass in the hills. And yes, there will be an opening band – Natural Drift – right out of the gold country.

Actually, this concert is the kick-off for Al and Karen's new ranch, Rancho Del Oro, as a bluegrass performing venue. About three years ago they decided they wanted to find a home that would also enable them to host bluegrass performances. So, they bought a ranch and have outfitted it for bluegrass concerts. As long time CBA members, they had attended house concerts and really enjoyed the intimacy small concerts enable in getting to meet the performers and

really enjoy them "close-up." Well, they have just completed a beautiful 1,100 square foot deck that will seat around 100 avid bluegrass fans in a fantastic setting. They are really serious about facilitating concerts for traveling as well as local bands. Natural Drift and Cedar Hill get to initiate the new deck.

Last January I invited one of the pastors from my church to come to the Cedar Hill concert. He and his wife had a passing acquaintance with bluegrass music. About half way through the band's second song, my pastor leans over and says "these folks are fantastic – can we get them to perform at our church in the morning?" Well, we did. They performed at three church services for about 6,000 people, most of whom were not that familiar with bluegrass gospel. The crowd loved them. They sold out all of their CD's after the first service. Your hear Cedar Hill, you become a fan immediately.

Don't miss this chance to hear, and get better acquainted with, two great bands in a beautiful setting in the foothills. Let's make the first concert at Rancho Del Oro one to remember!



Cedar Hill performing at the CBA Gospel show in February

photos
by Bob
Calkins

Editorial Letters, just in...

Dear Editor:

I hope that the CBA Board of Directors and band selection committee will not be unduly influenced by a letter in the August Breakdown that was critical of derogatory comments about Pat Robertson and George W. Bush made by Ron Thomason at the Fathers Day Festival. I wasn't able to attend the festival this year, but if I had, I'm sure I would've been on my feet applauding Ron's remarks, since I happen to be in agreement with him. I can't count the number of times while sitting in the audience at bluegrass festivals that I've cringed at comments of a political or religious nature

made by a musician onstage whose views were not in keeping with my own. The great Ricky Skaggs is one of the worst offenders, in my opinion, yet his political and religious biases cannot diminish his stellar musicianship. (Another case in point: At the Wolf Mountain Festival some years back, Ralph Stanley's fiddle player made remarks from the stage that were blatantly racist and highly offensive to many in the audience, including myself, but I didn't walk out on the performance because I had come to hear the great music of Ralph Stanley and the Clinch Moun-

tain Boys.) In a perfect world, performers would keep their opinions to themselves and thus avoid alienating members of the audience who aren't in agreement with them. But we don't live in a perfect world, and some musicians will persist in using the stage as a pulpit to express their biases. Usually I am not in agreement with their pronouncements, with Ron Thomason being the rare exception, yet it would never occur to me to deliberately miss a fine musical performance just because I disagree with a band member's viewpoint that has little, if anything, to do with the music. I'm sure that when the writers of the letter in last

month's Breakdown chose to boycott subsequent sets by Dry Branch Fire Squad, they missed out on some fine performances, which was certainly their prerogative. My decision, however, of whether or not to sit through a particular band's set is determined by their musicianship, and not by their religious or political affiliations. I sincerely hope that the CBA will continue to book bands based upon their ability to play good music, and not according to whether or not band members' personal opinions may be offensive to some members of the audience.

Sincerely,

Nancy Zuniga
CBA member #4756
Squaw Valley, CA

Hi Kathy,

We are so disappointed that Woodland has been cancelled; we hope that this is a one year deal. It was so great to take in the shows and get to come home each night; older people sure appreciated that.

