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Bring your instrument, family, camping gear and join us at the CBA Spring Campout April 14-16 in Plymouth. **A-14**



Beautiful vintage instruments were on display during SuperGrass in Bakersfield Feb. 2-5. Story and photos -- **B-1**



Marty Raybon and his band were a crowd pleaser at SuperGrass last month. More band photos -- **B-1**
Plus...
•CBA Calendar
•Music Camp Story
•Studio Insider
•Luthier's Corner and More!

Folk and Bluegrass music will abound in Sebastopol March 11

Come join us in Sebastopol on Saturday, March 11 when the California Bluegrass Association and the Sonoma County Folk Society will present the Sonoma County Bluegrass and Folk Festival. It will be held in the Analy High School Theater at 6950 Analy Ave. in Sebastopol, CA. Doors will open at noon and the music will start at 1 pm and continue until 9 pm.

Patrons can expect the same excellent line up and can also be assured that quality workshops and food vendors will be present as always.

As in previous years, featured performers include an array of styles including traditional Bluegrass, singer songwriter, old time, and eclectic forms of acoustic music.

This year we are proud to present Chris Hillman and Herb Pedersen, Perfect Strangers, Walt Koken and the Orpheus Supertones, Mountain Laurel, Chris Webster and Nina Gerber, and the Compost Mountain Boys.

Ticket Prices are \$30 at the door. Members of the California Bluegrass Association, Sonoma Folk Society and Northern California Bluegrass Society are entitled to discount tickets at \$28 per person.

We will be featuring a Cowboy Music workshop among others. Patrons are encouraged to bring their instruments, as there will be plenty of opportunity and space to jam!



Chris Hillman and Herb Pederson (above right) will be featured performers at the Sonoma festival along with local guitarist Nina Gerber (above) and singer/songwriter Chris Webster (right).

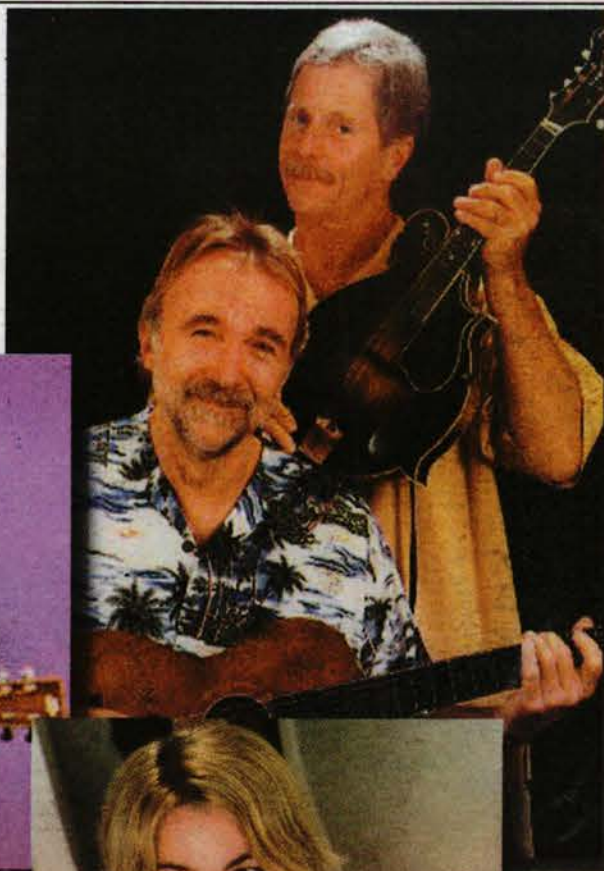


Photo by Neil Michelle

For general information, contact Mark Hogan at 707-829-8012 or hogiemoon@comcast.net.

Bluegrass Etc. and Mighty Crows to perform for CBA concert in Morgan Hill March 25th

The California Bluegrass Association will present Bluegrass Etc. in concert on Saturday, March 25, 2006 at the Morgan Hill Grange, 40 East 4th Street in Morgan Hill, California. The Mighty Crows will open the show at 7 p.m. The doors will open at 6 p.m. — come early and get a good seat!

Bluegrass Etc. performs a hard-hitting show of instrumental expertise, vocal precision and stage personality that never fails to entertain. The group is well known internationally and tours more than eighteen countries per year, performing more than 200 shows annu-

ally at festivals and in concert. Bluegrass Etc. consists of John Moore (mandolin, guitar, vocals), Dennis Caplinger (banjo, fiddle, vocals), and Bill Bryson (bass, vocals). The band has its roots in bluegrass music, but has evolved over the years into a much more dynamic and eclectic acoustic band.

The Mighty Crows have played together informally for some time. Chris, Jeff and Mark first began singing together as a trio while playing with another local bluegrass band, Grizzly Peak. They were performing at the 2004 GOF festival in Hollister when two

events indirectly led to the creation of the Mighty Crows. Jeff, Mark, and Ken agreed to help Chris back up his twin sons, Calvin and Trevor, for their debut performance on the tween-er stage. When Alex (usually a guitar player) showed up at the

festival with a bass, the pieces all seemed to fall into place and the idea to form the band was born.

Band members are Mark Wardenburg (fiddle and baritone vocals), Ken Torke (man-

Continued on A-3

Bluegrass Breakdown
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Leadership Team

Board of Directors

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

Rick Cornish -- Chairman
Web Team Leader
10740 Whiskey Creek Rd.
Sonoma, CA 95370
209-588-9214
rcornish@sjcoe.net

John Duncan -- Ambassador At Large
2915 57th Street
Sacramento, CA 95817
916-736-0415
oant@jps.net

Tim Edes -- Grass Valley Assistant Festival Director
SuperGrass Entertainment Coord.
17720 Telfer Drive
Morgan Hill, CA 95037
408-779-5456
tedes@verizon.net

Montie Elston -- Grass Valley Festival Director
4828 Western Avenue
Oliverhurst, CA, 95961-4125
530-749-9504
fidle3@lanet.com

Rich Evans -- GV Elect./Trans./Commun. Coord.
22039 Old Santa Cruz Hwy
Los Gatos, CA 95030-8807
408-353-4568
rich-n-syd@worldnet.att.net

Mark Hogan -- Sebastopol Festival Director
3980 Monika Ct.
Sebastopol, CA 95472-5741
707-829-8012
hogiemoon@comcast.net

Hal Johnson -- SuperGrass Festival Co-Director
Statewide Activities VP
744 Shoreside Dr.
Sacramento, CA 95831-1417
916-391-3042
haljohnson@sbcglobal.net

Larry Kuhn -- IBMA Liaison
177 Stoney Hill Drive
Folsom, CA 95630-4623
916-983-2275
folsomflash@yahoo.com

Carl Pagter -- Chairman Emeritus
17 Julianne Court
Walnut Creek, CA 94595-2610
925-938-4221

J.D. Rhynes -- GV Backstage Manager
P.O. Box 1303
West Point, CA 95255-1303
209-293-1296
jdrynes@volcano.net

Suzanne Suwanda -- Publicity Director
24500 Miller Hill Road
Los Gatos, CA 95033
408-353-8347
Suwanda@surnet.net

Officers

Darby Brandli -- President
2106 - 9th Avenue
Oakland, CA 94606-2612
510-533-2792
darbyandbruno@comcast.net

Diana Donnelly -- Secretary
Director of Operations
PMB 314 3801 Yosemite Blvd, Ste. E
Modesto, CA 95357-0528
209-491-2725
cbainformation@yahoo.com

Kris Hare -- Assistant Treasurer
4571 Sunset Oaks Dr.
Paradise, CA 95969-7118
530-876-1551
rdb44knk@aol.com

Kathy Kirkpatrick -- Membership Vice President
1609 Amanda Ct.
Stockton, CA 95209
209-473-1616
calbluegrass@comcast.net

Kelly Senior -- Treasurer, Investment Vice President
5082 Warnke Rd.
Paradise, CA 95969-6455
530-877-1764
seniorfamily@hotmail.com

Area Activities Vice Presidents

Layne Bowen -- North Coast
707-526-4397
lbrown@rbmco.com

Bruno Brandli -- East Bay
510-533-2792
darbyandbruno@comcast.net

Bill Schneiderman -- Delta-Sierra
209-586-3815
mandobil@bigvalley.net

John Senior -- Butte-Tehama
530-877-1764
seniorfamily@hotmail.com

Roger Siminoff -- Central Coast
siminoff@siminoff.net

Bob Thomas -- Sacramento Area
916-989-0993
sacbluegrass@comcast.net

Craig Wilson -- South San Joaquin Valley, SuperGrass Co-director
661-589-8249
craigw1@sbcglobal.net

Year-Round Jobs

Bob Calkins -- Photographer
530-644-1587
motherlode@innercircle.com

Elena Corey -- Education Coord.
209-545-3760
elenacp@earthlink.net

Don Denison -- Entertainment Contract Reviewer
209-293-1559
dondbear@yahoo.com

Steve and Sharon Elliott -- Darrell Johnston Kids Lending Library
510-728-7613
shickey6@yahoo.com

Angelica Grim -- Teen Ambassador
209-581-0869
bluegrassbeau-ty2@yahoo.com

Esther House -- E-Commerce Mgr.
707-829-9569
mrsbluegrass@comcast.net

Steve Johnson -- T-Shirt Design and Production
415-927-3733
heysteve@comcast.net

Gene Kirkpatrick -- Mail Ticket Sales
209-473-1616
calbluegrass@comcast.net

Allen Light -- Insurance Advisor
530-876-1551
aml1944@aol.com

Julie Maple -- Mercantile Coordinator
209-333-7266
j.maple@sbcglobal.net

Frank Solivan -- Kids on Stage Direc. Ambassador at large
408-656-8549

Tom Tworek -- Digital Photographer
831-588-0226
phototom@earthlink.net

Whit Washburn -- Contract Legal Advisor
916-933-2106
wfwashburn@wfwashburn.com

Rosanna Young -- Volunteer Coordinator
530-346-8870
rosanna@youngconstruction.com

Grass Valley Festival Coordinators

Bill Arbaugh, -- Ice Booth
503-668-8610
blueroadbill@yahoo.com

Larry Baker -- Concessions
209-785-4693
roaddog@caltel.com

Tom Bockover -- Security
916-359-4580
tomboc@hotmail.com

Ron Custer -- Stage Construction
530-559-2596
custer@roadsideminiestries.com

Patti Garber -- Children's Program
650-577-0533
ted@tgarber.com

Steve Hogle -- Assistant Entertainment
707-838-6011
stevehobbluegrass@yahoo.com

Steve House -- Handicapped Camping
707-829-9569
mr_bluegrass@comcast.net

Jack Hyland -- Gate Crew
209-602-1731

Debra Livermore -- T-Shirt Sales

916-825-9762
dlivermore@shra.org

Russell Loop -- Entertainment
916-767-7740
russloopcba@yahoo.com

Mike McGar -- Gate Ticket Sales
209-572-3735
mcgarm@yosemite.cc.ca.us

Bill Meiners -- Comp. Tickets
408-683-0666
bill.meiners@diversifiedsoftware.com

Ingrid Noyes -- Music Camp Director
707-878-9067
ingrid10@sonic.net

Tom Parker -- Stage Lighting
916-988-5996
knockonwood@lanet.com

Web Team

Bands -- Grant Johnston
livebluegrass@aol.com

Calendar -- Suzanne Denison
bgsbreakdown@volcano.net

Kids on Bluegrass Page
Jill Cruey
jillc@netvista.net

Sharon Elliott
shickey6@yahoo.com

Links -- Bill Downs
bilnfay@ix.netcom.com

Message Board -- Sharon Elliott
shickey6@yahoo.com

Photo Gallery Manager -- Bruce Campbell
bc@bluemoonbros.com

Radio Grass -- Darla Novak
Novakd42@apol.com

Recorded Music -- George Ireton
ireton@shasta.com

Splash Page/MP3 Manager -- Pat Garcia
patgarcia@direcway.com

Welcome Columnists
Bruce Campbell
bc@bluemoonbros.com

Mark Varner
mrvarner@ix.netcom.com

California Bluegrass Association Membership Application

Last Name _____ First Name _____ Spouse: _____ Last Name _____ First Name _____

Address _____ Chil(ren) _____

City _____ State _____ Zip _____ Year of Birth _____

Phone _____ Email: _____

Membership Categories:

| | |
|--|--------------|
| Single Membership | \$20.00 |
| With Spouse/other added | \$25.00 |
| Children 12-18 (non-voting) | \$1.00 each |
| Children 12-18 (voting) | \$10.00 each |
| Band Memberships Out of State Only (3-5 Members) | \$35.00 |

Membersip includes 12 issues of the Bluegrass Breakdown, and discount prices for all CBA sponsored festivals and concerts. Band memberships available for out-of-state bands. Each member is entitled to one copy of the publication. Please write names and addresses on a separete sheet of paper.

Please sign me up for the following:

_____ Single - 1 vote for _____ year(s) @\$20

_____ Couple - 2 votes for _____ year(s) @\$25

_____ Add _____ non-voting Children @\$1 each

_____ Add _____ voting Children @\$10 each

Children's names and birthdates: _____

| | |
|---|----------|
| _____ New _____ Renewal of Member # _____ | |
| Membership Total | \$ _____ |
| Kids on Bluegrass Fund | \$ _____ |
| CBA Heritage Fund | \$ _____ |
| Kids Instrument Lending Library Donation | \$ _____ |

TOTAL ENCLOSED \$ _____

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

Mail to: CBA Membership Vice President Kathy Kirkpatrick
P.O. Box 690730

Stockton, Ca 95969-0730

For information, call 209-473-1616
or email calbluegrass@comcast.net

If Senior Citizens (65 and over), please list birth years: _____

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.

Editor's Corner

By Suzanne Denison

Welcome to the March issue of Bluegrass Breakdown – the month in which J.D. Rhynes and I get a year older, we celebrate St. Patrick's Day and the official beginning of Spring. For some reason, Mother Nature was a little confused during February and we have had an early warm spell up here on Blue Mountain.

During the first two weeks of February we had temperatures in the high 60s and lots of sunshine rather than our usual rain and snow. Our fruit trees are all starting to bud out and I even have some crocus and daffodils poking their heads above ground. My only fear is that March will prove to be a cold month and everything will freeze again. Not too good for apples, apricots, cherries and plum trees – or my disposition.

From all reports the first CBA SuperGrass Bakersfield festival was a huge success. The co-producers, Hal Johnson and Craig Wilson did a wonderful job with lots of help from eager CBA volunteers and interested Bakersfield Bluegrass fans. The festival volunteer coordinator, Sandy Worley, had lots of last minute volunteers, as well as our loyal

members who signed up early and were eager to help make the event a success.

Don went down to Bakersfield on his own this year. I have been having gastrointestinal problems since November and was just not up to driving that far and spending most of the festival in our trailer rather than in the audience. He worked far too many hours, probably didn't eat right, but had a good time anyway. I stayed home and tried to work on the Breakdown and get some rest. Hopefully by the next issue I'll be on the mend – or at least all of the tests I endured will show what is wrong and that it can be fixed.

I'm sorry I missed the festival and look forward to next year's event. From all accounts, the music was wonderful, the jamming went on almost non-stop, LoarFest West drew a huge crowd of musicians and mandolin aficionados, and the hotel and convention center was a great venue for future festivals. Thanks to everyone who supported our first SuperGrass Bakersfield festival.

There is a photo feature on page B-1 with some great looks at the SuperGrass festival both on

stage and off. I was hoping for an article to go with it – but it didn't reach me before press time, so next month we'll have more coverage for your enjoyment.

The CBA has lots of events coming up in the next few months and we invite you to attend as many as your schedule allows. In March, there is the Sonoma Folk and Bluegrass Festival in Sebastopol on the 11th and a concert featuring Bluegrass Etc. and The Mighty Crows in Morgan Hill on the 25th. April 14-16, plan to come to the Amador County Fairgrounds in Plymouth to enjoy three days of jamming, visiting and relaxing with your bluegrass family and friends at the annual Spring Campout. More information on all of these events is in this issue.

There are a number of other

festivals coming up this Spring, but the CBA board, officers, and coordinators are all gearing up for our 31st Annual Father's Day Weekend Bluegrass Festival at the Nevada County Fairgrounds in Grass Valley – June 15-18, 2006. We have a great lineup and are getting everything finalized to host a wonderful festival. If you are interested in becoming part of the festival team, please contact

our volunteer coordinator Rosanna Young at 530-346-8870 or email rosanna@youngconstruction.com.

Don't forget about the 6th Annual CBA Music Camp just before our festival begins on June 11-14, 2006 in the same location. There is an article in this issue on A-__ with details on all of the classes and an ad on B-3 with a registration form and more information. We also have an article this month by 2005 Music Camp participant, Robert Schwartz that details his camp ex-

perience and urges other musicians to attend.

Thanks once again to all of the talented people who contributed their time and efforts to make this issue of Bluegrass Breakdown possible. They are: Kyle Abbott, Regina Bartlett, Darby Brandli, Bob Calkins, Elena Corey, J.D. Rhynes, Bob Schwartz, Roger Siminoff, Tom Tworek, Joe Weed, and Bill Wilhelm.



SuperDrawing winner announced

During the SuperGrass Festival in Bakersfield, CBA volunteers were selling tickets for a "SuperDrawing" with prizes including tickets to all three CBA Festivals and two embroidered Denim jackets. The winning ticket belonged to Bakersfield resident Gene Bragg. Congratulations to Gene and thanks to all who supported this CBA fund-raiser.

Morgan Hill concert

Continued from A-1
dolin and lead vocals), Chris Smith (lead and high tenor vocals), and Jeff Zieba (banjo, lead and harmony vocals).

Tickets are \$20 for the general public and \$18 for CBA members. For tickets or information, call 408-779-5456 or visit www.cba-ontheweb.org.

California Bluegrass Association

Bluegrass Breakdown

is published monthly as a tabloid newspaper at P.O. Box 690730 Stockton, CA 95269-0730, by the California Bluegrass Association. The CBA is a non-profit organization founded in 1974 and is dedicated to the furtherance of Bluegrass, Old-Time, and Gospel music. The views of the authors does not necessarily reflect the views of the CBA or its Board of Directors. Membership in the CBA costs \$20 a year and includes a subscription to the *Bluegrass Breakdown*. A spouse's membership may be added for an additional \$5 and children between 12 and 18 for \$1.00 per child. Children 12-18 who wish to vote will have to join for \$10.00. Names and ages are required.

