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Things we look forward to...



FATHER'S DAY BLUEGRASS FESTIVAL
JUNE 16-19, 2005 • GRASS VALLEY, CALIFORNIA

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About Banjo Bob



The banjo player around which the CBA's current logo is designed is the creation of George Callaghan, an Irish artist who lives and works in Tasmania. The Association acknowledges and thanks the gifted Mr. Callaghan for his soulful interpretation of what it means to be a banjo player and to be 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.

Letters of Grief and Gratitude

Darrell Johnston, CBA Director and Treasurer of the CBA

Dear CBA Board Members and others on the CBA Leadership Team:

The time as I write this is about 2:00 PM, Wednesday, March 23, 2005.

It is with a sense of true loss and sadness that I announce to you that our comrade in CBA leadership, Mr. Darrell Johnston passed away this last Monday evening in Oceanside, CA. His extended family is gathering in Oceanside, where one of his daughters resides. Darrell was in Oceanside doing tax work.

His son in law, Mr. Steve Kapland, who is married to Darrell's eldest daughter Diana, called me on the telephone to inform me of his passing. Rick Cornish and I spoke on the telephone about this just a few minutes ago. Rick is in Sacramento on business, but is headed home now.

I know that each of you share the sadness that is in my heart at this time. Darrell will be remembered

by me as a fine man who very successfully made his way in this world. Like most of us, his personal flaws were overshadowed by his many fine attributes. He was a "mustang" career Naval Officer, a complimentary term that denotes his advancement through the Navy's enlisted ranks to a Commissioned Officer. He was active in the nuclear powered submarine force, a place where many of the U.S. Navy's best and brightest people are billeted. We knew him of course as a successful CPA and a very capable Treasurer and leader of the CBA. Darrell contributed considerable personal financial support to Music Camp scholarships and our CBA Heritage Fund. We valued his contributions to the many projects and efforts that he undertook in our behalf. And yet, he was only with us here in the CBA for three or four years. He left his mark on me for sure, and I will miss him.

God Bless Darrell Johnston and may he rest in Peace.

Larry Kuhn

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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.

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From the President's Desk



Dear Friends:

Once again I am writing my column before the monthly board meeting takes place as it is a week late due to the fact that we will be having the meeting Saturday morning at the Spring Camp Out in Sonora.

Even though the board meeting hasn't happened yet, there have been things going on this past month that I need to write about.

The most important thing that has happened this month is the loss of our friend, fellow board member, and Treasurer, Darrell Johnston. Many of our board members including Rick Cornish, Montie Elston, and myself have been very busy trying to keep our business operations going. Setting aside the loss of a good friend and board member, there are many things that need to be done in order to continue doing business. Indeed the laws governing organizations like ours require a President, Treasurer, and Secretary in order to exist as a viable association. Our fellow members, former board members, and present board have all responded, and while it is not business as usual yet, we are able to take care of the necessary matters until we can appoint someone to take over the duties of Treasurer. I would like to thank former board members Kelly Senior, Kris Hare, and Kathy Kirkpatrick

for their help, I would also like to thank our present board for their assistance, especially Rick Cornish, and Montie Elston. Rick has spent many hours dealing with Darrell's family, and with retrieving our property and records. Montie gave up last weekend to go to Southern California, meet with the family and transport our records and property. I would also like to thank Darrell's family for their cooperation at such a difficult time, I wish them God's comfort during this period of grief.

Some time ago I put out a call for volunteers to stay during the night on stage. I am happy to say that I had members respond, and had this need filled. Unfortunately the note I had with the contact numbers for these people has been lost during house cleaning, actually my dear wife did not recognize my notes as something that she should save, so I will take the blame as I hadn't put it away where it should have been. In any case, would the three persons who called and talked to me early this year about this position please either call or e-mail me with their contact information so I can get their comp tickets to them as I agreed to do.

I have been trying to get ready for the camp out this next weekend. As is usual around here, there are always things that need doing that keep me from taking care of the equipment as I should.

This situation has been magnified this year due to late snow, and the fact that I have been trying to get the new engine in the truck shaken down so that it will perform as it should. I think I have it ready to go as of today, Wednesday afternoon, we'll find out for sure when I leave for Sonora tomorrow morning. Oh well, this campout will let me know what I need to attend to before Grass Valley.

We should keep Hal Johnson, our Activities Vice President in our thoughts and prayers. Earlier this week I heard from his wife Adeline, that he was going to undergo bypass surgery to repair blockages. I don't have any news at this time, so I will assume that every thing is still all right. I will check on this so those of us at the camp out will know what has happened.

I hope to see you all at the camp out, or at least at Grass Valley. If you all have a moment in the coming days, say a little prayer for Darrell Johnston's friends and family, we all could use all the support we can get.

Your Friend

Don



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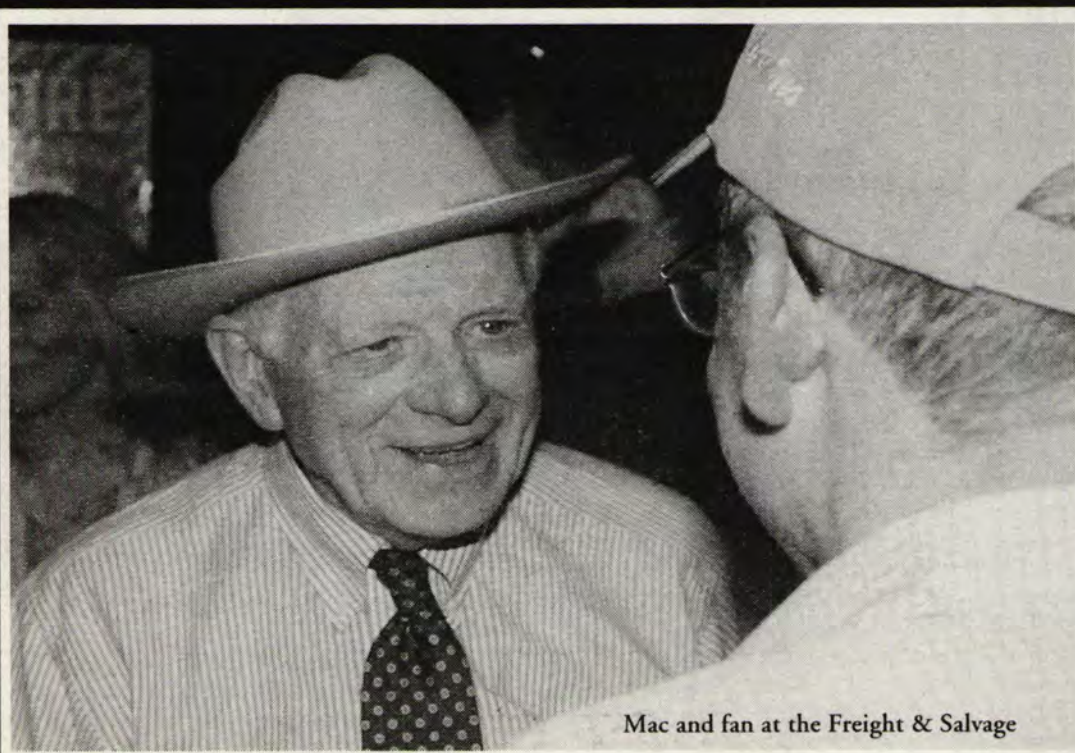
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The Life & Times of Mac Martin

by George Martin
(blood relation questionable)



Mac and fan at the Freight & Salvage

There aren't that many musicians who get to be "legends in their own time," but one certainly would have to be Mac Martin.

Born in Pittsburgh, Pa., in 1925 (he turns 80 years old April 26), Martin never dug for coal or picked cotton. But he started playing acoustic country music well before bluegrass existed, and was instrumental in kick-starting and maintaining a bluegrass "scene" in Pittsburgh and its environs.

He saw the pioneer bluegrass acts (and the pre-bluegrass acts from whom they drew much material). He hung out with the Lilly Brothers, Bea and Everett, and learned much of their repertoire. He watched the Louvin Brothers, Doc Watson in the early years when he was playing with Clarence Ashley, and saw the early Country Gentlemen as well as Red Allen and Frank Wakefield.

Martin has an amazing memory. Learning music in a time when there weren't all that many recordings available, he found if he heard a song once or twice he could usually remember it. He still talks about songs that were on the A or B sides of 78 rpm records he owned more than 50 years ago.

For many years, his band, the Dixie Travelers, played every Saturday night at Walsh's Bar in Pittsburgh, followed by long stints at Gustine's and the Elizabeth Moose Lodge, and was a magnet for bluegrass fans in the Western Pennsylvania, Ohio and West Virginia areas. And last month, for the first time as a performer, Martin came to California for gigs at the Freight and Salvage Coffee House in Berkeley and Redwood Bluegrass Associates in Mountain View.

Martin's tour was arranged by

Peter Thompson, whose show, Bluegrass Signal, is on San Francisco's public radio station KALW Saturdays at 6:30. Thompson also is on the board of Redwood Bluegrass Associates, which promoted the Mountain View concert. Bay Area songstress Kathy Kallick put together a "California Travelers" band to take the place of Martin's "Dixie Travelers" band back home. Kallick hadn't played bass in many years (since the Good Ol' Persons) but borrowed one and worked up some painful blisters getting her chops back in order to play and sing with Martin.

Others in the band were Keith Little on banjo, Paul Shelasky on fiddle, Butch Waller on mandolin and Lisa Berman on resophonic guitar. Martin was nothing if not a generous headliner, giving each member of the band solo turns and using the harmony singing talents of Kallick, Waller and Little throughout the evening.

Waller, who took a night off from his usual gig as leader of High Country, described playing with Martin as "a ton of fun."

"He saw the original bluegrass band," Waller said. "He saw Bill Monroe, Flatt and Scruggs and Chubby Wise. And he knows everything; he's a fount of information. He's a wonderful guitar player and singer. I would have liked to have heard him with Monroe. He comes from the Lester Flatt school of playing and singing, you know, kind of a crooner. And a real, real solid guitar player; he's just a wonderful guitar player."

"It was really fun, exhilarating as all get-out," reported Kallick. "And it was a throwback to when I was first learning to play and sing bluegrass, because his singing and playing is at that level of experience and expertise

that I hardly ever have the opportunity to play with these days. When I was starting out and playing with really experienced players and singers, the phrasing and everything seemed so elusive. And I had that feeling all over again with him; I felt all clunky and square at first."

"I never did this to this extent before," Martin said of his trip west. "We went up to New York a time or two, and to New Jersey in a big old station wagon, that sort of thing. We went over to Delaware a couple of times but that was the extent of it."

Martin could be the poster boy for that bumper sticker you occasionally see: "Real Musicians Have Day Jobs." His band was

regionally famous, his recordings gained him a reputation across the country, but the Dixie Travelers kept their Saturday night gig from 1956 well into the 1980s. Recently the band has been playing concerts and festivals and various venues in Western Pennsylvania and neighboring states.

When asked why he never toured, Martin replies, "Well, for one, there was enough activity there (in Pittsburgh). And the fellows I played with weren't too enthusiastic about it. They weren't the traveling type. They were really good pickers, but they were like good ol' boys, you know. I notice here, people take their instruments out, then get the tuner out; these guys would get their instruments out, then get the six-pack out — not that there's anything wrong with that, but they didn't have that last degree of professionalism."

Martin was trained as an accountant, and worked for many years in the office of the A&P Stores chain and later was a financial officer for a chain of bookstores. "When I changed jobs in 1969, I worked Saturdays," he recalled. "That was really an end-to-end; finish your work at 5:30, come home and try to get it together to go out to the bar. We used to play from 10 until 2 a.m. in those days — late hours. I guess that answers the touring question. I didn't have the flexibility, the band didn't have the desire. But we were big enough, and we made a lot of music."

The Dixie Travelers did get recorded fairly frequently, begin-

ning in 1962 and 1963 when they made two vinyl albums for Gateway Records. They recorded several albums between 1968 and 1971 for Rural Rhythm, and in 1974 the band recorded "Dixie Bound: Mac Martin and the Dixie Travelers," for County Records.

Many of the recordings done during this time have been reissued on two CD compilations, "A Dark and Starless Night" (White Oak) and "24 Bluegrass Favorites" (Rural Rhythm). In 1977 the band recorded "Traveling On" for Paul Gerry's Revonah Records. Copper Creek recently reissued this album, and released a new collection by the current Dixie Travelers, "Venango," recorded in 2004. In between, Martin recorded an album of duets with Buzz Matheson, which White Oak issued as "Echoes of the Past" in 1988.

The "Dixie Bound" album contained several of the trademark songs for which Martin has become known: "Frances Lee" and "Southern Moon," both Martin originals, and "Alcatraz Blues," which Martin brought in to bluegrass from the singing of the Delmore Brothers. Another Martin classic, "Does It Have to End This Way," is on this album. Never reissued on CD, it nevertheless made it onto recordings by Bob Paisley and the super-group Longview.

Another high point on that album is "A Faded Rose and a Broken Heart," a song penned by Buddy Starcher and associated with



The author and his cohorts on a happy note

Mac Life Continued...

Hank Snow, an example of Martin's ability to find good bluegrass material in other areas of country music.

Despite growing up in a city, the child of Irish immigrant parents, Martin as a youth was exposed to plenty of rural music. "There was always, in those days, someone would come through town. Maybe you'd have a little movie house and they would show cowboy movies, western movies, and I remember North Carolina people coming up there to put on their show between movies," he said.

"But primarily it was radio, even more than recordings, because you had what they called 'sustained time,' you could play on the radio for nothing, and you could advertise your personal appearances."

Pittsburgh is only 50 miles from Wheeling, W.Va., where radio station WWVA was a major player of traditional music, including the late-night Wheeling Jamboree, which began broadcasting in 1933. The Jamboree was held in the Capitol Theater, a large movie house, and began at 11 p.m. after the movies were over.

"WWVA was 50,000 watts," Martin remembers. "So you had, not necessarily bluegrass stations, but earlier bands, hillbilly bands. And you could pick up the Grand Old Opry, you could pick up WKJD and WLS from Chicago, you could pick up Cincinnati. My parents got a real good radio about 1939. You could pick up the Opry real well, you could listen to it all night long. Bill Monroe would come on, and maybe he'd come on later in the evening."

Martin remembers listening to WWVA every morning. "They'd have Slim the Lone Cowboy, the Chuck Wagon Gang, a different Chuck wagon Gang than was nationally known. In 15-minute or half-hour segments they had Red Belcher and the Kentucky Ridge Runners. Then later we'd go down the Jamboree. You could go up to the studio in the Holly Building. They had the Bailey Brothers. I was there when Bobby and Sonny Observe came and joined Charley Bailey. Danny Bailey had gone back to Knoxville. I was there when Reno and Smiley came and joined Toby Stroud. The Stanley Brothers would come there. Jimmy Martin was there for a long time. This is like 50 miles from my house."

Martin served in a Navy Seabees construction unit during World War II. "I had a nice little Gibson guitar," he said. "I was still in the states, probably down in Virginia, and my mother sent me the guitar. She filled it full of cookies. Then the case broke. But I had my guitar right away, and

when we'd go somewhere they'd put it in the ship's hold for me. I always had the guitar — a lot of cookie crumbs, too."

Martin's final Navy service was on Okinawa, and his ship arrived there after most of the Japanese had been defeated, but the island was still not secure. While he was on shore with trucks full of supplies a Kamikaze suicide bomber hit the ship. He spent most of his time trucking coral to be crushed and rolled out as paving for airstrips on the island.

Up until the end of the war, Martin had gone by his birth name, William Colleran. But when he was mustered out of the service he began playing in a band with banjo player Billy Bryant (who would be Mac's banjo player for 50 years until his death in 1994) and bass player Billy Wagner. Martin thought three Bills in the band would be at least one too many, so he adopted the stage name he has used ever since. In the service, Mac often served as a salutation for people whose names one didn't know. Martin said he was used to being called "Mac."

"I thought Martin would go with it," he said. "It was on my guitar already, I guess. I don't know if that was secondary, but it's become part of the legend. But that's how I got 'Mac.' I could identify with that."

Martin and his wife, Jean, have been married almost 53 years. "We worked in the same office for A&P Stores, that's where we met," he remembered. "We'd go to these office Christmas parties and we always seemed to be off somewhere together. So on May 3, 1952 we got married. We had five children. We lost a son in November of 2001."

Two of Martin's children play music. He said his daughter "has a real nice voice" and plays guitar. His son Bob plays guitar in the current edition of the Dixie Travelers. "He likes Tony Rice type of music, so we've got a little more lead guitar on our recordings than we've had in the past. He does it well, and that's why he's here. It's wonderful... (to play with his son)." And the current band still features fiddler Mike Carson, who joined Martin back in 1954.

"Sometimes your children appreciate your repertoire more than you did yourself," he said. "Believe it or not, there are quite a few songs I've recorded that I didn't do much after that, but my son being in the band, he encourages me to do those."

by George "Honestly,
no relation" Martin

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AT THE DOOR

\$20 Public, \$17 Seniors (65+), \$17 CBA members

For more information call 916-989-0993

www.cbaontheweb.org



SuperGrass News: Dole Lawson Confirmed!

several other nice hotels approximately two miles away. More details about accommodations will be provided on our web-site as listed below.

started planning the Kid's on Stage program for SuperGrass. As most of you probably know, Frank has done an incredible job at our Grass Valley Festival of getting budding, young bluegrass enthusiasts "in the game," developing their repertoires and performing in front of an audience. Frank facilitates getting young people into developing not only their abilities on their respective instruments but the excitement of playing with other young musicians. They are introduced to one of the driving emotions all bluegrass musicians are hooked on – the excitement of creating that special bluegrass band sound that draws us all to this wonderful music. Way to go Frank!

CBA Chairman, Rick Cornish, suggested a booth at Grass Valley for advance SuperGrass ticket sales. So, we grabbed the idea and started looking for an incentive for you to get your tickets early. We are working on a drawing that you will be entered in for those who buy their tickets early. We don't have all the details worked out yet but we are evaluating a couple of spiffs for the early ticket-buyers. Stay tuned – we'll announce the results next month in the Breakdown.

We secured our web address for the new festival, so by the time you are reading this article we will be up and running. Be sure to check it out!

A special thanks to Phil

Cornish for getting us on the web with this important communication link for the bluegrass community. There will be regular updates as the planning and arrangements continue to develop, so keep an eye on this new website. If you want to help spread the word, feel free to send this web address to as many bluegrassers as you can. Just tell them to check out this exciting new festival!

We have been talking with our good friend Scott Tichenor, the Mandolin Café daddy, about helping us organize Loar Fest West as part of SuperGrass 2006. Talk about an exciting event for mandolin aficionados (that translates as "mando nuts"). We are anticipating several high-profile mandolin personalities participating on a panel discussion about "The Lore of the Loar – are they really that great?" Then we want to be able to have our guest performers demonstrate as many Lloyd Loar's as we can get on stage. The details are still being developed but based on early discussions with the Gibson Company we are expecting this to be a major attraction for the first evening of the festival (Thursday, February 2, 2006).

Well there you have it – a brief update on what's underway so far for SuperGrass. We will continue to cover our progress each month in the Breakdown. Also, our website will be updated regularly, so, stay tuned!

SuperGrass Arrangements Underway

By Craig Wilson and Hal Johnson
Co-Directors,
SuperGrass Bluegrass Festival

Awesome! It is absolutely awesome how much excitement is developing around this new festival. All the bands are now lined up. Dozens have expressed interest in being on the bill; we had to put a lot of great ones on the "consideration list" for 2007! One more time, here's the final band list for February 2-5, 2006:

Doyle Lawson & Quicksilver
Blue Highway
Nashville Bluegrass Band
Marty Raybon
Cherryholmes Family
Lost & Found
The Wilders
Sawtooth Mountain Boys
Richard Green w/ Bros. Barton
Due West
Journey's End (with Leroy McNeese)

Of course we all are excited about our band selection. There is one new-comer to our festival lineup that many of you may not have heard yet –

Marty Raybon. Marty has not been out to the West Coast a lot yet with his bluegrass band. Some of you may have followed his career as the lead singer in the popular group, Shenandoah. He spent 10 years leading Shenandoah, racking up a string of top 10 hits. Well, for the past five years Marty has been making big waves with his bluegrass band, now one of the hottest acts in bluegrass. We are excited about bringing Marty to Bakersfield. Over the next few months we will be profiling all the bands that will be appearing at SuperGrass.

The festival will be headquartered in one of Bakersfield's premier hotels, Holiday Inn Select Convention Center in the downtown area and interconnected with the Convention Center Civic Auditorium. A nine story facility with 258 rooms, the hotel is offering an "early bird" rate of \$59/night through August 1st to festival attendees and \$70 thereafter. This is a great deal, particularly when considering it is about 50% off their normal rates. Each room has amenities found in more upscale hotels including computer terminal access, etc. You'll want to make your reservations soon as we expect to fill the hotel early. There is one other large motor hotel within a block of the event and

We are making an effort to involve the other Bluegrass associations around the State and hope to have a "California Bluegrass Summit" where all those organizations can get together at one time under one roof. We are also looking at ways people from those associations might be able to be involved in making SuperGrass a super event.

Producing an indoor festival has introduced a few new challenges, such as the sound reinforcement necessary for a 3,000+ seat auditorium. Fortunately, we have been able to engage Paul Knight to handle this important function. Paul does our Grass Valley sound as well as many regional festivals and concerts. Paul has vast indoor sound experience, including the mega-successful Wintergrass Festival in Tacoma Washington. So, we are confident the sound will be great. By the way, the acoustic qualities of the Bakersfield Civic Auditorium are superb so Paul won't have to be fighting a bad acoustical structure to deliver his usual excellent sound quality. We can hardly wait for you all to see – and hear – this fantastic facility.

You will be pleased to know Frank Solivan, CBA Ambassador at Large, has

www.supergrasscalifornia.org

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Advanced Sale Order Form (1/1/05 – 5/15/05)

I am a current member of: _____

My member # is: _____

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3 day Adult @ \$55/ea _____

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Camping

___ Nights Elct/Wtr @ \$15/night _____

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___ Sun. Adult @ \$15/ea _____

___ Sun. Teen @ \$7/ea _____

Mail this form and a check or money order payable to Golden Old Time Music, Inc for the total along with a SASE to:

Golden Old Time Music, Inc
Advanced Ticket Sales
13961 Lake Dr.
Jamestown, CA 95327

Total for Tickets: _____

Total for Camping: _____

Grand Total: _____

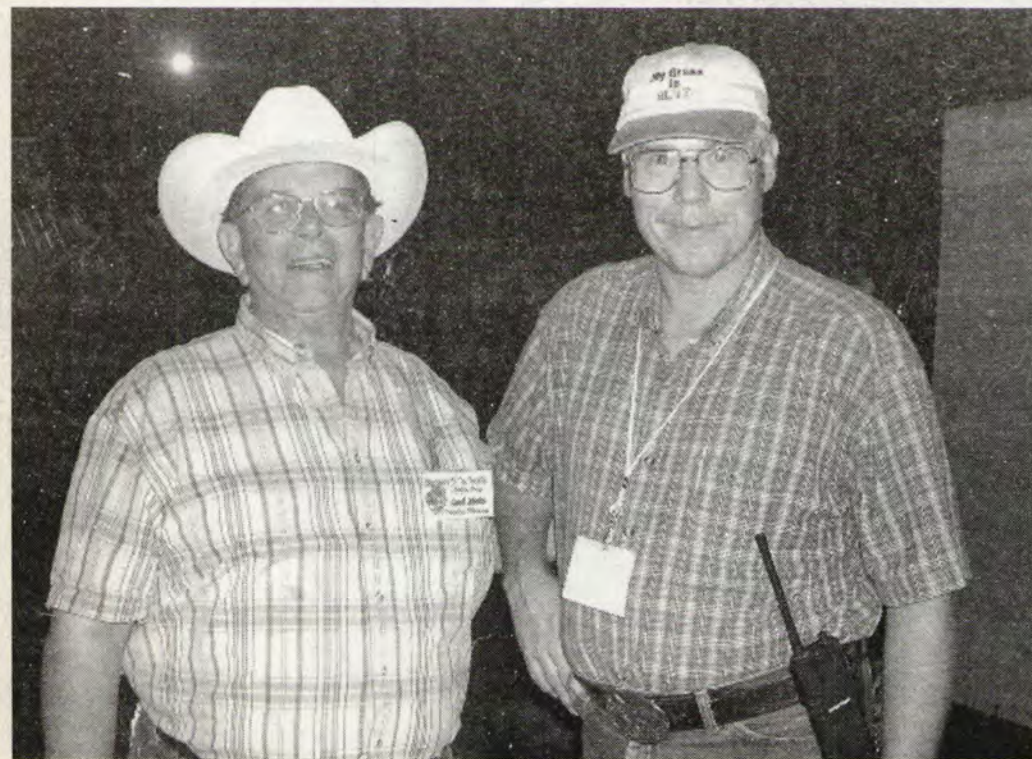
Special Hotel Rates! Amerihost Inn (530-841-1300); Klamath Motor Lodge (530-842-2751);
Comfort Inn (530-842-1612)

For more information call: Mark Hogan (707)829-8012 or Gene Bach (530)842-1611

Festival Is Held Rain Or Shine, No Refunds, No Pets Allowed

"Adios, my friend, I'll see you at the Big Round-up."