Atha Rewis
#7263

CBA Calendar of Bluegrass, Old-time and Gospel Events

Band Gigs & Concerts

- 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, or visit <http://www.mightycrows.com>.
- 9/1/2005** — **Belle Monroe & Her Brewglass Boys**, Atlas Cafe, 3049 20th Street at Alabama, San Francisco, CA. For information, email brewglassboys@aol.com, or visit <http://www.atlascafe.net>.
- 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, or visit 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.
- 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.
- 9/6/05** — **Sidesaddle & Co.** will perform 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>.
- 9/6/2005** — **Dirk Powell Band** will perform at 8 pm at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road in Felton, CA. Tickets are \$12 advance and \$14 at the door. For information, call Tom Miller at 831-603-2294 or visit <http://www.donquixotesmusic.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.
- 9/7/2005** — **Sourdough Slim** will perform at the Palms in the Winters Opera House; 13 Main Street in Winters, CA. For information or tickets, call 530-795-1825, email palms@yolo.com, or visit <http://palmsplayhouse.com>.
- 9/7/2005** — **Dirk Powell Band (with Riley Bogus)** will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 415-548-1761 or visit <http://www.thefreight.org>.
- 9/8/2005** — **Cedar Hill** will perform at 7:30 pm for an Orozco House Concert, on the deck under the oak tree at the home of Al and Karen Orozco, 5280 Bonnie Lou Lane, in El Dorado, CA. Admission is \$15 at the door. Call for directions 530-344-0732 or email fiddlemama@aol.com.
- 9/8/2005** — **The Stairwell Sisters** will perform from 6:30 to 8 pm for a Concert in the Park at Fernandez Park in Pinole, CA.
- 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, or visit www.shelbyashpresents.com.
- 9/10/2005** — **The Stairwell Sisters** will perform in concert as part of the Centennial Celebration in downtown Point Richmond, CA. For information, visit www.pointrichmond.com/prmusic.
- 9/10/2005** — **Alhambra Valley Band** will perform during the Morgaga Pear Festival in Moraga Commons Park, Moraga, CA.
- 9/10/2005** — **The Barefoot Nellies** will perform at McGrath's Irish Pub, at the corner of Lincoln and Stanton in Alameda, CA. \$5 gets you in. For information on the band, visit www.barefootnellies.com. For more information on the pub, call Peter Barnato at 510-522-6263, email flyinhgh@earthlink.net, or visit <http://www.mcgrathspub.com>.
- 9/11/2005** — **The Big Skinny High-Mountain String Band** will perform at The River Shack on Hwy. 49 in Coloma, CA. This is the end of the rafting season pajama party being held at the river shack in Coloma. Lots of locals & guides a huge selection of beer and all around fun atmosphere! For more information, call Doug Schwartz at 530-721-2136 or email teledawwg@aol.com.
- 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.
- 9/13/05** — **Diana Donnelly & the Yes Ma'ams** will perform 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>.
- 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.
- 9/16/2005** — **Coyote Blue**, Mission at Pizza & Pub, 1572 Washington Blvd., Fremont, CA. For information, call 510-651-6858, email info@missionpizza.com, or visit <http://www.missionpizza.com>.
- 9/18/2005** — **Michelle Nixon & Drive** will perform for a CBA sponsored concert from 4 to 7 pm in Willow Creek Lounge at Black Oak Casino, 19400 Tuolumne Rd. North, Tuolumne, CA. The Grass Menagerie will open the concert. For information, call 877-747-8777 or visit www.blackoakcasino.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.
- 9/20/05** — **Sidesaddle & Co.** will perform 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>.
- 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.
- 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.
- 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.
- 9/22/05** — **The Shut-Ins**, 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, or visit www.shelbyashpresents.com.
- 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, or visit <http://www.firststcafe.com>.
- 9/22/2005** — **The Shut-Ins** will perform at 5 pm at the Americana Farmer's Market, BBQ tent at the Ferry Building on Embarcadero at Market Street in San Francisco, CA. For information, call Shelby Ashe at 415-665-0408, email thearms@hotmail.com, or visit www.shelbyashpresents.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.
- 9/23/2005** — **Briarwood** at Mission Pizza & Pub, 1572 Washington Blvd., Fremont, CA. For information, call 510-651-6858, email 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, or visit <http://www.missionpizza.com>.
- 9/24/2005** — **High Hills** will perform at 7 and 9:30 pm at the Coffee Gallery Backstage, 2029 N. Lake, Altadena, CA. Reservations are suggested and admission is \$15 per person. For information, call 818-781-0836, email highhills@highhills.com, or visit <http://www.highhills.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, or visit www.shelbyashpresents.com.
- 9/26/2005** — **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.
- 9/27/05** — **Diana Donnelly & the Yes Ma'ams** will perform 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>.
- 9/28/2005** — **Barefoot Nellies** will perform at Iron Springs Pub & Brewery, 765 Center Blvd., Fairfax, CA. Music starts at 8:30 pm. For information, call Mike Altman at 415-299-9469, email maltman@ironspringspub.com, or visit www.ironspringspub.com.
- 9/30/2005** — **Austin Lounge Lizards** will perform at 8 pm at West Side Theatre, 1331 Main Street in Newman, CA. Tickets are \$16 General Admission / \$18 Reserved. For information or tickets, call 209-862-4490, email info@westsidetheatre.org, or visit <http://www.westsidetheatre.org>.
- 9/30/2005** — **Druha Trava** (Bluegrass from the Czech Republic) at Espresso Garden, 814 S. Bascom Avenue, San Jose, CA. For information or tickets, call 408-294-3353, or visit <http://www.fiddlingcricket.com>.
- 10/2/05** — **Poor Man's Whiskey** will perform at 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, or visit www.shelbyashpresents.com.
- 10/3/2005** — **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.
- 10/3/2005** — **Druha Trava** (A Newgrass band from the Czech Republic) will perform at 8 pm at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road in Felton, CA. Tickets are \$10 advance and \$12 at the door. For information or reservations, call Tom Miller at 831-603-2294, or visit <http://www.donquixotesmusic.com/>.
- 10/5/2005** — **Whiskey Brothers** will perform at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call Craig Fletcher 510-654-3486, email www.whiskeybrothers.net, or visit www.albatrosspub.com.