Band memberships are available for \$35 for the out of state bands only. Subscription to the *Bluegrass Breakdown* without membership is available only to foreign locations. Third class postage is paid at Stockton, California. *Bluegrass Breakdown* (USPS 315-350). Postmaster please send address changes to: *Bluegrass Breakdown*, P.O. Box 690730 Stockton, CA 95269-0730. Copy and advertising deadline is the 1st of the month, one month prior to publication (i.e. February deadline is January 1st, etc).

Members are encouraged to attend all board meetings. Please contact any board member or call the CBA office at 209-491-2725 for information and directions.

Please send all contributions and advertisements to:

Suzanne Denison, editor

P.O. Box 9, Wilseyville, CA 95257

209-293-1220 -- email bgsbreakdown@volcano.net

Visit our Web Site at: www.cbaontheweb.org

Editor..... Suzanne Denison
Columnist..... Kyle Abbott
Columnist and Feature Writer..... Elena Corey
Columnist..... J.D. Rhynes
Columnist..... Roger Siminoff
Columnist..... Joe Weed
Columnist..... Bill Wilhelm
Feature Writers..... Elena Corey
Photography..... Bob Calkins, Tami Roth and Tom Tworek
Recording Reviews..... Brenda Hough, George Ireton & Carl Pagter
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CBA seeks candidates for the 2006/ 2007 Board of Directors

If you would like to be a part of the leadership team of the California Bluegrass Association, now is your chance. Candidates are sought for the 2006/2007 Board of Directors.

Each board member is charged with attending monthly meetings and taking on a leadership role in our organization. Board members volunteer their time to make our events happen and keep the association on an even financial keel, while promoting Bluegrass, Old-time and Gospel music in California.

If you are interested in becoming a candidate, you will need to circulate a petition of candidacy and have it signed by at least fifteen (15) current CBA members which

should be sent to our Membership Vice President, Kathy Kirkpatrick at P.O. Box 690730, Stockton, CA 95269-0730. In addition, you should send a candidate's statement and photograph via e-mail to bgsbreakdown@volcano.net or mail to Bluegrass Breakdown, P.O. Box 9, Wilseyville, CA 95257.

Petitions should be submitted no later than August 15, 2006 to be published on the ballot in September 2006. The election will be held at the CBA's Annual Meeting and Campout in October.

If you would like further information, please call or email one of the members of the current Board of Directors listed on Page A-2 of this issue.

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Display Advertising

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

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

Other sizes of advertising are available at \$3.80 per column inch based on a 5 column tabloid size. Please call 209-293-1220 or email: bgsbreakdown@volcano.net for further information.

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

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

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

Special rates are in place for festival issues, due to the greater amount of issues printed and copies distributed. This is usually 200% of the regular rate, but the Board of Directors of the CBA reserves the right to change the policy at their discretion. Please contact the Editor for more details.

Classified Advertising

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

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

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

Suzanne Denison, Editor *Bluegrass Breakdown*

P.O. Box 9, Wilseyville, CA 95257

Phone 209-293-1220 or email bgsbreakdown@volcano.net

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

Classes are starting to fill for CBA Music Camp -- register early!

Registrations are rolling in for the sixth annual CBA Music Camp, to be held June 11th to June 14th, at the Nevada County Fairgrounds, just prior to the Grass Valley Father's Day Festival in Grass Valley, California. As this article goes to press, some classes are already over half full, others have no one yet signed up, and registration in all classes is still open. But it won't stay that way long! So for best choice of classes, you're advised to sign up soon if you want to come.

There is a registration form in this issue that you can use to sign up, or you can print one out from the website (www.cbamusiccamp.org). The website also has lots of other camp information on it. Check it out, and if you have any questions or need more information, you can contact director Ingrid Noyes at 707-878-9067 (after 9 a.m. please) or e-mail info@cbamusiccamp.org. (Note that this is a new e-mail address since last year.)

Following is a list of this year's classes. Recommended prerequisites are also given, though an open and positive attitude towards learning in a group setting is really the most important prerequisite for having a great time at this camp.

Level 1: Advanced beginner. By this we mean that you already know the basics of how to play your instrument (and tune it!) and can play some songs or tunes, if not up to tempo, at least not agonizingly slowly.

Level 2: Intermediate. By this we mean that you are quite comfortable with your instrument, and have at least some experience playing with other people.

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

Prerequisites: Know

how to tune your banjo using a tuner; know how to do the basic rolls: forward, backward, and alternating thumb (square), how to make the G chord (easy: it's open! we're in G tuning), C chord, and D7 chord, all in first position; be able to move comfortably from chord to chord; and know how to play one or two songs—slowly is OK but without stopping and starting! This class is all about playing, playing, playing so come with good calluses! All the teaching in this class is done BY EAR, so bring a cassette/CD recorder of some sort. NO TAB will be given out! Nothing will be written down. No pencils and paper allowed! If you want a heads up on what we are doing, this material is all taught on the Murphy Method DVDs and videos (1-800-227-2357 or website—see below). Beginning Banjo Vol. 1 (DVD, video) has basic rolls, chords, and Banjo in the Hollow; Misfits (DVD and video) has Boil Them Cabbage and vamping; Vamping (video only) has vamping only.

Banjo, level 2, bluegrass backup, with Avram Siegel — The class will focus on this very important and rewarding aspect of playing the banjo, covering it from many angles. Backup playing offers a unique opportunity for players to start working up their own material and to start improvising. This is because, when playing backup it is typical to work with small and often simple phrases. To help with this, we will be studying harmony along with ways to get around the fingerboard and strategies for coming up with ideas that will best compliment a singer or soloist. We'll also get into elements of style — that is, look at the value of classic material as a basis for developing an individual style. And finally, because timing and rhythm are so important to backup playing, we will cover specific techniques to help students improve these skills.

Prerequisites: Students should have the facility to follow along with basic roll patterns and know some basic chord shapes, up and down the neck.

Banjo, level 2, bluegrass solos, with Bill Evans — Designed for intermediate to advanced students, this class takes you through a step-by-step process that begins with learning how to figure

out chord progressions from a guitarist or a recording and moves on the finding a melody on the banjo and incorporating Scruggs/Crowe style roll patterns and licks to create a "bonafide" sounding solo. Bill will provide tab examples of several great Scruggs solos to vocal tunes for class analysis, provide tips in working out solos in the keys of C and D and use students' own examples

to show how to spice up solos and breaks. Discussion of the use of licks, improvisation and the relationship of keys, chords and scales for melodic and single string style will be coordinated with exercises for exploring and learning the fingerboard. This is a hands on class, so come ready to play and contrib-

ute! Tab examples will be provided and audio and/or videotaping is encouraged.

Prerequisites: This class is designed for intermediate players who have achieved a basic competency in Scruggs style playing but now want to "internalize" the technique by learning how to create their own solos. Familiarity with Scruggs style "lead" playing in the down the neck or first position (not up the neck where the higher pitches are!) is required. This includes ability to play roll patterns (especially the forward roll) and execute left hand slides, hammer-ons and pull-offs. Students should be able to play five or more tunes in Scruggs style along the difficulty level of "Cripple Creek," "Cumberland Gap" or "Old Joe Clark" or more difficult pieces. Speed won't be emphasized as part of this class. However, you will need to have enough experience on your instrument to be able to play through a newly introduced tune at a slow speed using roll patterns or vamping with up the neck chords. There will be a wide variety of experience levels in this class and instruction will aim for the "broad middle" level of ability but no one will be left behind. If you are in doubt about your ability level, please contact Bill Evans at bevans@nativeandfine.com

Banjo, level 1, oldtime, with Alice Gerrard — In this class we'll work on song accompaniment, in the styles



Music campers of all ages enjoy small class instruction, singing together and the camp dance. Come join in the fun!



Prerequisites: Students should know some of the notes, and have some experience playing the bass with other musicians. It is helpful to have some understanding of the basic 3-chord progression used in the majority of bluegrass songs. Please bring along a

tuner, and a metronome, and it's also useful to bring a recording device to record a synopsis that will be given at the end of each class. Of course bring your acoustic bass. If you would like to bring along a bow, I will show you some basics of practicing with one. I personally find the bow an extremely useful tool for improving tone and intonation, but I also understand if you don't want anything to do with it. Email me (marylucy@bellsouth.net) if you have any questions about bass bows. If you are not used to playing your bass often, please spend some time every day, for at least a few weeks leading up to camp, moving your fingers over the strings to help minimize blisters and maximize your time at camp to be able to get out and play. Lastly, turn up the bass on your stereos and start feeling that beat!

Bass, level 2, with Dean Knight — This class is designed for the bass player who is interested in learning more about and expanding their playing skills in such areas as: the role of the bluegrass/old time bass player; the importance of good time and rhythm; playing a "part" (as opposed to just the correct notes); when is movement (walk-ups, runs, a "walking" style) desirable and when is it not; playing high vs. playing low; communication through "Nashville numbers" (1-4-5, etc.); how to use the power of the bass to make better sound-



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

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

Banjo, level 2, old-time, with Brad Leftwich — We will look at the way older generation musicians played banjo prior to the influence of radio and records. These are the elements of archaic styles that will help give your banjo playing more of a traditional sound. We start by learning a simple, basic version of a tune, then consider different techniques, one by one, that add musical interest and complexity without compromising the clock-like rhythm and drive of traditional banjo picking. Many of the tunes and techniques are from the rich musical traditions of southwestern Virginia, notably the Galax area; and northwestern North Carolina, especially

the Round Peak area.

Prerequisites: Participants should have already mastered the basic right-hand downpicking motion (clawhammer, frailing), and the basic left-hand techniques: pull-offs, hammer-ons, and slides. It would be very helpful if you also have some experience with drop-thumb technique, but we can review this if necessary and you should be able to get a significant amount from the class even if you don't. Ear training is vital to traditional music, so I don't use tablature in teaching. I encourage you to bring tape recorders, plenty of tape, batteries, and extra strings.

Bass, level 1, with Mary Lucy — This class will provide you with the essentials you need to help you feel comfortable participating in bluegrass jams. We will focus on timing, intonation, and music theory fundamentals; the role of the bluegrass bass player in a band, and how to interact with the bluegrass guitar and mandolin. We will get everybody playing; learn some bluegrass standards; focus on hearing chord changes and tricks for transposing songs to different keys to accommodate singers. We will spend time on ways to relax the body during playing and using conservation of energy techniques to minimize strain, while maximizing tone. We will also discuss practice techniques to keep you busy when you leave.

CBA Music Camp classes filling...

ing music; getting a good sound live and in the studio; and the importance of listening and being a conscientious musician. This course will help you become more musical and sensitive to the sounds which are being created around you. The class will be especially useful for those are in, or preparing to form, performing bands. Our curriculum will be customized to meet the needs of the group. However, I always make sure to give my students at least one or two private sessions during the camp to attend to individual needs. We'll have fun--be prepared to play a lot.

Prerequisites: Know the names of each of the notes on the neck from low E (open) to the high D on the G string; be comfortable playing in the keys of E, F, G, A, Bb, B, C, and D; be able to play at medium, and faster, tempos; be presently practicing to a metronome/drum machine (or willing to start). We want people who are beyond the beginning stages and have some playing ability and comfort on the bass.

Dobro, level 1, with Kathy Barwick — The focus of our three days will be to give you the information you need to play with others in a bluegrass jam. We'll analyze familiar bluegrass songs so you can hear the chord changes and recognize common chord progressions. We'll also cover the rhythm "chop" and how to play fills behind singers and other lead instruments. We'll focus on techniques for finding melodies and building solos, and demonstrate them in some simple dobro solos. We'll look at dressing up your solos using rolls, slides and hammer-ons, and if there is interest, we'll take a look at some of the more advanced techniques, such as pull-offs, slants, and string pulls. And perhaps most importantly, we'll address the issues of tone and intonation (playing in tune).

Prerequisites: You've listened to lots of bluegrass music, and bluegrass dobro music, and are familiar with commonly-played bluegrass songs. You can name the strings, and know the straight-bar chord positions all the way up the neck. You can get around a basic (G-C-D) chord progression, and have learned a few solos. You know how to tune your dobro.

Bring your dobro, steel, fingerpicks, and a capo. If you don't have a dobro yet and want to check it out, bring a guitar with a nut extender. If you're looking for a recommendation on what steel to use, I prefer one with slanted ends, such as a Tipton or Scheerhorn, over bullet or rounded-end bars. (Single note playing, and hammer-ons and pull-offs are much easier.) Paper and pen would be good for taking notes, and most essentially, bring a recording device; most of the instruction will focus on using your ears.

Dobro, level 2, with Billy Car-

dine — We will begin by checking in on some important basics, like hand pressure, muscle tension, bar angle, hand position, tone and intonation, then make up for the lack of this being particularly exciting by going over some licks that are powerful, yet still pretty easy and fun to play. We'll work on how to count and practice rolls appropriately and how to fit the melody line in there as well. We'll discuss

dobro-related music theory and ways to view the neck; how to take a melody and re-phrase it to fit into each position on the dobro neck; and various practices that will ultimately allow the hands to move more freely when it comes time to just play. We'll also learn how to get musical ideas from recordings, and not just from dobro players.... also from the guitar, fiddle, etc. If people are computer literate we'll

talk about how the computer can be an invaluable practice and composition tool, and each student will receive a CD of freeware and demos for Mac and Windows platforms, and learn about their benefits.

Prerequisites: The intermediate player should be able to sit down at a jam and play, and should be able to have a good shot at learning new songs on the spot (but not necessarily getting it right each time).

Fiddle, level 1, with Tashina Clarridge — This class will focus on learning tunes, chords, jamming, & accompaniment of other instrumentalists. There will be lots of hands-on playing. Sheet music and tablature will be provided for some parts of the class.

Prerequisites: Students should be able to tune their instruments,

Continued on A-6



Sonoma County Folk and Bluegrass Festival

Saturday, March 11, 2006 -- 1 - 9 pm

Analy High School Theater

6950 High School Road -- Sebastopol, California

Featuring great Bluegrass and Folk music by:

- Chris Webster & Nina Gerber
- Walt Koken and the Orpheus Supertones
- and more TBA

Doors open
at 12 pm
Lots of room for
jamming indoors
and out!



Chris Hillman and Herb Pedersen

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(With current membership card)

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___ CBA/SCFS Admission @\$25 each

CBA or SCFS Member No. _____

(circle association)

Total Enclosed \$ _____

For information, call 707-829-8012 or
email: hogiemoon@comcast.net

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ Email _____

Mail order blank, payment and self-addressed stamped envelope to:

Sonoma County Festival c/o Mark Hogan
3980 Monika Ct., Sebastopol, CA 95472

Tickets are also available online at www.cbaontheweb.org with a major credit card.

Sonoma County Ticket Outlets include:

- People's Music - Sebastopol
- Last Record Store -- Santa Rosa
- Backdoor Disc & Tape -- Cotati

Bluegrass Folks -- Jim and Carol Johnston

By Bill Wilhelm

For several years now Jim and Carol Johnston have been attending all the CBA bluegrass festivals. Not only have they been attending, but they have a motorhome with awnings, sun shelters, tarps, chairs, night lighting, heaters and a group of friends who play nonstop music. This all amounts to some good jam sessions. The music always attracts others, who are then invited to play or just sit and listen as they come and go. This friendly, hospitable group arrives several days early so they can get lots of jammin' in and still not miss the festival shows when they come on later.

So, I singled out Jim and Carol from this group to see what makes them tick. Jim told me his dad was in heavy construction such as the building of dams and tunnels. This type of work took them to a lot of places and led to little Jimmy going to as many as 13 schools in 12 years. During those years, he and his family lived in several states all over the country.

When they happened to be living in Shreveport, Louisiana where the "Louisiana Hay Ride" was being produced, his dad took him to see that show. Hank Williams was on it. Little Jimmy was in the second grade then. Even at that young age, Hank made a deep impression on him and he's never forgotten the thrill of it all. Back then he would listen to the Grand Ol' Opry on the radio on Saturday nights with his parents. Jim recalls holding his baseball bat as an imaginary guitar sitting there and "strumming" with the music. In his mind he was there on stage with them. He recalls the night his father got his old fiddle out of a closet and played. Jim had not even known his father could do that. He remembers being pleasantly surprised and deeply impressed.

"My aunt went to a pawn shop and bought me a Harmony guitar for Christmas in those early years," Jim recalled. "I was thrilled. Without any instructions, I isolat-



Bill and Carol Johnston

Photo by Bill Wilhelm

ed myself in my room for a couple of weeks trying to learn how to play it. My dad could see the time I was spending with it and knew I was sincerely interested in it. He

started taking me to get lessons that continued for three years. I did learn to read music and to play. Some of those songs from back in those years were songs that we play

now. Then I 'gravitated' into rock and roll as it came onto the scene. Upon later moving to Iowa, then to Utah, country music was the big

Continued on B-7

CBA Music Camp classes

Continued from B-5

play a handful of simple tunes, and be comfortable with learning by ear.

Fiddle, level 2, bluegrass, with Jack Tuttle — Jack will teach a general approach to constructing bluegrass solos. He'll show how to quickly locate the melody of a standard song on the fiddle and then reinterpret it in a classic bluegrass fiddle style. He will show when and how to inject standard licks into the solos as well as teach back-up methods for playing behind singers and other instruments. He will show bowing patterns that are common in bluegrass and show how to use bowings to add more rhythm to pieces. Also included will be bowing and left hand exercises, double-stops and other technical issues. Although he will teach by ear, written music will also be supplied.

Prerequisites: Because this is an intermediate class, students should understand standard fiddle/violin technique of arm/bow movement and left-hand fingering. Students should be able to play several fiddle tunes at a moderate and steady pace and have some ability to play simple melodies by ear. Familiarity with classic bluegrass songs is highly recommended. Jack's suggested listening for those needing help in this area would be recordings of Bill Monroe, Flatt & Scruggs, the Stanley Brothers and Jimmy Martin and /or newer bands that cover this older material. Students should bring a recording device to the class.

Fiddle, level 2, oldtime, with Suzy Thompson — Suzy will teach some of her favorite old-time tunes

from places like Kentucky, Mississippi, Georgia, West Virginia, North Carolina, and Virginia. Along the way, you'll learn some of the secrets of old time fiddling, including open tunings, bowings, ornamentation, and other details that give the tunes their "old-time" flavor. You'll also get to hear rare source material recordings, to help you gain a deeper understanding of how the different regions and players have their own distinctive styles. One of the goals of the class is to improve your ability to learn tunes by ear, whether it's picking up a new tune in a jam session or getting the finer details from a recording. All tunes will be taught by ear, so you don't need to be able to read music! Some students find it helpful to take written notes or to transcribe the tunes, and that is fine. However, you will need to bring a recording device of some kind (mini-disc or cassette) and don't forget batteries. No video cameras, please. Please feel free to email Suzy if you have questions or requests.