J.D. Rhynes



Darrell and fellow Board member Montie Elston

The Passing of Darrell Johnston: A Tribute to the Man *by Larry Kuhn*

The California Bluegrass Association suffered a tragic loss on Monday evening, March 23rd when CBA Board member Darrell Johnston suddenly passed away in Oceanside, California. Darrell was a skilled and busy CPA, and was in southern California working with some of his clients there. His son-in-law, Mr. Steve Kaplan contacted CBA board member Larry Kuhn with the shocking news on Wednesday, March 23rd. Quickly the news spread, first to CBA board members and officers, and then to the general membership. Darrell's kind and generous heart just stopped while in the cab of his truck, accompanied by his beloved companion pooch Willie, who was faithfully there at his side.

We all knew Darrell as a CBA leader and very active member. He was at almost every CBA sponsored event, and usually had some critical role to play in its production or operation. Officially, Darrell was an elected CBA Director and the organization's appointed Treasurer. But he was so much more to the CBA and to the many people who

were fortunate enough to meet him and share life and times with him.

Darrell's background in finance and business made him uniquely qualified to serve as Treasurer of the CBA. He was an "Enrolled Agent" with offices in San Ramon and Oceanside. His CBA financial reports resembled those in American business and industry in appearance and presentation, and he explained them thoroughly at CBA Board meetings. He knew all aspects of the organization's present financial condition and its trending prospects for the future. His fiscal prudence and admonitions, and his voice of reason and rationale on issues involving expenditures and finance were invaluable to the CBA board in its deliberations in the past three years.

But before finance, accounting and general business, Darrell had an entirely different and fulfilling career. Darrell Johnston was a "mustang" officer in the U.S.

A LETTER TO DARRELL JOHNSTON

My Dear Darrell,

Today is Thursday, March 24, 2005. As I got out of bed this morning, it seemed like so many other mornings but Thursdays, for me, are the busiest day of my week. I always seem to start my day, however, with a cup of coffee and the CBA web site. As I turned on the computer, I sat back looking forward to what I hoped would be one of Rick Cornish's funny stories. But that was not to be. What I saw there, screaming out at me, was "Darrell Johnsons Passing". As I stared at the screen, my mind kept saying "Darrell Johnson, that name is familiar. Who's Darrell Johnson?" I remember thinking it must be some old time Bluegrass performer from way back that had died. All of a sudden I saw the "T" in Johnston and my mind seemed to finally let me see what it had tried to block out at first. "Darrell Johnsons Passing." As I began to realize it was you, Darrell, I simply broke down and cried and cried. Sobbed really. Like so many others that were reading that same page, I simply couldn't believe it! As I read through the message about you passing, it said that you had died on Monday evening, the 21st of March. But Darrell, do you remember? We had just talked to each other twice that same day, the last time at 4:36 PM. We made

plans to talk about your idea of a "Kids Instrument Lending Library" and the Ted Irvin "Kids on Bluegrass Fund" at the Spring Campout. As I sat there, so stunned, many thoughts and memories came rushing at me, moments I'll treasure forever.

Do you remember when we met, Darrell? It was at the Plymouth "Bluegrass in the Foothills" Festival in 2003. I was a volunteer that year and worked the evening shift on the gate and returned the next morning for another shift. It was there, that morning, that we met. You were also working the morning shift. I didn't know many people at the festivals yet so it was really nice to be able to meet new people. One of the GREAT benefits of volunteering. As we started to talk, I told you about my having talked to Rick Cornish and his asking me if I would take on a volunteer job that hadn't really been developed yet. After talking to Rick about what would be involved, I didn't really think it was something I would be good at on a consistent basis and I was a little nervous about telling Rick no. Do you remember what you said, Darrell? You said, "Yeah, you have to be REAL careful about that Ole Rick Cornish!! He'll ask you to do a job and tell you it's a piece of cake and will only take a couple hours a week or month. Then he'll reel you in. And then it's all over, Sharon. Yep, he'll get you to do all sorts of things and all of a sudden you'll have more jobs than you know what to do with!" That's when I first heard that wonderful little chuckle you have, Darrell. And with that glint in your eye, I knew you had just reeled me in too! You did, however, tell me it was o.k. to tell Rick no, but to also try to find something that I would like to do to volunteer.

As my shift ended, I went back to my camp and just happened to sit next to Frank Solivan. On that morning, I realized that Frank didn't have any of his usual crew with him, and asked him if he need any help for awhile. When I was done working with Frank, that morning, he said to be back at 2:00 PM. I told him I had to work the front gate with you. "But I need you!" Frank said. "Please go ask them if they can let you off the gate to work with me." So I did and it was you, Darrell, that I asked. Your reply to me was "Frank Solivan is a wonderful man and does an incredible job with the "Kids on Bluegrass" program. You can't do much better than working with him and those kids!" And with that, you helped me ask Monty Elston to let me go. Did you know then, Darrell, that you were sending me on a new and quite wonderful journey? You told me to

find something that I would love, and indeed I did. Not just working with them, Darrell, but the writing! I had never written anything in my life before I started writing about those kids. I never knew I could do that. And almost everytime I wrote something, you would tell me "You're doing a great job, kid." Remember when I wrote that story about Rick Cornish's (Lynn's really) bird Albido? I took a story and just changed the names to Rick and Albido. But he'd written so many times about his relationship with this dang bird and this story was just so funny. You wrote me and said, "Dang Sharon, that's just about the funniest thing I've ever read! I laughed so hard I 'bout fell out of my chair!" It was those little things, Darrell, that always touched my heart. You cared about me and I could feel it. Thank You.

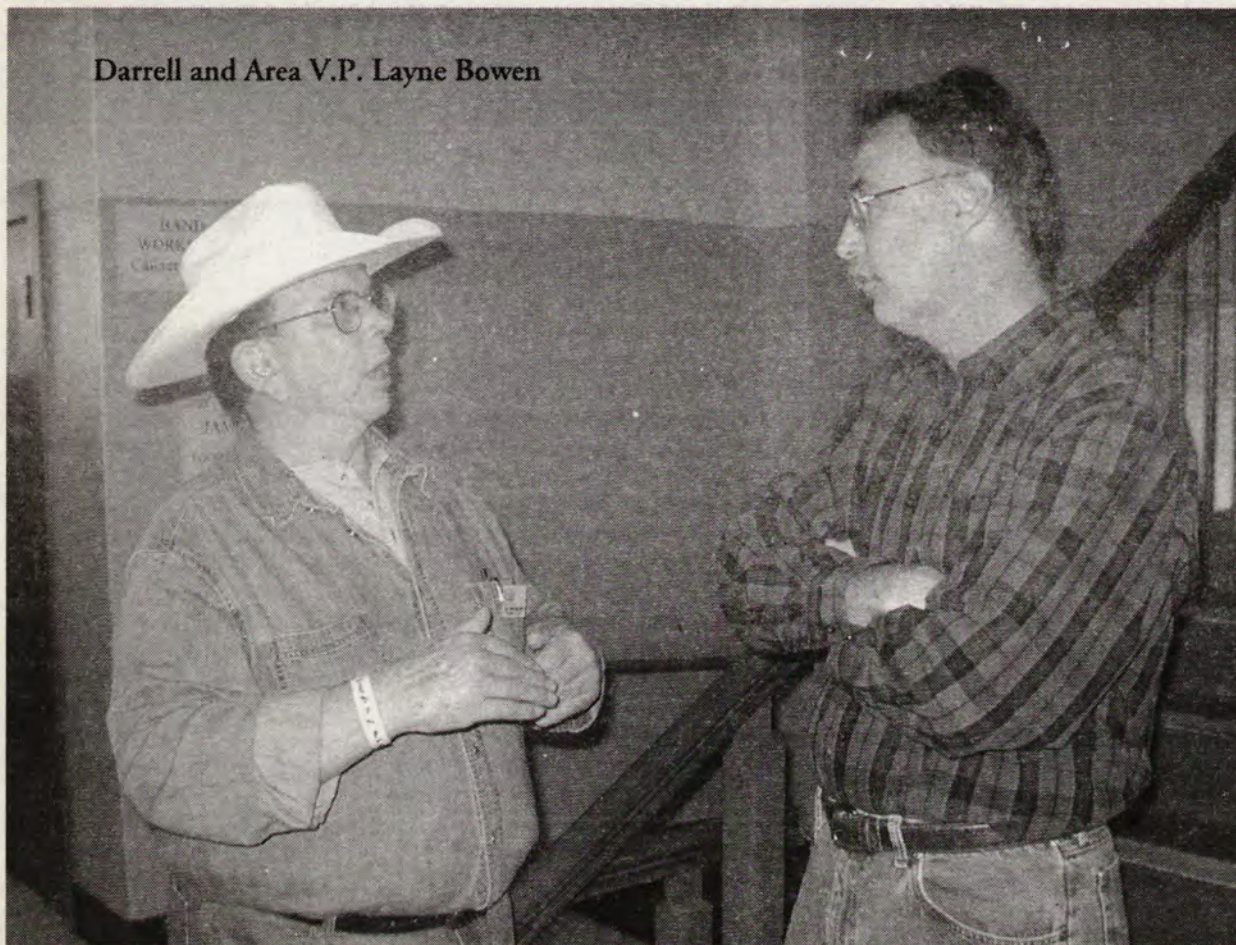
As time went by, we talked about many things. I remember when you told me about losing your wife, how you had loved her so much and how lonely and lost you were without her. How you found there was so much more Bluegrass up here. How you found the CBA and its festivals and how once you started getting involved in the CBA and festivals both seemed to surround you and become your family. You told me that once these things happened, your pain and sorrow began to ease. Yes, Darrell, clearly you had a family here. And it was clear you had a passion for Bluegrass music.

I remember, Darrell, when we talked one year later at Plymouth again, do you? Ted Irvin had just passed away and his wife Ida Gaglio has asked that in lieu of flowers, all donations be made to a "Kids on Bluegrass" Fund. A fund was started and that fund still exists today. On that weekend, you were told about a little girl that needed a fiddle. At that time, I believe, this family was renting instruments for their two girls and also paying for lessons. They had two other children also. Both these girls had just been playing a short time by then, but already you could see and hear their talent. Someone suggested to you that money be taken from this fund to buy this little girl a fiddle. You talked to me about this and others, and the last time I talked to you that day, you said that the Fund was so new that you didn't want to act to hurriedly and that you felt that the Board should have time to think about how this money could be best used to benefit the whole "Kids on Bluegrass" program. But I remember something else, Darrell, do you? You leaned over to me and whispered, "But we're going to make

continued next page

continued on page 21

Darrell and Area V.P. Layne Bowen



sure this young child gets her fiddle". I didn't know who "we're" was at the time, but I had a feeling.

The last time I saw you was at the Presidents Day Festival in Sebastapol this year. You were going out as Steven and I were going in and we hollered our hellos to each other. Half the day went by before we got to talk. As Steven and I were at the door waiting

to be let in between songs, I happened to turn around just in time to see you throw your arms out in greeting. When you got close, those big arms surrounded me in the most tender of hugs. It was almost like a big old bear that engulfs his cub. You shook hands with Steven and we talked. You told us about how you had already sold off some of your Tax

accounts and were in the process of selling the rest. You were really looking forward to full retirement. And we were so happy for you. As we look back now, Darrell, we wish we had stayed and talked with you longer, but off we went into the show. We thought we had more time.

Remember that fiddle that

money out of your own pocket to buy that little fiddle for Aimee. As I understand it, you told them it was from the "Kids Instrument Lending Library". (that hadn't actually been set up yet but was your dream). Just another gift of your heart, Darrell.

You see, Darrell, when I talked to Rick Cornish last week

little girl needed, Darrell? I found out, quite by chance one day, that the fiddle was given to Aimee Anderson. Aimee is 8 now, and she and her sister Paige, age 10, sing and play so beautifully. I'm sure you got to hear them before you left us Darrell, but oh my! Their little brother Ethan, age 5, is learning to play the mandolin and little sister Daisy age 3, is starting on another fiddle. And their mom, Christy, started playing the bass. Dad, Mark, is playing banjo. Just last week, this family sent me a CD of the whole family playing together and you can clearly hear that little fiddle. Oh! How I wish I knew then what I know now. I would have sent you that CD immediately. Because it was you, wasn't it Darrell, that took

about the Ted Irvin "Kids on Bluegrass" fund, he told me I needed to talk to you about things he didn't have answers for. And that led me to you on that last day, that terrible Monday. We talked twice on that day about the "fund and also about the "Lending Library" We made plans to meet at Spring Campout and talk about these things we both cared so much about. We made plans, didn't we Darrell?

You know, Darrell, all day yesterday, I watched the CBA message board in awe, as person after person wrote about their love for you, as they told of how you had touched them, of your kindness, generosity and dedication. Your wisdom. And as I wrote this letter, I thought of all those people whom you have touched. How many wonderful stories there must be of you. Like the endless rolling waves of the ocean, your spirit seems to have touched so many by gently spreading over them.

You were a gift to us all, Darrell, and I think that many will sing and play to you and many will sing and play because of you.

One of the last things you said to me Darrell, on that fateful Monday, was "Just 87 days to go and it all starts over again. Isn't life Grand?!"

Yes, Darrell, life is grand, until of course, we lose someone we care so much about.

You were my friend, you were our friend, and we will all miss you deeply.

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with David Grisman & Mike Marshall

and Wayne Benson, Mike Compton, Evan Marshall, John Monteleone, Don Stiernberg, and Radim Zenkl

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June 26th - July 1st, 2005
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For more information go to www.MandolinSymposium.com
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SUPER *grass*

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

Doyle Lawson & Quicksilver
Nashville Bluegrass Band
Cherryholmes Family
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Blue Highway
Marty Raybon
Lost & Found
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* featuring Leroy McNees

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

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

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

Little Hinges Swing Big Doors or Now Comes the Final Mini-Camp by Elena Corey

Some six years ago an idea began percolating in the planning-minds of CBA folks regarding starting a music camp. After all, we had the fairgrounds most of the week preceding the festival, some folks would already be there setting up the stage and electrical needs for the festival, and we would already be paying insurance for users of the facility. Examples were cited of other places that offered a music camp just prior to their festivals, and the idea was recognized as one whose time had come.

So, after a few planning meetings and much discussion, the CBA Music Camp was born some five years ago. Thankfully, our music camp has prospered and taught us a lot. It became quickly apparent, though, that the needs of children and adults could not routinely be met in the same camp,

although there were a few children who thrived in an adult atmosphere. So it was back to the drawing board, investigating what it would take to make a music camp for kids happen for the CBA.

Although many people were interested in this dream, most volunteers already had full and even overfull loads of commitments, and so the CBA Kids Music Camp was tacitly put on a back burner. Last winter, some folks on the CBA Music Education Committee offered a proposal that would let us test the interest level—to see if we have a mandate to create a kids music camp. We proposed a two year interim mini-camp program, starting in 2005 and finishing in 2006, using all volunteer teachers, administrative assistants and other helpers.

The program was, and is, free to participants.

The CBA Board of Directors thought this was a fine idea but wondered if we couldn't get started a year earlier—in 2004 and finish in 2005. And so we rushed in; we were dashing around, somewhat unprepared and not as professional in our delivery of the program as we would have liked, but even with no advertising or advance publicity, we had some 37 children in the mini-camp.

Since last June, much discussion of the Music Education Committee teachers has revolved around how we could make this year's mini-camp, 2006, into a better program and accomplish our purposes in a resoundingly clear manner to illuminate, for us all, the idea that we do, indeed, have a market for and interest high enough in a kid's music camp to create one

festival from the hours of 9 AM through 11:45. We have a superb slate of teachers headed by Mr. Jerry Pujol for all the traditional bluegrass instruments plus several roots instruments. Administrative and organizing helpers are volunteering for such things as registration, creating beautiful certificates of achievement for participants, making a banner and other such delightfully caring touches. The dedication of the people involved is inspiring.

The purposes of the CBA 2005 Mini-Camp are multiple: 1) to give rank beginners some basic knowledge and experience in playing a traditional acoustic musical instrument; 2) to give kids a taste of a camp experience so that they will know a bit of what to expect in a full-service music camp, and want to enroll in a CBA Kids' Music Camp when we create one, and 3) to demonstrate to the CBA that we do indeed have a mandate for creating a Kid's Music Camp.

This year we are asking the participants to bring an instrument that they can use with them if at all possible, although we may be able to borrow additional instruments, given advance notice of the need for them.

This year, we are able to offer pre-registration, so that

we can see how much interest there is in instruction in the various instruments. (See related form on this page.) Pre-registration assures a participant of a place in the Mini-Camp.

One final bit of good news for adults: because several of the traditional instruments for which this free instruction is offered are not well-known, e.g. mountain dulcimer, hammered dulcimer and autoharp, adults who wish to attend the workshop and gain a rudimentary knowledge of an instrument will be permitted on a space available basis, with priority given to children.

If you believe that, indeed, little hinges do swing big doors and that a bit of timely musical instruction can start a child (or an adult beginner) on the way to turning the world on its axis, please use the enclosed pre-registration form to enroll for the final CBA Mini Camp 2005. Registration on site will also be accepted, of course.

If you have questions or thoughts about this, please feel free to discuss them.

Contact Elena Corey at
elenacp@charter.net

2005 Mini-Camp, the final one, is to be held on Saturday morning, June 18th, during the

BA 2005 Mini-Camp Pre-Registration Form

Name _____

Address _____

City, State & Zip _____

e-mail _____

phone _____

cell phone or other emergency contact info _____

Musical instrument choice _____

Will you bring an instrument to play _____

If under age 10, please provide parents' name & contact information _____

Any relevant medical information _____



Are you planning to move?

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

or email to: calbluegrass@comcast.net

RX Dr. Banjo's Closet Picker Cure!

by Brenda "We Be Pickin'" Hough

Well, I've got to admit it, I'm a closet picker. My guitar sits in the closet a lot and when people ask how long I've played, I ask if I have to count the time the guitar was in the closet or under the bed. I probably only play 45 minutes a week and unfortunately that doesn't help me deal with festival jams or pretending to play guitar when the chord changes happen faster than my eyes can blink.

With this sorry background in mind, I signed up for Pete Wernick's Jam Class held in Los Gatos over a beautiful March weekend. NCBS and the Brookdale Festival have been holding a series of Jam Camps and Professional Band workshops with Pete over the last few years, but this was the first time the Jam Camp was held over a weekend. Thirty-five would-be jammers met at 7:30 Friday night at the spacious "Great Room" in the home of Robert Cornelius and Suzanne Suwanda. Suzanne's fine cooking and snacks kept all the jammer tummies happy and there was plenty of indoor and outdoor space for each jamming group to use. During the next 17 hours of class and practice, we would all bond together in that great fellowship of bluegrass jammers under the careful coaching of Dr. Banjo, Pete Wernick, "Nurse" Joan Wernick and our Gryphon music guru, Jack Tuttle.

Our next step was to meet in small groups. Each group of 5 or 6 had different instruments and each person was encouraged to sing and present a song they had brought. For those who weren't sure of songs, Pete had provided a list of bluegrass songs with two or three chords and

Pete believes in starting with simple two chord songs and our first play-along was "You Are My Sunshine." From the beginning, he stressed keeping in time and watching the guitar player's chord changes. His encouraging words about singing and developing an ear to hearing the notes of a song led to matching notes to chord changes. Carefully interwoven with details about bluegrass history and the themes of "lost loves" or "blue ridge cabins." Building songs through singing in a group is the preferred method over tablature and practicing alone. Several brave and talented folks in the group took turns playing instrumental leads, including our two young "prodigies" on banjo and mandolin. Jack also found some of his Gryphon jam students in the crowd and they were called on to show off their fiddle and mandolin skills.

Additional group classes covered harmony singing and how to "avoid train wrecks" with pointers for improvising a break based on the chord changes in a song. Further practice in our small jam groups gave us a chance to learn new songs or relearn old ones with a bluegrass twist. As each group worked through some



The Happy Patients Taking the Cure

some information on how to change the key of the song to match a singer's vocal range. There were audible sighs of relief as each one took a turn, but the approval and support of the group grew with each song and soon it wasn't as hard to try singing solo for the first time or trying to lead a jam by nodding across the circle. Closet doors were opening all over as we took our first vocal solo or instrumental break with Joan, Pete or Jack offering support.

Pete has developed a workshop that meets the needs of the many closet pickers and newcomers to bluegrass. He carefully sets the stage by raising the comfort level with singing in a large group, changing chords and keys in familiar songs and finally putting this knowledge to use as a leader in a small jam. He has made jamming techniques and skills his personal crusade and as he passes the skills on to new groups he has helped forge social and musical connections to make strangers friends, and the world a happier place with music.

For anyone who is interested in Pete's techniques, check out his web site www.DRBANJO.com to get instructional materials, DVDs on jamming and banjo playing, hints for starting jams and Pete's schedule of upcoming workshops. While I can't say that I am now an expert jammer, I do have a plan for improvement, and here's a review of Pete's excellent Bluegrass Jamming DVD which will be residing in my DVD player for the next few months:

Bluegrass Jamming: A Guide for Newcomers and Closet Pickers Taught by Pete Wernick with Nick Forster, Michael Kang, Ben Kaufman, Sally Van Meter, Eric Walser and Joan Wernick.

\$29.95 Homespun Video ©2000
www.homespuntapes.com
1-800-33-TAPES

Pete has gathered a fine jam group for the beginning jammer to join. There's a lot of friendly advice here and the players are all in a circle facing the viewer who becomes a welcome part of the jam circle. The DVD format makes it easy for the novice to pick any one of the 17 songs to learn. Pete very carefully explains jam etiquette and protocols and is careful to let the group know the key and chords of each song. The songs are played completely with each of the instruments taking a break and a "break" spot is left to add your own break as well. You can focus on Nick Forster's guitar in a separate viewing window for cues on the song's chord changes. There are many two-chord songs so that even beginning players can join in and play rhythm. Three chord songs are introduced with some music theory to tie all the song structures together. There are sections on harmony vocals, signaling kick-offs and endings and a discussion of the "potato" kickoffs used by fiddle players. There are two widely played fiddle tunes, "Salt Creek" and "Soldier's Joy" and a fine selection of traditional vocals heard in every circle: Old Home Place, Blue Ridge Cabin Home, Footprints in the Snow, Sitting On Top of The World, Rough and Rocky, and Sitting On Top of The World. All the words and chord patterns are in the included tab book, so you can carry the words with you to the jam. It's an excellent start to getting ready for the summer festival season.