Festivals

- 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.
- 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 instructional workshops-runs. All of the events are open to the public. Perform-

CBA Calendar of Bluegrass, Old-time and Gospel Events

ers include Mike Seeger, Rafe Stefani, The Road Oilers, Kenny Hall, Eric and Suzy Thompson and more. For information, call 510-848-5018 or email suzy@ericandsuzy.com.

9/16/05 – 9/18/05 — 3rd Annual "Bluegrassin' 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 & crannies 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 discount s available on early bird 3-day tickets. For additional information call L & S Promotions-Larry & Sondra Baker (209) 785-4693, email roaddog@caltel.com, or visit 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. The contest is back after a couple of years, and the promoters are looking for judges and contestants. Please help to spread the word. For information, contest rules, registration or tickets, call 760-480-0086 or visit 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, or visit 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, Buckeey 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 or visit 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/.

10/10/05 – 10/11/05 – Emerging Artist Bluegrass Festival at the Clair Tappaan Lodge. The lodge is located at 7000 feet in California's Sierra Nevada. It's 45 minutes west of Reno and one and a half hours drive east of Sacramento just off of Interstate 80. From eastbound I-80, take the exit for Soda Springs/Norden and go 2.4 miles east on Donner Pass road. Look for our sign slightly up the hill on your left and the wide footpath leading up to the Lodge. Parking is available on either side of the road. Bands performing are Dark Hollow, Donner Mountain Bluegrass Band, the Marty Varner Band, Moonlight Hoodoo Revue, Mountain Time, and The F150's. For more information, call 800-679-6775, email ctl@sierraclub.org or visit http://www.ctl.sierraclub.org.

10/14/05 – 10/16/05 – CBA Fall Campout, Election and Jammer's Festival at the Colusa County Fairgrounds, 1303 10th Street (Hwy. 20) in Colusa, CA. Come early and stay late at this beautiful facility! There is plenty of camping space for RVs and tents with water and electric hookups and an RV dump facility on site. There are permanent bathrooms and showers on the grounds as well. Cost for camping is \$18 per night per unit.

CBA is planning a concert and BBQ dinner on Saturday night. Your ballots are due by 2 pm on Saturday (Oct. 15) and election results will be announced after dinner. Please vote! For more information, call Hal Johnson at 916-391-3042 or email haljohnson@scglobal.net.

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.

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.

Jam Sessions Sunday

Alameda – Bluegrass jam session from 6 to 9 pm on the 1st and 3rd 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.

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 weelito@pacbell.net.

Castro Valley – California Old-time Fiddlers Association Jam from 1:30 to 5 pm on the 4th 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.

Napa – Bluegrass Jam from 2-5 pm the 1st 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 2nd and 4th 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.

San Francisco – Bluegrass Jam at 6 pm on the 2nd and 4th Sunday of every month at Progressive Grounds Coffee Shop, 400 Courtland Ave., San Francisco, CA. For information, email larrythe241@yahoo.com.

San Jose – Santa Clara Valley Fiddlers Association Jam from 1 to 5 pm on the 1st 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.

San Luis Obispo – Bread and Jam Session from 5:30 to 8:30 pm the 3rd 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.

Sebastopol – Gospel, Bluegrass and Old-time Jam from 2 to 5 pm on the 4th 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 Benge at 707-824-1960 or email bengeatlarge@sbcglobal.net.