Prerequisites—You should have at least a small repertoire of fiddle tunes under your belt (any style is fine), be able to get around in first position comfortably, and be willing to try some things that may be unfamiliar at first (such as new bowings or open tunings or playing without written music.)

Guitar, level 1, with Dan Bletz — In this class, we'll work on theory, beginning flatpicking, and rhythm guitar. We'll start with the basics, which are also the necessities Nashville number system, basic theory, and jam etiquette.) After that, we'll pick a song and go over a couple different ways to play

it, learning the different positions on the neck of the guitar as well as different chord shapes. We'll also discuss tuning, technique, timing, and basic maintenance. You'll learn things like how to find the melody of a song by using the chords, and how to play kickoffs, endings, and fills.

Prerequisites: Students should have knowledge of the basic chords -- G, C, D, A, and E -- and be willing to learn.

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

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

Guitar, level 2, solos, with Eric Thompson — In this class we'll learn flatpicking lead guitar parts for fiddle tunes, bluegrass instrumentals, as well as breaks to songs. Part of our inspiration will come from the styles of Maybelle Carter, Don Reno, Doc Watson, and Clarence White. We'll spend a lot of time in class playing the ideas together, phrase by phrase. We'll discuss improvisation, from several angles: "playing with the melody" (introducing new twists without losing the melody), substitution of "hooks", blues lines, and other ideas. We'll also touch on right hand pick technique and left hand fingering tricks. Application

of ideas and theory will be stressed; the emphasis will be on broadening the students' abilities to find the melodies and improvise with them, rather than strictly playing from tablature.

Prerequisites—Students should be able to play rhythm and have at least some experience playing leads.

Mandolin, level 1, with Dix Bruce — This is a basic mandolin class. We'll review chords, technique, learn some easy old time and bluegrass leads and discuss why the mandolin is the world's most fascinating yet logical instrument. In addition we'll explore the elements of beginning bluegrass mandolin.

Prerequisites: Students should be able to play simple melodies and be able to change basic chords in time with the music.

Mandolin, level 2 (double stops focus), with John Reischman — We'll work on learning how to play and improvise solos for bluegrass songs and instrumentals in several keys, with an emphasis on using various applications and types of double stops. We'll also discuss basic technique, with emphasis on tone production.

Prerequisites—students should know all the standard bluegrass closed chop chords, and know some fiddle tunes and be able to play them at a reasonable tempo.

Mandolin, level 2, oldtime/bluegrass, with Tom Rozum — Bill Monroe, Flatt and Scruggs, and the Stanley Brothers all incorporated old-time music in developing their own styles of bluegrass. In this class, we'll be exploring the mandolin's role in playing fiddle tunes and old-time songs that helped form the basis of early bluegrass,

and are also very satisfying to play. Of course, emphasis will be on developing a clean tone with good timing and hopefully, good taste.

Prerequisites: You should already know how to play melodies and open chords to simple tunes and songs. Students are encouraged to bring a recording device (but please no video cameras).

Vocals, women, with Laurie Lewis — We'll work on finding your voice, exploring your range, improving tone, and timing. You'll learn how to find the right place in your voice for a particular song, and what gives each song the most power. For the most part, we'll work with lead singing, but will also discuss harmonies.

Prerequisites: If you can sing "Happy Birthday" relatively in tune, you qualify for this class.

Vocals, men, with Keith Little — This class will explore the many facets of singing in bluegrass music. Starting with the lead voice, we'll cover the basics of tone production, placement, timing, and how these skills lend power to a particular singer and song. We'll cover individual style, and how to make the most of a given melody. Basic vocal technique will be covered, as will harmony singing. Individual performance will be encouraged.

Prerequisites: The only requirement for this class is that you enjoy singing, or even the idea of singing.

Next month's issue will have more information on all the instructors, which can also be found on the website (www.cbamusiccamp.org).

Till then, enjoy the springtime, and hope to see you at camp!

BLUEGRASS NEWS NOTES

Donner Mountain has new members

Band scramble -- The up and coming Bay Area bluegrass ensemble known as The Donner Mountain Band recently went through some personnel changes. Jacob Groopman is the new guitarist, and Hide Kawatsure is the new mandolin player. The new band configuration played at the CBA's SuperGrass Festival in Bakersfield last month.



DooDoo Wah releases first new CD in six years!

"DooDoo Wah Deep Six" is the title of recently released CD by the Columbia, California based band DooDoo Wah. The project contains 30 songs, most of them written by Ron DeLacy and Dave Cavanaugh. "Yeah, some are pretty short," DeLacy said, "But altogether we're talking over an hour of licks and laughs".

To purchase the new recording or any of the band's other products, write to DooDoo Wah, P.O. Box 1500, Columbia, CA 95310 or order online at www.doodoowah.com.



Bay Area Band scramble

Thanks to Larry Carlin for the following band updates. Pam Brandon, a.k.a. Belle Monroe, has recently replaced Melissa Collard as the featured vocalist for the Bay Area Western Swing band Lost Weekend. Speaking of Homespun Rowdy, they have welcomed Alisa Rose as their new fiddler, and they are also hoping for a rapid recovery for the thumb of bass player Ryan Carter, which was injured while playing tennis. And Cabin Fever is back in action with a couple of gigs this month, as guitarist Yvonne Walbroehl has now recovered enough from her second bicycle spill in two years and is now able to play guitar again.

Life's railway to heaven

Janette Carter, the daughter of legendary Carter Family founders A.P. and Sara Carter, died on January 22nd in Kingsport, TN. Carter, who had Parkinson's disease and other illnesses was 82.

Funeral services were held in a converted barn known as the Carter Family Fold, a museum and performing center she created to help preserve the Carter Family's music and the folk tunes of Appalachia.

Her parents and her father's sister-in-law, Maybelle Carter, formed a singing trio discovered in 1927 when a talent scout came through the Tennessee-Virginia border town of Bristol to document and record mountain music. When her brother Joe died last March, Janette Carter became the last surviving child of the original group's members. The best known of her generation to contemporary listeners was country star June Carter Cash,



a daughter of Maybelle and wife of Johnny Cash. Carter Cash died in May 2003 at age 73. Johnny Cash died later that year.

On his deathbed, A.P. Carter "called me over and said 'Janette, I want you to continue the music the way we'd done it,'" Janette

Continued on A-8

Bluegrass Folks

Continued from B-6

thing that all seemed to be country, so I sort of went to that. There was a good non-drinking crowd there with lots of music and dancing. About this time the 'new country music' came in. I just couldn't relate to that.

"There was a time we went to Nashville and saw the Grand Ol' Opry at the Ryman Auditorium. That was when we heard Claire Lynch. That was our introduction to bluegrass music. There were no blaring electric instruments or dominating drums. It was just such a natural sound blend. That's what really put me onto bluegrass.

"We heard about a bluegrass festival to be held at Hollister, California. We went to it and saw such friendly groups of people. Lots of them were playing music. I was asked if I played. I told them, yes. They told me to go get my instrument. Well, up till then I had just been playing my guitar at home alone. It takes a lot of doing to get to play with other people, but I did join in and it was really a good learning experience. This takes you back to some of the values you had when you were younger. You meet people with similar values. It sort of takes you away from the regular day-to-day stuff.

"This music should never change to lure more young people into it. Those inclined will find it and it should be in the pure form when they do. I have three sons and they all play. I have never tried to influence them as to types of music they should play, but I have

noticed each of them is gravitating more and more toward bluegrass all the time."

Carol, in her modest way, told me that she had never even thought of playing music before she met Jim, but all this has been overwhelming and has really had an influence on her. She was likewise highly impressed when they heard Claire Lynch at the Grand Ol' Opry. She has been exposed to a lot of bluegrass since and it has inspired her to take up the mandolin. She has progressed to the point where she can now join in with the others and enjoy playing right along.

Jim was in the world of electronics for several years. As the manufacture of computer parts went onto the world market, he was sent to other parts of the world including Singapore and Bombay to set up factories and get them into production. It was a good job, but months became years and he was spending far too much time away from family and his normal way of life. He has given all that up. He and Carol have a home near Monterey California in the good ol' USA. He now works for EPA and has taken over the gasoline vapor recovery program, having reduced emissions by hundreds of thousands of tons per year. This way he and Carol are able to now have a normal life. They have time to attend bluegrass events. They have bought an RV so they can always be right at home wherever the music is -- they are enjoying this "way of life" they have found.



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7:00 to 10:00 p.m.

The Morgan Hill Grange
40 East 4th Street
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Tickets prices:

\$20 general admission and \$18 for CBA members

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www.cbaontheweb.org

Doors open at 6:00 p.m.

BLUEGRASS NEWS NOTES



Continued from A-7

Carter said. Until several years ago, Carter was still giving concerts every Saturday at the Carter Family Fold. She played autoharp. A.P., Maybelle and Sara Carter recorded "Bury Me Under the Weeping Willow," "Little Log Cabin By the Sea," and "Poor Orphan Child" with a sound and harmony that has influenced country music ever since.



In Memory of Louise Certain Scruggs

February 17, 1927 –
February 2, 2006

Louise Scruggs, who blazed trails as Nashville's first female music manager, who helped bring bluegrass music into the folk music boom of the 1950s and '60s and who helped create the notion of bluegrass as a successful business venture, died February 2, 2006 at Baptist Hospital in Nashville.

Mrs. Scruggs, wife of banjo legend and Country Music Hall of Famer Earl Scruggs, had been suffering from respiratory problems. She was 78 years old.

Born Louise Certain, near Lebanon, (Tennessee) Mrs. Scruggs received as a favorite childhood gift a toy typewriter and a desk. She vowed to move from the country into a city and acquire an office job.

In 1946, she attended the Grand Ole Opry at the Ryman Auditorium and saw Bill Monroe's Blue Grass Boys band, with new member Earl Scruggs. The banjo player was revolutionizing American music with his rapid-fire, "three-finger" style of banjo playing. His way of playing is now known as "Scruggs Style," and it is the model for most banjoists. She recalled being "more struck by him, not his playing," and the pair met after the show. Two years later, they married.

Mrs. Scruggs is survived by her husband of 58 years, Earl; sons Gary, Randy and Steve and their families.



SPBGMA and GRAMMY award winners

Thanks to Bluegrass Music Profiles, (www.bluegrassmusicpro-

files.com), for the following information on the winners of both SPBGMA and GRAMMY Awards for 2005.

The Society for the Preservation of Blue Grass Music in America (SPBGMA) held their 32nd Bluegrass Music Awards and their 23rd National Convention and Band Competition February 2-5, 2006 at the Sheraton Music City Hotel in Nashville, Tennessee. The following are the 2005 SPBGMA Award winners:

- Band Competition Winner - Billie Renee & Cumberland Gap
- Promoter of the Year - John Hutchinson
- Radio Station of the Year - WSM-AM Nashville, TN
- DJ of the Year - Eddie Stubbs, WSM-AM
- Newsletter of the Year -- Bama Grass (Alabama Bluegrass Music Association)
- Songwriter of the Year - Tom T. Hall & Dixie Hall
- Album of the Year - Grascals/Rounder Records
- Bass Fiddle Performer of the Year - Mike Bub
- Dobro Performer of the Year - Tim Graves
- Guitar Performer of the Year - Josh Williams
- Mandolin Performer of the Year - Danny Roberts
- Banjo Performer of the Year - Cia Cherryholmes
- Fiddle Performer of the Year - Hunter Berry
- Female Vocalist of the Year (Contemporary) - Rhonda Vincent
- Female Vocalist of the Year (Traditional) - Michelle Nixon
- Male Vocalist of the Year (Contemporary) - Larry Stephenson
- Male Vocalist of the Year (Traditional) - James King
- Gospel Group of the Year (Contemporary) - NewFound Road
- Gospel Group of the Year (Traditional) - Doyle Lawson & Quicksilver
- Gospel Group of the Year (overall) - The Lewis Family
- Vocal Group of the Year - Rhonda Vincent & The Rage
- Instrumental Group of the Year - The Grascals
- Bluegrass Band of the Year (overall) - Rhonda Vincent & The Rage
- Entertaining Group of the Year - Cherryholmes
- Entertainer of the Year - Rhonda Vincent
- Song of the Year -- Me and John and Paul by the Grascals/Rounder Records

For more information www.spbgma.com

The 48th Annual GRAMMY Awards show was held on February 8, 2006 at the Staples Center in Los Angeles and broadcast live on the CBS network. Bluegrass, County and Folk award winners

are:

- Best Traditional Folk --Tim O'Brien
- Best Country Performance By A Duo/Group With Vocal -- Alison Krauss and Union Station
- Best Country Instrumental Performance -- Alison Krauss and Union Station
- Best Country Album -- Alison Krauss and Union Station; Lonely Runs Both Ways/Rounder Records
- Best Bluegrass Album -- Del McCoury Band; The Company We Keep/McCoury Music/Sugar Hill Records

For more information www.grammy.com

Congratulations to all of the winners.



31st Annual Old Time Fiddle Contest and Festival held in Cloverdale, CA Jan.28-29

The Cloverdale Old Time Fiddle Contest and Festival has attracted fiddlers from across the nation to the Cloverdale Citrus Fairgrounds to perform, trade tunes, and enjoy one another's company since 1975. The event was organized by local residents as a way to "celebrate and preserve old time fiddle music while raising funds to support the Cloverdale Historical Society and its newly acquired museum building, the Gould-Shaw House".

According to the Historical Society's website, "this event is technically a competition, but its focus is to encourage younger musicians as well as recognize the skills of more advanced players, while preserving the music of years past". In addition to the contests, there are jam sessions in corners and corridors with musicians and listeners sharing the joy of the music being created.

CBA board member Mark Hogan attended this year's contest (as he usually does) and had a great time. "The waltz contest was of particular interest to me. It is thier third year of having this division and it is very popular and very competitive in the best sense of the word. It is so popular that they draw lots to get a spot," Mark reported.

"Gus Garelick played as well as I've ever heard him in thirty years. He looked nervous but really rose to the occasion even though he didn't place. Paul Shelasky also competed as well as a woman from Arkansas. (I forgot her name but she placed in the senior division.)"

"I only watched a smattering of the other divisions as I got involved jamming with some fiddlers I'd

met for the first time. (It is) always fun to meet new people." Mark also reported that he gave out "a ton" of Bluegrass Breakdowns.

Results of the 2006 Fiddle Contest are:

- Edith Thompson Old Time Style Waltz Contest (any age): 1st - Tristan Clarridge (18), Redding, CA; 2nd - Laura Smith (20), Potter Valley, CA; 3rd - Tashina Clarridge (23), Mount Shasta, CA.
- Old Time Style Division (any age): 1st - Laura Smith (20), Potter Valley, CA; 2nd - Ben Lia-Braaten (31), Marysville, CA; 3rd - Sam Sloan (59), Whitemore, CA; 4th - Kenny Blacklock (44), Sausalito, CA; 5th - Paige Pearce (10), Red Bluff, CA.
- Progressive Division (any age): 1st - Tristan Clarridge (18), Redding, CA; 2nd - Tashina Clarridge (23), Mount Shasta, CA; 3rd - Melissa Copenhaver (30), Yuba City, CA; 4th Eric Anderson (38), Orangevale, CA; 5th - Paul Shelasky (54), Novato, CA.
- Twin Fiddles (any age): 1st - Tristan and Tashina Clarridge; 2nd - Kenny Blacklock, Sausalito, CA and Katy Bridges, Sausalito, CA; 3rd - Darin Smith and sister Laura Smith, Potter Valley, CA.
- Senior Division (65 and older): 1st - Hughie Smith (72), Bakersfield, CA; 2nd - David "Gus" Garelick (61), Santa Rosa, CA; 3rd - Babette Allen (60), Fayetteville, Arkansas; 4th - Mark Lund (65) Carson City, NV; 5th - Charlie Oveland (66), Saratoga, CA.
- Junior Division (13 through 17): 1st - Drew Snodderly (14), Lodi, CA; 2nd - Coulter Knapp (13), Millville, CA; 3rd - Kate Busey (13), Red Bluff, CA; 4th - Elizabeth England (17), Pleasant Hill, CA; 5th - Vijay Chalasani (16), Antioch, CA.
- Junior-Junior Division (9 through 12): 1st - Griffin Stoller (11), Belvedere, CA; 2nd - Darin Smith (11), Potter Valley, CA; 3rd - Kaylee Takigawa (11), Rocklin, CA; 4th - Paige Pearce (10), Red Bluff, CA; 5th - Miles Hagin (9), Sonoma, CA.
- Pee Wee Division (8 and under): 1st - Ben Jackson (8), San Jose, CA; 2nd - Laynee Takigawa (7), Rocklin, CA; 3rd - Madison Skillman (7), Red Bluff, CA; 4th - Tesslyn Knapp (8), Millville, CA; 5th - Emily Glazer (8), Woodside, CA.



Nominations announced for 37th GMA Music Awards

Nominations were announced on February 1st for the 37th Annual GMA Music Awards. The award

show will be held at the Grand Ole Opry House in Nashville, Tennessee on April 5, 2006. The awards show will then be televised in national syndication April 15 to May 21, 2006.

The nominees in the bluegrass categories include:

- Bluegrass Song of the Year -- "Living Prayer", Lonely Runs Both Ways, Alison Krauss & Union Station, Ronald Block, Rounder Records; "Low and Down", Perfect Love, McRaes, Annie McRae, Daywind Records; "One Rose", One Rose, Lewis Family, Wayne Haun, Marty Funderburk, Mike Richards, Thoroughbred Records; "There Is Power in the Blood", Hymns & Prayer Songs, Buddy Greene, Lewis E. Jones, Buddy Greene, Spring Hill Music Group; "Why Did I Wait So Long?", Brand New Strings, Ricky Skaggs & Kentucky Thunder, Shawn Lane, Skaggs Family Records
- Bluegrass Album of the Year -- Hymns & Prayer Songs, Buddy Greene, Buddy Greene, Spring Hill Music Group; New Beginnings, DEWgrass, Rabbit Easter, Rick Hendrix, Stan Dailey, Mark Whitehead, Hendrix Music; One Rose, Lewis Family, Wayne Haun, Thoroughbred Records; Shine On, Ralph Stanley, Ralph Stanley II, Rebel Records; So Glad, The Bradleys, Dave Moody, Nelson McSwain, Lamor Records.