OFFICIAL NOTICE

On May 20, 21 & 22, 2005
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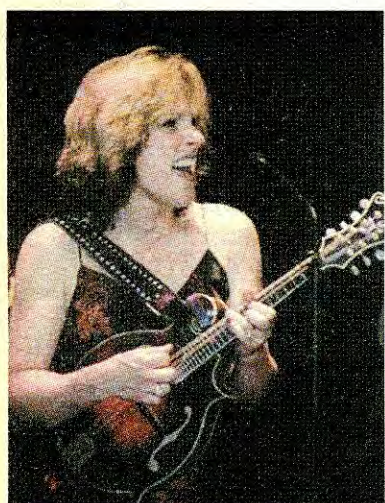


30th Annual Father's Day Weekend BLUEGRASS FESTIVAL

June 16, 17, 18 & 19, 2005

at the Nevada County Fairgrounds in Grass Valley, California

Featuring



Rhonda Vincent & Rage



Del McCoury Band



U.S. Navy Band Bluegrass Unit -- Country Current

Photo by Tom Twoerk



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CBA's Emerging Artist Band -- The Grascals



Lost Highway



True Blue



High Country



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Country Ham

Plus --

- The Barbary Coast Cloggers
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- Kids on Bluegrass
- Good Ol' Persons (reunion)
- and more TBA



Come and join us in our 30th Annual Fathers' Day Weekend Bluegrass Festival at the Nevada County Fairgrounds in Grass Valley, California!

Four days of family fun, jamming, workshops, Children's Programs, Luthier's Pavilion, Kids on Bluegrass, camping on site and the best in Bluegrass and Old Time Music on stage under the beautiful pine trees.

Things You Should Know

- Absolutely NO PETS allowed on the festival grounds before or during the festival.
- Camping is in the rough on the festival site beginning Monday, June 13 through Wednesday, June 15 for a fee of \$20 per unit per night (lots of grass and big pine trees), limited hookups available, on a first-come, first-served basis. Designated tents only camping area available.
- Limited number of campsites for handicapped persons. Advance reservations required by May 1, 2005.
- Camping during the festival is included in 3 and 4 day tickets.
- No alcohol is sold on the festival grounds.
- Food and soft drink concessions on site, (picnic baskets and coolers permitted).
- Bring lawn chairs or blankets for seating. Audience area is a grassy lawn with trees.
- Festival is held rain or shine -- **ABSOLUTELY NO REFUNDS and NO PETS ALLOWED.**

Where is the Festival Site?

The Nevada County Fairgrounds is located on McCourtney Road in the town of Grass Valley, California. From Sacramento, take Hwy. 80 east to the town of Auburn. Take the Hwy. 49 - Grass Valley exit and go north about 28 miles. There are signs of the highway directing you to the fairgrounds -- about 2 miles.

~ ADVANCETICKET ORDER FORM ~

CBA Member Advance Ticket Prices and Senior Citizen (Age 65 and over) Discounts are offered to CBA Members only. Members are entitled to purchase 1 discount ticket for a single membership or 2 discount tickets for a Couple Membership. Deadline for Advance Discount tickets is May 31, 2005. No member Discounts available at the gate.

Camping is included in all 3 and 4 day tickets. Early camping opens Monday, June 13. Camping fees are \$20 per night per unit (tents and RVs) on a first come, first-served basis from Monday, June 13 through Wednesday, June 15.

Designated tent camping area available.

Handicapped campers who need special accommodations must make advance reservations by May 1, 2005. Please call Steve House at 707-573-3983 or e-mail: bluegrass@pacbell.net for information and reservations.

Advance Discount (3/1/05 - 5/31/05)	
CBA Member Tickets	
4-Day Adult	\$95
4-Day Senior (65 & over)	\$85
4-Day Teen (13-18)	\$48
3-Day Adult	\$80
3-Day Teen	\$40

Non-Member Ticket Prices	
4-Day Adult	\$105
4-Day Teen (13-18)	\$53
3-Day Adult	\$85
3-Day Teen (13-18)	\$43

Single Day Tickets	
No discounts available	
Thursday	Adult \$25/Teen \$13
Friday	Adult \$30/Teen \$15
Saturday	Adult \$35/Teen \$18
Sunday	Adult \$25/Teen \$13

GATE TICKET PRICES	
4-Day Adult	\$115
4-Day Teen (13-18)	\$60
3-Day Adult	\$90
3-Day Teen (13-18)	\$45

Children 12 & Under FREE with a paid adult admission.

NO MEMBER DISCOUNTS ON GATE TICKETS.

Please send me the following Advance Discount tickets to the CBA's 30th Annual Father's Day Weekend Bluegrass Festival:

CBA Member Tickets	
4-Day Adult @ \$95	_____
4-Day Senior @ \$85	_____
4-Day Teen (13-18) @ \$48	_____
3-Day Adult (Th/Fri/Sat) @ \$80*	_____
3-Day Teen (13-18) (Th/Fri/Sat) @ \$40*	_____
3-Day Adult (Fri/Sat/Sun) @ \$80*	_____
3-Day Teen (13-18) (Fri/Sat/Sun) @ \$40*	_____

Non-Member Tickets	
4-Day Adult @ \$105	_____
4-Day Teen @ \$53	_____
3-Day Adult (Th/Fri/Sat) @ \$85*	_____
3-Day Teen (13-18) (Th/Fri/Sat) @ \$43*	_____
3-Day Adult (Fri/Sat/Sun) @ \$85*	_____
3-Day Teen (13-18) (Fri/Sat/Sun) @ \$43*	_____

*Please specify which 3 days

Single Day Tickets	
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Friday Only @ \$30	_____
Saturday Only @ \$35	_____
Sunday Only @ \$25	_____

Name _____
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Camping Reservations:
_____ nights Pre-festival camping @ \$20 per night (first-come, first-served) for a total of \$ _____

CBA Member No. _____
Date of Order _____
Total for Tickets _____
Total for Camping _____
Total Enclosed _____

Mail ticket order form, a SELF AD-DRESSED, STAMPED BUSINESS-SIZED ENVELOPE, and check or money order payable to the California Bluegrass Association (CBA) to:

CBA Festival Tickets
c/o Gene Kirkpatrick
P.O. Box 690730
Stockton, CA 95269-0730
For more information, call
209-473-1616 or email:
calbluegrass@comcast.net

Advance Discount Ticket Order Form -- Deadline 5/31/05

For Credit Card orders visit www.cbaontheweb.org -- **ABSOLUTELY NO PETS. NO REFUNDS.**



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THE LUTHIER'S CORNER #11

By Roger H. Siminoff

Q: In last month's column, you said that the ball bearing was a bad product for Gibson. What was wrong with it?

A: Well, actually I said that the ball-bearing tone chamber was a "manufacturing nightmare." From a positive product standpoint, the ball-bearing tone chamber was a major departure from other competitive tone chamber systems on the market. And the spring-loaded version (the earliest models didn't have springs) produced more than 50% more sustain than any previous or latter tone chamber design from Gibson. The increased sustain was a result of the incredible restoring force generated by the springs.

So, actually, the ball-bearing tone chamber put the Gibson Mastertone banjo in the spotlight and made it a highly respected instrument in its day. And while on the subject of ball-bearing Mastertone's, these models had the word "Mastertone" in the headstock in pearl letters (see Fig. 1).

balls, followed by the tone chamber. Pheeww!

As if that wasn't enough of a hassle, the heads of the period were skin, not mylar. To allow the skin to be pulled down over the edge of the tone chamber, skin heads had to be wetted before they were installed and this further complicated the assembly. So, all in all, the ball-bearing tone chamber was truly a nightmare.

Julius Bellson, a former Gibson employee, Gibson historian, and well-known tenor banjo performer of the 30's and 40's once told me that "Othe ball bearing banjos were one of Gibson's best products. We just couldn't afford to make them."

So, it wasn't long before someone at Gibson got the idea to replicate the arched shape and overall appearance of the ball-bearing tone chamber, and replace the 100 parts of the tone chamber system with one single cast piece that we know today as the

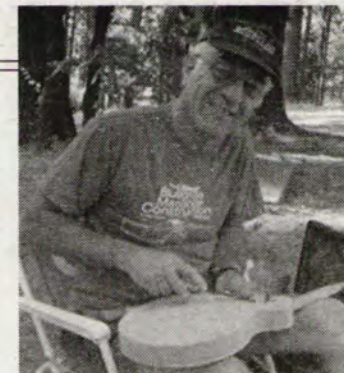
Q: Someone told me that Gibson used a Vivi tone plate in their early mandolins. What was that?

A: Actually, the plate was called a "Virzi Tone Producer" and it was the design and patent of the Virzi Brothers of Italy who were selling violins, violas, and bass instruments in the United States in the early 1920s. (The "Vivi Tone" you mentioned was a product line that Lloyd Loar and Lewis Williams developed after they both left Gibson.)

Loar had a Virzi Tone Producer installed in his viola and was so appreciative of the tonal qualities that it added to his viola that he pursued having tone producers made available, under license from Virzi, for Gibson's family of in-

The Tone Producer is a thin wooden plate (see Fig 3) that is suspended inside the soundboard via three feet. The plates were glued and pinned (see the center of the rear foot in Fig 3) to the soundboard.

These devices were effective in providing warmth and "color" to the instrument. From an acoustics standpoint, "plates" (the name used by acousticians to describe membranes produce tone) produce a different series of overtones when they are suspended from the center as opposed to when they are suspended or held along their rim. For example, think of the difference of how a drummer's "high hat" would sound if held along its rim



as opposed to being held in the center.

If you are interested in more information about Virzi, I have link to a web page devoted to the company in my web site "www.siminoff.net" in the Lloyd Loar section. Also, I produce reproductions of the Virzi Tone Producer to go along with my mandolin kits.

See you next month!

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

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



Fig. 1. Gibson's spring-loaded ball bearing models were the first to bear the "Mastertone" name on the neck, beginning with instruments that had the "Mastertone" letters in the peghead.

Getting back to the "nightmare," the pot assembly of the ball bearing system boasted 149 separate parts! There were 24 lower washers, 24 upper washers with a special recess, 24 ball bearings, 24 springs, 1 tube, 1 plate, 24 bracket hooks, 24 nuts, 1 stretcher band, 1 tone chamber, and 1 outer chamber band. And this does not include coordinator rods, resonator hardware, and so forth!

During assembly, the outer band had to be fitted, then the 24 bottom washers had to be dropped into each of the holes in the rim, then the 24 springs, and each of the springs were adjusted for height (if needed) by placing shim under the bottom washer (which meant removing the spring and washer in question, inserting a shim and installing the washer and spring again). Then, the 24 upper washers were inserted, being sure to get them with the recess up, then each of the 24

"arch top tone chamber."

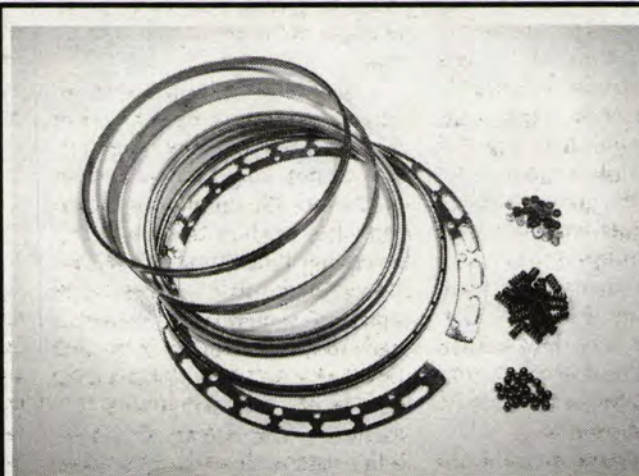


Fig. 2. The spring-loaded ball bearing tone chambers were a nightmare to assembly with almost 150 metal parts in the pot assembly!

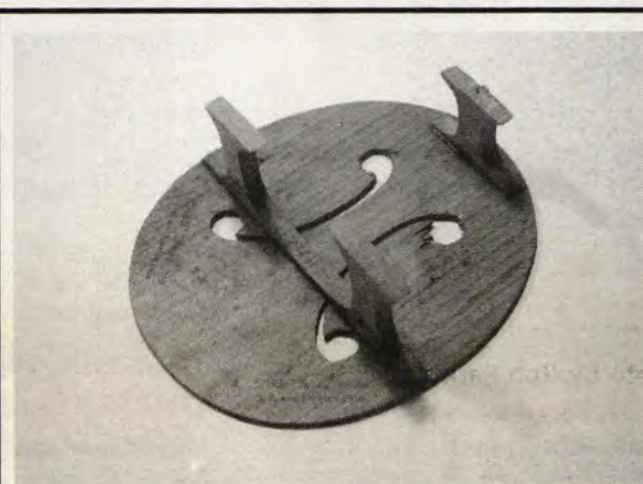


Fig. 3. Virzi Tone Producers featured very wide grain spruce and were held to the soundboard with three feet.

struments.

Between 1923 and 1925, Gibson used Virzi Tone Producers as an accessory option and these devices have been found in the company's mandolins, guitars, mandolas, and others.

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MUSIC MATTERS

by Elena Corey

Naming and Knowing

This month's music column focuses on accuracy in music talk and why we need it. Confidence in being able to state the exact name of a thing can be a fine thing; it aids conversation immensely. For centuries people have pondered the almost mystical belief that if you can call something by name, you have gained power over it. Most everyone recognizes that we need a commonly shared language with which to talk about things, but we do need to remember that our 'naming' a thing should be informed, lest we impoverish our language even further by calling all rectangles squares, e.g..

Let's start with one small item about our music—the bridge of a song. In the classic 'aaba' song form, the 'b' section is defined as 'the bridge'—that has been true for at least a hundred years. The 'b' section 'bridge' links the second and fourth 'a' sections together. Fiddle tunes with 'aabb' sections do not have a bridge; neither do long ballads with only a verse form. Popular songs that use the form 'abac' do not have a bridge either. A few modern, almost free-form songs employ the form 'abc'; there is no bridge in such a form.

Within the last decade, some folks in our traditional acoustic music world fell into sloppy talk, and unaware of their ignorance, began calling any different section of a song 'the bridge.' Even a verse-chorus alternating song form got included. Now when someone says "Let's play the bridge for the break," regardless of the song form in question, inaccuracy is perpetuated, plus other players have not received any useful message from such communication.

We want to bear with such well meaning folks for many reasons including their enthusiasm for playing, but our music gets dumbed down unnecessarily when we use terms imprecisely. It is not too much to ask that people who wish to use musical terms use them correctly. A bonus for our understanding occurs if the term 'bridge' is used accurately—then when we have occasion to refer to 'the climb' (another linking section, but one that changes the direction of the progression), then we can accurately identify that section too.

Using the standard names of intervals, tempos, chord progression relationships and other such terms relating to the structure of music can be truly helpful to people wanting to insure they're

talking about the same phenomena. (Think how confusing it would be if we all used private and individually derived terms in discussions with each other.)

On the other side of the argument, however, there are such compelling bits of information as these: When we think about music, certain "posers" abound. Why, for instance, should we call a group of notes a "twelve-tone scale", when their boundaries are called octaves (which comes, as we all know, from a Latin word designating "eight")? Are we trying to impugn most people's ability to count? No one wants to throw into question our basic faith in linearly equivalent numerals, either, when we use numbers to indicate intervals on our major scale. But we have a tacit understanding that the amount of sound-space between intervals three and four, (and again between seven and one) is only half the amount as between all the other integers.

People, also, often can't wrap their minds around the fact that certain chords, with different names, actually contain the same tones. e.g. A major 6 chord is identical to its relative minor 7 chord. Inversions and voicings of the notes may differ, but the same notes are thrown into the mix.

In a fiddle class I recently observed, I overheard classically trained violinists attempting to avoid feeling helpless without written music. Several of them expressed feelings of inferiority after comparing themselves to untrained fiddlers who played by ear. The fiddlers raced heedlessly into learning the tune. To compensate and feel a sense of mastery over some part of the music, the violinists threw around such phrases as "tritone repetition" and "dissonant resolution" to each other. Knowing nods and beseeching looks bespoke the need of these violinists to feel competent.

Such a human urge to try to gain mastery over a topic by use of words reminds me of the classic tale of a wealthy king whose daughter cried a lot. He summoned physicians of his era, but none could stop her crying. Finally one canny forerunner to the field of psychiatry explained, somewhat condescendingly, to the distraught father that the daughter could not stop crying because she had lachrymose tendencies. The father, of course, didn't want to show his ignorance, so he shut up. The fast-talking court-consulter couldn't stop the girl's crying either, but he offered tautological words to the father in the hope that they would provide

some sort of handle that would allow him to feel he might eventually understand the problem.

We may all do this. Our simplistic, and equally tautological response to the question, "Why do things fall to the ground when they're dropped?" that quickly runs to speak of gravity, gives us a fine word to savor, but doesn't further our understanding. Or similarly, trying to explain why plants turn themselves to face the sunshine by naming the phenomenon "heliotropic properties" offers scant information.

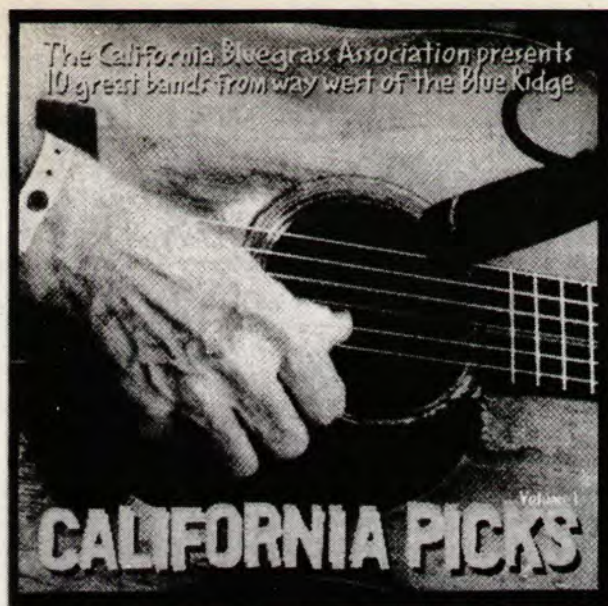
We know that we don't have to understand something before we can use it — after all we've been using electricity since we were knee-high to electrical outlets, and probably still don't comprehend it. I do believe, however, that our strong desire for something tangible to use as a handle (to begin to understand a topic) and our penchant for naming things (instead of absorbing their essence) combine together too often, bogging us down in pedantic memorization of terms and their definitions. This is a poor substitute for a glimmer of understanding of the topic.

We can understand how it sometimes happens regarding music; in music appreciation or music theory courses, students and teachers aim to become familiar with a body of music, and they hope to actually appreciate the music, making it available for the students' future relaxation and comfort. Of course we need to use a common language to discuss this wonderful music, but too often the semester ends just about the time the students have passed a comprehensive final demonstrating their memorization of definitions of all the terms considered salient to the topic. But the course also ends before any measurable acquaintance with the music those terms refer to can be developed and before any budding affection for the music can reach full blossom. Students do not gain the 'take away' value of emotional connection to the music by only mastering definitions of its terms.

We have glimpsed the top surface of both sides of this issue and both seem to have valid points. It is true that we shouldn't deceive ourselves into thinking we really understand a thing by means of our definitions and descriptions. But in music, somewhat like swimming, we can move ahead faster (and enjoy it a whole lot more) if we quit fighting to stay on top of the water and just relax into it. So let's immerse ourselves in the music while we refer to things about it accurately.



Photo by Bob Calkins



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RECORDING REVIEWS

by Brenda "Golden Ear" Hough

DVD

Discover Bluegrass: Exploring American Roots Music

IBMA (International Bluegrass Music Association)
2 Music Circle South Ste. 100
Nashville, TN 37203

www.ibma.org

www.discoverbluegrass.com

Bluegrass has often been thought of as a backwoods music form and not as "hip" music to the teen scene population. This project by IBMA is a beautifully done documentary that explains the music and its history and gives teachers a tool to let students learn about the music from two teen musicians – Ryan Holladay and Sierra Hull. While it was produced as an introduction to bluegrass for schools, the interviews with bands and film sequences with the early bluegrass pioneers will be of interest to any bluegrass fan.

Ryan and Sierra are an engaging pair of hosts and they guide the viewer through historical sequences, early singers and the qualities that make bluegrass a special music form. Sierra points out that the band and instruments are necessary to support the lead and back-up portions of a song. Harmony vocal parts are also explained and demonstrated. Performers include Greg Cahill and Special Consensus, Rhonda Vincent, Bill Monroe, Ricky Skaggs and Ralph Stanley. Details about ordering the video are on the ibma web site and with its low cost, it's a great gift to give friends and your favorite local school.

Charlie Daniels: Songs From the Longleaf Pines

Blue Hat Records
17060 Central Pike
Lebanon, TN 37090
©2005

www.bluehatrecords.com

Song list: *Walking in Jerusalem, Preachin' Singin' Prayin', I've Found A Hiding Place, I'm Working on a Building, The 91st Psalm, Keep on the Sunny Side, Softly and Tenderly, The Old Account, I'll Fly Away, How Great Thou Art, The 23rd Psalm, What Would You Give, The Old Crossroads.*

Charlie Daniels' music has always been a blend of rock and roll and country and he has returned to his bluegrass roots in an intriguing album that features bluegrass gospel classics and high powers them with pulsating rhythms provided by the Groove Grass Boys. The Groove Grass Boys are no strangers to bluegrass; most of them are part of the highly successful Del McCoury Band. Ronnie

McCoury, Rob McCoury, Jason Carter and Mike Bub are joined by Andy Hall on dobro and Tim May and Scott Rouse on guitars. The opening cut, "Walking in Jerusalem," was written by Bill Monroe, and as fiddles and banjo immediately kick off the song, they are joined by Charlie and the Whites and the feel of a Southern tent revival meeting is initiated. The uplifting message is continued with "Keep on the Sunny Side" and "I'm Working on a Building" from A.P. Carter. Andy Hall's dobro and Ronnie McCoury's mandolin add extra excitement to "Working on a Building" and Charlie's vocals are enhanced by some harmonies from Mac Wiseman. Charlie recites the 91st and 23rd Psalms embellished with Chris Thile's mandolin playing. Banjo legend Earl Scruggs appears on several songs and Ricky Skaggs sings with Charlie on "Preachin', Prayin' Singin'." The album has the spontaneous and magical feel of the Dirt Band's classic "Will the Circle Be Unbroken," album and is sure to propel "groovegrass" into popularity.

Mac Martin & The Dixie Travelers: Venango

Copper Creek Records
PO Box 3161
Roanoke, VA 24015
www.coppercreekrecords.com
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Song list: *New Curly Headed Baby, Venango, Old Lonesome Time, My Faithful Servant, Are You Sad, We Buried Her Beneath The Willow, Chokin' The Strings, Rock My Cradle, In My Heart You Will Always Be Mine, Blue Skies in Your Eyes, Backtrackin' II, When I Reach That City, Sunny Side of the Mountain, In the Cool Light of Dawn.*

Mac Martin's recent California tour was an opportunity for many bluegrass fans to see one of the "first generation" bluegrass stars. Mac has mainly stayed close to his Pennsylvania home and had not done much touring but the exciting shows with a special "California Travelers" band with Keith Little, Kathy Kallick, Paul Shelasky, Lisa Berman and Butch Waller were a great introduction to this bearer of the bluegrass tradition.