Sutter Creek – Old-time and Irish Jam session from 1 to 5 pm on the 1st and 3rd 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 masha@banjodancer.com; or visit www.banjodancer.com.

Thermalito – Bluegrass Jam on the 4th 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 darbyandbruno@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 TRman2323@aol.com.

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 2nd and 4th 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 onesta@ix.netcom.com.

Granada Hills – Band performance and Bluegrass Jam from 7 to 10 pm on the 3rd 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 2nd and 4th Tuesday of every month at Lupin Naturist Resort, Los Gatos, CA. For information, contact Buck Bouker via email at buck@lupin.com.

Millbrae – Bluegrass Jam on the 4th 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 3rd 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.

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.

Placerville – Bluegrass Jam on the 2nd Wednesday of every month from 7-10 pm at Hidden Pas-

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CBA Calendar of Bluegrass

continued from page 11

Placerville, CA. For information, call 530-622-4540 or 530-626-8751.

San Francisco—Bluegrass and Country Jam on the 1st 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 1st and 3rd 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

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 2nd and 4th 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.

Friday

Jamestown—Bluegrass Jam from 7 to 9:30 pm on the 2nd and 4th Friday of every month at Smoke Cafe, on Main Street in downtown Jamestown, CA. For information, email mandobil@bigvalley.net.

Saturday

Fremont—Bluegrass Jam Session on the 1st and 3rd 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.

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 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.

Onward to South Lake Tahoe camping with friends. Sunday found us visiting Pastor Paul Hatfield's Church in Boise, Idaho. Paul is Steve Hatfield's son, who LeRoy played in the Born Again Blue Grass band with for 31 years. Travels next took us to Coeur d'Alene, Idaho to visit with friends the Zavala's and the Wyatts. Next we spent 5 wonderful days in Glacier National Park, then we crossed the border into Canada and spent 5 more wonderful days in Waterton

McNees' On the road again news

Wow, what a great feeling to be free and roam where ever we choose. As we write this letter we are outside of Winnipeg, Manitoba Canada at a Blue Grass Festival where LeRoy is playing this weekend with a Canadian Band and presenting a Dobro Workshop. Five weeks on the road and already we have seen so much and met old and made new friends. Many of you have kept contact with us by email, we just thank you for that as it keeps us connected with you and life at home which is important to us. Following is a rundown of our adventures so far: (if you don't care what we are up to then this is your moment to hit the "delete" key.).

PLACES WE VISITED: We left home on June 13 and our first stop was the Bluegrass Festival in Grass Valley, Ca. Onward to South Lake Tahoe camping with friends. Sunday found us visiting Pastor Paul Hatfield's Church in Boise, Idaho. Paul is Steve Hatfield's son, who LeRoy played in the Born Again Blue Grass band with for 31 years. Travels next took us to Coeur d'Alene, Idaho to visit with friends the Zavala's and the Wyatts. Next we spent 5 wonderful days in Glacier National Park, then we crossed the border into Canada and spent 5 more wonderful days in Waterton

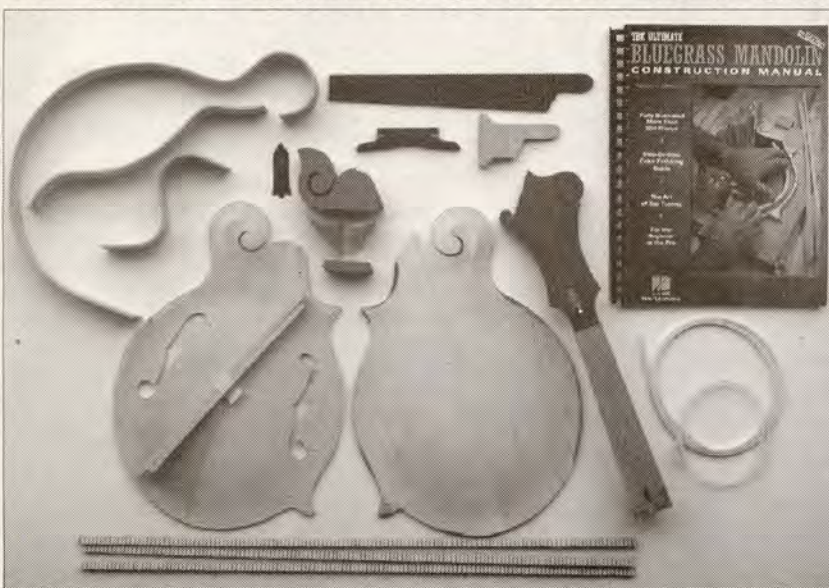
Lake National Park. For the past week we have been traveling across Canada and are now in Winnipeg.