Founded in 1964, the 4,000-member Gospel Music Association is dedicated to exposing, promoting and celebrating the gospel through music. The GMA represents all styles of gospel music including contemporary pop, rock, urban gospel, praise & worship, Southern gospel, country and children's gospel music.

For more information on the Gospel Music Awards and GMA visit: <http://www.gospelemusic.org>.



New Bluegrass Ensemble Class begins April 3rd in Alameda

Barry Soloman will be conducting a Bluegrass Ensemble Class every Monday night for eight weeks beginning on April 3, 2006. The class will meet from 8 to 9:15 p.m. at the Alameda School of Music, 1307 High St, Alameda, CA.

This class shows intermediate Bluegrass players how to play their favorite songs and fiddle tunes together as a band. Open to guitar, banjo, mandolin and fiddle players, this class takes you from just being able to play a simple solo, to integrating that solo with the

BLUEGRASS NEWS NOTES



Continued from A-8

other bluegrass instruments. Each week a classic vocal song and fiddle tune will be presented in tablature for each instrument. Both lead and rhythm parts will be taught, and the following week the class will learn how to play the entire songs, with their lead and rhythm parts included. Various keys and meters will be explored, and vocal parts will be discussed and taught, depending on the classes' interest.

Students should have a working knowledge of basic chords, familiarity with picks, and experience with tablature is helpful.

The instructor, Barry Solomon, has thirty years of experience teaching and performing Bluegrass music. He has performed with the Richard Greene Band, Pat Cloud and Bob Applebaum, has recorded a solo album for Ridgerunner Records, and is included on two flatpicking anthologies, sharing the bill with Doc Watson and Dan Crary.

The fee for the eight week class is \$195 per person to be paid in full by the first session. Students will need to bring their instrument, pen, capo, folding music stand (optional), and cassette or digital recorder (optional).

For more information or to register for the class, call 510-769-0195 or email barry6661@earthlink.net.



Mountain Heart Scores Again With "Wide Open," their third Skaggs Family CD

Nashville - Propelled by a star producer and a legion of Nashville's most awarded songwriters, Mountain Heart speeds into 2006 with *Wide Open*, the band's third album from Skaggs Family Records. The 12-cut collection was released in mid-February.

Looking to maintain its edge as one of the most adventurous and exciting young acts in acoustic country music, Mountain Heart turned to producer Mark Bright, the studio mentor to such well known acts as Rascal Flatts, Sara Evans and Jo Dee Messina. It was a perfect match. "I idolize these guys and their musicianship," Bright declares.

Central to Mountain Heart's appeal is its great sense of song, a talent that became evident in 1999 when the International Bluegrass Music Association proclaimed the band its Emerging Artist of the Year -- before the guys even had a recording contract.

For *Wide Open*, Mountain Heart tapped into songwriters whose works routinely inhabit the top of charts. Among these are Harley Allen, Jeffrey Steele, Wendy Wald-

man, Jim Rushing, Ronnie Bowman and Mac McAnally, whose combined roster of country and bluegrass hits includes "Me And John And Paul," "The Cowboy In Me," "Fishing In The Dark," "Little Mountain Church House," "It's Getting Better All The Time" and "Old Flame," respectively. Steve Gulley, Mountain Heart's co-founder, lead singer and guitarist, and fiddler Jim VanCleve contributed three songs.

Gulley and banjoist Barry Abernathy formed Mountain Heart in 1998 after leaving Doyle Lawson's group, Quicksilver. In addition to Gulley, Abernathy and VanCleve (also a Quicksilver alumnus), Mountain Heart is made up of bassist Jason Moore (formerly of James King's band), guitarist Clay Jones (earlier with Ricky Skaggs' Kentucky Thunder) and mandolinist Adam Steffey (a veteran of Alison Krauss' Union Station).

Once established, the country and bluegrass community quickly embraced Mountain Heart. The band appeared regularly on the Grand Ole Opry and, apart from its own headlining appearances, opened larger concerts for such luminaries as George Jones, Merle Haggard, Del McCoury, Ricky Skaggs, Brad Paisley and LeAnn Rimes.

Mountain Heart's other Skaggs Family albums are *No Other Way* (2002) and *Force Of Nature* (2004).



First-Ever Bill Monroe Style Mandolin Camp slated for Sept. 8-10 in Owensboro, KY

On September 8, 9, and 10, 2006, the International Bluegrass Museum in Owensboro, KY will host what organizers believe will become the greatest single event aimed at preserving the musical legacy of the "Father of Bluegrass," Bill Monroe. For the first time ever, some of the greatest ambassadors of Monroe-style mandolin will assemble under one roof to examine issues related to the development and execution of Monroe's mandolin style.

Frank Wakefield, Mike Compton, Skip Gorman, David Long, and Red Henry will give workshops on a number of subjects, including: specific eras in the evolution of Monroe's style; right hand technique; and the blues, fiddle, and church music that shaped Monroe's musical expression. Monroe's up-tempo, fiddle-based approach to mandolin revolutionized the way the mandolin was played. Coinciding with the 10th anniversary of Bill Monroe's passing and what

would have been his 95th birthday, the camp will also feature scholarly work done on Monroe, a Bill Monroe Birthday Celebration and Concert, and a Monroe-style mandolin competition and composition showcase.

Camp attendance will be capped at forty, allowing ample opportunity for beginner, intermediate, and advanced mandolin players to meet and receive personal attention from these legends. Included in the \$400 camp package: three days of rigorous mandolin instruction, two nights at the Hampton Inn with designated jam areas,

and a faculty concert of historic proportions. Commuter (non-hotel) tuition rates are available as well. The Monroe Style Mandolin Camp is the definitive gathering spot for advanced Monroe enthusiasts and beginners alike. Don't miss this opportunity to be a part of history. Sign up soon as spots will fill quickly.

For more information on the camp, call (888) MY-BANJO or visit the museum website: www.bluegrass-museum.org and click on the announcement for the camp, or call 270-926-7891.

Located in Owensboro, Ken-

Thanks for CD's donated to Membership Drive

Rick Cornish recently published a plea online for bands to send CD's to be given away for membership signups. We received 103 CD's from that request alone. We also received some onsite from the artist or their manager, in addition to some that have been sent to review from the artists or their promoters. In all, we had 122 CD's, and gave away 65 at SuperGrass. Now some of these are not my idea of bluegrass, and some even seemed to be in a field alone, but the CBA is grateful to all who contributed. Since we had 60 new members and 41 renewing members sign up at SuperGrass, I would call this a successful drive. We will give some more of these CD's away at the Bluegrassin' on the River Festival in Parker, AZ March 3-5. So if you're there, and want a CD, come by the Membership Booth and sign up...new or renew. We will continue to give them out for as long as the supply lasts.

A great big thanks to the following folks who generously do-

nated these CD's for the drive:

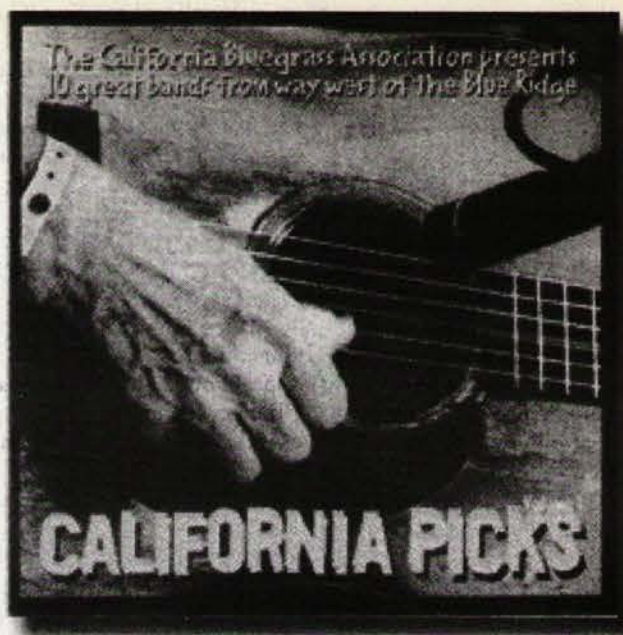
| Received from: | |
|---------------------------|----|
| FireHeart Records | 40 |
| Musix | 2 |
| Vin Fiz Flyer | 5 |
| Kathy Kallick | 7 |
| Shutins | 4 |
| Stairwell Sisters | 2 |
| Alhambra Valley Band | 3 |
| Homespun Rowdy | 5 |
| Pine Box Boys | 7 |
| Crooked Jades | 2 |
| Scott Gates | 3 |
| John Karsemeyer | 3 |
| Chris Stuart | 3 |
| High Hills Bluegrass Band | 2 |
| Carl Pagter | 10 |
| Foxglove | 5 |

| | |
|-----------------|----|
| Mountain Heart | 1 |
| Harold Crawford | 5 |
| Dianna Donnelly | 13 |

As a non-profit Association, the California Bluegrass Association is grateful for help like this. It is the Membership that drives the Association, and this is a good way to keep it going.

Thanks!

*Kathy Kirkpatrick
CBA Membership VP*



**Don't delay --
Order your copy today!
They make great gifts too!**

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

Order your copy from the CBA Mercantile either by mail with the order form on page A12-13 or with your credit card on the CBA website at www.cbaontheweb.org.

*Kathy Kirkpatrick,
CBA Membership VP*

FESTIVAL FOCUS

Bluegrass on the River to feature the great sounds of Marty Raybon" & Full Circle March 3-5, 2006 Parker, AZ.

By Larry Baker

If you haven't had the opportunity to attend Bluegrass on the River in Parker, Arizona, this year could be the time. The desert in the winter will give you not only great bluegrass music but sights and experiences you will not soon forget, such as beautiful sunsets against the rocky terrain of the desert mountains to the smooth sights and sound of the great Colorado River with wonderful sounds of guitars, mandolins, bass, banjos and more in the background. Parker and the surrounding area has a great deal to offer from sightseeing in the beautiful desert, golfing at one of Arizona's best courses, to fishing, to taking in the sights in Lake Havasu City 33 miles north including the popular London Bridge. It's time to schedule your winter vacation to enjoy the southwest while taking in the "Bluegrass on the River" March 3-5, 2006 held at the scenic La Paz County Park, Parker, Arizona. New this year the Park and L&S Promotions have added phase-one of a three-phase sunshade project.

Hitting Parker's main stage will be the outstanding sound of Marty Raybon (formerly of Shenandoah) & Full Circle. Marty brings with him a long list of great accomplishments including the great hit 'The Church on Cumberland Road'. Returning for a record 4th consecutive year will be the wonderful and very talented United States Navy Bluegrass Band Country Current. This band has brought many fans to their feet with excitement and quality with their professional approach to their work. It's a "don't miss" performance as this will be their only performance in the southwest in 2006 as they play on the shores of the beautiful Colorado River.

After a great reception at Bluegrassin' in the Foothills in Plymouth this past September, our audience voted for the Bluegrass Brothers from Virginia to come back to Parker. Rounding out our superb and powerful line-up is: Karl Shifflet & Big Country (TX), Goldwing Express (MO), Michelle Nixon & Drive (VA), Jackstraw (OR), Son's & Brothers (CO), the 2004 "Bluegrassin' in the Foothills" emerging artist winner Donner Mountain Bluegrass Band (No Ca.), and Arizona's own Flinthill Special. For the 4th consecutive year the popular Old Blue Sound Company will provide sound reinforcement.

For those of you who have attended in the past, and for those who will be first timers we welcome



Marty Raybon and his band wowed the crowd at the CBA's recent SuperGrass Festival in Bakersfield, CA.

Photo by Bob Calkins

you with open arms and big smiles as early camping opens Monday February 27, 2006. We are mindful of your continued support, suggestions & thoughts as we make every effort to bring you premier festivals, because without all of you we could not bring you these two exciting events in addition to Bluegrassin' in the Foothills held annually in Sept. Plymouth, California. You are the heart and soul of our festivals. Our festivals are shaping up to be "don't miss" Festivals. The weather in March is generally in the upper 70's to low 80's so be sure to pack your sunscreen. La Paz County Park has great facilities with wide-open campsites, nice showers, clean restrooms, lots of room to roam and the beauty of the Colorado River. Dump station & water on-site and yes, even in the desert there is green grass and trees for our audience area and the park is easily accessible from the main Hwy. 95.

In addition to the wonderful music, we will again feature great band workshops. We are planning a classic car show (Sat), an RV show, our superior arts & crafts vendors are returning for a dynamite show along with the tasty food vendors. The Parker Rotary Club will man

the beer concessions. Ice will be available for purchase. A honey wagon & water truck will be available to pump RV holding tanks. Our new Shuttle Service within the festival grounds proved to be a valuable addition to the festival and will return in 2006.

We will be holding raffles again this year with great prizes including 2007 festival tickets, cash prizes & more. The jamming in 2005 blossomed to major levels and expects to be even greater in 06. The jamming around our PICKN' PIT continues to be a great meeting place to visit and jam with old friends while making new ones.

Tickets can be purchased online via our web site www.landspromotions.com, for credit card orders call 1-866-463-8659

The interest and fan support in the festival has been wonderful as we look to return for our fourth year. Music starts at 10:00 am March 3, 2006. Bring your lawn chairs and blankets for grass seating and most important have FUN!

For additional festival information call L&S Promotions-Larry & Sondra Baker (209) 480-4693, or e-mail us at roaddog@caltel.com. Get your Early-Bird tickets today! See you there!

Bluegrass Etc. to headline Old Town Temecula's 6th Annual Bluegrass Festival March 18-19

OLD TOWN TEMECULA, CA - Bluegrass fans and musicians will fill Old Town Temecula, March 18 and 19, 2006 for the 6th annual Bluegrass Festival.

This year's line up includes Bluegrass Etc. featuring Dennis Caplinger, The Silverado Bluegrass Band, The Witcher Brothers, Roadside Café, Donner Mountain Bluegrass Band, the Lampkin Family Bluegrass Band, The Mill Creek Boys and 117 West.

Bluegrass Etc. is a nationally known band that performs a hard-hitting show of instrumental expertise; vocal precision and stage personality will highlight the weekend with two performances each day. The group tours more than eighteen countries per year, and performs more than 200 shows annually at festivals and in concert. Bluegrass Etc. consists of John Moore (mandolin, guitar, vocals), Dennis Caplinger (banjo, fiddle, vocals), and Bill Bryson

(bass, vocals).

Caplinger is a multi-talented musician who has toured and recorded with a variety of top artists including Eric Clapton, Vince Gill, Byron Berline, Dan Crary, Chris Thile, Sean Watkins, Kevin Welch, Ray Price, and Rita Coolidge. He has worked on countless jingles, commercials, cartoons (Pinky and the Brain) and movie soundtracks. Bryson played with the Desert Rose Band and the Laurel Canyon Ramblers.

Pickers can find a place to jam anywhere along the rustic streets of Old Town Temecula. Scheduled workshops on the mandolin, fiddle, guitar and banjo are held each day and are also free. Organized jam sessions with host bands are also part of the event.

To visit Old Town Temecula take the 15 Freeway to Rancho California Road or Highway 79 south and follow the signs leading to Old Town Front Street. Public parking is free. RV park-



The Witcher Brothers will be performing at the Old Town Temecula Bluegrass Festival this month.

ing is available in town for \$30 for the weekend. Reservations are recommended at (951) 678-

0831. For more information call (951) 694-6412 or visit www.temeculacalifornia.com.

FESTIVAL FOCUS

2nd Annual Golden Old Time Music Festival June 1-3 in Yreka



Good news for Old Time music fans in the west. The Golden Old Time Music Festival which made its debut last June will be returning June 1, 2 and 3, 2006 at the Siskoyou County Fairgrounds in Yreka, California.

Featured performers include Dirk Powell, Fog Horn, Tom and Patrick Sauber with Mark Graham, the Government Issue Orchestra, the Stairwell Sisters, Kenny Hall and last year's band contest winners, The Mercury Dimes.

In addition to the popular evening square dances the GOTF will include a revamped band contest. The contest is wide open this year -- anyone can form a band. There will be workshops and plenty of time for jamming. You can also appreciate the fact that we will be on musicians' time. No activities before 11 a.m.

More good news -- the ticket prices are the same as last year except that camping is now included with your



Dirk Powell

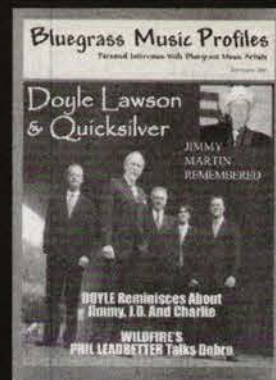
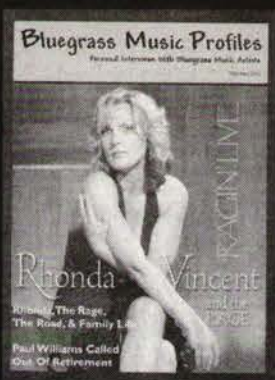
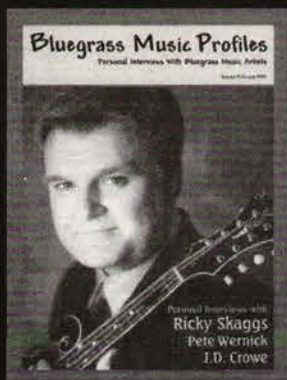
ticket purchase. There is plenty of room for tent camping and plenty of hook-ups for recreation vehicles.

For more information, visit www.goldenoldtimemusic.com or call either 530-842-1611 or 707-829-8012.