Mac's band has been playing for 50 years – close to a record if not the longest performing bluegrass group! Mac and fiddler Mike Carson have been together since the beginning, and current band members are Mac's son, Bobby, Norm Azinger on bass and Keith Little on banjo. Also joining the band on the album are Ron Mesing on dobro and Jerry Butler on vo-

cal. The blend of voices and instruments is top notch, and the song selection includes some new songs by Mac and some little known "jewels" that deserve to be heard once again.

"Old Lonesome Time" is a Sonny James tune that features Mac's liquid gold voice against a backdrop of banjo, mandolin and fiddle that transforms the old country song into a bluegrass contender. Bobby Martin proves that the golden voice is in the genes as he takes the lead vocal in "Are You Sad" that has echoes of Charlie Waller and some fine lead guitar breaks. The Travelers' trio sound is featured in "We Buried Her Beneath the Willow," and the gospel quartet takes the center stage in two of Mac's own compositions, "My Faithful Servant" and "In The Cool Light of Dawn." The late Billy Bryant was the banjo star of the group, and Keith Little ably takes his place on banjo in two hard-driving instrumentals, "Chokin' the Strings" and "Backtrackin' II," which also have breathtaking guitar and dobro breaks. Fiddler Mike Carson wrote "Venango," named after a county in Pennsylvania, and this minor key classic could make this place as famous as Bill Monroe's "Jerusalem Ridge." Mac Martin is truly one of the last bluegrass pioneers and the album deserves a place in everyone's collection.

Rose in the Heather: Mountain Road

Julie Samudio
8125 SW Spruce Street
Portland, OR 97223
www.shamrockgold.com
©2004

Song list: *Ships Are Sailing - Wind that Shakes the Barley - Matt People's - Julia Delaney; Briar Picker Brown - Greasy String; The Legend of the Parlangua; Big Sciota - Cherokee Shuffle; Danny Boy; Three Fishers; Mountain Road - Christmas Eve; Trip to Pakistan - Farewell to Erin; Reel de Lapin - Reel de Montreal - Mouth of the Tobique; Gallowglass; Shove That Pig's Foot a Little Further in the Fire - Western Country; Wild Mountain Thyme; Rocky Road to Dublin.*

Normally bluegrass and Irish instrumental music are not often blended together, but Rose in the Heather manages to take some very traditional fiddle tunes and give them a bluegrass twist while maintaining the delightful rhythms found in Irish music. John Parrott's bodhran drum gives a pulse to the rhythm and his warm storyteller baritone is at its best in the tale of

the monster Parlangua in the Louisiana swamp. Chris Huey's great flatpick guitar leads spin melodious trails of notes in "Big Sciota" and "Cherokee Shuffle" and his carefully constructed guitar and dobro riffs give the vocals a lacy support. Julie Samudio's fiddle is clear and strong and her upper register rhythms are carefully balanced by the drums and guitars. Lisa Colgrove plays a variety of percussion instruments including the conga and bongos and she adds her lovely alto voice to the harmonies in "Wild Mountain Thyme." Rounding out this merry band of musicians is Mike Samudio on rhythm guitar and Curt Erickson on bass. With March gently gliding towards St. Patrick's Day as I write, join the band and "we'll all go together to pick wild mountain times."

Mac Traynham: Going That Way

Copper Creek Records
PO Box 3161
Roanoke, VA 24015
www.coppercreekrecords.com
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Song list: *French Waltz, Greasy Meat, Take Me In Your Lifeboat, The Half-Shaved Yuppie, New Jordan, Pretty Crowing Chicken, Pretty Little Indian, Sally Long, Lost Gal, Man of Constant Sorrow, My Old Cottage Home, Sally Cuttin' Through The Rye, Jimalong, Sandy River, I Love My Savior Too, Pretty Saro, Yellow Cat, Indian and the Woodchuck, Walls of Jericho, You'll Never Miss Your Mama Till She's Gone, Old Cotton-Eyed Joe, Dream of the Miner's Child, Singing Birds, Old Corn Licker, Warfare, I'm Going That Way.*

Mac Traynham lives in southwest Virginia and his family roots go deep into the heart and soul of the self-reliant farmer carving life from the soil and his own efforts. Mac and his wife Jenny have spent many years learning and creating music true to the style of the old time country singers and players that they have met along the way. Mac's own comments in the liner notes clearly state his mission: "The music that I like most to listen to and learn from is essentially from another world. Knowing that has helped me to appreciate the subtleties not found in newer music. By this I mean colorful sounds like the lonesome drones of non-standard banjo tunings certain to be lost when guitars join in; the slides, quarter tones and archaic bowing patterns found consistently in primitives styles of American fiddling." Mac's banjo and fiddle dominate the songs and his careful bowing gives the fiddle the wonderful woody sound that contrasts

so well with the sprightly banjo bounce and rhythm. Several tunes have the "flatfoot dance" rhythms that have powered many country dances. "The Half-Shaved Yuppie" is an adaptation of several tunes with similar names and has a wonderful modal drone that spins around a melody that catches the ear and won't let go. Mac also sings "Pretty Saro," a unique "Man of Constant Sorrow" and the Carter Family song "My Old Cottage Home." The liner notes also give details of each song's history and the notes for the banjo tunings. This is a definitive collection of songs by one of America's finest old-time musicians.

James Leva: 'Til I Know
Copper Creek Records
PO Box 3161
Roanoke, VA 24015
www.coppercreekrecords.com
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Song list: *Didn't See The Rope, Fire Fire, Baby-O, Poor Little Mary/Lost Everything, You Always Get Your Way, Died For Love, Family Again, I Don't Know, Old Jack Dog, Lost Moon, Till I Know, The Music's Over, It Must Be Good, Bye Bye O.*

With this first solo release in three years, James Leva proves that he's a master storyteller and talented multi-instrumentalist. James' fiddle, guitar and banjo all provide a constant pulse to his songs and this heartbeat is underscored with some fine Cajun-flavored spice from David Greely and Sam Broussard. As David Greely writes in the liner notes, "Cajun and mountain musicians have always understood each other, sharing a deep love for groove and melody and an aversion to gilding lilies." "Baby-O" is adapted from some traditional songs, but James' version has Kevin Wimmer's accordion and a drumbeat that sets your feet to dancing. "Died For Love" is a succinct look at the loves in one's life, and "I Don't Know" is another reflection on not understanding love. "Family Again" is a child's view of a broken family and a wish "to be a family again." The album art featuring an alligator finding a key to a mysterious keyhole may be indicative of the album: better things may come when the new door is opened.

Dick Kimmel & Co: My Lord Keeps A Record
Copper Creek Records
PO Box 3161
Roanoke, VA 24015
www.coppercreekrecords.com
www.dickkimmel.com
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Song list: *My Lord Keeps A Record, Jesus Is All I Need, Til The Answer*

More Reviews & Reviews & Reviews & Reviews & Reviews & Reviews & Reviews

Comes, Door to Door to Heaven, Ain't Gonna Lay My Armor Down, Tramp on the Street, Swing Low, Sweet Chariot, Go Home, Don't You Hear Jerusalem Moan, Where Will I Shelter My Sheep, Center City Mission, It's Never Too Late, Everything's Alright, I'm Ready to Go, Three Jewels in the Master's Crown.

Dick Kimmel has been honored as an "Ambassador of Bluegrass" in 1994 and it's easy to hear the energy and enthusiasm his band brings to the music. In the 1960's he was playing at Virginia festivals with Del McCoury and Hazel Dickens. Equally skilled on clawhammer banjo, mandolin and guitar, Dick has also been a workshop presenter at IBMA.

Currently based in Minnesota, Dick has assembled a fine band with wonderfully blended vocal harmonies and instrumentation ranging from hard-driving to softly melodic. This new album features sixteen gospel songs including classic favorites and songs written by the band members. With the deeply heartfelt vocals and stirring messages of hope and redemption, it's hard to believe that the band has never recorded a gospel album before.

fore.

"My Lord Keeps A Record" is the title cut and showcases Dick's strong baritone and Jerilyn Kjellberg's carefully crafted harmonies. The song was popularized by Jimmy Martin, and was taught to Dick by former Jimmy Martin band member Gloria Belle. Other gospel classics include "Jesus Is All That I Need," "Everything's Alright" from Larry Sparks and "Don't You Hear Jerusalem Moan" from Reno and Smiley.

Jerilyn joined the band in 2002, and her rendition of "Tramp on the Street" has a poignancy and sensitivity that few singers can muster. She also sings the lead on "Till The Answer Comes" and Ralph Stanley's "I'm Ready to Go."

But a band is a team project, and while Jerilyn and Dick are the star hitters, the team has a team mates that provide strong instrumental and vocal backups. Tim O'Connor's sparkling banjo is a strong part of the band's driving sound, and he adds the strong baritone vocal to "Go Home." Tim also wrote the song "Three Jewels in the Master's Crown" with Dick retelling the tragic story of three sisters killed on

their way to their brother's wedding. Darrell Fuhr's dobro adds a plaintive "voice" to the songs and he has been called "Mr. Dobro" at many Minnesota festivals. His down-home, country-edged voice is featured in "Where Will I Shelter My Sheep" and "Everything's Alright." Paul Horrisberger is the steady bass anchor for the group and wrote "Center City Mission," a promotional song for inner city churches. Not to be left out are the fine contributions of Becky Buller guesting on fiddle. Definitely a must for fans of well done gospel music.

James Reams and the Barnstormers: Troubled Times
Mountain Redbird Music
565 9th Street
Brooklyn, NY 11215
©2005
www.jamesreams.com

Songlist: *Head of the Holler, Cruel Willie, Ainta Bump in the Road, Lost Train Blues, Hills of my County, Erin's Flight, You Better Wake Up, Lazarus, Eye of the Storm, Lost Forest, Troubled Times, Cool Down on the Banks of Jordan, Winsboro Cotton Mill Blues,*

ColdStatesville Ground.

James Reams is a transplanted Kentuckian living in the wilds of New York. He's made it his mission to bring traditional bluegrass to the city and his performances with the Barnstormers have covered many miles of festivals and concerts over the last ten years.

James has even set up Mountain Redbird Music to produce his records and this first release has a fine collection of 14 songs and a DVD with scenes of the Barnstormers tour. There is also an extended sequence of interviews that James recorded with bluegrass greats Del McCoury, Jesse McReynolds and others at the opening of the Owensboro Bluegrass Museum. Like the true teacher that he is in his "day job," James brings the background and visual history into a unique learning package with songs and the lives of the musicians who make the music.

The band includes bassist and tenor singer Carl Hayano, Mark Farrell on baritone vocals and fiddle and mandolin, Mickey

Maguire on banjo and James on rhythm guitar and lead vocals. The sound is cohesive and the years of playing together have fine tuned their harmonies and the instrumental leads coordinate within each song with some leads even split three ways. Mickey's two instrumentals show his banjo versatility. His "Erin's Flight" has the delightful bounce of a child skipping and Mark's mandolin playing provides a strong counterpoint aided by guest fiddler Kenny Kosek. James, Carl and Mark's trio vocals are featured in the traditional gospel song, "Cool Down on the Banks of Jordan."

James and Tina Aridas composed three of the songs and they've taken care to make the songs true to the hills of Kentucky and the lives of the people living there. "The Eye of the Storm" is a metaphor for life with dangers on all sides, while "Troubled Times" and "The Hills of My County" tell of the miner and farmer's troubles and the loss of family and home. Whether singing new or old songs of hard times, the band puts itself solidly in the traditional heart and soul of bluegrass music.



Scott Gates' Debut CD *Legacy* Receives Top Reviews



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

Highly regarded Mandolin web-site Mandozine.com says, "This is a great recording... Scott has great technique and tone, and plays beyond his years."

Scott Tichnor of MandolinCafe.com writes "...a student of mandolin legend Evan Marshall, and one of the rising young stars in the mandolin world."

Legacy is available for purchase through Scottgates.com and Tricopolisrecords.com

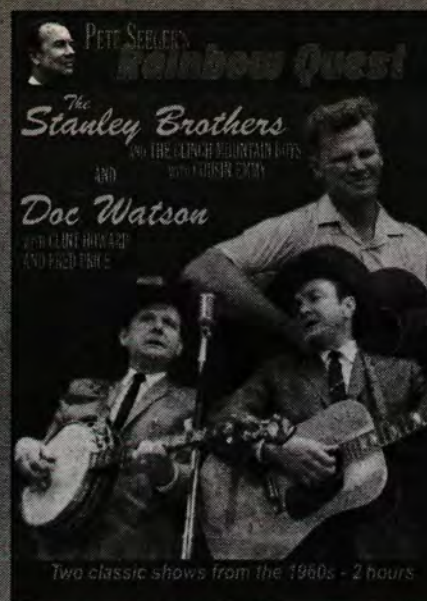
2005 Manzolin Records

Legacy features:

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Mandolin
Eric Ugum - Guitar
Dave Richardson - Banjo
Ivan Rosenberg - Dobro
John Marshall - Bass

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The Stanley Bros and Doc Watson

This rare and wonderful footage captures the illustrious Stanley Brothers, widely considered to be among the founding fathers of bluegrass, performing together in the mid-60's shortly before the untimely passing of Carter Stanley.

HIGH LONESOME traces the evolution of bluegrass music through live performances and interviews with legends such as Bill Monroe, the Stanley Brothers, Jimmy Martin, Alison Krauss, The Seldom Scene and many more. This acclaimed documentary is a must-have for any enthusiast!

"Enthralling! ...a fascinating bit of Americana."
-New York Times

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J.D.'s Bluegrass Kitchen

Howdy, Howdy, Howdy!

I don't think that winter is ever going to end! Here it is the last week of March (the 29th) and it's still snowing here on the mountain! I am definitely READY for some warm spring weather, and I'm sure that by the time you folks read this, there'll be plenty of it. But it's a cold, dark, rainy day again here as I write May's column. I called Michael Lewis (world famous luthier) to check on the progress of a guitar he's repairing for me this morning, and he asked me to put one of my recipes for chicken and dumplings here in the Bluegrass Kitchen for him. Wow! What better way to spend a day like this than conjuring up a BIG pot of yummy chicken and dumplings for supper. So with that said, ya'll come on in here where it's nice and toasty next to the ol' wood stove, grab the big ol' speckled coffee pot and pour us a cup of real cowboy coffee, and we'll "make medicine" over some vittles.

This is my own recipe that I refined over the years to its present form (and Michael, I want you to know that I've never given this out to anyone before).

J.D.'s Chicken with Buttermilk Dumplings

6 chicken breast halves, no skins or bones
1 tbsp butter
1 tbsp olive oil
1/2 cup red onion, minced fine
1/4 cup celery, chopped fine
3-4 cloves garlic, minced
1/4 cup flour
4 cups chicken broth
1 tsp fresh chopped rosemary
1/4 cup fresh basil, chopped fine
1 cup frozen peas
2 carrots, peeled and chopped

Buttermilk Dumplings

2 cups flour
2 eggs, beaten
1/2 cup buttermilk, more if needed
1 tsp baking powder
1 tsp baking soda
1/4 tsp sea salt
fresh ground black pepper to taste
1/2 cup onion, minced fine
1/4 cup fresh parsley chopped

Use a deep cast iron Dutch oven. Melt butter, add olive oil, cook chicken over medium high heat until browned nicely on both sides. Remove from pot. Add more butter and oil if necessary. Cook the onion, celery and garlic until onions are tender. Sprinkle in flour, stirring constantly, until it forms a paste. Add the broth, rosemary and basil. Bring to a boil, return chicken to the pot, turn heat down to a simmer and cook for 30 minutes.

Now make your dumplings. Mix all the dry ingredients together in a large bowl. Beat the eggs well and mix with the buttermilk. Mix in the onions and parsley. Add to the dry stuff, mix good, turn out onto a floured surface and knead (add more buttermilk to mixture its too dry before turning out). Roll into a long roll 1" thick and cut into 1" pieces. Raise heat under pot to boiling. Add peas and carrots to pot. Drop dumplings into the boiling broth, cover and cook 15-20 minutes, then serve hot!

Now there is a supper that will definitely take the wrinkles out of yer belly! (Les, you can tell Dot that this won't put one inch on your "svelte" physique!).

I know for a fact that a big supper of this will make you fall asleep in front of the fireplace like an ol' hound dog!

I'm fixing this for supper tonight, and I only substituted a pheasant for the chicken. Pheasant and dumplings, a nice salad and a cold bottle of Pinot Grigio for supper; King Solomon never had it that good (sometimes the menu here at Bluegrass Acres gets pretty exotic!).

Here's a great dish to fix for the evening meal when you want something on the lighter side. I love to cook the fillets of red snapper over a bed of hot coals. It add to flavor, but they're good when cooked under the broiler, too. If you love fish, then I just know you'll love this one!

Red Snapper with Citrus Salsa

Salsa:

1 ruby red grapefruit
2 oranges
1 tbsp extra virgin olive oil
1 tbsp honey
Salt and pepper to taste
2 tbsp fresh basil, chopped

Section the grapefruit and oranges over a bowl to catch the juices. Fold in the remaining salsa ingredients.

6 red snapper fillets
2 tbsp olive oil
2 tbsp fresh lime juice
Fresh ground pepper and salt to taste

Brush fillets with olive oil and lime juice. Season with salt and pepper. Cook over coals or under broiler 7-8 minutes until done. Place on plate and cover with some salsa: Yummy!

A wonderful light lunch or supper on a warm spring day. Just add a vegetable, salad and a nice loaf of good French bread, serve with a good wine and you have some of California's finest eating!

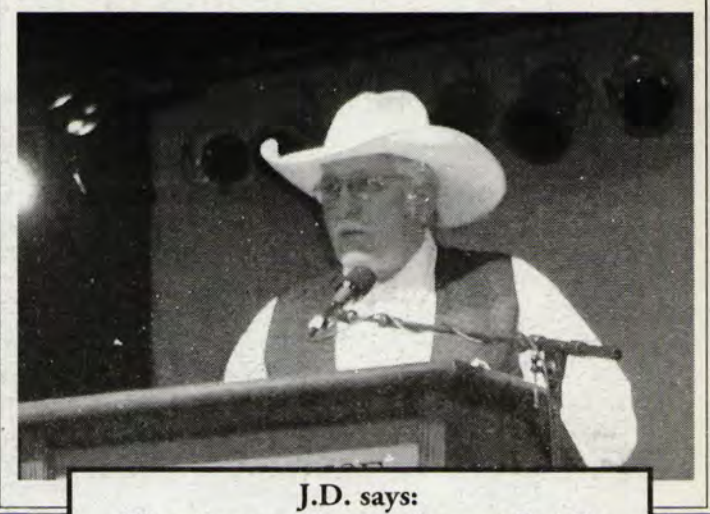
Red snapper is probably my most favorite fish to fix. The flavor is nice and mellow, not overpowering, and given the proper preparation, it comes out great every time. I do a version of it in the microwave that is fast, easy and absolutely delicious, but that's another recipe for another column.

Here's a salad recipe that's bound to make you wonder why you've never tried it before. Fixing this one is as easy as falling off of a peeled foot log over ol Piney Creek!

Sweet Tater Salad

2 lbs sweet potatoes
1 1/2 cups mayonnaise
2 tsp Dijon mustard
1/2 tsp salt
4 hard cooked eggs, chopped
1 1/2 cups celery, chopped real fine
8 green onions, chopped

Boil potatoes 30-35 minutes until done. Cool. Remove skins and dice.



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

Combine mayo, mustard and salt. Stir in eggs, celery and onions. Add potatoes. Stir gently to mix. Cover and refrigerate for 4 hours or overnight. 8-10 servings for normal folks or feeds one itinerant banjo picker. I know some un-itinerant banjo pickers that could eat this at one setting as well (somehow Danny Russell comes to mind). And I know for a fact that my pard John Murphy could put about a gallon dent in a big bowl of this, too!

Well, I've got get this on the U.S. Mule and head him over the hill to our editor Zeke, who patiently awaits to decipher my chicken scratch writing. Hang in there, Zeke, I've got a voice program coming for my computer and

hopefully before too much longer you'll get this via email already printed out! What will they think of next? I'll bet it won't be long before you'll be able to send money through the mail! Wow!

Folks, please pray for the soul of our departed friend Darrell Johnson and his family as well. Adios, my friend, and I'll see you at the Big Round-up.

Also, please keep our service men and women in your prayers as well. May God bless America and may He grant us all peace and health.

Yer friend

J.D. Rhynes



Lost Highway Gospel Concert May 14, 2005 in Fair Oaks



On Saturday, May 14, 2005, nationally acclaimed and Hay Holler Recording artists, Lost Highway will perform a bluegrass gospel concert at 7:30 PM at First Baptist Church of Fair Oaks, 4401 San Juan Ave. in Fair Oaks. The concert is sponsored by the California Bluegrass Association. Opening the show will be Carolina Special, led by John Murphy. This bluegrass group has been singing together for more than ten years and has performed locally and throughout Northern California. Their recent gospel concerts in Benicia were a big hit, attracting a wide audience.

Lost Highway, a Southern California-based bluegrass band is built around the smooth lead singing and rhythm guitar of Ken Orrick. His rich, soulful voice and his fine original songs, written in the best traditional style, define the Lost Highway sound. He is a stylist in the tradition of his musical mentors: the Stanley Brothers, Larry Sparks, Lester Flatt and Melvin Goins. Ken has performed often at festivals and shows with many of these bluegrass legends and more. He is also a top-notch banjo player and hails from Smithville, Tennessee. Other band members are Eric Uglam, Dick Brown, Mike Tater and Joe Ash. Eric Uglam applies his powerful and heartfelt vocals as well as his expressive lead playing and insistent, clean rhythm on both mandolin and guitar. Dick Brown has played and recorded with notables such as Lynn Morris, Traditional Bluegrass and Pacific Crest. His banjo playing provides drive in the Lost Highway sound, yet his tasteful backup is always appropriate to any ballad. Fiddler Mike Tater grew up in bluegrass, and began playing at an early age. Now 27, he holds a BA in economics from UC Santa Cruz, and studied in the bluegrass

program at South Plains College in Levelland, Texas. He has recorded Ron Spears and Within Tradition, plays with David Grisman Bluegrass Experience, and teaches music in Berkeley, CA. Joe Ash has been performing traditional acoustic music all his life. His rock-solid timing and great tone on the bass are an integral part of the Lost Highway sound and he too is a multi-instrumentalist. Joe recorded with Pacific Crest, and Cedar Grove. Joe too went through the bluegrass program at South Plains College. It was there in Texas he found his bride, Angel. They now have two children and have settled in Lake Isabella, CA. The members of Lost Highway are united in their love and respect for traditional bluegrass and their commitment to ensembleship. With their unforgettable trio harmonies, instrumental prowess and relaxed, friendly stage manner, they are sure to be a hit at any festival or on any concert stage. The Fair Oaks concert will also feature the release of their new Gospel Compellation CD on the Hay Holler Records label.

Advance tickets are \$18 for adults, \$16 for seniors (65+), \$15 for CBA members, and \$9 for teenagers. They are available at the Christian Book Center, 7975 Greenback Lane in Citrus Heights (next to Marshall's) across from Sunrise Mall. Children 12 and under will be admitted free with a paid adult admission. Tickets by VISA card are available online at www.cbaontheweb.org. Also, advance tickets are available by mail. Send a check and an SASE to Bob Thomas, at 8532 Cumulus Way, Orangevale, CA, 95662. At the door ticket prices will be \$20 for adults, \$17 for seniors and CBA members. For more information, call Bob Thomas at 916-989-0993.

Darrell Johnson...

Navy. This is a complimentary term used to denote advancement through the ranks from seaman to commissioned officer status. He entered the Navy in 1955 as an enlisted man, advanced rapidly, earned a bachelor's degree, and ultimately rose to the rank of Lieutenant. He retired from active military service in 1975. His duties in the Navy centered around nuclear powered submarines. This writer was stationed briefly at Mare Island Naval Shipyard in 1961 at the same time Darrell was attending nuclear power training school there, and we refreshed ourselves at the same club on many evenings. We often laughed about that.