HIKES: National Parks offered us the opportunity for many wonderful hikes. At this time of year wild flowers are every where. We delighted as we observed the brilliant yellows, clear blues and pastel lavenders that God had painted his fields with. The surprising hike turned out to be in Logan Pass, Glacier National Park. We started out at 6,600' walking through a vibrant flower filled alpine meadow with babbling streams, eventually this hike as it went higher had us plodding and slipping through snow. Hard going, but the prize at the top was an awesome view of Hidden Lake and the added bonus was seeing up close the many mountain goats and babies plus the rare hoary marmot.

Our favorite hike started out with a boat trip, this was on Waterton Lake Canada, which is divided by the USA/Canada border. We took the one hour trip on "the Interna-

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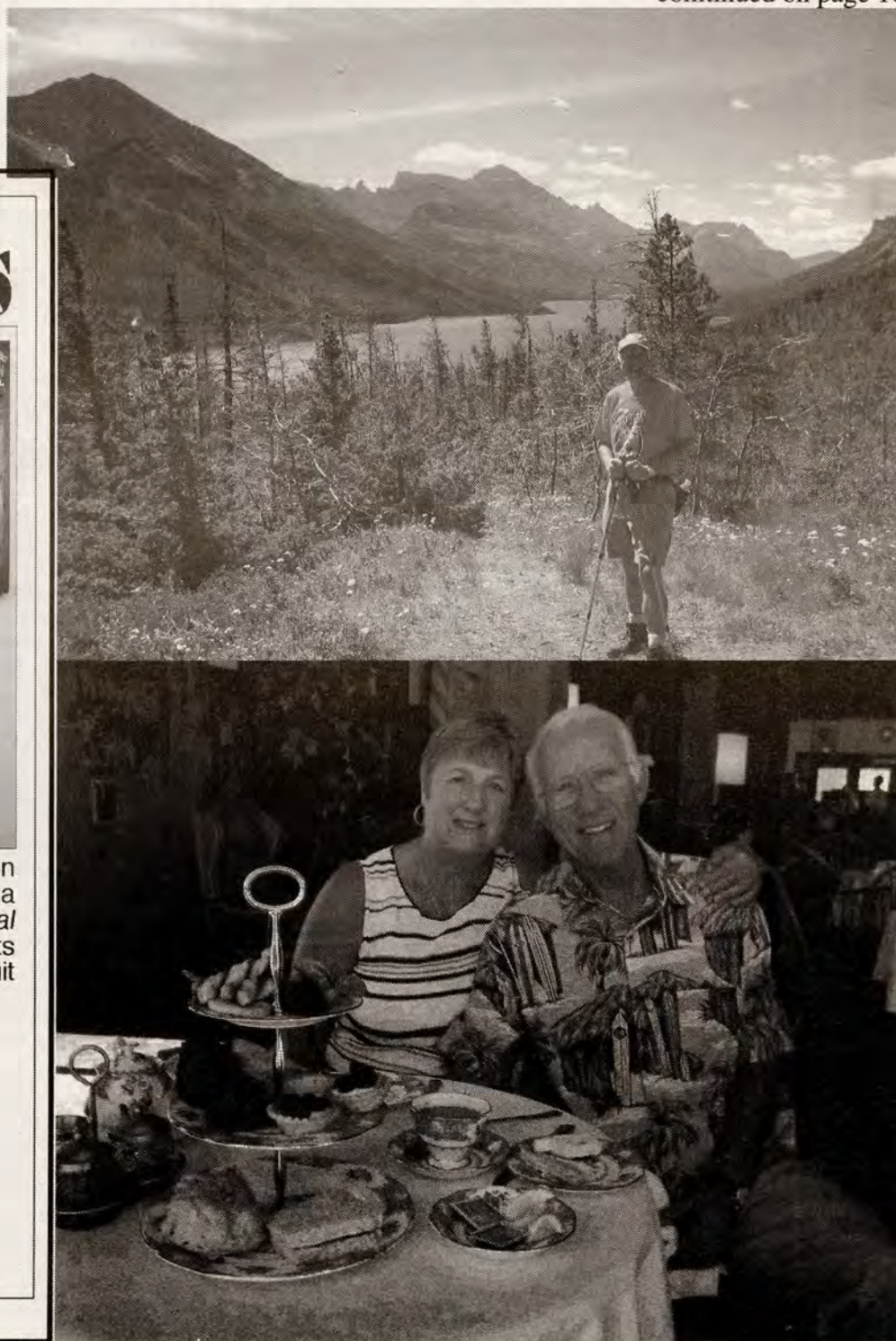
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Matt Kinman and the Old Time Bluegrass Serenaders