Foghorn String Band

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31st Annual Father's Day Weekend

BLUEGRASS FESTIVAL

June 15, 16, 17 & 18, 2006

at the Nevada County Fairgrounds in Grass Valley, California

Featuring:



Doyle Lawson & Quicksilver
(Saturday and Sunday)



The Larry Sparks Show
(Thursday and Friday)



The Larry Stephenson Band
(Friday and Saturday)



James King Band
(Saturday and Sunday)



Audie Blaylock and Redline
(Friday and Saturday)



Uncle Earl
(Thursday and Friday)



King Wilkie
(Thursday and Friday)



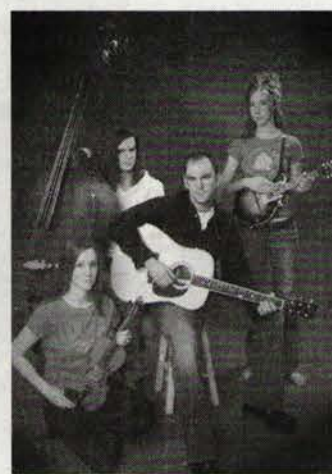
Lonesome River Band
(Saturday and Sunday)



Biscuit Burners
(Thursday and Friday)



The Stringdusters
(Thursday and Friday)



Teton Divide

Plus --

- Kids on Bluegrass
- Clogging Group TBA
- Workshops
- Luthiers Pavilion
- Children's Program and More!

California Showcase Bands



Alhambra Valley Band



Homespun Rowdy



Mountain Laurel



The Stairwell Sisters



The David Thom Band

**Come and join us in our 31st 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 11 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, 2006.
- 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.

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.

~ ADVANCE TICKET 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, 2006** No member Discounts available at the gate.

Advance Discount Tickets (3/1/06 - 5/31/06)

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.**

Camping is included in all 3 and 4 day tickets. Early camping opens Monday, June 12. Camping fees are \$20 per night per unit (tents and RVs) on a first come, first-served basis from Monday, June 12 through Wednesday, June 14.

Designated tent camping area available.

Special campsites with guaranteed electricity spaces @ \$75 each with advance reservations.

Handicapped campers who need special accommodations must make advance reservations by May 1, 2006. Please call Steve House at 707-829-9569 or e-mail: mr_bluegrass@comcast.net for information and reservations.

Please send me the following Advance Discount tickets to the CBA's 31st 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

- ☐ Thursday Only @ \$25 Teen @ \$13
☐ Friday Only @ \$30 Teen @ \$15
☐ Saturday Only @ \$35 Teen @ \$18
☐ Sunday Only @ \$25 Teen @ \$13

Name _____

Address _____

City _____

State _____ Zip _____

Phone _____ Email _____

Camping Reservations:

- ☐ nights Pre-festival camping @ \$20 per night (first-come, first-served) for a total of \$ _____
☐ Reserved space with guaranteed electricity @ \$75 per space. (6/12/06 - 6/18/06)

CBA Member No. _____

Date of Order _____

Total for Tickets _____

Total for Camping _____

Total Enclosed _____

Mail ticket order form, a SELF ADDRESSED, 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 5/31/06

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

Two Bluegrass Gold shows at Sweetwater in Mill Valley this month

By Larry Carlin

There will be two editions of the Bluegrass Gold series at Sweetwater in Mill Valley in March. The shows are produced by Carl-tone Music and co-sponsored by the Northern California Bluegrass Society. On Wednesday the 1st at 8:30 p.m. Dan Paisley & The Southern Grass will headline and opening will be Homespun Rowdy. On Thursday the 23rd the Bill Evans String Summit will headline and Rick Jamison will open.

Bluegrass Gold on the first of

March is excited to welcome back Dan Paisley and The Southern Grass the day after Mardi Gras. Dan played last played Sweetwater in April of 2002 with his father, the late Bob Paisley, who died in 2004. Dan, who is reportedly Alison Krauss's favorite traditional bluegrass singer, joined his father's band in 1974 at age 15, and has developed into one of the most distinctive and expressive vocal stylists in bluegrass music today. He carries on in his father's tradition



Dan Paisley and Southern Grass

with the help of his brother, bassist Michael Paisley, and band mates Bob Lundy on banjo, T.J. Lundy on fiddle, and Don Eldreth, Jr. on mandolin. The fathers of all the band members played together in the 1970s as the Southern Moun-

tain Boys. The current ensemble has become known for its unwavering sense of timing, its relaxed, often self-deprecating joviality on stage, and its dynamic repertoire. Strong vocal

duos and trios also have become a hallmark of the band's sound. Bob and Dan sing the type of tight harmony only heard from the greatest brother duo teams in country music, and Bob Lundy's baritone adds resonance to the trios. The band is currently recording an album with

Continued on A-15



Homespun Rowdy

All Association Jam Weekend March 17-19 in Quartzsite, AZ

If you're planning on being in the desert this month, you are invited to attend an All Association Jam Weekend in Quartzsite, AZ. This is an annual event produced by the Southern Nevada Bluegrass Music Society.

Activities include a potluck meal and Southern Nevada Bluegrass Music Society monthly jam session.

Directions were published in the February issue of the SN-BMS newsletter. "Take Boulder Highway (US 93/95) to the US 95 cut-off towards Searchlight (NV).

Continue south to Interstate 40 and then follow 140 east for 13 miles, picking up US 95 again and following it south to Vidal Junction, California. Turn on Sate Route 62 at Vidal Junction; travel east again to Parker, Arizona picking up Sate Route 95 to Quartzsite. The jam can be found three miles north of Quartzsite on Bureau of Land Management property on the left as you head south on State Route 95."

For more information, call 702-566-9372.

North Fork Valley Bluegrass Festival June 9- 11 in Hotchkiss, CO

Believe it or not, it is already time to plan for festival season! Tickets are available now for the North Fork Valley Bluegrass Festival June 9th, 10th & 11th in Hotchkiss, Colorado on the Western Slope.

The line up this year includes Adrienne Young & Little Sadie, The Stringdusters, The Stairwell Sisters, Cadillac Sky, Halden Wofford & The Hi-Beams, The Badly Bent, Town Mountain, Slipstream, Coal Creek, Long Road Home, Foster Hill, The Grange Hall Serenaders and Timberline - hosts of the new Colorado Showcase Stage.

Enjoy the same great shady concert park, kids playground, vocal, instrument and dance workshops and campground jams. New this year, a Friday night Honky Tonk Dance, the Colorado Showcase Stage, and Downtown Artisans Exhibit and Wine-Tasting!

Advance pricing good until May 31st. 3-day pass: \$50.00 Camping: \$15.00 for weekend - (must purchase festival pass) - Kids under 12 Free.

For more information visit: <http://www.northforkbluegrass.com> or call (970) 872-8000.

National Old-time Fiddler's Contest June 19-24 in Weiser, ID

Since 1953, during a week-long musical celebration, Weiser, Idaho has played host to fiddlers and friends from around the World. Dedicated to preserving and perpetuating fiddle music for generations to come, this annual festival offers many opportunities to listen and learn from some of the best musicians in the country. Weiser becomes a Mecca for music throughout the town and the many temporary camping communities.

The contest and festival are held in the City Park at Court Street and E. 3rd in downtown Weiser.

The contest is one of the most prestigious fiddling events in the world and hosts 350 top competi-

tors in the week long venture to hold one of eight National division titles.

As part of the National Old-time Fiddlers' Inc., Weiser is also headquarters for the National Oldtime Fiddlers' Association and home of the National Fiddlers Hall of Fame.

Registration for the contest is now open. If you are interested in participating in the contest or attending the event, call 1-800-437-1280, email festival@fiddlecontest.com or visit www.fiddlecontest.com. The event organizers will send you an information packet, which includes a complimentary copy of their bi-monthly newspaper.

Come to Plymouth and jam with us!



*at the CBA's Spring Campout Weekend
April 14-16, 2006 at the
Amador County Fairgrounds
in Plymouth, California
Bring your camping gear, family,
friends and instruments and
join in the fun!*

*For more information, contact
CBA Activities Vice President
Hal Johnson at 916-391-3042*

or

email: haljohnson@scglobal.net

Bluegrass Gold shows in March

Continued from A-14

longtime friend and collaborator, James King, scheduled for a 2006 release on Rounder Records.

Homespun Rowdy is a young San Francisco bluegrass band steadily gaining respect in the Bay Area. With a solid appreciation of traditional bluegrass and gospel, HSR performs both the old and the new mixed in with their own original material. Dividing vocal responsibilities across several members of the band and singing around a single microphone keeps the band and audiences on their toes. With plenty of musical variety and solid picking, this energetic quintet delivers an upbeat, entertaining show. Their recent CD is titled, simply, *Homespun Rowdy*.

The show on the 23rd will feature more modern bluegrass. Bay Area banjo player Bill Evans steps into the spotlight as bandleader with his own band, the Bill Evans String Summit, a new six-piece band featuring some of the hottest new acoustic musicians on the West Coast. In this highly anticipated Marin County debut, Bill brings together guitarist Scott Nygaard (from Darol Anger's Republic of



Bill Evans String Summit

Strings, Tim O'Brien, Chris Webster), dobro player Michael Witcher (from Dolly Parton's touring band and the Laurel Canyon Ramblers), bass player Cindy Browne (who has played with such jazz greats as Lionel Hampton and Mel Torme and the bluegrass band Due West) and the incredible twin fiddling of four-time National Champion fiddlers Tristan and Tashina Clarridge, to perform original instrumental pieces that draw heavily from Bill's two critically acclaimed solo CDs *Native* and *Fine* and Bill Evans



Rick Jamison

Dale Ann Bradley Band to tour California in April



Dale Ann Bradley and her new band configuration will be touring northern California from April 19 through the 23rd. Band members include Dale Ann Bradley – lead vocals and guitar, Michael Cleveland – fiddle; Jesse Brock – mandolin; and Vicki Simmons – bass.

Tour dates and venues are:

- April 19 – Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. www.freightandsalvage.org
- April 20 – Bluegrass Gold show at the Sweetwater, 153 Throckmorton, Mill Valley. www.carltonetone.com/bluegrass
- April 21 – The Palms in the Winters Opera House; 13 Main Street, Winters, CA. For information or tickets, call 530-795-1825, email palms@yolo.com, or visit <http://palmsplayhouse.com>.
- April 22 – First Presbyterian Church, 1667 Miramonte Ave., Mountain View, CA. For information or tickets, visit www.rba.org.
- April 23 – Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road, Felton, Ca. For information or tickets, call 831-603-2294 or visit <http://www.donquixotes-music.com>

Plays Banjo. The String Summit uses bluegrass as a stylistic meeting ground for a diverse group of musicians who span two generations (Tashina, Tristan and Michael are all under the age of 25!) and bring with them a mix of stylistic influences, from jazz, classical, folk and world music traditions. Over the years, you've heard Bill with Dry Branch Fire Squad and as a member of the bands Due West and Bluegrass Intentions, but be prepared for another level of musical intensity and virtuosity with the BESS.

Opening the show will be bluegrass singer/songwriter Rick Jamison, who recently moved to Sonoma County from the Gold Country. He was also the leader of his own band Copper Canyon, and he has a new CD solo out titled *The Magic Hour*.

Sweetwater, located at 153 Throckmorton in Mill Valley, 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.

CLASSIFIED ADS

LESSONS

BANJO LESSONS IN BAY AREA from Bill Evans. Rounder recording artist, Banjo Newsletter columnist and AcuTab author. Beginners to advanced; Scruggs, melodic and single-string styles, back-up, theory, repertoire. Lessons tailored to suit each student's individual needs, including longer evening or weekend sessions for out-of-town students. Over 20 years teaching experience. Albany, 510-528-1924; e-mail: bevans@nativeandfine.com.

BANJO LESSONS WITH ALLEN HENDRICKS of Hendricks Banjos, the California Quickstep, and formerly of the South Loomis

LESSONS

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

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THE LUTHIER'S CORNER

By Roger H. Siminoff

Q: Can you tell me some of the advantages and disadvantages of using an ovaled fingerboard?

A: Yes, and there has been a lot of interest in radiused ("ovaled") fretboards for many years. Actually, radiused fretboards began their popularity back in the early 1930s. While various manufacturers began promoting them, Gibson led the pack in using radiused fretboards across their entire line, showing them first in their 1933 catalog. With the introduction of the top-tension banjo models, Gibson also promoted using radiused fretboards on banjo necks. (And, just from a standpoint of terminology, "fingerboards" are used on the viol family; "fretboards" are used on fretted instruments.)

A radiused fretboard has a curved playing surface; it is straight and square in the direction of the strings, but curved across the fretboard. Depending upon the manufacturer, the curvature may vary but a 12" radius is the most typical. A 12" radius means that the curvature of the face of the fretboard is predicated on a 12" radius.

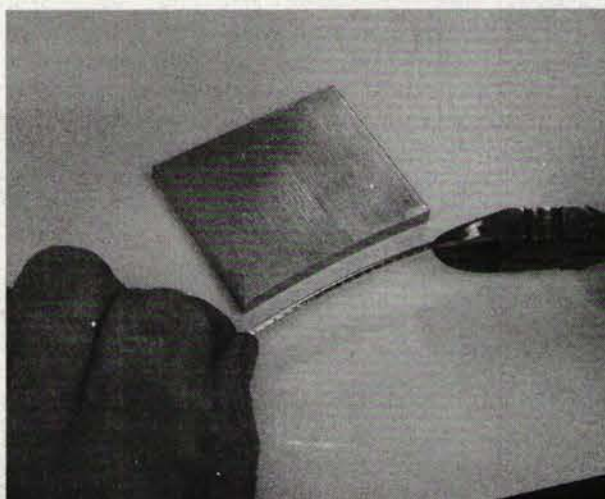


This illustration of an RB-18 top-tension banjo was taken from the 1938 Gibson catalog and was accompanied by an announcement of a radiused fretboard.



Radiused fretboards have a curved surface as can be seen on this mandolin fretboard.

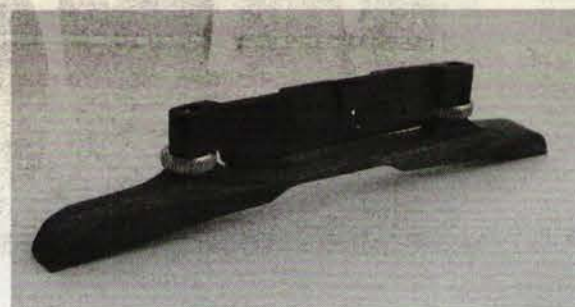
Radiused fretboards require a bit more work when installing frets. The fretwire must be bent slightly before it is put into the fretboard and then it needs to be set with a special tool that is shaped to match the radius of the board to be sure that the crown of the frets are properly shaped.



Fret installation is a bit more tedious and requires that the fretwire is bent before it is installed. Here the wire is bent using the setting tool as a curvature guide.

As to advantages, the radiused fretboard was designed to facilitate the fretting action of the left hand. Since the fingers move in an arc with the knuckle as a centerpoint, it seemed obvious that having a fretboard shaped to match this arc would be ideal. And, it really does feel better and is a bit more comfortable.

Of course this means that the bridge saddle and nut have to be similarly radiused so that the string action is correct for all strings (you shouldn't use a bridge with a straight saddle on an instrument with a radiused fretboard). On mandolin bridge saddles I make, the saddle actually has a 12-1/8" radius to compensate for the fact that the strings are elevated above the fretboard and need a complimentary larger radius to maintain the proper action across all strings.



The radius of the bridge saddle should be matched to the curvature of fretboard and include a compensation for the height of the strings. My mandolin bridges use a 12-1/8" radius.

Having said all this about the advantages of radiused fretboards, one drawback is the fact that while it is better for the left hand, it is actually a bit more complicated for the right hand. Some pickers say that a radiused saddle helps them pick out single strings (or pairs in the case of the mandolin) because the radius helps provide access to the desired string(s). Others say that the radiused saddle makes it more difficult to strum across all strings when doing backup or playing pairs of notes or chords.

Then, there is the issue of the radiused saddle as it relates to hand motion. For a violinist, the radiused saddle/bridge is essential so that the bow can be drawn across any string without affecting another string. But for a hand picking motion, notice how the hand rotates around the wrist; it swings in a motion that would actually dictate a concave rather than a convex saddle. Essentially, for strumming and chording purposes, a convex saddle would be better (but is highly impractical). So, in the end, it really depends on personal preference and style of music the artist is performing.

Q: I'm building a mandolin and want to use a shorter fretboard than the ones typically used on F5 mandolins. If I shorten the fretboard, how do I calculate the new scale length and figure out where the bridge goes?

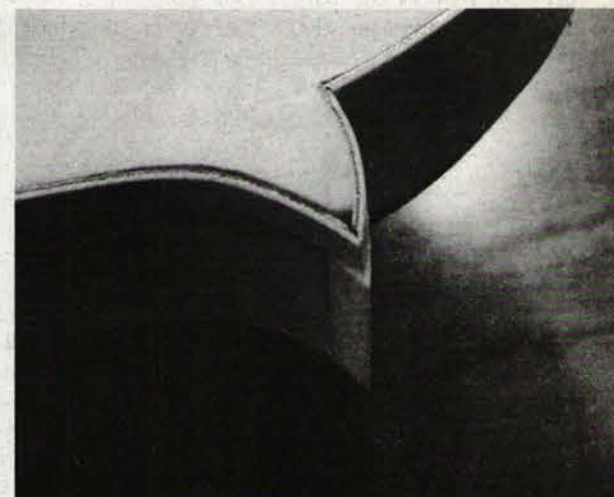
A: This is a good and seemingly complicated (but actually very simple) question. The fretting scale is calculated solely

on the length of the string scale from nut to bridge. To determine the position of each of the frets a formula called the "12th root of 2" is applied to the scale. The magic number is 18.817. So, if you have a 20" scale (from nut to bridge) you divide the length (20" in this case) by 18.817 and come up with 1.059" – this is the distance from the nut to the first fret. Then, you deduct the 1.059" from the 20" to arrive at a new scale length (from the first fret to the bridge) of 18.94" and begin the math process over again, dividing the 18.94 by 18.817. You keep going until you have calculated the location for all the frets. (I have a free fretscale calculator that makes this job easy – check my website at www.siminoff.net under the "downloads" section).

If you shorten a fretboard, you don't have to re-calculate the fretscale. As you can see in the calculation example above, the location of frets is what is important not the quantity of frets you have. If you shorten the fretboard, the bridge should be positioned in the same place as it was for the longer fretboard.

Q: What can I use to fill the space between the binding and the body points on my mandolin? Should I fill it with glue? And, how can I get the binding joint to close?

A: I would recommend that you use a regular paste wood filler available at any hardware store. Once it dries, you can sand the filler flush to the wood. The filler will accept stain or dye differently from the neighboring wood, but it is better to use a filler than glue (which probably won't accept stain at all). As to the binding, cutting the binding to get a matching joint takes practice. I don't think there is any good solution for fixing this joint except for removing the binding and doing it again. Begin by cutting a less extreme angle at first and then trimming each of the joints until they meet. A little practice will make perfect.