From the Navy, Darrell went immediately to work for the Department of Defense in a critical position of managing certain aspects of the military's nuclear energy resources. Between this job and his naval career, Darrell lived in New York, Pennsylvania, Washington DC, Idaho, and even back in his home town of Napa, California, where his last assignment was, once again, at Mare Island Naval Shipyard in Vallejo.

Darrell Johnston first came to the CBA at our Fathers Day Bluegrass Festival at Grass Valley in June of 2001. This writer distinctly remembers him striking up a conversation about the event, the music, the people, and the organization. I was Membership Chairperson at the time and was staffing a booth at the festival. He was very impressed, and openly expressed a desire to become a part of the organization in every way possible. He immediately joined the CBA. Soon, his incredible background, his demonstrated skills, and his active, consistent, and enthusiastic participation as a volunteer in many events, made him well-known to the CBA leadership team. He was asked to become our Treasurer, and

appointed to a vacancy on the Board of Directors. Thereafter he was re-elected and served for three years. Along the way, he enjoyed playing on his resophonic (dobro) guitar.

Darrell was an exceedingly generous man. Within the CBA, he seemed to have several favorite activities which he regularly supported. Darrell was an anonymous annual donor of a fully paid scholarship for a deserving youth at our CBA Music Camp. Additionally, he quietly donated instruments and other assistance to aspiring young musicians, and he just loved the Kids on Stage or Kids on Bluegrass programs. For every dollar donated to the CBA Heritage Fund, Darrell matched the donation up to one hundred dollars. Not many people knew about these things, and that's the way he wanted it. He was a quiet and generous benefactor to many CBA people and causes. (Sorry Darrell, but I just could not write this without acknowledging your kind heart!) The 45 or more individual comments on the

Message Board at the CBA website are a partial testimony to the esteem held for Darrell by so many CBA people.

Darrell Johnston came into this world in Napa, California on September 9, 1938. He is survived by one son Darrell Jr. and three daughters, Diana, Donna, and Patty, all adults now and living in California. Another son, David, was killed in an industrial accident in 1975. Darrell was also preceded in death by his wife Marilyn in 2002. He is survived by his children here noted and seven grandchildren and one great-grandchild. His legacy will live on.

At his request, the family committed Darrell's ashes to the sea off the California coast near Long Beach on Sunday, April 17th. They have asked that any donations in remembrance of him be made to the CBA Kids on Bluegrass program.

Darrell Johnston, our friend, thanks for coming to the California Bluegrass Association and into our lives. We wish it could have been longer. We know that you now rest in peace. God Bless Your Soul. Amen.

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BLUEGRASS GOLD CELEBRATES 100 SHOWS AND 10,000 PEOPLE AT SWEETWATER IN MILL VALLEY

There will be two special Bluegrass Gold shows at Sweetwater in Mill Valley this month, with the second one being the 100th edition of the series. The shows are produced by Larry Carlin and Carlone Music and co-sponsored by the Northern California Bluegrass Society. On Tuesday the 17th at 8:30 p.m. it will be an all-female extravaganza and CD release party when **The Stairwell Sisters** share the bill with **Suzy Thompson**. And then show number 100 will take place on the 24th at 8:30 p.m. with **King Wilkie** headlining and special guest singer/songwriter **Kevin Welch** also performing. Bluegrass Gold began in April of 1999 when Carlin, who had been producing the Local Gold songwriter shows for the previous five and half years at Sweetwater, decided to switch gears when the new ownership took over the venerated club and he began producing bluegrass, which had always been his first love. Every month since then there has been at least one bluegrass show at the club, with some months offering multiple shows. Bluegrass Gold

is the longest running bluegrass series in the Bay Area that regularly features different bands each month. As of March of this year 8935 people have come through the door of Sweetwater to hear banjos, mandolins and fiddles, and by the time the 100th show is over the magic number will hit over 10,000.

While Bluegrass Gold features mostly local bands – with Marin and Sonoma County artists **Peter Rowan**, **The David Grisman Bluegrass Experience**, **The Hot Buttered Rum String Band** and **Poor Man's Whiskey** bringing in the biggest numbers – traveling bands such as **The Laurel Canyon Ramblers**, **Reeltime Travelers**, **King Wilkie** and **The Yonder Mountain String Band** have also graced the stage to the delight of many.

Besides producing the series, Carlin also hosts a twice-monthly bluegrass jam in Corte Madera that has been going on for six years now. He also plays bass in the Marin bluegrass bands **Keystone Station** and **Wild Blue**, and he has a duo called **Keystone Station** with his partner **Claudia Hampe**. The first bluegrass band he played in was called **Mason-Dixon** in 1975, in State College, PA. This band later changed names and became known as **Whetstone Run**, which in later

years had **Lynn Morris**, **Marshall Wilborn**, and **Chris Jones** as members.

The 99th show on Tuesday the 17th features two all-female local acts.

The Stairwell Sisters play a spirited mix of rollicking dance tunes, rich country harmonies, and red-hot buck dancing. These traits have made them one of the old-time string bands of choice from the hills of San Francisco. Energetic musicianship and tight vocal arrangements make for a kicking quintet that delivers both good listening and good dancing. As the *Old Time Herald* says, with their "hell-bent-for-leather attitude," the Sisters deftly whip their audiences into a rowdy good time. The *Oakland Tribune* calls their "wild, hard dance music infectious." The Sisters are **Lisa Berman** on dobro, guitar, and banjo, **Sue Sandlin** on guitar, **Evie Ladin** on banjo, **Martha Hawthorne** on the bass, and **Stephanie Prausnitz** on fiddle. All of the Sisters sing. And they have a brand new CD titled .

Suzy Thompson is one of the rare musicians today who has mastered the unique ability to fiddle and vocalize at the same time. In 2003, after thirty years as a working musician, Suzy released her first solo CD, *No Mockingbird*, that features blues songs and old-time fiddle rags. Suzy is backed on the album by an

all-star cast including **Maria Muldaur**, **Fritz Richmond**, **Geoff Muldaur**, and **Mike Seeger**. Her new CD is titled *Stop and Listen*. Over the past three decades, she has been a leading force in many influential roots music groups, including the **California Cajun Orchestra**, the **Blue Flame String Band**, **Klezmorim**, the all-woman **Any Old Time String Band**, and the **Bluegrass Intentions**. She also performs regularly with her longtime musical partner, renowned flat picker **Eric Thompson**.

On Tuesday the 24th the series will be celebrating its 100th show when **King Wilkie** returns to Sweetwater along with singer/songwriter **Kevin Welch**. Combining the kick and exuberance of youth with the finesse and style of musicians twice their ages, **King Wilkie** is fast becoming a major force in the Americana/roots music sweepstakes. Based in Charlottesville, VA, this is a sextet of young men (all still in their twenties) who inject beyond-their-years chops and the knowing interplay of savvy veterans with vibrant, electrifying energy that spikes the punch of the form's time-honored recipes. Taking their name from **Bill Monroe's** favorite horse, the boys in **King Wilkie** eschew needless showboating and stylistic tweeking, instead allowing their razor-sharp musicianship, and edgy, passionate harmonies to inject time-

less themes of love (won and lost), loneliness, spirituality (and crippling lack thereof) and death with a freshness and energy that's as vital and relevant as any cutting-edge indie rockers could deliver. **Kevin Welch's** poetic songs paint pictures of real people—people you know, people you've seen—so clearly that you realize quickly he's a keen observer of the human experience. His songs have an almost film-like quality in their vision and beauty. Based in Nashville in the early 90s as a staff writer for *Tree International*, he made two records for **Warner Records**, *Kevin Welch and Western Beat*. In the mid 90s he started his own label called **Dead Reckoning Records** with **Kieran Kane**, **Harry Stinson**, **Mike Henderson**, and **Tammy Rogers**. They released 21 records over the next seven years, toured individually and also together as a collective called **The Dead Reckoners**. Besides playing solo, Kevin also tours with **Kieran Kane**. They have played the **Strictly Bluegrass Festivals** in San Francisco, and they will also play at the **Strawberry Music Festival** over Memorial Day Week-end.

Sweetwater is Marin County's premier nightclub as well as the home for bluegrass music in the North Bay. For more information call the club at (415) 388-2820, or go to www.sweetwatersaloon.com.

First Annual **Gilroy** **Bluegrass** **Festival**



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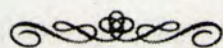
Dale Ann Bradley

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Kathy Kallick Band

Perfect Strangers

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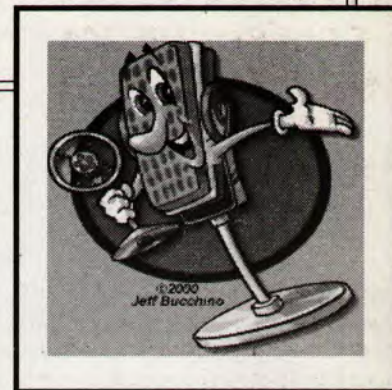
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STUDIO INSIDER #89

By Joe Weed



Hello this month to Ken Cartwright, President of the Oregon Bluegrass Association, who wrote recently in support of my research about the late California fiddler Virg Evans. Ken tells me that the OBA has been in existence since 1983, and is now getting chapters set up statewide. Their web site is small but growing, and if you're heading up north this year, check it out ahead of time. Maybe you'll be able to catch a bluegrass show on the road.

Work at Highland Studios

I'll tell you about some recent sessions at Highland Studios. Norton Buffalo was in, overdubbing harmonica for Chuck McCabe's album of original songs and adding tracks to some of my own material. I recorded Norton with a Neumann U87 mic, set to the cardioid (unidirectional) pick up pattern, and protected with a wind screen. For the type of harmonica sound we needed, we kept the mic-to-instrument distance at about eight inches to a foot — something like recording a voice. While this technique won't work in front of a screaming blues band, it does provide us the best portrayal of his playing in this more controlled environment. We set the room up the same as we would for doing vocal overdubs — the wall diffusers are rotated to their absorptive position. We ran the mic into a Summit Audio MPC100A, which is a single unit that contains both a variable stage tube mic preamp and a compressor. Keep in mind, though, that although the gear heads like to know which particular tools we are using, a far greater influence on the character of the sound we capture is the acoustic signature of the room in which we are recording.

The source of great sound

The greatest component of the sound, of course, is the player himself — and there is no other Norton! I still remember reading a photography magazine in college when I came across a photo essay by a photographer who refused to submit the customary listing of which camera, lens, film, and developer he had used for a spread, saying instead that he felt that those particular elements were each insignificant compared to the subject matter and the artistic development of the photographer. It's pretty hard to package those crucial but ephemeral qualities and sell them over the internet at a discount with free shipping, so they often get left out of the discussion. Lance Armstrong put it another way: "It's

not about the bike."

Also in for overdubs on Chuck McCabe's album was Bobby Black, a top-level pedal steel player from an earlier generation in California country music. Bobby toured the US in the 1950's playing in country bands, played with Commander Cody and the Lost Planet Airmen, and turned down some national tours to settle down and raise his family in the Bay Area. Bobby held down the house pedal steel chair for many years at San Jose's "Cowtown," and I used to run into him frequently on country gigs and at country recording sessions in San Jose. For his session for Chuck, Bobby brought in a non-pedal steel supported by tripod legs, and we plugged it into a Summit TPA200A tube preamp and then directly into a Digidesign model 192 ProTools interface. The sound was beautiful, due to Bobby's exquisite slide technique and the new, warm bronze strings on his instrument.

Mark Graham, another world class harmonica player and song writer extraordinaire who hails from the Seattle area, was in later in March for overdubs, as was his guitar player, Orville Johnson. Check out Mark's tunes on "The Funniest Songs in the World," and Orville's music on "Slide & Joy."

Scottish sessions

Berkeley's Michael Bentley has been in working on an album of Scottish music, and he brought in Callie Morrow on Celtic harp, Susan Worland on fiddle, and finally, John Taylor and his band, Hamewith, to contribute two of their arrangements. For the Hamewith session we recorded two fiddles (John Taylor and Pam Laine) playing live, accompanied by two acoustic guitars playing finger style. We set up the two fiddlers close to each other, but positioned their mics (cardioid in each case) so that they would pick up mostly the appropriate fiddle while rejecting the sound from the other. We set the room to a fairly dead sound, since we were recording four musicians at once. The mics we used for the fiddles were Neumann U89's, which have a softer sound than others (much better for those fiddles) and include an extra narrow cardioid pick up pattern among their five selectable directional patterns.

At the other end of the room, we positioned the two guitar players, each softly finger picking a beautiful acoustic guitar. We arranged

the players and the mics so that each mic would point at a guitar while rejecting the sound of the other players. While separation between instruments was very good, we found when we combined all the mics into a mix, we had a beautiful sense of ambiance with the fiddles. Live recording is tricky, but can provide some wonderful sonic benefits when the setting allows.

Overdubbing the bass

We overdubbed upright bass later. It would have been much more difficult to include the bass in the live session. When recording bass, often the best spot for the (cardioid) microphone is about four to eight inches out from the face of the instrument, about the same distance down from the neck and body joint, and about three to four inches to the right of the treble side of the fingerboard. I usually add a second mic down near the bridge, pointing at the face (not near the f-holes), and if the bass has a pick-up, I'll record

that too. (I record all these elements onto separate channels.) Since those mics are away from the bass's body, even though they're rejecting sound from behind them, they always have large amounts of bleed from other instruments playing in the same room. The sound of the bass isn't very loud, and the ratio of ambient sound to the bass's sound is high. Then at mix time, we frequently have to boost the upper midrange and treble frequencies of the bass in order to give it the clarity it needs to speak well through the other instruments. If there is lots of bleed from other instruments on the bass mic tracks, then boosting highs and mids will bring up shadow images of those instruments, muddying their sound and their placement in the stereo panorama. Therefore, recording the bass as an overdub or in another room makes the whole thing much easier.

Joe Weed records acoustic music at his Highland Studios 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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breakdown

The son, the father, and Josh Nelson making us all jealous we weren't there!



Frank Solivan SR. Ambassador At Large Goes to Hawaii

by Sharon Elliott

A few years back, Frank Solivan Sr. and Frank Solivan II sat together playing music and created a beautiful tune called "Sierra Breeze". They didn't know then that they would one day be standing next to each other playing that tune while watching young Franks' bride walk down a beautiful Hawaiian garden path on the arm of her father. On February 12, 2005, Frank Solivan II and Leah Sturgis were married in the beautiful gardens at the Lodge at Kokee in Kauai, Hawaii. As they said their vows, they were surrounded by 85 relatives and friends that came from the East Coast to the West Coast, Alaska, all over the Islands and everywhere in between.

As so often happens in Hawaii, the clouds gathered and the rain began to drop, and the umbrellas came out but nothing could dampen the mood of this day. As Leah and Frank said, "The wedding was quite amazing and hard to put into words. It was a wedding, a festival and a re-

union. There was so much laughter and fun being had by all and at times some tears, too. It was really a perfect experience...we were blessed with the rain and embraced the mud. Everyone had their own part of making it a truly magical day."

The "party" for this wedding started on the 6th of February and continued till the 14th with almost non-stop music. Hawaiian music, Bluegrass music, this family can play just about any kind of music. And when the bride and groom finally left for their home, Frank Sr. and friend Carl Conaway remained in Hawaii until the end of February and visited three Islands and many friends and relatives. And the music just continued.

While on the Island of Oahu, Frank Sr. visited with his nephew, Ernie Cruz, who holds the "2002 Male Vocalist of the Year" award, as well as the "2002 Island Con-

temporary Album of the Year" award. (Talent just runs rampant and is far reaching in this family!) Ernie performs regularly in the Diamond Head Cove Health Bar and on one particular night, there was a benefit for a college professor. At the benefit, every major Hawaiian band was present and Ernie asked his "Uncle Frank" to join them on stage to play. Franks' was the only banjo on stage that night, but the audience loved it! And so did Frank.

As the CBA's "Ambassador at Large", Frank, along with Carl, looked for and found little pockets of Bluegrass everywhere. While in one restaurant waiting to order, they looked down on the counter and saw a flier that said, "Taco Bluegrass Band, performing on Kauai. On Oahu, the Hawaiian Bluegrass Association, run by Caroline Wright, held a jam at a local park in honor of Frank Solivan Sr. Frank met Caroline and other members of the association through his hosts, Katherine and Rob Frankle.

Throughout the Islands, wherever they jammed, Frank found eager kids that could play and others wanting to play. Two such kids were 10 year old Kiana Suganuma, who just loved Franks' banjo and her brother Spencer Suganuma, age 7, who seemed enthralled with Carl's Tacoma guitar bass.

As our "Ambassador at Large" or as our "Kids on Stage" director and promoter, Frank spread the music of Bluegrass wherever he went, and with his sons wedding and all the friends, relatives and music, it was definitely a "honeymoon" for all.



Bluegrass Folks: Country Current

by Bill Wilhelm

THE U.S. NAVY BAND COUNTRY CURRENT BLUEGRASS GROUP

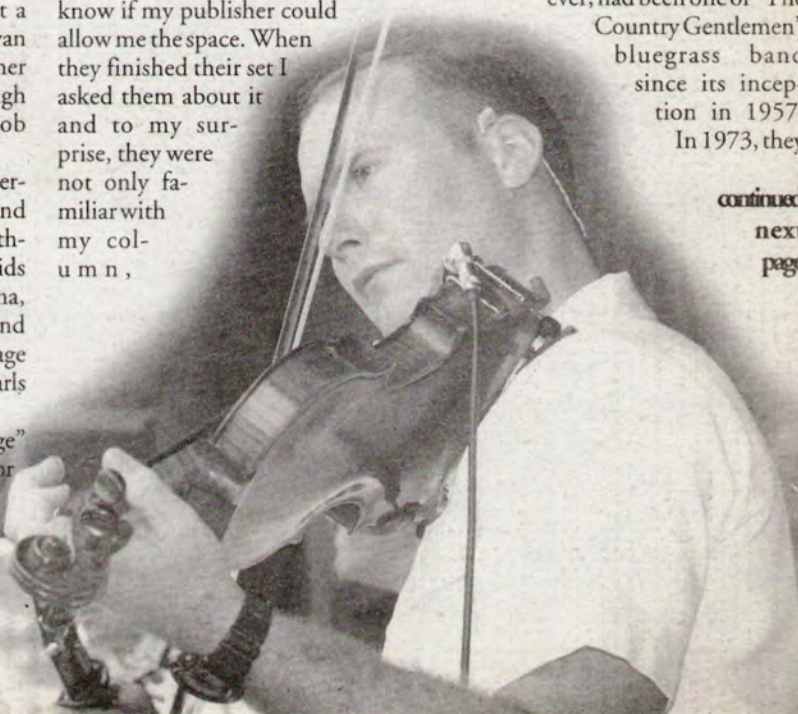
After this one, I will surely be asking myself, "Where do I go from here?" My story this month exceeds all my wildest imagination 11 years ago when I started writing this column. In January my wife, Rubyjune and I were sitting in the audience at a performance by the U.S. Navy Band Country Current Bluegrass Group at the festival in Blythe, Calif., when I was struck with an idea. Due the very nature of this column, I have never before written about a whole band in one issue. I didn't know if these fellows would or could go for being in it or not. Nor did I know if my publisher could allow me the space. When they finished their set I asked them about it and to my surprise, they were not only familiar with my column,

but were more than cooperative for an interview. That, in turn makes me more than proud to give you a closer look at some of the best musicians in the most professional bluegrass band in the world.

Several years back, I was not only surprised, but delighted to discover the United States Navy has and sponsors a bluegrass band. Then upon hearing them, I discovered the members were some of the finest musicians and their vocals were some of the very best I had ever heard. Upon interviewing Pat White who plays alternate mandolin and fiddle with the group, he told me how it all happened.

According to Pat, Bill Emerson, one of the finest five string banjo players ever, had been one of "The Country Gentlemen" bluegrass band since its inception in 1957. In 1973, they

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page





performed with the United States Navy Band in Washington, D.C., at DAR Constitution Hall. Their success inspired an invitation for Charlie Waller and Bill Emerson to enlist for service as Navy musicians. The hope was that this popular music would attract enlistment into the Navy. Charlie remained with the "Country Gentlemen," but Bill accepted the invitation and was then instrumental in forming and maintaining the most impressive bluegrass band ever. Here is a close up view of that band as it is today.

MUSICIAN FIRST CLASS PAT WHITE, Fiddle & Mandolin

In answer to my question about how and when Pat became interested in this music, he told me it all began when there was a bluegrass band playing at a restaurant where he sometimes went with his parents for dinner. "I was exposed to the music early. I was only seven at the time, but that music, especially the fiddle had a very profound effect on me. I was soon begging my parents to buy me one, which they eventually did. They took me around and exposed me to a lot of different music. After buying me a violin, I studied classical music. They just didn't know how much I was really hooked on bluegrass music. Playing classical violin and taking lessons helped me a lot and

gave me a basis. Then I started studying bluegrass, but had to learn it all on my own, as there were no instructors in my area, so I became a self taught fiddle player."

"Then, out of college, I had some ideas as to how I wanted to make a living. Playing music was one of them and I decided to try it only for a couple of years to see how it would go and then get into something else. I joined the national touring 'Hazel River Band' and played with them for a while. Then Bill Emerson found out about me. He saw me with the band and heard some of my recordings. He asked me to play a job with him in California, so I did. He knew of a fiddle player who was leaving the Navy and in 1994 I auditioned for that job. I was then offered the job as a "Navy Musician".

MUSICIAN FIRST CLASS FRANK SOLIVAN II, Fiddle, Mandolin, and Electric Guitar

Some of you may recall Frank when he and his father, Frank senior, were in this column together. As I wrote at that time, Frank grew up at Modesto, Calif., and grew up on this music. He says that everyone on both sides of the family play music in one form or another. After that interview he went back to Alaska and honed his craft. That's where I left him in the

Well, here he is again, this time a full-fledged member of the Country Current Bluegrass Group. Like Pat White, Frank is a multi-instrumentalist. He had jammed with this band informally and been on stage with them once. Then when a vacancy came up, he inquired about the audition. Frank plays a lot of country music and does a lot of lead on his Telecaster. This is displayed on a recording of live performances from the winter of 2003. His audition was actually for the electric guitar position in the country band. He was accepted to join and now plays in both groups. As he and Pat White both play fiddle and mandolin, they alternate on each of these instruments.

"Just one more thing," adds Frank, "I'm getting married February 12th in Hawaii. Yeah, a wonderful little gal. Her name is Leah Sturgis, so when you see me at Grass Valley, she will be my wife."

Well, Frank, that's wonderful and we hope she can be there.

MUSICIAN FIRST CLASS JOE WHEATLEY, Bass

Many bluegrass fans know that Sparta, Tenn., is the home of bluegrass great, Lester Flatt. Well, move over, Lester, Joe comes from there too, or out in the country not far from there, that is. Around home, as he grew up, the family radio dial was normally set to country music. One day he heard the Osborne Brothers playing and singing "Rocky Top."

"I was about fourteen and just didn't know what that sound was. It was the most exciting music I had ever heard. It stuck with me for a long time.

"I had a friend who knew a few chords on a guitar. I was with him one day when he and some others were playing. They had no one on bass. Well, I noticed one standing in a corner of the room. I took it and began playing it as if I knew how. I kept at it until I eventually learned to do it right and continued to play every chance I got.

"I joined the Navy, the Seabees,

actually for several years. My job was that of an engineering aide surveying land and soil testing which took me all over the world." Joe's uniform displays some impressive campaign ribbons with combat stars too, but that's another story.

Adds Joe, "I have a particular kinship or soft spot for the CBA. The first time I went out there and from that day on I've had lasting friendships in the CBA. Carl Pagter (founder of the CBA) invited us to his home. He took us all around and showed us the San Francisco area. Each time we come out to California, I really look forward to it."