At our 30th Annual Reunion of the California Bluegrass Festival over Fathers' Day week end at Grass Valley California recently, I was impressed with much of what I heard. One of the the bands that was impressive to me was this one. It was composed of four musicians, two of whom were not regular members. They were members of another band, filling in for the two not able to make the trip. They were good musicians and Matt assured me that in selecting them, he did so with keeping the

sound of his regular band.

To hear their sound took me back to my listening to the Grand Ol' Opry in the very early days of radio. Yes, I do go back that far, to the hoard of entertainers from those days that I could bore you with, but I will spare you that. I was about eight years old when I picked up on the Opry and those early entertainers, their songs, their music. I listened every Saturday night except when the batteries would fail me.

I picked up on their Appalachian colloquialism, their phrasing which was different from what I heard in my native Illinois. Even at my young age then I enjoyed that. My interviews with Matt and Todd was reminiscent of the lingo I heard in those early years.

Matt was born and lived near Tucson, Arizona until age twelve when he moved with his family to Tennessee where a lot of their relatives lived. He mentions about a dozen of them who all played fiddles. "They all played bluegrass and old timey every time they got together," says Matt. "So, I learned to play too. Then I not only was able to join right in with them, but soon organized my own band. The best bands down through the years were recognizable by their individual music. We sound different and we enjoy doing that. We don't want to sound like everybody else. We try to help keep the old time music alive, and maintain a piece of history as well as sort of a way of life in our music."

When I introduce individual band members in my column, I sometimes do it as to each playing a certain instrument. I can't do that here, as each plays all the instruments and they even have a unique way of trading them around while they are playing. At a jam session, a lady asked Mat which instrument he played. "Well, which one do you want to hear and I'll play it for you," he said with a grin. Matt makes Nashville his home now. Todd Gladson comes from Georgia and is a regular member of this

Bluegrass Folks

by Bill Wilhelm

band. He and his wife, Juliet are newlyweds and this trip to California was a part of a honeymoon for them. "When I was a kid around Brasstown, North Carolina," says Todd, "nobody played music around there except a feller who used to sit around a gas station there with a banjo. Boy, he could sure light it up! I'd go in there and try to get him to show me something. I'd just go over 'ere and just kinda would sit and listen, so I got to pickin' a banjo a little bit. I grewed up bein' a carpenter. That was what my daddy did, but I didn't want to do that all my life. I wanted to learn how to build somethin'. I took an interest in learnin' how to work on musical instruments. So, I moved to Pennsylvania and studied with a fella building violins. That's when I started on fiddlin'. That was about all I done since then. If I wasn't workin' on fiddles, I been playin' one."

"My great uncle, Clyde, he got killed in World War Two and I got his fiddle. It was several years before I learned to play it. That's how I come up on music - just like 'at. I guess I got it from my daddy's side of the family. It just took me a while to get it out. I

play fiddle, guitar, banjer and mandolin.

"One time I was settin' at a bluegrass festival, patten' my foot pretty regular. A lady asked me, 'Son, what do you play?'"

"I don't play anything. I don't believe I can."

"The way you pat your foot, you sure ought to get somethin' and try it," she said.

"I believed that if you didn't start playin' when you're young, you couldn't. I play in a band now, 'Matt Kinman and the Old Time Serenaders'. I play whatever he hands me and he works me to death, handin' me different things. I started out with a friend named Kenneth in Georgia, singin' harmony. We were known as the 'Pea Ridge Ramblers. I teach music now - all the bluegrass instruments, work on fiddles and do a little carpentry work."