Wood filler can be used to fill the space between the binding and the surrounding wood, but the binding must be made to fit, first.

See you next month!
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If you have questions you would like answered, please email: siminoff@siminoff.net, or write to Roger Siminoff, PO Box 1138, Arroyo Grande, CA 93421.

Roger Siminoff was the founder of *Pickin' and Frets* magazines and has written several books on instrument set-up and construction. His latest text, *The Ultimate Bluegrass Mandolin Construction Manual* (Hal Leonard Publishing) is now available at most music stores and luthier supply houses. For more on Roger Siminoff, *Siminoff Banjo and Mandolin Parts*, Gibson and Lloyd Loar history, visit his web site at: www.siminoff.net.



IBMA Male Vocalist of the Year Larry Sparks and a host of young bands to perform at the CBA's 31st Annual Father's Day Bluegrass Festival – June 15-18, 2006

Two time IBMA Male Vocalist of the Year Larry Sparks and his band The Lonesome Ramblers will be featured performs on Thursday and Friday (June 15 & 16) during the CBA's 31st Annual Father's Day Bluegrass Festival at the Nevada County Fairgrounds in Grass Valley, California.

Larry Sparks began his career at the top of his profession when he worked with the Stanly Brothers and Ralph Stanley during the late 60's. He formed the Lonesome Ramblers in 1969, and began a recording career that to date has produced many albums and has established him as one of the top names in Bluegrass. In addition to IBMA Male Vocalist of the Year awards in 2004 and 2005, Larry's latest recording project, "Larry Sparks – 40", was the IBMA Recorded Project of the Year in 2005.

Larry's style of singing and playing are among the most copied in bluegrass. Based on rock solid rhythm and with driving support from the Lonesome Ramblers, his guitar playing is legendary for his hot solos and "lonesome" instrumentals. Furthermore, Larry's singing, a long highlight of the band, has earned him the reputation of "The Most Soulful Voice in Bluegrass." Credits like that only come with a high degree of talent, professionalism, and many long years of excellence.

Since the birth of Bluegrass festivals in 1966, Larry and the Lonesome Ramblers have played all across the country during the summer, busy with festivals and park show. During the winter months, the band stays busy and with a full schedule of college concerts and other indoor shows.

Performing with Larry on guitar and lead vocals, the current members of the Lonesome Ramblers are Randy Pollard – fiddle and harmony vocals; Josh McCurray – banjo and Mathew Madden – bass.

Several young and up-coming bands will also be featured at our festival, including the Biscuit Burners, Uncle Earl, King Wilkie and the Stringdusters.

Hailing from the hills of North



Larry Sparks

Carolina, the Biscuit Burners have established themselves as the complete package for acoustic entertainment. 2004 underlined this with several accolades that many artists can only dream of. In twelve short months, they were chosen as one of the select few bands to be showcased at the International Bluegrass Association Conference, performed on the legendary stage of the Ryman Auditorium with Mr. Vassar Clements, had their debut album chosen in the Top Ten Bluegrass Albums of 2004 by the Chicago Tribune, and had their song "Come On Darlin'" chosen as the IPOD Hot Pick Bluegrass Song of the Year.

With the combination of their immense talent, diverse backgrounds, and youthful energy, the Biscuit Burners successfully turn the heads of everyone who cross their path. Their self-proclaimed "Fiery Mountain Music" layers intricate picking and melodious vocals in a manner that stirs visions of the classic brother and sister duets that are deep in the roots of classic country and old-time mountain music. Their refreshing, yet reminiscent sound is winning new and diverse audiences as they continue to gain exposure.

Biscuit Burner members are Mary Lucey – bass; Bill Cardine – resophonic guitar; Dan Bletz – acoustic guitar and Shannon Whitworth – clawhammer banjo and acoustic guitar. Mary, Dan and Bill will be instructors at the CBA's

6th Annual Music Camp (June 11-14) just prior to the festival.

Based in Charlottesville, Virginia, King Wilkie is a six-member band that was named IBMA Emerging Artist in 2004. All but one of the members were relative newcomers to the genre when King Wilkie recorded *Broke for Rebel Records*, home to the legendary Ralph Stanley, in late 2003. The album is half originals, two by Reid Burgess and four by Ted Pitney, including "Broke Down and Lonesome," which had become a kind of anthem for their live shows with its suspenseful, trucking banjo and fiddle intro; the rollicking "All Night Blues," the gothic teen tragedy "Lee and Paige" and the gospel infused "Drifting Away." Jimmy Rodgers' influence on Burgess' vocals is evident in Burgess' wry delivery of *Blue Yodel* ..7.

Stringduster founding member Andy Hall is one of the top young players and singers in today's acoustic music scene. Based in Nashville, Tennessee, he plays

wealth of original songs helps to set The Stringdusters apart from other groups of its kind.

spread acclaim as a performer and composer working with a variety of regional and national acts, in-



The Stringdusters left to right are Andy Hall, Jesse Cobb, Chris Pandolfi, Chris Eldridge, Travis Book and Jeremy Garrett.

cluding Buddy Merriam and Backroads, the New England Bluegrass Band and Roland White.

Since moving to Nashville just two years ago, Jeremy Garrett has turned heads with his soulful lead and tenor vocals, dynamic fiddle playing and intense stage presence. Raised in Idaho, he began fiddling as a child. After a stint at South Plains College, where he was named Bluegrass Male Vocalist of the Year in 1996, he returned to Idaho, joining his father Glen and other area musicians to form The Grasshoppers. The group released two acclaimed CDs, won the Pizza Hut International Bluegrass Showdown in 1998, and toured extensively throughout the west and around the country. Upon his arrival in Nashville, Jeremy joined the Chris Jones Coalition, touring nationally and immersing himself in songwriting and additional stage and studio work.

Jesse Cobb (mandolin) grew up in a musical family, playing intense, hard-driving bluegrass with his brothers Shad and Matt. When Jesse moved to Nashville in 2000, he began playing with a variety of artists including Ronnie Bowman, The Fox Family, Melonie Cannon, Valerie Smith and Jim Lauderdale. Jesse's style is influenced by Sam Bush and New Grass Revival, and he is known for his incomparable sense of timing and precision.

Travis Book hails from Palmer Lake, Colorado. A relative newcomer, he made a name for himself in the west as the lead singer and bass player for Broke Mountain. Lead by Travis' honest vocal style and rock solid bass playing, Broke Mountain won the 2003 Rocky Grass band competition. He has also played with Benny "Burle" Galloway as part of the Broke Mountain Trio. With his experience, exciting stage presence, and upbeat demeanor, Travis makes an ideal addition to The Stringdusters.

Continued on A-16



King Wilkie

King Wilkie's two hundred plus shows and festival appearances in dozens of cities over the next year earned them critical attention and a devoted, growing fan base. In February of 2004, they backed bluegrass elder statesman Peter Rowan at a festival in Boston. Citations and accolades from peers and eminences came in, including appearances on the Grand Ole Opry. In a short time, King Wilkie went from free shows at bars to headlining in nightclubs, theaters, and concert halls.

Members of King Wilkie are Reid Burgess – mandolin, Ted Pitney – lead guitar, John McDonald – rhythm guitar, Nick Reeb – fiddle, Abe Spear – banjo, and Jake Hopping – bass.

After a strong introduction at the 2004 IBMA convention, The Stringdusters are poised to become the most talented and creative new band on the bluegrass scene. Based in Nashville, TN, the band consists of six very unique, professional players who are steeped in the tradition of bluegrass vocal harmony as well as the progressive edge of instrumental music. A

resophonic guitar (dobro) and sings lead, tenor and baritone vocals. A graduate of Berklee College of Music in Boston, MA with a degree in Music Production and Engineering, Andy's credentials include a long list of live performances and recordings.

In a world filled with great guitar players, deep understanding of traditional bluegrass and a strong forward-thinking creativity sets Chris Eldridge apart. Although initially drawn to the electric guitar and players like Robben Ford and Eric Johnson, he developed a deep love for bluegrass by his mid-teens. Chris gained in-depth exposure to a variety of different musical styles while studying at Oberlin Conservatory where he earned a degree in music performance in 2004.

Chris Pandolfi is quickly becoming recognized as one of the premier young banjo players on today's acoustic music scene. After picking up the banjo at the age of eighteen, Chris studied with Tony Trischka and was later admitted as the first ever banjo principal at the Berklee College of Music. After moving to Boston he gained wide-



The Biscuit Burners -- left to right are Billy Cardine, Shannon Whitworth, Mary Lucey and Dan Bletz.

CBA Father's Day Bluegrass Festival

Continued from A-17

Call it old-time for our times: with their infectious energy, undeniable charisma, sharp musicianship, and unique repertoire of original and traditional songs, Uncle Earl is bringing the string band legacy proudly into the modern era. The band's national debut album, *She Waits for Night*, is that rare project that is enriched by tradition but never enslaved by it — at once defiantly old-fashioned and defiantly contemporary. It is a sound that bridges gaps. Steady touring over the past two years has found the band appealing equally to folk, old-time, alt-country, bluegrass, jam band, and pop audiences. No matter the perspective — the vitality and honesty of the performances on *She Waits for Night* — make Uncle Earl one of the most exciting and promising new bands to emerge in any genre.

In concert and on *She Waits for Night*, Uncle Earl members Kristin Andreassen, Rayna Gellert, Sharon Gilchrist, KC Groves, and Abigail Washburn each take a turn in the spotlight — trading instruments and lead vocals with ease. From a fast fiddle tune to an a capella gospel number ("Divine"), from a trio for banjo, fiddle, and clogging to an old brother duet or an original ballad that sounds as old as the hills ("Pale Moon"), the musical range of Uncle Earl is both surprising and wholly organic. Audiences all over the country have fallen in love with the "g'Earls" for their evident delight and camaraderie as they twist and swirl around the single microphone on stage.

Uncle Earl began in 1999, when singer/mandolinist/guitarist KC Groves and singer/guitarist Jo Serrapere recorded a CD of primarily traditional material. "We really had no intention of performing together — much less starting a band," Groves reflects "but in order to promote the CD, we put together a small band to do a few CD release shows in Colorado and Michigan. The shows went so well and the response was so positive that we decided to keep doing shows. Even back then, there was something there that people really connected with." After Serrapere decided to concentrate more on original material, Groves shepherded Uncle Earl through a series of evolving lineups over the course of the next six years.

Despite all they've achieved individually, Uncle Earl is refreshingly ego-free — no one g'Earl emerges as the star. If anything, the star is the collective energy and empathy in the group's performances. *She Waits for Night*, produced by the influential young multi-instrumentalist and all-around roots music champion Dirk Powell, is a powerful encapsulation of all the band is capable. Opener "Walkin' in my Sleep" is careening old-time, with

Abby's lonesome vocal edged along by Rayna's driving fiddle. Kristin takes the lead on "Sugar Babe," retaining the timeless ballad's unquenched ache while revealing a new layer of bittersweet regret, aided by the band's restrained support. She also introduces the fiddle tune "Old Bunch of Keys" with a chorus of fierce clog dancing before the rest of the band kicks in (so to speak). "There is a Time," a song rescued from the catalog of bluegrass legends the Dillards, wraps a delicate, two-banjo arrangement around KC's arresting vocal.

The addition of bassist/mandolinist/vocalist Sharon Gilchrist, who joined following the sessions for *She Waits for Night*, adds yet another new dimension to an already rich sound.

Now out on the road, attacking festivals, concert halls, coffeehouses, and clubs as a self-contained five-piece, Uncle Earl is introducing a new, younger audience to string band music while delighting longtime fans of the genre with the new possibilities presented by the band's musicianship, songwriting, and personalities. While a pair of limited-run self-released EPs gave the first hint of what the g'Earls are capable in the studio, the combination of the band's continuing musical growth and Dirk Powell's expert guidance makes *She Waits for Night* both the culmination of years of hard work and an inspiring first step.

In addition to these bands, the CBA Board of Directors and Talent Advisory Committee have selected an exciting lineup of Bluegrass and

Old-time bands to perform this year. Performing on Friday and Saturday is CBA's Emerging Artist Band Audie Blaylock and Redline and the Larry Stephenson Band. On Saturday and Sunday, the bands are Doyle Lawson and Quicksilver, James King Band, and Lonesome River Band. In addition, Teton Divide and five California Showcase bands (Alhambra Valley Band, Homespun Rowdy, Mountain Laurel, The Stairwell Sisters, The David Thom Band) will be performing on various days, however, the schedule was not complete at press time.

In addition to the above performers, we will feature our Kids on Bluegrass for two performances, one on Friday and one on Saturday, as well as a clogging group to be announced. The festival also offers workshops, a luthier's pavilion and a four-day children's program. Camping is available on site and is included in the price of three and four day tickets.

The Nevada County Fairgrounds is located at 11228 McCourtney Road in the town of Grass Valley, California. Our camping area has a limited amount of full hook-ups for RVs, an area with guaranteed electrical service, and lots of open camping for RVs. There is a designated tent camping area as well. Advance reservations are required for the full-service and electric service sites, but all others are on a first-come, first-served basis. Early camping is available for \$20 per night per unit from Monday, June 12 through Wednesday, June 14.

The California Bluegrass As-



Uncle Earl

sociation offers a few items of information to those who have not previously attended our festival: (1) absolutely no pets are allowed on the festival grounds; (2) there are a limited number of handicapped camping sites available by reservation only through May 1, 2006 (call 707-573-3983 or email mr_bluegrass@comcast.net); (3) no alcohol is sold on the festival grounds — ice chests are permitted; (4) food, soft drink, music, arts and crafts vendors are on site; (5) attendees need to bring lawn chairs or blankets for seating; and (6) the festival is held rain or shine and absolutely no refunds are granted.

We hope that you will come and enjoy four-days of great Bluegrass and Old-time music in our wonderful Sierra Foothills setting.

Advance tickets are available March 1 through May 31, 2006 by mail and with a major credit card on our website at www.cbaontheweb.org. Please see the festival ad on pages A 12 & 13 for more

information and a mail-order ticket form.

If you have questions about the festival, ticket sales or other items, please contact Diana Donnelly, CBA Director of Operations at 209-491-2725, email cbainformation@yahoo.com, or visit www.cbaontheweb.org.

For information on mail order tickets or advance camping reservations, contact Gene Kirkpatrick at 209-473-1616 or email calbluegrass@comcast.net. There is a ticket order form on page A-13 of this issue for your use.

For credit card ticket orders, visit www.cbaontheweb.org and click on our events. Then click on the Father's Day Festival to see ticket order form and information. E-tickets will be emailed to you when your order has been processed. For information on e-tickets, contact Esther House at 707-829-9569 or email mrsbluegrass@comcast.net.

MUSIC MATTERS

By Elena Corey

During the month of March, is it mandatory to march?

There was a great polka-band leader who much preferred playing for dances over playing for parades. When asked why, he explained that even though his musicians were more than competent rhythmically, when they marched in a parade, they were subject to additional factors that interfered with their rhythm. These random possibilities included 1) folks with dyslexic feet—couldn't tell left from right, 2) women musicians who also were ballroom dancers and were accustomed to starting out with their right foot, 3) folks who were quite a ways ahead of the tuba in the parade and were affected by the sound's delay, and 4) the occasional instrumental soloist who got carried away, disregarding the tuba's leading and dropped

beats or rushed.

Substitute the bass for the tuba and you might find similarities in rhythm problems bluegrass folks might experience. Rhythm is one of those entities that often is perceived by others' feedback more precisely than the player's own perceptions. Folks who have been playing for years still experience occasional bothersome glitches in their rhythmic contributions and spend remedial time working on improving in that area.

The well-known Doppler effect (number 3 above) even bushwhacks us. e.g. Sometimes a vocalist fronting a band will ask the audience to start clapping in time to the music—despite glares from her band mates. Almost inevitably (unless the band mates are wearing ear-bud monitors) the band's rhythm quickly falls apart when that happens. Why? Because

of the delay of the sound coming back to the stage area. Even if everyone clapping in the audience is in perfect timing, (which may not often occur), the sound bouncing back to the band is slightly behind the beat and so, one after another, band members try to get into the beat they're hearing from the audience's clapping, and the rhythm disintegrates.

Bluegrass music's rhythm section optimally is precise and tight, with instruments such as mandolin chopping reliably on backbeats and the bass and rhythm guitar emphasizing the downbeats, but when a person takes a break, sometimes the mind and ears seem to glaze over so that that person disregards rhythmic clues that would help them maintain steady rhythm. So lead players sometimes drop beats or rush, affecting the total band's sound. Most folks who



consider themselves ready to perform have already paid some attention to rhythm, using metronomes and other timing helps such as a steady-kicking mule. And realistically, bluegrass musicians aren't often marching in parades.

Happy picking to you.

Elena

J.D.'s Bluegrass Kitchen

Howdy, Howdy, Howdy!

Well here we are in the month of March already! Are you ready for "the Ides of March"? I'm sure that we've all heard this at least once in our lives, but I got to wondering just what is an "Ide"? Sooo, out comes my Webster's dictionary, and lo and behold the only definition of Ide that I can find is, "a small fish, a relative of the Carp family," and the word Ide is Norwegian in derivative. I guess pretty soon the "Carp of March" will be upon us? How do I get onto such subjects? Too much time alone here in the mountains? Cabin Fever? Thirteen years of retirement starting to catch up with me? All of the above? Probably, but what the heck, now we all know what an Ide is!

This winter so far hasn't been all that bad here on the mountain, but I'm definitely ready for springtime! The only constant we have in our lives is change. Springtime brings the change that to me is the most beautiful and dramatic here in the mountains. A lot of wildlife returns from hibernating or from the southern climes.

The Swallows return as well as the Bluebirds and Western Fly Catchers to name a few. The Black Oaks out back will start sprouting a new canopy of leaves to provide a cool, shady spot for my outdoor kitchen, where I will spend many an hour with family and friends this summer and fall. (Meals cooked and eaten outdoors just seem to taste better, don't they?)

And to top it all off, Festival season is almost upon us, so get ready to saddle up, for yet another year of Bluegrass Fun! Tie your pony up to the Oak tree by the back door, and come on in here where the coffee's pot. Pour yourself a big cup and let's get started palaverin' over some vittles!