CHIEF MUSICIAN KEITH ARNESON, banjo

The six and a half foot, lean as he is tall guy on center stage playing the five string banjo in a style you have to hear to believe - that's Keith.

He hails from the state of Maryland. From his early years, he recalls his father playing the banjo for about ten years. He had learned three songs and Keith says he just played them over and over. When Keith was twelve he took the banjo out while dad was at work and taught himself how to play it. The first song he learned was "Cripple Creek." I did learn to play it by myself that way, but later on I had eight formal lessons," recalls Keith, "but mostly so as to learn the slides, hammer-ons and pull offs.

Later on, as a civilian employee, he was working for the Navy. Being well aware of Country Current, he heard that Bill Emerson was retiring. He recorded a tape of his banjo playing, as did three or four others. His tape was accepted. He joined the Navy as a musician and he was off to boot camp. So, at age thirty, after his training, he became and remains a member of the band.

"I've seen bluegrass associations all over the country," says Keith. "I think non-profit bluegrass associations are a good thing. I think the California Bluegrass Association is not only the best of them all, but the most well organized."

Adds Keith, "I believe it's an honor to serve in the Navy and that it is the best way for me to serve my country. We are looking forward to being at Grass Valley in June. Most of all I hope that all the guys we represent will be coming home safely soon."



The U.S. Navy Band Country Current

MASTER CHIEF MUSICIAN WAYNE TAYLOR, Guitar

Wayne grew up in Maiden, N.C. "When I was nine years old, my dad took me to hear a country band. The guitar player showed me a couple of chords. That fascinated me and I was anxious to learn more. Later, my brother David started playing bass guitar and formed a band called the "Initials". They asked me to play rhythm guitar and I began playing with the band at 11 years old. In high school, there was a popular band who played for local dances and that really impressed me. I knew right then, that was what I was going to do.

"My dad saw I was serious about it and bought me an electric guitar. Later, I formed a band in high school and we played locally. We even entered the "battle of the bands." We won locally and went on to place second in the North Carolina state finals. After graduating from high school I formed a bluegrass group with David Parker and began playing mandolin. I saw Lester Flatt and Mac Wiseman with

Marty Stuart in 1971 and was hooked.

"I joined the Navy in 1974 and was stationed on Midway Island for 16 months and later received orders to the School of Music in Little Creek, Va. I was sent to Japan, Stationed onboard the USS Okalahoma City, where I played lead guitar in the U.S. Navy Seventh Fleet Band "Orient Express." We played all styles of music, from bluegrass to disco, and traveled extensively all over Asia.

"I got out of the Navy, and went to Stockton, Calif., where I attended the Conservatory of Music at the University Of the Pacific and earned a bachelor's degree in music. My family and I traveled back to North Carolina. I landed a job as a counselor in a minimum-security prison, where I worked for three years and transferred over to a Probation Parole position, which I held for one year. I reenlisted into the Navy in 1987 to sing and play guitar for the Navy Band's "Country Current" country-bluegrass group. "I feel very blessed to have this job with such a wonderful

organization. The Navy is the finest organization there is."

MUSICIAN FIRST CLASS CHRIS TRUPE, Sound Engineer

Although Chris Trupe is not technically part of the Country Current, everyone considers him to be the sixth member of the band. He also has a Musician's rating, like the rest of the members, and is active duty Navy. If you try to find him when they are all performing, just look out into the audience until you see a maze of electronic equipment. That's where he has to be to make the necessary adjustments.

In his early years and in high school he was hooked on electronics as related to sound. So he began "fiddling around" with electronics, sound and lighting. Finding that to be so interesting, he majored in technical theatre at THE Pennsylvania State University where he graduated with a bachelor's degree in Fine Arts.

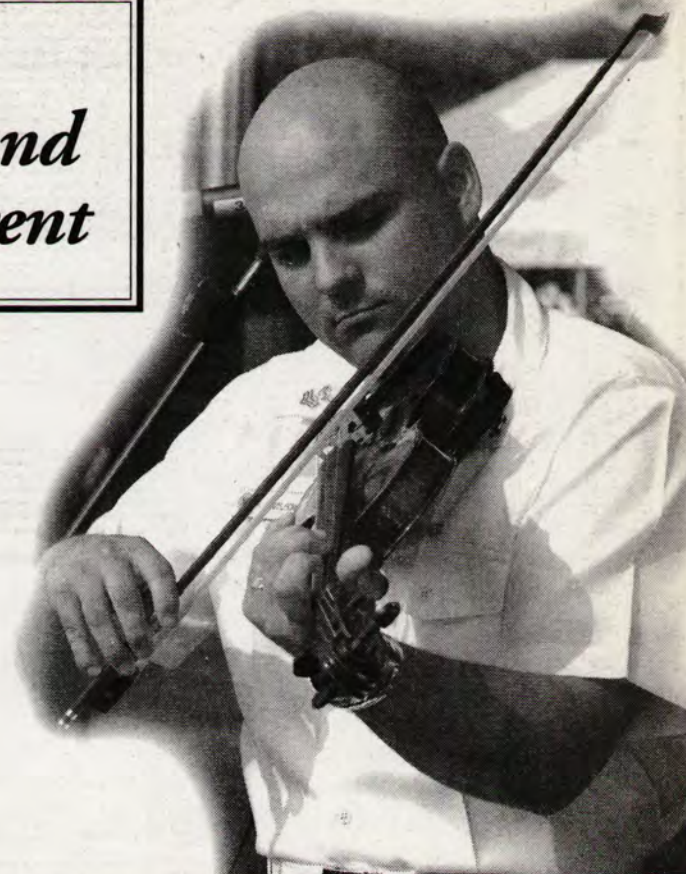
Later when looking for a job, he saw an ad for a sound engineer in the Navy. He went to Washington, D.C., to audition for the Navy

Band and was accepted. So, soon after graduating from college, he went into Navy boot camp.

"Upon joining the Navy Band, I was assigned to Country Current. I was more familiar with doing sound for country bands than I was with bluegrass at first. I enjoy doing sound for both bands. But since I was not accustomed to bluegrass, I had to listen much more carefully, which ultimately has made me a better sound engineer."

If you can fit the Fathers' Day weekend at Grass Valley into your schedule, you will not be disappointed. You will never forget the impression of these dedicated musicians on stage in their uniforms of our country, doing for you what they all love best. Truly, it just doesn't get any better than this.

by Bill Wilhelm



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Photos courtesy
of the good folks at
the U.S. Navy



DEERING

The Great American Banjo

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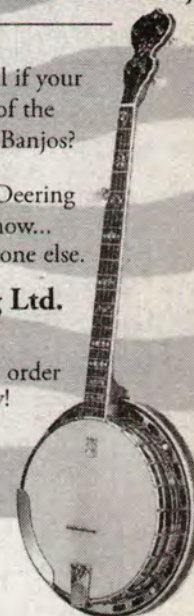
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Instrument—check one, or indicate first and second choice:

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

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

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

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

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

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

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

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

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

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

Cost:

\$ _____ Postmarked by May 1st—\$235

\$ _____ After May 1st—\$270

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

I am an _____ omnivore _____ vegetarian
_____ other\$ _____ Tent or car camping (optional)—\$20 per adult
(RV campers will pay on site, different rates)\$ _____ Contribution to scholarship fund
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Questions? or to apply for a scholarship, contact director Ingrid Noyes at (707) 878-9067 (after 9 a.m), or ingrid@svn.net, or check out www.cbamusiccamp.org/

Summergrass is back again for a third great year happening August 26-28, 2005. San Diego Bluegrass Society, the North County Bluegrass & Folk Club and the Antique Gas & Steam Engine Museum, three non-profit organizations, have teamed up to bring you this fun-filled three day event the AGSEM site in Vista, CA.

Summergrass 2005 will offer more world-class entertainment, our Kids Camp instrument raffles, workshops for all ages, on-site camping, jamming, great on-site food and merchandise vendors, and marvelous weather - all at the nostalgic AGSEM site.

Our 2005 band lineup will satisfy all bluegrass music lovers. *Summergrass* 2005 is excited to present the **Nashville Bluegrass Band** - 2-time Grammy winners and current nominee for Best Bluegrass Album, and Grammy winners for Album of the Year, "O Brother Where Art Thou?" soundtrack. And that's just the beginning of the great entertainment you'll see at *Summergrass*. Other great bands will include **Fragment**, from the Czech and Slovak Republics; **Lost Highway**, Southern California's internationally acclaimed bluegrass band; **Hit & Run Bluegrass**, winners of the Telluride and RockyGrass competitions; **Fiddle Extravaganza**, featuring Stuart Duncan and Gabe Witcher and their very special guests; **Brothers Barton & Overdrive**, definitely in overdrive plus teaching the Kids Camp all weekend. Filling the local talent duties will include **117 West**, **Virtual Strangers**, **North 40**, and **Full Deck**, and a special **Kids Camp performance**.

And speaking of our Kids Camp, its going on all three days of *Summergrass* and offered to kids ages 6 - 16. In its second year, the camp is held part of each festival day where students are taught by professional musicians. The camp culminates when our students treat festival-goers to a main stage performance where they become the stars! *Summergrass* is please to be offering this opportunity again and making scholarships available for those who cannot afford the tuition.

And, the very popular instrument raffle is back again this year! Buy some raffle tickets and you may just win a great Gibson, Deering, or Taylor instrument! Check the *Summergrass* website as more raffle information becomes available.

To help you enjoy playing, *Summergrass* will also be offering a full variety of free music workshops again this year. Guitar, banjo, fiddle and bass workshops, just to name a few, will be offered and led by the pros. It

will be a great opportunity to kick up your musical prowess. And you can show off that new prowess at the many impromptu jams held all around the festival 24/7. *Summergrass* is a jamming festival!

Dust off that RV, tent, etc. and get ready for great camping fun at *Summergrass*. The weather at the AGSEM site is perfect in August - usually in the mid 70's to mid 80's with balmy ocean breezes coming from the Pacific Ocean about 10 miles away. The AGSEM is a awesome festival setting that is located on 40 acres of rolling farm land in Vista. It evokes nostalgic memories of rural lifestyles and family traditions with its collection that focuses on the period from 1849-1950 covering agriculture, construction and early industrial trades. Exhibits include blacksmith & wheelwright shop, country kitchen & parlor, steam & gas industrial power units, gristmill & sawmill and farm equipment. There's a lot to explore at the AGSEM!

The AGSEM's on-site food service will be up and running for the festival with offerings that are tasty indeed; including Mexican food, a hamburger shack, a deli, and BBQ. So there's no need to worry about brining food in, although bring it if you wish. Breakfast will be served in the mornings and pie and ice cream will be served in the afternoons for those with a sweet tooth.

Rounding out the experience for visitors is the great collection of vendors on site, including musical instrument dealers, music store merchandise, CDs, crafts and other interesting items. You will always find something fun to buy at *Summergrass*.

Tickets are available at our website and at selected music stores. Order you tickets & camping now and save! Advance ticket prices are \$2 off per day of the door price. (That's \$6 savings on the advanced 3-day ticket). Advance ticket orders must be received by August 8, 2005! Ticket prices are: Friday - \$10 adv., \$12 door; Saturday - \$14 adv., \$16 door; Sunday - \$12 advance, \$14 door; 3-day ticket - \$36 advance, \$42 door. Camping prices are: Camping Space Reservation - \$33 each; Electrical Hookup - \$75 each. For more complete information, please go to www.summergrass.net or call (858) 566-4594.

So, mark your calendar and come on out to our 3rd annual *Summergrass*, August 26-28, 2005 at the Antique Gas & Steam Engine Museum in Vista, CA. Always a great weekend of top-notch entertainment, friendly fun-filled activities with your family and friends.

By Yvonne Tatar

Last Call for the CBA Music Camp

by Ingrid Noyes

Classes are filling for the fifth annual CBA Music Camp, to be held in Grass Valley from June 12-15, 2005. This popular camp, held just prior to and at the same location as the Father's Day Bluegrass Festival, just gets better every year. As this article goes to press, several classes are already full, so students are advised to list second (and third!) choices when signing up. We're pleased to announce the addition to our staff of Cathy Britell, who will be teaching autoharp elective classes in the afternoons on Tuesday and Wednesday. Cathy is nationally renowned for her clean quick fiddle tunes and lyrical airs and waltzes on the autoharp. She was a finalist in the 1998 National Autoharp Championships in Newport, PA, and won second place in the International Autoharp Championship in Winfield, KS, in 2002 and 2003. Cathy is a nationally recognized autoharp teacher, who develops teaching around the students' interests, using music and playing styles that the students want to learn.† She will teach music literacy and sight-reading if the students want to learn it, or will teach entirely "by ear" if the students want to learn that way...or both.††Cathy has published two autoharp books—one for adults and one for children—and a teaching CD-ROM, and is a highly sought-after workshop leader. We're delighted to have her join our staff. Autoharp students are encouraged to sign up for a second instrument in the morning classes, and enjoy the autoharp classes presented by Cathy on Tuesday and Wednesday—and on Monday, by Karen Bell and Tawnya Kovach, from our volunteer staff. For more information about Cathy, see her website: www.larkpoint.com/. The rest of our instructors are:

Banjo

Murphy Henry—bluegrass, level 1
Bill Evans—bluegrass back-up, level 2
Alan Munde—bluegrass solos, level 2
Alice Gerrard—old-time, levels 1/2

Bass

Marshall Andrews—level 1
Todd Phillips—level 2

Dobro

Ivan Rosenberg—level 1
Sally van Meter—level 2

Fiddle

Jack Tuttle—level 1
Mike Tatar—bluegrass, level 2
Brittany Haas—oldtime, level 2

Guitar

Kathy Kallick—rhythm, level 1
Jim Nunally—rhythm, level 2
Steve Pottier—solos, level 2
Eric Thompson—Carter-style, level 2

Mandolin

John Reischman—level 1
Tom Rozum—bluegrass, level 2
Dix Bruce—oldtime/bluegrass, level 2

Vocals

Laurie Lewis—women's
Keith Little—men's

Detailed class descriptions and recommended pre-requisites are posted on our website, www.cbamusiccamp.org, on the Instructors page.

For those new to this camp, here is some general information. The focus of this camp is to learn more about playing your own instrument; to learn more about playing in a group, especially in a jamming situation; and to have a great time and make new friends in the process. The camp is intended for students who already basically know how to play their instrument, but still have lots to learn (we call this level 1), as well as folks who are already proficient but want to learn more from some great players (level 2), and also singers who want to learn more about vocal style and arranging.

The fun starts Sunday evening with dinner, introductions, and jamming with the staff. Classes start Monday morning. The entire morning each day is devoted to small group instruction (approximately ten-to-one student ratio) with your instrumental or vocal instructor. This is the part of camp that you sign up for in advance, so we can be sure to keep these class sizes small. Afternoon classes include jam groups, working with an instructor (or two); and elective classes, in everything from music theory and instrument-specific topics, to clogging and our popular Critical Listening class.

Evening activities include a rollicking contra dance on Monday—said by some to be the most fun part of camp, with a caller and great oldtime music from the staff—and the staff concert on Tuesday, always a fantastic show. Wednesday late afternoon, we wrap up with a student concert, featuring bands formed at camp.

Tuition cost for the camp is now \$270. Scholarships are available for those who need them. Tent camping on-site costs \$20 per adult (this includes all four nights); RV camping is also available at \$20 per night. There are many motels nearby, for those

who prefer more upscale lodging. Catered meals are available on site from Blue Sun Catering at \$75 per person for three days' worth of delicious meals, with options for vegetarians as well as omnivores.

Discounts for the Father's Day Bluegrass Festival are available if you are registered for music camp—to get this \$10 discount, FIRST sign up for music camp, THEN order your festival tickets. Discounts of \$5 are also available to music campers for new CBA memberships (not renewals)—again, to get the discount, you must first sign up for music camp, and then apply for membership.

More information is available on our website (www.cbamusiccamp.org). You can also contact director Ingrid Noyes at 707-878-9067 (after 9 a.m.) or Ingrid@svn.net with any questions.

To sign up, fill out the registration



form in this issue and mail it in, or print one out from the website. Classes with best availability as this goes to print are dobro, level 1 bass, and level 2 guitar solos. If you're

interested in classes other than these, there may still be room, but you're advised to list second choices if you have them.

Hope to see you at camp!



THE NORTHERN CALIFORNIA BLUEGRASS SOCIETY

and the

San Francisco FOLK MUSIC CLUB

present the

JULY 4TH WEEKEND CAMPOUT

Bluegrass jamming, swimming, hiking, fun family activities.

Held at the Boulder Creek Scout Reservation in the redwood forests of the Santa Cruz Mountains. Info at

www.ncbs.us or call 415-386-6978.

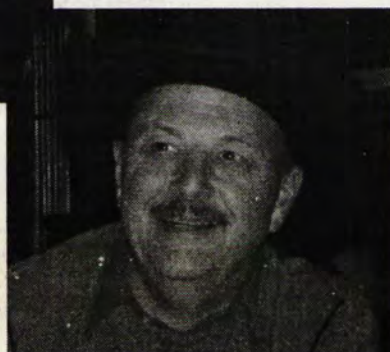
Orland Evangelical Free Church Presents

Cowboy Sunday

with
**Lost Highway Bluegrass
Band**



**Jeff
Hildebrant**
Cowboy Poet



Event info:

Place: Pete Verboom Ranch
6058 County Road 11
Orland, California

Date: Sunday, May 15, 2005

Time: 11AM to 6PM

Cost: Free Admission
& Tri-Tip B.Q. (Donation)

Contact: (530) 865-2453

email: orland.efc@juno.com

Lost Highway Bluegrass Band

"...their music seems to come from one heartbeat. They are a band in the fullest sense of the word, striving to create music that gets down to basics - soulful singing, tasteful playing, and an easy rapport with the audience."

— *Bluegrass Unlimited Magazine*

Jeff Hildebrant Cowboy Poet

"... his poetry will brighten even the cloudiest day, giving strength where it's needed, and leave you wanting more.† A finer saddle pal can't be found any where."

— *Johnny Neill, Western Entertainer*

Cowboy Worship Service 11AM – Tri-tip B.Q.
12NOON – Bluegrass Concert 4PM

The Parkfield Bluegrass Festival

"More fun for more people"

**Thurs. May 5 thru
Sun. May 8, 2005**

Mother's Day Weekend

In the town of Parkfield, CA

25 miles east of Paso Robles north of Hwy 46 at the Hwy 41 East turnoff

The same beautiful festival setting with great tent and RV camping facilities, expanded electrical hookups, hot showers, food and craft vendors and a spectacular tree lined grass covered shaded audience area

Featuring:

The James King Band (Virginia)

The Fox Family (Nashville)

The Done Gone Band (Northern Calif)

with Don Humphries, Tom Bekeney, Ed Neff, Mark Hogan & Steve Pottler

The Witcher Brothers (Southern Calif)

Celebrating their 20 anniversary featuring Gabe & Mike Witcher

Second Wind (So Calif) **Southside Band** (Lompoc)

New Five Cents (Santa Margarita – San Luis Obispo)

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

Bisquits & Groovys (Santa Cruz – San Francisco)

Better Late Than Never (San Luis Obispo)

Jimmy Chicken Pants (Santa Cruz) a great old timey band

Leroy Mack & The Bluegrass Gospel Band (Calif)

Playing By Ear (Santa Cruz) workshops with the Abbott Family

Plus a great Sunday morning Gospel program, kids activities, music and clogging workshops and something special for all the ladies on Mother's Day

For more information as it becomes available go to our

web site at www.parkfieldbluegrass.com

Your questions, comments and suggestions are welcome, send them to Pkfieldbluegrass@aol.com

TICKET PRICES			Senior Discount (60 yrs +) \$10.00 off Adv only	
	Adv	Gate	Teens (13 to 17) ½ price Kids FREE	
4-day	\$60.00	\$75.00	Camping TFSS \$15.00 total for all 4 nights	
3-day	\$50.00	\$60.00	Camping FSS \$10.00 total for all 3 nights	
SINGLE DAY TICKET PRICES				
Camping \$5.00 per night per unit				
Thursday \$15.00 No discounts				
Friday \$22.00 apply on				
Saturday \$28.00 gate or sgl				
Sunday \$20.00 day tickets				
No Senior or Teen Discounts on gate tickets				
			ADV TICKET DEADLINE	
			Thursday, Apr 5, 2005	
			Any Questions	
			Call (805) 937-5895	
			email pkfieldbluegrass@aol.com	

Send ticket orders and self-addressed stamped envelope with check or Money order payable to Cal Central, PO Box 2485, Orcutt, CA 93457

Attention Luthiers!

A Chance to Study with a Master

JUST IN from Ruffo: This year Mandolin Symposium held June 26 to July 1, 2005 has an exciting new feature. John Monteleone, Master Instrument builder will be leading a small group of Instrument builders in the fine art of making Carved Top Mandolins. This addition to the Mandolin Symposium will be aimed at Experienced Instrument Builders only and all of these students will join the rest of the Symposium group for the morning session on Music Appreciation. †After that the Builders will go to a special shop that will be set up to study with John, who will demonstrate and help students to practice what he is teaching. †Some tools are required for this class but the Mandolin Symposium will offer some materials for students to work on for an additional cost. †Students are encouraged to bring their own projects to work on, but we are also working to make available materials at †varying quality and costs. A class description is included here, but for any changes or updates, please see the Mandolin Symposium Web site for further information or updates.

CLASS OVERVIEW with JOHN MONTELEONE

The master class presents a special environment for the students and the teacher to share information. It is also a wonderful way to engage on a one to one basis while learning from others who share similar ideas.

It is my intention to bring to this class many years of knowledge and experience to help others gain a more positive understanding of the principle concepts of archtop instrument carving. This will include associated design elements of arching, graduation, balance, tone bars, and bridge, neck, tailpiece geometry.

Since time limits are a factor we will concentrate during this session on the carving of the top and back plates. It is assumed that the

students are well informed and experienced in all the other aspects of guitar making skills, such as: side bending, neck making, fret work, trim, and finishing, etc.

To save time, some advance preparation may be necessary on behalf of the students. I would like to see, if at all possible, each student bring with him or her an example of a recently completed mandolin representative of their best effort for examination, evaluation and critique in class. A work in progress would also be a valuable consideration for discussion. There is much that we can learn from each other in this atmosphere.

If it is possible that each student has access [loaned if not owned] to a vintage archtop mandolin or one of fine quality please, by all means, bring one in. Perhaps it is an example of which the student may have used or may want to use, as a kind of template, to copy at a later date. I would encourage these instruments to be brought into the class for comparative discussion. It is also equally valuable to understand why some instruments have been poorly designed and executed, as they may be good examples to help enrich our comprehension and experience in the field. Day one will be filled with a discerning look at all of these examples, if it is possible. A discussion covering the principals of mandolin design may also take place at that time.

While it is ridiculous to entertain the thought of even trying to learn or teach everything there is to know about the full banquet of making an archtop mandolin in only several days, there can be satisfaction in knowing that we can use our

concentrated time wisely to bring good questions and answers to the table. Day two will begin with a demonstration of how a spruce top is prepared and hand carved paying particular attention to the arching profile and the position of the bridge, sound hole layout and design.

This MASTER CLASS can be an invaluable aid, I hope, in preparing the students for future projects. The purpose of day three is to encourage the students to learn how to follow their own instincts. They need to discover their own sound. It has been demonstrated that a lot of people can already follow a recipe book and knock out what will pass for, in most inexperienced hands, something that sounds and looks like an archtop instrument. But nothing can be a good substitute for the required years of experience for making anything approaching fine art. A fine hand made musical instrument of exceptional quality is nothing less. The only path to this endeavor is for the artist in question to discover for him/herself the very fine line of distinction of refined sound. Each individual luthier will acquire their own identifiable sound which eventually becomes an indelible thumbprint for that maker. Fine luthery is an acquired skills process coming from years of experience, knowledge and good intuition, instilling in each of us certain levels of confidence. Gaining complete control over all of our materials is only one of many objectives toward making good decisions in luthery. This does not happen overnight. But the reality that it can happen at all is reason and incentive enough to persevere.