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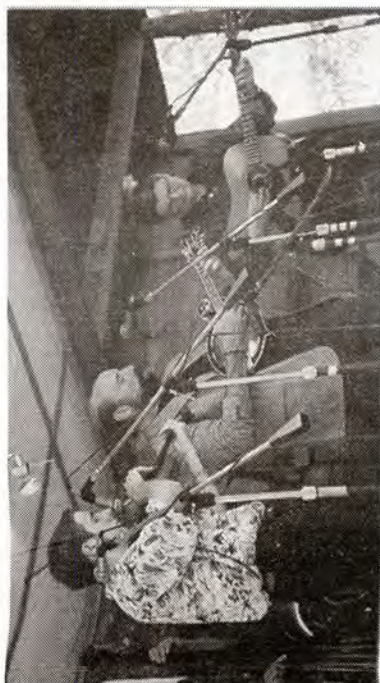


CALENDER INFO:

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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 937, CA 96160. 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 1:00 p.m. on Saturday, October 15, 2005.

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

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.

**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.

Mac Road continued...

tional" crossing back over the US border, then hiked 2.8 miles back to Kootnie Lake where we saw moose enjoying a watery lunch. Part of the joys of hiking are being involved with nature at an eye level.

MUSIC AND MINISTRY: Our first stop was at Grass Valley where LeRoy conducted a successful Dobro workshop and on Sunday we lead for

the 9th year a chapel service. Janice as always told an inspirational story and LeRoy and Journey's End lead the music worship. This year LeRoy had the opportunity to bring the message, there were approximately 300 in attendance.

Unplanned but equally rewarding was the time of music ministry at our friends the Wyatt's Church in Idaho.

While we were in Grass Valley our friend Dick Brown (Lost Highway Band) told us about this great place that his band had had played in Southern Alberta, Canada called Great Canadian Barn Dance. We didn't think we would be in the area, however when we went to the Alberta Visitors Center they mentioned this place. We decided to go and see it as it was so close by. The owners, father and son, Lloyd

and Trevor knew of LeRoy and his Dobro playing and invited us to camp and be a part of the weekend festivities including a delicious western beef dinner each night. This was different for LeRoy playing with a Country Dance Band. He had a grand time playing while Janice line danced and square danced. These serendipity experiences are what makes life on the road exciting.

STOPS ALONG THE WAY: A hike along the lake shore in Tahoe

brought us to 3 turn of the century homes that now belonged to the Forest Service. The history here was interesting as Baldwin acquired his home and opened up an illegal Casino on his property that could only be reached by boat. The elite of San Francisco in the early 1900's would come here, and later built beautiful summer homes which we now toured.

How different in contrast was our time at the Old Idaho Penitentiary, Boise where over 13,000 prisoners did time between 1870 and 1973. Some of the cells were gruesome, and not fit for humans, especially in the 1970's. The penitentiary also housed the Museum of Tattoo, this told the history of tattoo in the jail house, how they were done and the meanings of the tattoo's; fascinating.

Head smashed in Buffalo Jump in Alberta, Canada took us back 6,000 years, this is where on foot the Blackfoot Indians would drive the many buffalo herds over the cliff to die. After falling and tumbling over the edge they would collect the Buffalo meat and skins for their survival. This went on for thousands of years until the rifle was put in the Blackfoot Indians hands, and they could now shoot the game.

What a lovely experience was the Remington Carriage museum in Cardston, Alberta. It is the largest Collection of horse drawn vehicles in North America. We spent a pleasant few hours looking at the 250 carriages, buggies, wagons and sleighs. Lots of button videos showing how the carriage affected almost every facet of life during the 19th century. We were so glad we went.

FUN EATS: While camping in South Lake Tahoe with Riley's, Cole's, Gibson's and Fleming's early one morning we took the historic Glenbrook breakfast cruise. The weather was perfect, in the 70's with clear blue sky and snow capped mountains. The meal was great and the friendships wonderful.

High Tea at the Prince of Wales Inn, Walerton Lake National Park lived up to the expectations of Janice.† Since her friend Pat had mentioned it 3 years before Jan had longed to go there. LeRoy was gracious enough to go along, but he enjoyed it too, especially the view and the ambiance in this 1920's lodge where they had to run cables through the beams to hold the lodge together during the high winds,† which have been recorded at 120 mph.

The best meal of all was the large 14" trout LeRoy caught Janice, fly fishing in Montana. What a feast, Jan BBQ'd it that night and ate the whole fish.

Thanks for thinking of us, caring about us as we travel the highways. Time to go and be "On the Road Again."

LeRoy and Janice
JULY 2005

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