About 11 years ago I came across this first recipe for Muscat Chicken on a bottle of Orange Muscat Wine. I tried it and you talk about good! Wow! I even featured it here in November of 1994. Well, I ran across it last week in my recipe box, so to Trader Joe's I went to get some Muscat Wine. I whipped up a big Dutch oven full of this dish when my pard Don Evans came over the hill from Nevada to spend a couple of days with me. We probably resembled two great white sharks on a feeding frenzy the way we went after that pot of chicken! Kinda reminded me of when they feed lions at the zoo, too! Between the two of us we only lost 2 1/2 fingers!

Here's how to fix some of the best chicken you'll ever have!

Muscat Chicken

8 Chicken thighs, skinned
1 cup Olive oil
1 head Garlic, separated, peeled and sliced

1 Lb. Button Mushrooms
1 bottle Muscat Wine
Kosher salt and fresh ground pepper to taste
Chopped Parsley for garnish

Use a large cast iron pot with a lid. Heat the oil, sauté mushrooms and garlic; remove from pot. Add chicken and brown well. Remove chicken and keep warm. Add the wine to the pot and bring to a slow boil. Put the chicken, mushrooms and garlic back in the pot. Season with salt and pepper; cover and simmer for one hour. Sprinkle with parsley.

Serves two big ol' country boys or four normal people.

Now there's some of the best eating you'll ever lay a lip around. Serve this up with some creamy mashed potatoes, fresh green peas in cream sauce and you are "Country Boy Heaven"! Top it off with some hot buttermilk biscuits and it don't get no better than this. Now there's a Sunday supper to write home about! Wow-!

Now this next recipe for some of the best soup I've ever fixed came about as a result of fixing that big pot of Muscat Chicken that Evans and I devoured the night before. Upon arising the next morning, I headed to the kitchen to build a big pot of cowboy coffee. My big cast iron pot was on the stove and there was about a half to three-quarters of an inch of sauce and mushrooms left over from the chicken.

I said to myself, "self, I'll bet that would make some real good soup!" I started hunting stuff to throw in the pot and here's what I ended up with. I call it:

Country Chicken Vegetable Soup

Leftover sauce from Muscat Chicken
1 can Chicken broth
8 cups water
8 Chicken bouillon cubes
4 Chicken thighs, skinned, boned and chopped
2 medium Red potatoes, diced
6 Roma tomatoes, sliced
2 Turnips, peeled and diced
2 Parsnips, peeled and diced
4 stalks Celery, diced
1 bunch Italian Parsley, chopped
3 large Carrots, peeled and chopped
6 cloves Garlic, minced
1 medium Onion, diced
Kosher salt and fresh ground pepper to taste

Put all ingredients in a big pot and bring to a boil. Reduce to a low simmer, cover and cook for four hours. Serve with French bread and a good bottle of red wine.

Don and I both agreed that this was the best soup we'd ever had! So just plan on making a big pot of this after you fix the Muscat Chicken. We had enough for lunch and supper and then I had a huge bowl for an early supper the following day. Where upon I



immediately retired to my resting place right next to my wood stove in the ship and snoozed for 1-1/2 hours. Ah, the attributes of retirement are sweet at times!

Now here's the last item that was on the menu that day and a tasty one at that! As my good friend and connoisseur of fine dining Larry Kuhn would say, "a good meal is a great meal when you have dessert!"

My friends here is a recipe for a great dessert. This one is rich and moist and is best when served with some fresh whipped cream or better yet, some homemade ice cream! (There were also copious amounts of grunting and growls during the consumption of two large dishes of said dessert!)

You might call this a "spring tonic" dessert, seeing as how it's made with fresh apples. This is one recipe I've had since I was a little bitty red neck. Momma simply called this one:

Apple Cake

1 cup white Sugar
2 cups brown Sugar
3 Eggs
3/4 cup Oil
3/4 cup melted Butter
6 cups Apples, peeled and sliced
3 cups Flour
1 tsp. Salt
2 TBSP Cinnamon
2 1/2 tsp. Nutmeg
3 tsp. Baking soda
1 tsp. Vanilla

Combine sugars, eggs, oil, butter and vanilla in a larger mixing bowl. Sift together flour, salt, spices and soda. Mix with the sugar and egg stuff. Add apples

and mix well. Turn into a greased 9X13" pan and bake at 350° for 60-70 minutes. You can sprinkle the top with chopped nuts if you wish before baking. It is yummy with walnuts.

Serve this up good and hot from the oven with whipped cream or ice cream and you'll get rave reviews from no on. (Don said he'll expect it from now on when he comes to visit! We'll see.) I'll bet a bunch of Baptists down n Nashville, Tennessee would love to sample some of this cake at their next potluck dinner. Go ahead Dot, lay it on 'em! I double dog dare you! But don't blame me if they follow you and Les home.

Well folks, there you have the entire menu of January 25th and 26th from right here on Bluegrass Acres! I hope you all enjoy it.

When springtime brings a change in the weather and everything starts growing anew, wild flowers especially remind me of how we should nurture and renew our old friendships with those we love and care about, for like a wild flower, they are here and then they are gone all too soon. I guess I start thinking more about things of this nature the closer I get to my 68th birthday. (The 21st) But, I ain't ready to quit, so cinch 'er down tight and hang on. We're rolling now baby!

Keep all of our servicemen and women in our prayers. God bless America, and may He grant us all peace and health!

Yer friend,

J.D. Rhynes

Sunday afternoon in

By Cliff Compton
July 2005

And Pat sat at the piano and played it with a twinkle
I said "You're pretty good at that!" And she was, you know
I played my guitar with abandon and sang gospel like a black choir

And all the Calhoun kids, the grandkids and the in-laws
Lit up like the lights in a stadium

And they started to sing, each stepping up to the invisible microphone

And grabbing a-hold of a standard
Ripping into it like Cab Calloway at the Cotton Club
Or Hank Williams at the Lost Souls Saloon
And one minute it was church and one minute honky tonk
And George did a two step

and Cooper tore into his mandolin like he wasn't a kid
And my heart was thumpin' like a bass drum
And Pat's boy had his arm around his sister belting harmonies
And the soldier boy attacked that song like it was an enemy soldier

And the Grandkids were singing, a I thought,
"Man, I wish my family could feel this!"

And I'd rather sing than eat

And I'd rather play my guitar than sleep

And I'd drive all the way to Napa on a Sunday afternoon
Just to feel the way I felt driving home!

Editor's note: Thanks to Pat Calhoun for sending us this poem. It was written by Cliff Compton after a musical afternoon at Pat and George's Napa home. Thanks also to Cliff for permission to publish it. -- Suzanne

Are You a member of the California Bluegrass Association?



If you aren't you're missing out on lots of great music, news, recording reviews, upcoming events and discount tickets for festivals and concerts. Join us today -- only \$20 per single or \$25 for a couple and you'll receive this newspaper every month!

There is a membership form on page A-2 -- or join on-line at www.cbaontheweb.org.

A Word About Bluegrass Camps: "Go!"

By Bob Schwartz

A year ago this month, a friend who was teaching in a Walnut Creek music workshop gave me some advice. "They've got a bluegrass camp up at Grass Valley," he told me. "Whatever you have to do to get there, you should find a way to go."

The idea seemed outlandish at first. I was close to 50, with a demanding job and a wife and three young kids at home. I had just picked up the guitar again after three decades of dormancy, and my budding relationship with bluegrass music was just a few weeks old. And while the music reached something deep within me as soon as I heard it, I still wasn't sure that big-city lawyers should even be seen playing bluegrass, much less going to a special camp for bluegrass junkies. Did I really have the time and discipline to put enough effort into such a venture to make it worthwhile? Would I wind up just making a fool of myself?

But as I studied the camp's website, I grew increasingly intrigued. Three hours of guitar instruction each morning with world-class musicians, an appetizing assortment of bluegrass offerings in the afternoons, and jamming 'till you drop at night – all for a couple hundred bucks? The most precious commodity in life is time, not money, and here was an opportunity to play bluegrass for three days, without interruption. Maybe the idea wasn't so outlandish. With the support of my wife, Gail – who would have to contend by herself with our two young boys in their last week of the school year and our one-year old daughter – off I went, ever the eager beaver camper with a new backpack-gig bag and a bright headlamp for finding those late-night jams. I didn't know quite what to expect, but man, was I excited.

I wasn't disappointed. The camp rushed by, leaving me with

a blur of memorable moments: working on G-runs and strum patterns with Jim Nunnally in the cool morning air of the foothills; learning the basics of bluegrass harmony from the likes of Keith Little, Laurie Lewis, Tom Rozum and Alice Gerrard (and forcing myself to try singing a part in front of two dozen campers with nervous sweat pouring down my face); sitting with new friends in the shade of the tall pines and practicing our "student concert" song ("Are You Missing Me") with patient volunteers assisting us – one of whom mercifully persuaded us to reassign the vocal parts after hearing my strained attempt at a tenor; helping a fellow camper learn her first bluegrass

spiritual process. I had also learned that, regardless of what level I was at, or the fact that there will always be thousands, tens of thousands, maybe hundreds of thousands of pickers who are better than me, my own musical journey would be just that – my own – and that it could be enormously enriching and fulfilling. And so it has been this past year, as my camp experience has armed me with a little more courage to seek out the kind of musical environment that I wanted, and to create it in my own community if I couldn't easily find it. My passion for our kind of music has afflicted my entire family – my boys are attacking the mandolin and guitar with a vengeance, and my band



"The Banditos" -- Nate, Bob and Max having fun with a new look.

song, "Bury Me Beneath the Willow"; being blown away by the precociousness of some of the younger campers; and of course jamming at every opportunity, until my fingers were sore and my bones could hold me no more – and then starting over the next day.

I emerged from camp a slightly improved picker, perhaps, with

practice night – those are three words that a year ago I would not have even thought of uttering – is the highlight of the week for my baby daughter. (I have not yet been able to persuade my wife to take up the bass, but she has started singing with me, and she's learning a bit about the bluegrass canon). I can't say for sure that none of this would have happened if I hadn't gone to camp – but I also can't say how much of it would have happened, either. We all have a number of events in our lives that mark some kind of turning point, some kind of awakening. Bluegrass camp was one of those events for me.

And so I will return to bluegrass camp at Grass Valley this summer, and I'm sure I'll experience some of the same magic. I'm taking along my 11-year old son – I'm hoping he'll experience some of what I felt, but I know that it will be his experience. I looked into some of the other camps that are available – there are some enticing offerings all across the country – and someday I hope to be able to try some of them. But ultimately, I don't think it really matters which camp one goes to – the important thing is to go at all, to lay oneself open to the learning experience, to ab-



Bluegrass camp gave Bob Schwartz and his boys, Max (8) and Nate (11) something to sing about."

plenty of material to work on for the coming year. But more important than the hot new licks and tricks that I'd picked up (in theory, anyway) was the realization that the process of learning to play music with other people – bluegrass music, specifically, or, as Keith Little calls it, "our kind of music" – could be a deeply meaningful and

sorb as much as one possibly can the richness that bluegrass music and all that surrounds it exude. Festivals are great, and we will go to those too. But bluegrass camp is all about learning how to make music, not just listen to it. Take my friend's advice: You should find a way to go.

Bill Evans Bluegrass Banjo Workshop and "Banjo in America" at Fifth String, Berkeley -- Saturday, April 1

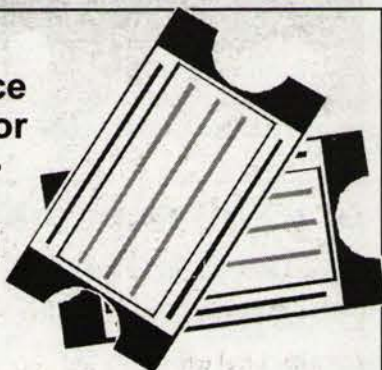


Bay Area banjo player Bill Evans will host an afternoon bluegrass banjo workshop for all levels of students and present his critically acclaimed "Banjo in America," featuring over 250 years of music played on a variety of vintage banjos, in an evening concert at the Fifth String, 930 Alhambra Blvd., Berkeley on Saturday, April 1. Look for additional concert details in next month's Breakdown and on the CBA website at www.cbaontheweb.org.

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There is a ticket order form on page A-13 for
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Bluegrass 'n Stuff –

By Kyle Abbott

Hey there everybody, you are about to enter the dumpster of musical wonder that is known as Bluegrass 'n Stuff.

Are your BMI performance fees piling up like coffee grounds in your compost pile? Are you tired of playing songs on stage and always hearing, "Hey! I wrote that!" yelled from somebody in the audience? Have you ever wanted to sing a song where you don't have to visit the ASCAP Queen to pay a King's ransom of royalties? Well, have you ever thought about writing your own songs? That way, you won't have any copyright worries, and you may be able to get so many royalties, you'll be knighted! Now keep in mind, I've never written a song, but I've come very close, and I can come up with some good rhymes and limericks.

I'll start off with personal songwriting experience. My first experience of song writing is as clear in my head as Oxi-Clean on a grape-juice-stained Persian carpet. You see, before my family and I got into Bluegrass, we played more folky songs as well as traditional songs. One of the songs we all liked was Elizabeth Cotton's Freight Train. This was about eight or nine years ago and I wanted to write a song. So I sat down at the table, and after a while, I came up with this song. Here's what I did.

As you know, one of the verses of Freight Train is "When I die, Lord, bury me deep/ Way down on old Chestnut Street." Here's the rub: As you may not know, I live on Lincoln Street. So I made a new song. It was just like Freight Train, except on the Chestnut Street verse, I changed "Chestnut Street" to "Lincoln Street." That was one of my best songwriting creations!

Let's get to the most important rule of songwriting: like poetry, song verses have to rhyme. Sure, some songs don't rhyme but those songs aren't as good as the rhyming ones. Anybody can throw a bunch of words into a stanza and mix 'em around like a tossed salad, but it takes a real genius to actually create something that makes you think, *déjà vu!* (If you know what I mean.) You may think rhyming is a piece of cake but believe me, it's hard.

Here's a way to find something that rhymes. Let's say you're writing a song about a horse. You've got a hard driving beat with the melody of Going

to Georgia. Your song starts with: "Going to Alabama/ To check on my mare/ . . ." Well, now you have to write the second half of the verse with the last word/syllable rhyming with 'mare'. So, go up the alphabet! For example: air, bare, care, dare, fair, hair, Jer (short for Jerry), lare, mare (that's cheating), oar, etc. In my case, the completed stanza would be: "Going to Alabama/ To check on my mare/ Since I live off the coast of Peru/ I got my oars." OK, in this case it may not rhyme, but I made this on the spot and as I said before, it's hard! Only a true songwriting master would be able to churn out tasteful songs that rhyme.

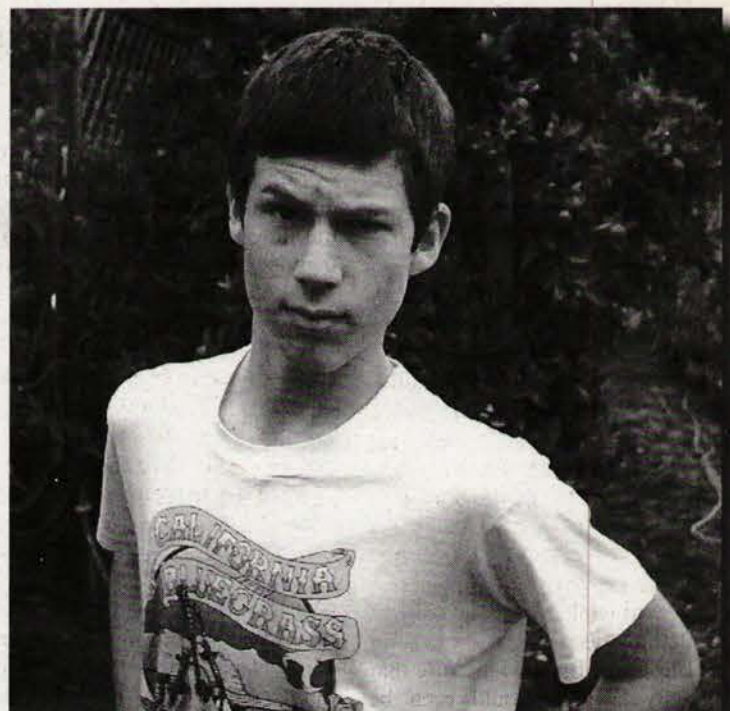
As for writing instrumentals, that's a good way to go for beginning songwriters. Instrumentals don't have to 'make sense' at all. In fact, just throw some dice to determine what chord to use for every measure! Nobody will know because all people who play fiddle tunes kinda start to get a little hypnotized after a while. And then the drool starts coming out of every hole in their head and instrument. (You'll usually find this happening to the fiddle player first. Since the fiddle is placed right against the chin so, you know, a good flow gets going.) That's a good time to take their wallet.

All right, let's move onto feeling. Do you want to have a traditional feeling in your songs or do you want to get a more modern sound? Well, it's very easy to change the feeling. If you want to get more of that modern 'wooo!' sound, here's what you do. First off, add in lots of chords. More than you'll ever use in a lifetime. Also, make the theme of the song about either super-happiness and finding the perfect person and how great that is, or about super-heartbreak and loneliness. The guitar strum you should use in those songs is a "dah-dahdahdah" up-down country rhythm (you might consider using a 12-string guitar but let's keep this in the Bluegrass vein for now) rather than the classic (but not classical) "boom-dah" or "boom-dahduh" rhythm.

Now, if you want to have a traditional sounding song, don't include more than . . . oh, I'd say three chords. Four chords at the most and two at the least (if there's only one chord, it automatically becomes an old-time song). As for the theme: a

portion of traditional songs are about heartbreak but the modern songs overdo it too much. If this is your first songwriting project, make it about leaving home and how much of a mistake it was. Be sure not to make it appear like leaving was a good thing 'cause that ain't trad. Involving the word God also might make it more authentic. Another good theme is dying. Either by hanging, old age, or the occasional falling-off-a-stool-trying-to-kiss-your-neighbor-on-the-other-side-of-the-fence a la Over the Garden Wall. Play around with various themes and you'll get it sooner or later. Finally, the rhythm I would suggest would be either a classic Bluegrass hard-driving (or even soft-puttering) rhythm described above, or possibly a thumb/finger strum (or two-finger strum if you count the thumb as a finger). Keep in mind, these are just suggestions and there are plenty of other rhythms you can try (but they aren't as good as the ones I listed).

Finally, one thing that's useful in this endeavor is listening to a lot of different songs. That can be very inspiring. This is especially helpful if you're writing a song to fit a certain genre. I've heard oodles of 'Bluegrass' songs that people wrote that are just embarrassing. Clearly the author was thinking they were writing a Bluegrass song at the time, but that person just hasn't heard much Bluegrass. (I'm not



Kyle Abbot in his Santa Cruz backyard.

gonna name names 'cause for all you know, I'm just making this up.)