Day three will have the students working on a soundboard that they have prepared ahead of time. Each of the students will bring, or be provided by some other arrangement, this pre-joined, glued, and flat surfaced planed on one side set of spruce. It should be profile cut around the outside to the shape of the student's own model design. Do not cut the height of the perimeter edges. This will be done in class. The student will take these tops home to hopefully be put into one of their next instruments. I will advise each student on how to approach his/her project in terms of applying the appropriate arching geometry for achieving the desired kind of sound response, projection, and tonal balance for that instrument.

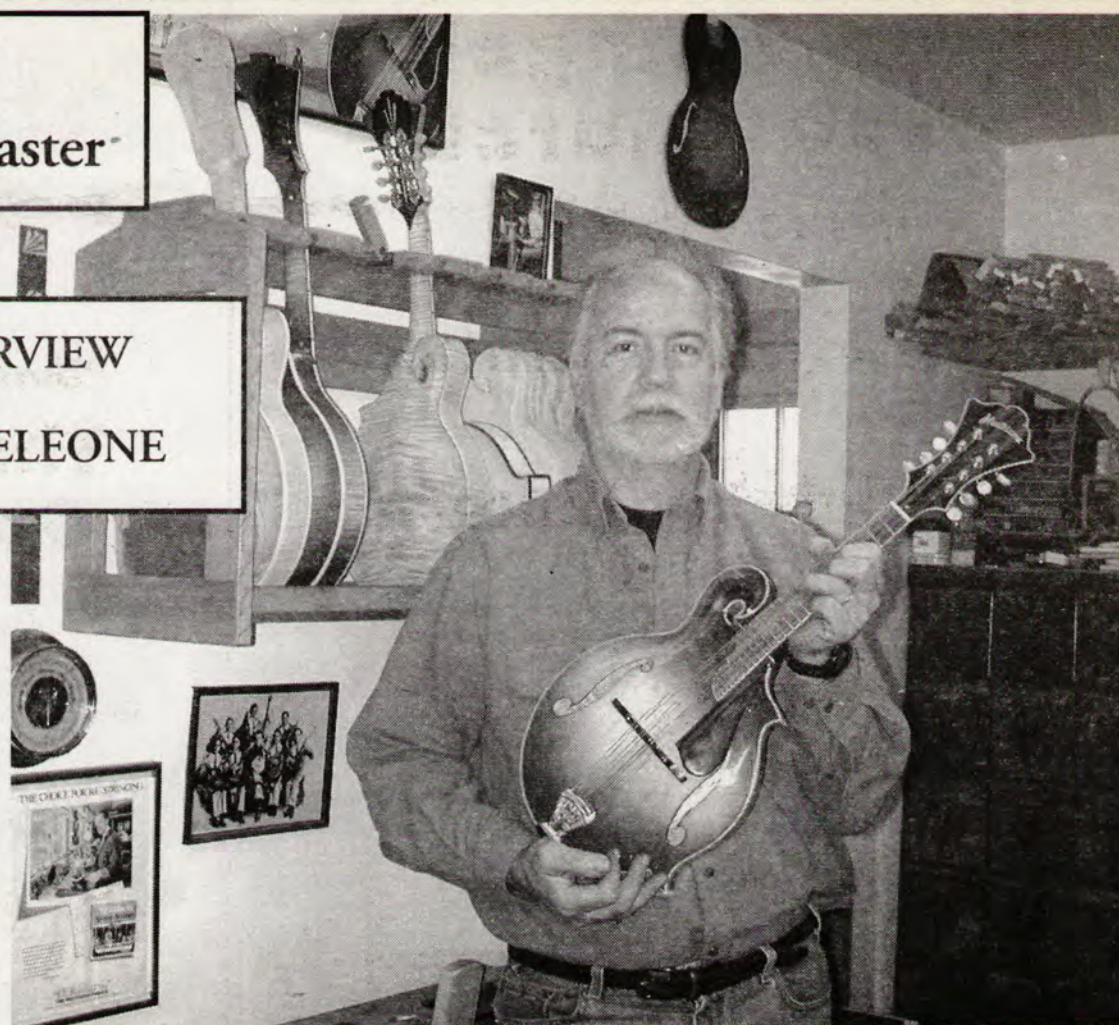
The remaining days of the class can be taken as time permits with having the students working on their projects under my guidance. I will also be talking about and demonstrating to the class many of the relative aspects of archtop mandolin making such as, making tone bars, neck making and mounting, tailpiece design, etc.

After the class is completed each one of you will take home with you the things that you have learned. It is hoped that you will apply this information to your own projects in your own way.

Of course, it is not possible to complete a mandolin in class but I would enjoy hearing the results from each of the students after they have managed to complete their instruments later on to find out how the class has influenced their particular project.

Sincerely,

JOHN MONTELEONE



J.M. teaching a similar class in Italy

cba mercantile

Forget Macy's and Joan Rivers, this is what all the best dressed pickers are wearing this season. Your purchase goes towards making the CBA, and your bluegrass experience, even better. So wear yo



Cap / Embroidered / Black high cut or Khaki Gap style



Bucket Cap / Embroidered / Khaki



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



CD case
Black imprint on Tan



Heavy sweatshirt / hooded
Charcoal or Blue / Embroidered



Quarter zip sweatshirt
Charcoal or Blue / Embroidered



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



Frisbee
White on Teal



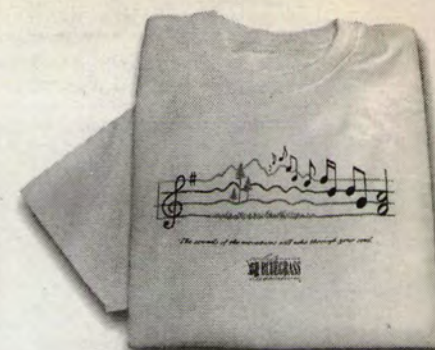
Double Pocket Tote Bag / Black and Royal Blue



Canvas Tote Bag / Natural and Blue
Full Color Logo



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



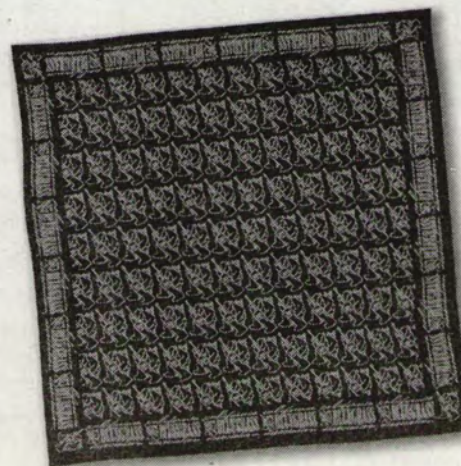
Mountain Music T-shirt /
Caption: "The sounds of the mountains
will echo through your soul." White.



The Jug / 64 ounce / White or Granite



Travel Mug / Stainless Steel



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



Tumbler / Translucent
Frosted White or Red / 32 oz.

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



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



Bumper Stickers / 9x3



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



Father's Day Postcards / 4x6



New CBA CD showcases
10 California Bands / 20 songs



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



Magnet / Fits most refrigerators



Sunblock / Convenient day packets



Tire Cover
Fits most RV's



Many 'Classic' items are still available.

DESCRIPTION	NO.	PRICE	TOTAL
<i>Circle or write the size/color choice in the margin please.</i>			
Items with New Logo			
Bandana / Natural, Teal	_____	\$6.00	_____
Ball Cap / Black, Khaki	_____	\$15.00	_____
Bucket Hat / Khaki	_____	\$15.00	_____
Bumper Stickers (Specify 1__ 2__ 3__)	_____	\$1.00	_____
CD holder / Zipper Sleeves	_____	\$10.00	_____
CD "California Picks" Vol. 1	_____	\$15.00	_____
Frisbee	_____	\$3.00	_____
Jug Plastic / 64 oz. / White, Granite	_____	\$8.00	_____
Lapel Pin 2003	_____	3.00	_____
License Plate Frame / Chrome / with logo and "Genuine American Music"	_____	\$10.00	_____
Magnet	_____	\$3.00	_____
Neck Cooler / Cotton twill cover	_____	\$8.00	_____
Koozie	_____	\$4.00	_____
Postcards / Father's Day (Specify 1__ 2__ 3__)	_____	\$0.75	_____
Poster / Artist Limited Edition	_____	\$18.00	_____
Poster / Father's Day Festival 2003	_____	\$1.00	_____
RV Tire Cover (Specify 27"__ 30"__)	_____	\$35.00	_____
Sunblock / day packets	_____	\$2.50	_____
Tote Bag / Canvas	_____	\$15.00	_____
Tote Bag / Double Pocket	_____	\$10.00	_____
Travel Mug / Polished Steel	_____	\$15.00	_____
T-Shirt / CBA Logo	_____	\$12.00	_____
T-Shirt / Happy Face Banjo / Red, White	_____	\$12.00	_____
T-Shirt / Mountain Music / White	_____	\$12.00	_____
Tumbler / Frosted Plastic / Red, White	_____	\$4.00	_____
Sweatshirt / Hooded / Charcoal, Blue	_____	\$37.00	_____
Sweatshirt / 1/4 Zip / Blue	_____	\$34.00	_____
Sweatshirt / Crewneck / Sandlewood	_____	\$30.00	_____
CBA Logo Decal / Color on clear	_____	\$0.50	_____
Classic Items, with Old Logo			
CBA Afghan / All Cotton Throw with Logo woven in beautiful full color	_____	\$50.00	_____
CBA Denim Jackets / Logo on the back embroidered in full color	_____		_____
S M L XL XXL	_____	\$85.00	_____
CBA Denim Jackets XXX or XXXX	_____	\$95.00	_____
Name embroidered on Denim Jacket	_____	\$10.00	_____
CBA Sports Bottle / 32-oz.	_____	\$5.00	_____
CBA Thermal Mug / 22-oz.	_____	\$6.00	_____
CBA Thermal Mug / 32-oz.	_____	\$7.00	_____
CBA Visors / Yellow	_____	\$3.00	_____
Henley Shirt / Black, F. Green, Lake, Natural, White, Heather (Most Sizes)	_____	\$20.00	_____
Lapel Pin / 25th annual	_____	\$3.00	_____
Sweatshirt / White / S XL XXL	_____	\$20.00	_____
Sweatshirt / Black, F. Green, Denim, Stonewashed Green (Most sizes)	_____	\$25.00	_____
T-Shirt / Black, F. Green, Ash, Natural (Most sizes)	_____	\$14.00	_____
T-Shirt / White / S M XXL XXXL	_____	\$10.00	_____

Miscellaneous

Bill White Tape	_____	\$5.00	_____
Woodland 2000 CD	_____	\$8.00	_____

*Shipping and Handling:
Orders of \$1 to \$10.99, add \$4
\$11 and up, add \$6

Sub Total\$ _____
Shipping*\$ _____
Total\$ _____

Make checks payable to: The California Bluegrass Association, or CBA, and mail payment and order blank to:

CBA Mercantile
Julie Maple
322 W. Turner Road
Lodi, CA 95240

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

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ Email: _____

CBA Calendar of Bluegrass, Old-time and Gospel Events

Band Gigs & Concerts

5/1/2005 — Redwing will perform at the Blarney Stone, 5625 Geary @ 20th Street, San Francisco, CA. For information, contact Shelby Ash at 415-665-0408 or visit www.ShelbyAshPresents.com.

5/2/2005 — Bean Creek will perform at 7 pm at Phil's Fish Market and Eatery, on Sandholt Road, Moss Landing, CA. Jam session follows performance. For information, call 831-375-2975 or visit philfishmarket.com.

5/3/2005 — Bean Creek will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>.

5/4/2005 — Whiskey Brothers perform at 9 pm at the Albatross Pub, 1822 San Pablo Ave. (2 blocks north of University Ave.), Berkeley, CA. For information, contact Craig Fletcher 510-654-3486 or visit www.whiskeybrothers.net.

5/4/2005 — Sidesaddle & Company will perform at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>.

5/5/2005 — Ed Neff & Friends will perform from 6:30 to 9:30 pm at Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

5/6/2005 — Stairwell Sisters will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information, call 510-548-1761 or visit <http://www.thefreight.org>.

5/8/05 — The James King Band and the Earl Brothers will perform at 9 pm for Bluegrass Bonanza at the Plough & Stars, 116 Clement Street at 2nd, San Francisco. \$10 cover charge. Advance Tickets available at the Music Store. For information, call 415-751-1122.

5/8/05 — Kathy Kallick's 16th Annual Mother's Day Celebration! Begins at 1 pm at The Freight & Salvage, 1111 Addison St., Berkeley, CA. For information or tickets, call 510-548-1761, or visit <http://www.freightandsalvage.org>.

5/5/2005 — Silverado Bluegrass Band will perform at Viejas Casino Harvest Buffet in San Diego, CA. (Take Interstate 8 East from San Diego to Willow Road. Turn left on Willows Road and follow it to the Casino.) For information, call 951-757-5055 or visit <http://www.viejascasino.com/>.

5/8/2005 — James King Band will perform at 9 pm at the Plough and Stars, 116 Clement St. (between 2nd & 3rd Ave.), San Francisco, CA. \$10 admission. Tickets available at The Music Store, 66 West Portal, San Fran-

cisco, CA. For information, call 415-665-0408 or visit www.ShelbyAshPresents.com.

5/9/2005 — Courthouse Ramblers, will perform at 7 pm at Phil's Fish Market and Eatery, on Sandholt Road, Moss Landing, CA. Jam session follows performance. For information, call 831-375-2975 or visit philfishmarket.com.

5/10/2005 — Carolina Special will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>.

5/11/2005 — Diana Donnelly & the Yes Ma'ams will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>.

5/12/2005 — Ed Neff & Friends will perform from 6:30 to 9:30 pm at Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

5/12/2005 — Jeanie and Chuck's Country Roundup, (Hot bluegrass and good old-time!) at 7 pm at the Blarney Stone, 5625 Geary at 20th Street, San Francisco, CA. For information, contact Shelby Ash at 415-665-0408 or visit www.ShelbyAshPresents.com.

5/13/2005 — Briarwood will perform from 7-10 pm at Mission Pizza & Pub, 1572 Washington Blvd., Fremont, CA. For information, call 510-651-6858/510 or 574-1880; email info@missionpizza.com; or visit <http://www.missionpizza.com>.

5/13/2005 — On The Loose will perform from 7 to 9 pm at Dave's Cave, 11546 D Ave. (in the De Witt Center), Auburn, CA. For information, contact Randy Allen at 530-346-6590; email ag@allenguitar.com; or visit <http://www.allenguitar.com/band.htm>.

5/13/05 — The Gibson Brothers concert in the Willow Creek Lounge at the Black Oak Casino in Tuolumne, CA. Doors open about 6 pm. Admission is free. The Grass Menagerie will open at 8 pm. For more information, visit www.blackoakcasino.com.

5/13/05 — The Kathy Kallick Band will be performing at 7:30 pm at the Fifth String Music Store, Alhambra & Streets, Sacramento, CA. Band includes fiddle Brian Wicklund from Stoney Lonesome and the author of the American Fiddle Method. The night before a 2-day appearance at the Gilroy Bluegrass Festival. Call 916-442-8282 for more information.

5/14/2005 — The California Bluegrass Association presents a Gospel concert featuring Lost Highway at 7:30 pm at 1st Baptist Church of Fair Oaks, 4401 San Juan Ave. in Fair Oaks, Ca. (Directions: from Highway 50, take

Sunrise Blvd. north to Winding Way, turn left go straight to intersection with San Juan. From I-80 take Madison Ave. east, turn right on San Juan Ave.) This is the second of three planned gospel concerts of 2005. Last year Lost Highway packed the place and we had a fantastic time. Little wonder they are a national touring band. An opening act will be named soon. Advance tickets are available here on the CBA website (www.cbaontheweb.org); by mail from Bob Thomas, 8532 Cumulus Way, Orangevale, CA 95662; and at Christian Book Center at 7975-B Greenback Lane, Citrus Heights (916-721-5722, 50 cents handling charge). Prices: \$18/Public, \$16/Seniors 65+, \$15 CBA Members, \$9/13-17 teens, and 12 and under are free. For information, contact Bob Thomas at 916-989-0993; email sacbluegrass@comcast.net or visit <http://www.cbaontheweb.org>.

5/14/2005 — Carolina Special, will perform at Murphy's Irish Pub, 464 First Street on the east side of the square in downtown, Sonoma, CA. For information, call 707-935-0660 or visit www.sonomapub.com.

5/14/05 — Blame Sally (all-women folk-rock band) will be performing at the Sutter Creek Theatre on Main Street (Hwy. 49) in Sutter Creek, CA. For information, call 209-267-1070; email nfo@suttercreektheater.com or visit www.suttercreektheater.com.

5/14/2005 — Special Hootenanny folk and acoustic concert from 7-10 pm at Cafe International, 508 Haight St. (at Fillmore), San Francisco, CA. Join the Hootenanny folks for an evening of true loves playing and singing bluegrass, old-time, country and folk music. Free admission, all ages welcome. A jam open to all follows the performances. Part of the monthly hootenanny series sponsored by the San Francisco Folk Music Club. For more information, call 415-552-7390 or visit www.sfhootenanny.homestead.com.

5/15/2005 — Wavy Gravy's Birthday Party and benefit for Seva Foundation featuring the Hot Buttered Rum String Band at the Berkeley Community theater, 1930 Allston Way, Berkeley, CA. For information, call 510-644-8957 or visit www.ticketmaster.com.

5/15/2005 — Grizzly Peak will be featured at "BlarneyGrass" at the Blarney Stone, 5625 Geary at 20th Street, San Francisco, CA. For information, contact Shelby Ash at 415-665-0408 or visit www.ShelbyAshPresents.com.

5/15/05 — Phil Lesh & Friends, Hot Buttered Rum String Band, Corrine West and others perform for Wavy Gravy's Birthday Party and Benefit for the Seva Foundation, Berkeley Community Theater, 1930 Allston Way, Berkeley, CA. For information or tickets, call 510-845-7382 or visit

www.seva.org.

5/16/2005 — Bean Creek will perform at 7 pm at Phil's Fish Market and Eatery, on Sandholt Road, Moss Landing, CA. Jam session follows performance. For information, call 831-375-2975 or visit philfishmarket.com.

5/17/2005 — Mr. Banjo and the Lonesome Wailers will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>.

5/18/2005 — Whiskey Brothers will perform at 9 pm at the Albatross Pub, 1822 San Pablo Ave. (2 blocks north of University Ave.), Berkeley, CA. For information, contact Craig Fletcher at 510-654-3486 or visit www.whiskeybrothers.net.

5/18/2005 — Lighthouse will perform at the Golden Goose Coffee House, 10001 Maine Ave, Lakeside, CA. For information, call 619-390-1990 or visit www.waynerice.com/lhgigs.htm.

5/18/2005 — Sidesaddle & Company will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>.

5/19/2005 — Ed Neff & Friends will perform from 6:30 to 9:30 pm at Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

5/19/2005 — Keith Little & Jim Nunally will perform at the First Street Cafe Upstairs, 440 First Street, Benicia, CA. For information, call 707-745-1400; email firststcafe@pacbell.net; or visit <http://www.firststcafe.com>.

5/20/05 — Old-Time Music Hour" with Wrangletown (Humboldt), Triple Chicken Foot (LA) will perform at 9 pm for Bluegrass Bonanza at the Plough & Stars, 116 Clement Street at 2nd, San Francisco. \$6 cover charge. For information, call 415-751-1122.

5/21/2005 — The Stairwell Sisters will perform at the Espresso Garden, 814 S. Bascom Avenue, San Jose, CA. For information, call 408-294-3353 or visit <http://www.fiddlingcricket.com>.

5/21/2005 — Wrangletown will perform as part of the Old-Time Music Hour part 2 with Mercury Dimes and Amy & Karen at 9 pm. "Hot old-time music you can dance to" at the Starry Plough, 3101 Shattuck Ave., Berkeley, CA. Cover charge is \$7. For information, call 510-841-2082 or visit www.ShelbyAshPresents.com.

5/21/2005 — NCBS Bluegrass

Faire from noon to 5 pm on the Duck Pond Stage at San Lorenzo Park, next to Santa Cruz Courthouse in Santa Cruz, CA. Free event to celebrate Worldwide Bluegrass Month. Bands TBA. For information, contact Lisa Burns at 650-964-4521; email lisa@lisaonbass.com; or visit <http://nbs.us>.

5/21/2005 — RBA presents King Wilkie in concert at the First Presbyterian Church, 1667 Miramonte Ave., Mountain View, CA. For information, contact Redwood Bluegrass Associates at 650-691-9982 or visit www.rba.org.

5/21/05 — "Old-Time Music Hour - Part 2" with Wrangletown, Mercury Dimes, and Amy & Karen at 9 p.m. at the Starry Plough, 3101 Shattuck Ave, Berkeley. \$6 cover charge. For information, call 510-841-2082.

5/21/2005 — Learn to dance Contrás, traditional squares, big circles, live caller, old-time band with a really hot fiddler featuring Geff Crawford & Masha Goodman from 7 to 10 pm at the Fiddletown Community Center in Fiddletown, CA. Cost is \$6 per person and family rates are available. No experience or partner necessary, everyone welcome! Dress comfortably and come ready for fun. Details at www.banjodancer.com or contact Masha at 209-296-7706 or email masha@banjodancer.com.

5/22/2005 — California Bluegrass Association concert featuring King Wilkie, 7 p.m. at Stein's Authentic Barbecue, 557 Summerfield Rd., Santa Rosa, CA. Doors open at 6:30 pm. Tickets are \$15 CBA & \$16 advance and \$17 at the door. Venue phone is 707-639-6100. For information, contact Layne Bowen at 707-526-4397 or email lbowen@rbmco.com.

5/23/2005 — Courthouse Ramblers will perform at 7 pm at Phil's Fish Market and Eatery, on Sandholt Road, Moss Landing, CA. Jam session follows performance. For information, call 831-375-2975 or visit philfishmarket.com.

5/24/2005 — Wild Oats and Honey will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>.

5/25/2005 — Diana Donnelly & the Yes Ma'ams will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>.

5/24/2005 — Bluegrass Gold concert featuring King Wilkie at the Sweetwater, 153 Throckmorton Avenue, Mill Valley, CA. For information, call 415-388-2820 or visit <http://www.sweetwatersaloon.com>.

5/26/200 — King Wilkie will perform at the Freight and Salvage Coffee House, 1111 Addison

CBA Calendar of Bluegrass, Old-time and Gospel Events

www.sonomapub.com.

5/28/2005 — The Min-Tones will perform from 11 am to 1 pm at San Gregorio General Store, Highway 84 and Stage Road, San Gregorio, CA. For information, call 650-726-0565; email info@themin-tones.com; or visit <http://www.sangregoriostore.com>.

5/29/2005 — Mighty Crows will perform at the Blarney Stone, 5625 Geary at 20th Street, San Francisco, CA. For information, contact Shelby Ash at (415) 665-0408 or visit www.ShelbyAshPresents.com.

Festivals

5/30/05 — The Walnut Grove Bluegrass Festival, 3370 Sunset Valley Road in Moorpark, CA. Featuring Bluegrass Etc., Tom Corbett Band, The Waldon Dahl Band, The Kin Folk, The Witcher Brothers and Silverado Bluegrass Band. There will be workshops and jamming all day. RV parking (dry) \$10 per unit. Tickets are \$15 advance and \$20 at the gate for adults. Children ages 6-12 are \$7 advance and \$10 at the gate. Ages 5 and under are free with a paid adult admission. For information, call 818-282-9001 or visit www.walnutgrovebluegrassfestival.com.

5/5/05 — 5/8/05 — Parkfield Bluegrass Festival in the town of Parkfield, CA. Tent and RV camping facilities available with hot showers and some electrical hookups. Featuring: James King Band, The Fox Family, The Done Gone Band, The Witcher Brothers, Second Wind, Southside Band, New Five Cents, Groundspeed, Iron Lasso, Biscuits & Groovy, Better Late Than never, Jimmy Chicken Pants, Leroy Mack & The Bluegrass Gospel Band and more. Festival also offers workshops, Sunday Gospel Show, food and drink vendors on site. For information or tickets, visit www.parkfieldbluegrass.com or call 805-937-5895.

5/13/05 — 5/15/05 — Gilroy Bluegrass Festival at the Casa de Fruta (between Gilroy & Hollister, CA two miles east of the junction of Highway 152 & Highway 156). Bands include Dale Ann Bradley & Coon Creek, The Kathy Kallick Band, Perfect Strangers, The Papermill Creek Rounders, Done Gone (reunion), Lone Prairie, Bean Creek, Brothers Barton w/ Overdrive, Harmony Grits, MacRae Brothers, Larry Hosford, REO Haywagon, Faux Renwah, and Kids on Stage w/ Frank Solivan. For information or tickets, visit <http://www.gilroybluegrass.com>.

5/14/05 — Manteca Bluegrass and Western Fair 11 am to 5 pm at the Manteca Sportsmen's Club, 30261 S. Airport Way, Manteca, CA. Performers include the Alhambra Valley Band, Debbie Psterson & Passin' Thru, Stay Tunes, Corrine Cook and more TBA. Other activities include a chili cookoff, petting zoo, quilting exhibition, arts and crafts and food booths. Proceeds will help support the Hope Family Shelter. For information, contact Mitch Ballard at 209-825-0990; email skykband@aol.com; or visit mantecabluegrassfair.com.

5/14/2005 — Bluegrass For The Birds Festival a part of the International Migratory Bird Day at the Umpqua Valley Art Center, 1624 West Harvard Ave., Roseburg, OR. Performers to include Zephyr Celtic Duo, Joe Ross' Roots of Bluegrass Show, HotQua String Band, Joe Ross & Al Brinkerhoff, Sequoia, Girls Can Jam, Bob Hall's Homemade Jam, Margot O'Sullivan

& All Strung Up, and The Chloe McKinley Band. For information or tickets, contact Joe Ross, 1030 W. Harvard, PMB 5094, Roseburg, OR 97470; phone 541-673-9759; email rossjoe@hotmail.com; or visit <http://www.talentondisplay.com/joeross/home.html>.

5/15/95 — 45th Annual Topanga BanjoFiddle contest and Folk Festival at Paramount Ranch near Agoura, CA in the Santa Monica Mountains National Recreation Area. Festival has multiple stages for contests, dance, and musical performances. Bands include The Lampkins Family Band, Ken Perlman and Susie Glaze and the Hilonesome Band. For information or tickets, call 818-382-4819; email: info@TopangaBanjoFiddle.org or visit www.TopangaBanjoFiddle.org.

5/17/2005 — Mandolin Festival from noon to 8 pm at the Slavonic Cultural Center, 60 Onondaga Ave., San Francisco, CA. Bands include Wake The Dead, Joe Craven, Zighi Baci, Aurora Mandolin Orchestra and Instant Klezmer Mandolin Orchestra. For information, contact John Daley at 510-649-0941; email johndaley@mindspring.com; or visit <http://www.slavonicweb.org>.

5/21/05 — NCBS Bluegrass Fair in San Lorenzo Park in Santa Cruz, Ca from noon to 5 pm. Bands to be announced. A free event to celebrate Worldwide Bluegrass month. For information, visit www.scbs.org.

5/26/05 — 5/29/05 — Strawberry Music Festival in Camp Mather (near Yosemite National Park), CA. Featuring Nashville Bluegrass Band, King Wilkie Band, Riders in the Sky, Old Blind Dogs, Penny Lang, Kieran Kane-Kevin Welch & Fats Kaplin, Railroad Earth, Marcia Ball. For info go to www.strawberrymusic.com.

5/27/2005 — 5/29/05 — 32nd Topanga Days Country Fair on the Topanga Community House grounds, 1440 N. Topanga Canyon Blvd., Topanga, CA. It's a down-home Country shindig — Topanga style of course! Join us as we celebrate the best in Bohemian culture, Alternative music and Country & Bluegrass fun. Topanga Days is a three-day festival fundraiser for the Topanga Community House. This traditional fair brings forth a magical, free-spirited world: non-stop diverse music; more than 75 unique artisans; eclectic activities with hula hoopers, belly dancers, face painters; and more. New this year is the first annual Topanga Days Folk & Bluegrass Contest. The competition is Saturday, May 28 and Sunday, May 29. The winner gets to play on the Main Stage with John McEuen, founding member of the Nitty Gritty Dirt Band. See website for the contest rules. <http://www.topangadays.com>.

5/30/2005 — Walnut Grove Bluegrass Festival at The Walnut Grove, 3370 Sunset Valley Road, Moorpark, CA. Want to enjoy a little family fun and some great music? Then come on out to the Walnut Grove Bluegrass Festival on Memorial Day and enjoy a day of great Bluegrass Music. Featuring Bluegrass Etc, The Witcher Brothers, The Silverado Bluegrass Band, The Tom Corbett Band, The Walden Dahl Band and The Kin Folk. Additional activities include workshops, children's activities and jamming. The setting for the music is under the shade of old walnut trees that cover almost the entire audience area. Bring your lawn chairs and get your spot early to enjoy an old-fashioned out door bluegrass and acoustic music concert. No dogs allowed. Dry camping is available on site.

Tickets are \$20 per adult and \$10 for Juniors ages 6 to 12. Admission for children under the age of six is free. Festival hours are 10 am to 8 pm. For information or tickets, contact Rick at 818-282-9001 or visit <http://www.wgbf.net>.

6/3/05 — 6/5/05 — Golden Old Time Music Festival at the Siskiyou County Fairgrounds, 1712 Fairlane Road, Yreka, CA. Featuring Foghorn String Band, The Roadillers, Kenny Hall, Matt Kinmen's Old-Time Serenaders, Eric & Suzy Thompson, Piney Creek Weasels, Knock 'em Stiff, Mt. Diablo String Band, Acme String Ensemble and the Stairwell Sisters. For information, call Mark Hogan at 707-829-8012 or Gene Bach at 530-842-1611.

6/3/05 — 6/5/05 — 12th Annual Wild Iris Folk Festival at the Mendocino County Fairgrounds in Boonville, CA. "Great acoustic folk music in a small rural setting." Sponsored by Wild Iris Productions and KZYX and KZZY. Featuring Charlynn Rose, Danny Barca, Blame Sally, Lenny Laks, U. Utah Phillips, Catfish John & Maria Villaboy, Joe Craven and Django Latino, Foxflove, Steve Lucky & The Rhumba Bums, John Reischman and the Jaybirds, Ruthie Foster and The Waybacks. Camping is available on the grounds. Other activities include a Sunday Gospel Program, workshops, open mic, children's program, Friday night Contra Dance and jamming. There will be food and local wines on sale during the festival. Tickets are available by phone at 707-895-2825; by mail from Wild Iris Productions, P.O. Box 262, Philo, CA 95466 or on the website at www.wildirisfolkfestival.org. For information, call 707-895-3589.

6/10/05 — 6/12/05 — Felton BG Festival at Roaring Camp near Felton, CA. Brookdale Bluegrass is putting on an outdoor three-day camping bluegrass festival, with John Murphy's Carolina Special, the Earl Brothers, Mossy Creek, Sherry Austin, Harmony Grits, Highway One, the Abbott Family Band and The Birch Lake Ramblers. Festival also features an open mike stage, kids on stage, and jamming. For information, visit www.brookdalebluegrass.com.

6/12/05 — 6/15/05 — CBA Music Camp at the Nevada County Fairgrounds in Grass Valley, CA. Instructors include Murphy Henry, Bill Evans, Alan Munde & Alice Gerrard — banjo; Marshall Andrews & Todd Phillips — bass; Ivan Rosenberg & Sally Van Meter — Dobro; Jack Turtle, Mike Tatar Jr. & Brittany Haas — fiddle; Kathy Kallick, Jim Nunally, Steve Pottier & Eric Thompson — guitar; John Reischman, Tom Rozum & Dix Bruce — mandolin; Laurie Lewis & Keith Little — vocals. Cost for the camp is \$270 per person and additional \$75 for meals (optional). For information or to register, call 707-8897-9067; email Ingrid@svn.net or visit www.cbamusiccamp.org/.

6/16/05 — 6/19/05 — 30th Annual CBA Father's Day Bluegrass Festival at the Nevada County Fairgrounds in Grass Valley, CA. Featuring: Rhonda Vincent & The Rage, Del McCoury Band, U.S. Navy Band Country Current, IIIrd Tyme Out, Dry Branch Fire Squad, The Grascals (Emerging Artist Band), Lost Highway, True Blue, High Country, Sidesaddle & Co., Country Ham, The

Barbary Coast Cloggers, Done Gone Band Reunion, Good Ole Persons Reunion and Kids on Bluegrass. Festival also offers workshops, children's program, luthiers' pavilion, camping, jamming, food, soft drink and craft vendors on site. Advance tickets on sale through May 31, 2005. For tickets or information, call 209-473-1616; email calbluegrass@comcast.net or visit www.cbaontheweb.org.

6/17/05 — 6/19/05 — Huck Finn Jubilee Country and Bluegrass Festival at Mojave Narrows Regional Park in Victorville, CA. Bands include The Nashville Bluegrass Band, The Cherryholmes, IIIrd Tyme Out, Rhonda Vincent & The Rage, Jeanette Williams Band, Merle Haggard, Blue Highway, Dry Branch Fire Squad, and more. For camping and tickets, call 951-780-8810 or visit www.huckfinn.com.

6/24/05 — 6/26/05 — 23rd Annual Summer Solstice Folk Music, Dance and Storytelling Festival on the grounds of Soka University of America in Calabasas, CA. Featuring concerts, folk artists, dance area, instrument workshops, children's festival, jam sessions, storytelling, crafts faire and special evening events. Bands include The Bills, The Privy Tippers, Veretski Pass, The Suyncopaths, Larry Unger, Chris Reed, Tom and Patrick Sauber, Brad Leftwich and many more. Sponsored by the California Traditional Music Society. For information or tickets, call 818-817-7756; email: info@CTMSFolkMusic.org or visit www.CTMSFolkMusic.org.

7/8/05 — 7/10/05 — Good Old Fashioned Bluegrass Festival in Bolado Park at the San Benito County Fairgrounds (eight miles south of Hollister, CA). Bands include Abbott Family Band, Alhambra Valley Band, Barefoot Nellies, Bean Creek, Bill Evans' "Banjo In America," Birch Lake Ramblers, Circle R Boys, Courthouse Ramblers, Dark Hollow, Earthquake Country, Faux Renwahs, Fog Valley Drifters, Grassfault, Grizzly Peak, Highway One, JEDD, Mighty Crows, Mr. Banjo & the Lonesome Wailers, New Five Cents, REO Haywagon, Sibling Brothers, Sidesaddle & Co., Smith Brothers, Stay Tuned, Stoney Mountain Ramblers, Wild Oats 'n' Honey, Windy Ridge, plus Yodeling Lady Lolita, Kids On Stage, tweeners, and more. For information or tickets, visit <http://www.scbs.org/GOF2005/gofhomepage.htm>.

7/14/05 — 7/17/05 — California Worldfest at the Nevada County Fairgrounds in Grass Valley, CA. Bands include Tempo Libre, Rani Arbo & Daisy mayhem, Gospel Hummingbirds, Mortal Coil, Charanga Cakewalk, Michael Ramos, Ladysmith Black Mambazo, The Waifs, Linda Tillery & Nina Gerber, Jackie Greene, Jake Shimabukuro, Fruit Trio, Fiamma Fumana, John Jorgenson, Quintet, Don Ross, Marley's Ghost, Quetzal, Alasdair Fraser, Adaa We, Joe Craven, O-Maya, Charanga Cakewalk, Mortal Coil and many more. Other activities include have vocal, instrumental, dance and percussion workshops; a children's program; international artisans and food and drink vendors. Camping available on site. For information or tickets, call 530-891-4098 or visit www.worldfest.net. **cont. next page**

CBA Calendar of Bluegrass, Old-time and Gospel Events

www.worldfest.net.

7/16/05 – 7/17/05 – Scott Valley Bluegrass Festival in City Park, Etna, CA (between Eureka and Yreka). Bands include Donner Mountain Bluegrass Band, Highway One, Rick Jamison & Copper Canyon, Ryan Holladay, Alhambra Valley Band, and the Piney Creek Weasels. For information or tickets, call 530-467-4144, or visit <http://users.sisqrel.net/svcoc/SVbluegrass.htm>.

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 Consensus, Paul thorn, David Olney and the Others, Teresa James & the Rhythm Tramps, Hot Club of Cowtown, The Subdues. For information visit www.strawberrymusic.com.

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 facili-

tate. 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 weelitzo@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.

Marysville – Bluegrass Jam session every Sunday beginning at 2 pm at The Eagle's Nest on the corner of highway 20 and B street in Marysville, CA. This jam is hosted by Bob Crowder and

Carolyn Faubel and it's a good one. The folks at the Eagle's Nest are very welcoming and the patrons seem to love the music. For information, call 530-671-6735 or email cba3416@aol.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.

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 3rd 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 bengas@earthlink.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.

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 onestat@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.

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.

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.

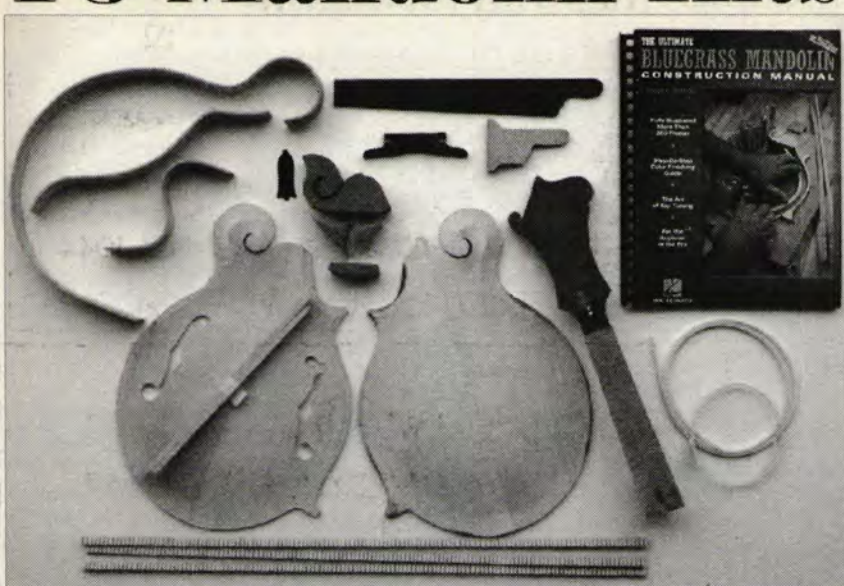
Saturday

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>.

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.

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THURSDAY 6/16/05

10 – 10:50 am High Country
11 – 11:50 am Dry Branch
Fire Squad
11:50 am – 1:35 pm Lunch
Break & Workshops
1:35 – 2:25 pm
Kinman's Old Time Serenaders
2:35 – 3:25 pm Good Ol' Persons
Reunion
3:35 – 4:25 pm Rhonda
Vincent & Rage
4:35 – 5:25 pm All Star Music
Camp Instructors Band
5:25 – 7:00 pm Dinner Break
& Workshops
7 – 7:50 pm Done Gone Band
Reunion
8 – 8:50 pm Good Ol' Persons
Reunion
9 – 9:50 pm Dry Branch Fire
Squad
10 – 10:50 pm Rhonda
Vincent & Rage

FRIDAY 6/17/05

10 – 10:45 am Done Gone
Band Reunion
10:55 – 11:40 am The
Grascals
11:50 am – 12:35 pm
Kinman's Old Time
Serenaders
12:35 – 2 pm Lunch Break
& Workshops
2 – 2:45 pm Dry Branch Fire
Squad
2:55 – 3:30 pm High
Country
3:40 – 4:35 pm The
Grascals
4:45 – 5:30 pm Kids
on Bluegrass
5:40 – 6:10 pm The
Barbary Coast Cloggers
6:10 – 7:30 pm Dinner
Break & Workshops
7:30 – 8:15 pm

Country Ham
8:25 – 9:10 pm
Good Ol' Persons Reunion
9:20 – 10:05 pm
Rhonda Vincent & Rage
10:15 – 11 pm Country
Current

SATURDAY 6/18/05

10 – 10:45 am True Blue
10:55 – 11:40 am Side-
saddle & Co.
11:50 am – 12:35 pm Lost
Highway
12:35 – 1:35 pm
Lunch Break & Workshops
1:35 – 2:20 pm
Country Ham
2:30 – 3:15 pm Del McCoury
Band
3:25 – 4:10 pm
Country Current

4:20 – 4:35 pm Board Pre-
sentations
4:45 – 5:30 pm Kids on
Bluegrass
5:40 – 6:10 pm The Bar-
bary Coast Cloggers
6:10 – 7:15 pm
Dinner Break & Workshops
7:15 – 8 pm The Grascals
8:10 – 8:55 pm
IIIrd Tyme Out
9:05 – 9:55 pm
Country Current
10 – 11 pm Del McCoury
Band

SUNDAY 6/19/05

8 – 9 am Non-Denomina-
tional Chapel Gospel Show
10 – 10:45 am Country
Ham
10:55 – 11:40 am IIIrd
Tyme Out

11:50 am – 12:35 pm Lost
Highway
12:35 – 2 pm Lunch Break
... Workshops
2 – 2:45 pm True Blue
2:55 – 3:40 pm Side-
saddle & Co.
3:50 – 4:35 pm Del
McCoury Band
4:45 – 5:30 pm Lost
Highway
5:40 – 6:25 pm IIIrd
Tyme Out

2005 CBA FATHER'S DAY WEEKEND BLUEGRASS FESTIVAL TENTATIVE BAND PERFORMANCE SCHEDULE

Thanks to Don Denison for
getting this done for us all.



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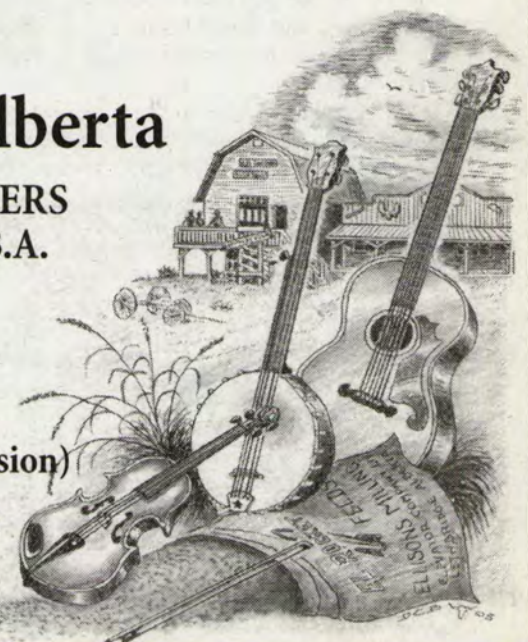
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SATURDAY: Workshops & Open Microphone
- 9 a.m. to 12 noon
Big Stage - 12 noon to 10 p.m.
SUNDAY: Big Stage - 10 a.m. to 12 noon (Gospel Session)

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THE MOTHER'S DAY WEEKEND BLUEGRASS FESTIVAL LIVES ON IN PARKFIELD 2005 MARKS THE 7TH YEAR

Parkfield — an out of the way paradise located thirty miles east of Paso Robles, in the coastal range north of Highway 46 surrounded by rolling hills covered with oak trees and breath taking natural beauty. This is the ultimate location for a bluegrass festival.

For six years a growing number of bluegrass festival fans have savored the natural beauty and peaceful atmosphere. Mother's Day Weekend would find this sleepy little paradise transformed into a true bluegrass dream. The sounds of Mother Nature and all her amazing sights are combined with the haunting, soulful, high lonesome sound of bluegrass music. It's an experience that almost defies description. Live bands on a small cozy stage in a backyard type setting that makes you want it to never end.

The Yokut Indians discovered this place centuries ago and named the valley "Cholame" which means "the beautiful one". In the mid 1800's settlers discovered this valley and mined quicksilver and coal there. But the land proved to be not enough to support the estimated 900 homesteaders who eventually moved on. Today only a handful of ranchers and farmers remain to enjoy the beautiful tranquil valley and the bountiful wildlife. The road sign, prior to the last census read "population 37". The current sign reads 18. The tiny little community has a unique charm unmatched anywhere in California. For more information go to www.parkfield.com.

Mother's Day Weekend, May 5th through 6th, 2005 will find Parkfield once again transformed into that awesome bluegrass dream. The Parkfield Bluegrass Festival will again be four days long, Thursday, Friday, Saturday and Sunday.

Over the years, many improvements have been made in order to accommodate the campers who come to enjoy the music, and tranquility of this incredible place. This year will be no exception. The same great facilities will be available and, as in the past, improvements continue. Food vendors will be on site this year with

extended hours of operation for the early risers and the late night folks too.

Pets are welcome and you and your neighbors are too. Parkfield is a friendly town. Campfires are OK and late night jams are a regular occurrence at this festival. The tree studded lawn area north of the Parkfield Inn makes for excellent tent camping and its only 100 feet to the stage. The RV camping area south of the Parkfield Café is so close to the stage that many folks can sit in their camp and enjoy the live bands on the stage. Yet there is still plenty of other campsites that offer a more quiet and secluded environment. No reserved spots are held, however an area for handicapped campers is available for those with special needs. Campers that require such accommodations should notify the campground host so that a spot can be prepared for them when they arrive. That information should also be included when tickets are purchased in advance.

The entertainment for this year's festival includes the award winning James King Band from Virginia. The Fox Family from Nashville will be back for the second year in a row. The Southside Band from Lompoc and the New Five Cents from San Luis Obispo County both of whom played at the festival last year will be returning. Better Late Than Never from San Luis Obispo has just been added to the lineup. Two newly formed bands, Second Wind from southern California, with thirteen year old Christian Ward (son of Eric & Stacy Uglum) on fiddle and REO Haywagon from the bay area will be featured along with Bean Creek making a return appearance this year.

The Parkfield Bluegrass Festival will host two classic California bands. The Witcher Brothers are celebrating their twenty year anniversary. Dennis Witcher along with his two sons, Gabe and Mike

have played together and as guests with the masters throughout the US. The Done Gone Band Reunion joins some of northern California's most notable musicians back together. Both bands will be sure to be real crowd pleasers.

Also featured will be Groundspeed, Leroy Mack and the Bluegrass Gospel Band and Jimmy Chicken Pants, a great old timey band.

In addition to all the great bands, there will be kids programs, a special treat for all the mothers, music and clogging workshops, "Pickin' by Ear" workshops with Luke and Carl Abbott, and of course, lots of camp fires and jams.

Every festival relies on volunteer staff to operate. Individuals wishing to volunteer to help on the Parkfield Bluegrass Festival should Email a request along with their personal information to pkfieldbluegrass@aol.com or send it to the post office box above. Inquiries about ticket prices, food and craft vendor inquiries, band bookings and any other questions can be directed to the same. Ticket prices and other information can also be obtained online at www.parkfieldbluegrass.com. Send us your Email address and you will receive informative updates on the festival.



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