OK, that should about wrap it up. Oh, one last thing, don't forget the G-runs!

See you all next time! Let's pull 'er outta here with a joke of the month: After a fatal accident, three men arrive at the Pearly Gates to meet St. Peter. Addressing Ivan first, St. Peter says, "While on earth you had a string of affairs; because of this, you'll be getting a 1908 Model T to reach the kingdom of Heaven." Ivan was bitterly disappointed. Next, St. Peter turned to Maldwyn, "You only had a brief marital fling, so you'll be getting an '80s Buick Station Wagon to drive to God's kingdom." Maldwyn, feeling fairly pleased

with events, took the keys and set off on his journey. "What about me?" said Dan. "Well, you were completely faithful to your wife during your lifetime. In fact, you were so good, the angels are fearing for their jobs! Anyway, here are the keys to the Hummer-Limo." An overjoyed Dan drove off, with Heaven by The Stanley Brothers playing on the BOSE CD/DVD Entertainment System. Some time later, Ivan noticed Dan crying on the hood of his Hummer by the side of the road. Ivan said, "What's up Dan, don't say the Hummer's out of gas?" "It's not that," said Dan, trying to hold back the tears, "I've just passed my wife down the road. She's on roller-skates."

New Road Bluegrass Gospel Band Releases New Album "The Message" in February

KNOXVILLE, TN -- New Road bluegrass band announces the release of their new album "The Message" on February 14, 2006. This Knoxville, Tennessee-based band has been together for 11 years and this project marks their sixth album to date. Most of their songs are written by members of the group and consists of scriptural-based lyrics accompanied by strong melodies, all while being supported by some of the finest bluegrass musicians in the country. The band recently was chosen to showcase at the International Bluegrass Music Association's Word of Bluegrass convention that was held in Nashville, Tennessee.

The band has gained respect from many in the bluegrass community including Doyle Lawson stating, "New Road really sings and plays good bluegrass gospel music,



but what I feel when I see and hear New Road is that they believe in what they sing about." Steve Gully with the band Mountain Heart added, "I can't say enough good things about the group New Road. Their music is truly a blessing because they sing and play from their hearts. The music they create is an extension of their faith and spirit. You can't help but hear the love

of the Lord in every note. They're all great musicians and even better men. I'm proud to call them all my friends."

New Road band members include: Stuart Wyrick, Tom Brantley, Gary Kidwell, Vic Graves, Doug Johnson and Mike Ramsey. For more information on New Road, please visit www.NewRoad-Gospel.com

The Gypsy Caravan Tour featuring David Grisman, The Stephan Wremble Trio, The Robin Nolan Trio featuring Brandi Shearer Sammo and The Gypsy Kids

Review by Ted Silverman
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The Gypsy Caravan featuring David Grisman has been performing in California the past few weeks and last night's appearance at Mill Valley's Throckmorton Theater was a hugely entertaining showcase of the Gypsy Swing music made famous by Django (Reinhardt).

The theater is an intimate room with a capacity of perhaps 300 that includes balcony seating. The opening act was the Gypsy Kids with Sam Grisman on bass, the twin guitars of Sam Miltich and Tom Davy and the astoundingly talented 19 yr old Annie Staninec of San Francisco on fiddle. Their set featured some swift pickin' on a bunch of classic Hot Club Standards starting with "I Found a New Baby," "Japanese Sandman," "Swing Gitane," and "Some of these Days," were played fiery and hot with Annie trading fours with Sam Miltich and Tom Davy, both of whom were extremely deft pickers for guys presumably in their early 20s. The Dawg popped out from the wings and wailed through the classic "Limehouse Blues," with these youngsters and really got Annie whipped up into

a fiddling froth. The Dawg explained how he recorded his completely rearranged rendition of Minor Swing with Stephane Grappelli who came to a session, played flawlessly and never said a word about the fact that the tune was in the wrong key. Then the kids tore it up. This first third of the night's performance brought a unanimous standing ovation from the crowd and the kids returned for a hot rendition of "Avalon."

After a brief intermission the Robin Nolan Trio hit the stage with some beautifully played original swing. Robin's brother Kevin plays some driving rhythm and bassist Simon Planting is a dynamic force bringing along some huge tone and a hell of a lot of kick to the music. After an introductory instrumental Robin graciously introduced vocalist Brandi Shearer, adorned in a gorgeous long black dress and pearls for a sassy take on Irving Berlin's "Russian Lullaby." The band displayed its talent for arrangements with a swinging rendition of Hank William's "Setting the Wood's on Fire." The trio's less Django-centric approach was



The Gypsy Kids -- Sam Miltich, Sam Grisman and Annie Staninec.

Photo By Ted Silverman

in a sense a welcome variance from the night's performance and Brandi Shearer brought a tremendous amount of personality and vocal talent to the proceedings. It was more of

a torch song showcase with extremely tasteful string band support. Other cool highlights of the set included the Gypsy Anthem, "Dark Eye's," done as a faked trio with Kevin Nolan

and Brandi Shearer pretending to play the song along with Robin on one guitar as Kevin had broken a string. The final selection brought the return of David Grisman to comple-



David Grisman on stage with the Gypsy Kids -- Sam Miltich, Sam Grisman, Annie Staninec and Tom Davy.

Photo By Ted Silverman

The Gypsy Caravan Tour

Continued from A-22

ment "San Miguel," a romantic, latinized original co-penned by Brandi Shearer and Robin Nolan.

The evening's last third featured the astounding Stephane Wremble quartet along with Grisman for perhaps the evening's most intense licks. Wremble infuses his music with tastes of Indian Ragas and modal improvisations which seemed to suit the Dawg's sensibilities just fine. The band featured some crazy rhythms laid down by a fantastic washboard player who donned thimbles on every finger tip and played this Rube Goldberg device like a house on fire. "Nuages," "Dark Eyes," and many others were given eye-popping instrumental treatment by the band.

The evening seemed to never end – but in the best possible way when the Robin Nolan Quartet returned to play along with Stephane Wremble and the Dawg on the Theme from Belleville – the French Cartoon Movie from 2004. Everybody

traded licks and really brought the house down. The evening's final curtain call featured Sammo and the Gypsy Kids also joining the other two bands forming a Gypsy Orchestra and performing Grisman's "Gypsy Medley," from the King of the Gypsy's Soundtrack (and the Grappelli – Grisman LP) with three bassists, 6 guitar players, a washboard wizard and Annie Staninec filling in the role of the late great Stephane Grappelli.

Associate Producer and Tour Director Nick Lehr announced at the conclusion of the event that the Gypsy Caravan tour would resume in June, 2006 with 4 consecutive nights, featuring a whole new cast of Gypsy Jazz acts to the Throckmorton Theater in Mill Valley.

Attendance at an upcoming performance by this talented collective of young, and old Gypsy Musicians comes highly recommended.

*-Ted Silverman, San Francisco
http://www.WorldWideTed.com*



The Robin Nolan Trio

Photo By Ted Silverman

Associated Links:

David Grisman: <http://www.dawgnet.com/>

Stephane Wremble: [http://www.stephanewrembel.com/Robin Nolan:](http://www.stephanewrembel.com/Robin+Nolan:)

<http://www.carbonize.com/clients/robinol/home.htm>

Brandi Shearer: [http://www.brandishearer.com/The Throckmorton Theater:](http://www.brandishearer.com/The+Throckmorton+Theater:)

<http://www.142throckmortontheatre.com/event.php?eventid=249>Gig announcement:

<http://www.lutherie.net/live.music.html>

Bill Evans String Summit to perform in Bay Area and Redding

San Francisco area banjo player Bill Evans steps into the spotlight as bandleader with the Bill Evans String Summit, a new six-piece band featuring some of the hottest new acoustic musicians on the West Coast. Bill brings together guitarist Scott Nygaard (from Darol Anger's Republic of Strings, Tim O'Brien, Chris Webster), dobro player Michael Witcher (from Dolly Parton's touring band and the Laurel Canyon Ramblers), bass player Cindy Browne (who has played with such jazz greats as Lionel Hampton and Mel Torme and the bluegrass band Due West) and the incredible twin fiddling of four time National Champion fiddlers Tristan and Tashina Clarridge to perform original instrumental pieces that draw heavily from Bill's two critically acclaimed solo CDs Native and Fine and Bill Evans Plays Banjo. The String Summit uses bluegrass as a stylistic meeting ground for a diverse group of musicians who span two generations (Tashina, Tristan and Michael are all under the age of 25!) and bring with them a myriad of stylistic influences, from jazz, classical folk and world music traditions.

Over the years, you've heard Bill with Dry Branch Fire

Squad and as a member of the bands Due West and Bluegrass Intentions but be prepared for another level of musical intensity and virtuosity with the Bill Evans String Summit. "Lots of folks play banjo...but not like Bill Evans...What catches the ear about Evans' playing is the clarity of ideas and seemingly effortless flow of his picking... There are a handful of banjoists who are moving the tradition forward while keeping it close to the heart. Bill Evans is just such a player. He is a composer of great talent," writes Tom Druckenmiller from Sing Out! magazine. Here are the details of the String Summit's upcoming short northern California tour:

- March 22: Berkeley, CA: Bill Evans String Summit (Scott Nygaard, guitar; Tashina Clarridge, fiddle; Tristan Clarridge, fiddle, cello; Michael Witcher, dobro; Cindy Browne, bass), Freight and Salvage Coffeehouse, 1111 Addison St., show time is 8 p.m., doors open at 7:30 p.m. Concert showline is 510-548-1761. Tickets are \$17.50 in advance, \$18.50 at the door. Additional info at www.freightandsalvage.org.
- March 23: Mill Valley, CA:



Bill Evans String Summit (from left to right): Scott Nygaard, Cindy Browne, Bill Evans, Tashina Clarridge and Michael Witcher (Tristan Clarridge not pictured).

Photo by Anne Hamersky.

Bill Evans String Summit (Scott Nygaard, guitar; Tashina Clarridge, fiddle; Tristan Clarridge, fiddle, cello; Michael Witcher, dobro; Cindy Browne, bass), The Sweetwater, 153 Throckmorton Ave. as part of Larry Carlin's Bluegrass Gold concert series,

8:30 p.m. Additional info at www.carltonet.com/bluegrass-gold.html.

- March 24: Redding, CA: Bill Evans String Summit (Scott Nygaard, guitar; Tashina Clarridge, fiddle; Tristan Clarridge, fiddle, cello; Michael Witcher, dobro; Cindy

Browne, bass), Bernie's Guitar, 3086 Bechelli Lane, 7:30 p.m. as part of the Oaksong Society concert series. Additional info at www.oaksongs.com.

For information on Bill Evans, visit www.nativeandfine.com.

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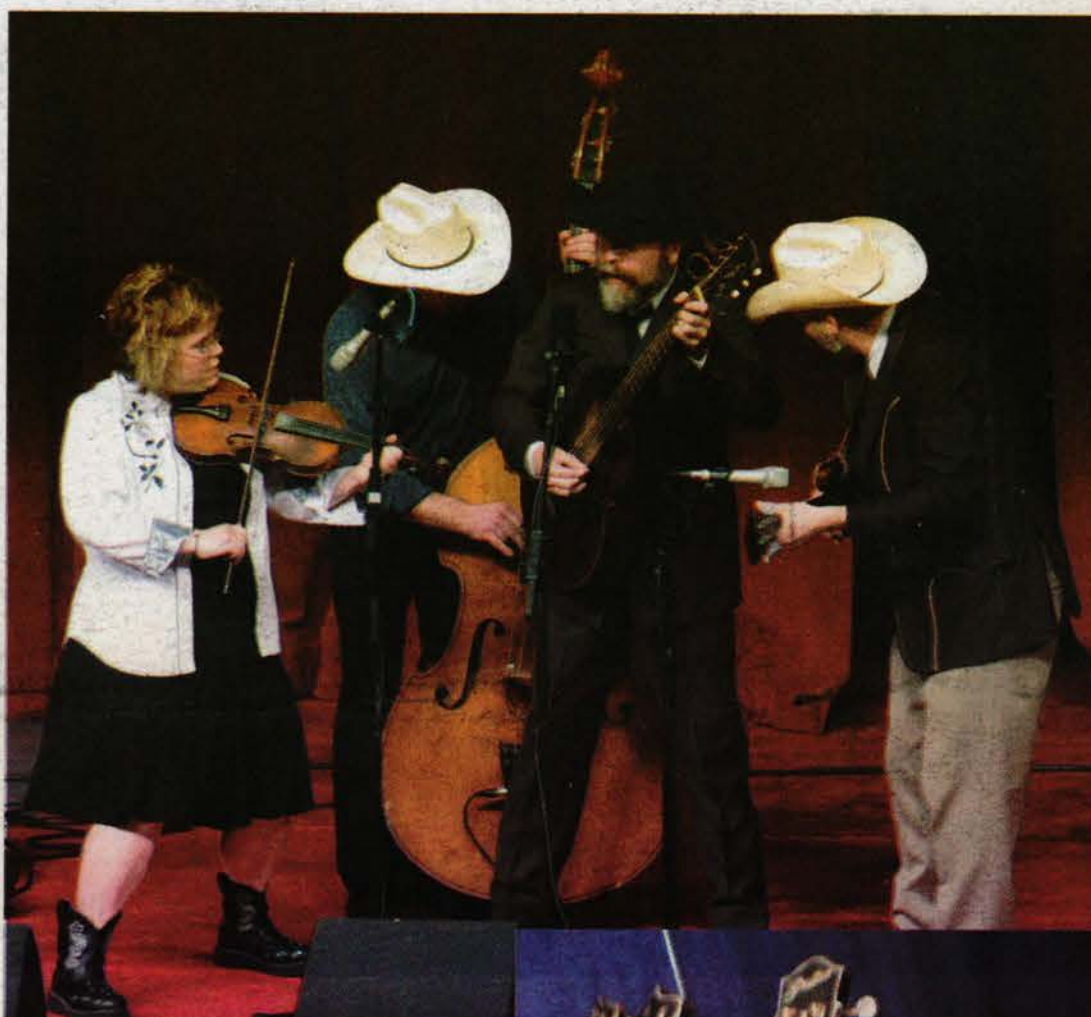
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BORDERS



breakdown

SuperGrass 2006 Photographs -- great music, terrific facility and lots of fun for all who attended



SuperGrass Bakersfield photos (clockwise from left) -- Marty Raybon, Doyle Lawson and Quicksilver, The Wilders, Loar Mandolins on display (Photos by Bob Calkins) and above The Barton Brothers (Loren and Paul) with Mike Tatar, Jr. on bass -- photo by Tom Tworek.

More photos on B-2

More SuperGrass Photographs



CBA T-shirt booth was a family enterprise -- Neale and Irene Evans show off the local press coverage to Neale's sister Kathy Kirkpatrick, CBA's hardworking Membership VP.

Photo by Bob Calkins



Oregon's Sawtooth Mountain Boys were dressed to impress and put on a crowd pleasing show.

Photo by Bob Calkins



Jammers were everywhere! This jam in the hallway on the hotel's 9th floor drew Elida Ickes (bass), Big John, George Best, Angelica Grim, Tex Dasher, an unknown mandolin player and Lisa Burns.

Photo by Bill Meiners



SuperGrass co-producer Hal Johnson even found some time to join in the jams in the CBA's Hospitality Suite.

Photo by Bob Calkins



SuperGrass sound-engineer Paul Knight in front of his big board.

Photo by Bob Calkins



The CBA's Hospitality Suite drew jammers after the stage shut down. Those we recognize are (from left to right) Pat Ickes, Angelica Grim, Carlo Calabi, and Scott Gates. The suite was hosted by Angelica and her uncle, Jack Hyland.

Photo by Bill Meiners

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See instructor's pae or website for information on each class.

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- ☐ banjo, level 2 (solos)
- ☐ banjo, level 2 (back-up)
- ☐ banjo, oldtime - level 1
- ☐ banjo, oldtime - level 2
- ☐ bass, level 1
- ☐ bass, level 2
- ☐ dobro, level 1
- ☐ dobro, level 2
- ☐ fiddle, level 1
- ☐ fiddle, bluegrass - level 2

- ☐ fiddle, oldtime - level 2
- ☐ guitar, level 1
- ☐ guitar, level 2 (rhythm)
- ☐ guitar, level 2 (solos)
- ☐ mandolin, level 1
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- (RV campers will pay on site, call for rates.)
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- \$ _____ Total amount enclosed

- _____ I plan to buy a 4-day pass to the Father's Day Bluegrass Festival (June 15-18). Please send me a discount coupon.
- _____ I'm interested in carpooling to camp. Please put me in touch with others from my area who would like to carpool.

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For information on hotels, motels and bed and breakfast inns in the Grass Valley area, call 530-273-2565 or web site: www.gvncchamber.org

SuperGrass rocked my BlueGrass world! I had a blast

Editor's note: Since I was unable to attend CBA's first SuperGrass festival in Bakersfield (February 2-5, 2006), I checked out the message board on our website (www.cbaontheweb.org) to see if anyone has posted a review of the festival I could publish in this issue of Bluegrass Breakdown. I was pleased to find Regina Bartlett had written an exciting and extensive review of the event and received her permission to reprint it below. -- Suzanne

By Regina Bartlett

Just got home from Bakersfield and have to add to the other raving message posts about just how wonderful SuperGrass was for me. I arrived Thursday in time for the Mandolin Café (sponsored) LoarFest West. It was very delightful to see and experience. I talked with Mike Compton and the whole time he was strumming a mando that sounded wonderful. He said it was built in 1929. It just rang so sweetly. Supergrass felt like a family reunion as I was running into CBA members that I haven't seen in a while. And the music was just wonderful and got better and better and Wow!

CherryHolmes are so entertaining, down to earth and great musicians...Cia Cherryholmes has a voice as good as Rhonda Vincent or better...I see great things for her future...and well the whole band for that matter! What a band and what great entertainers. They did three completely different shows and were accessible to folks and Molly and her brother were jamming every time I saw them off stage. Great people.

Due West was great and so was the new Donner Mountain Bluegrass Band.

But I thought THE WILDERS just tore it up! For a four piece band they just get the job done. What a surprise Act! Really exciting music!

I liked the Lost and Found Band from Virginia. I've heard them on MusicChoice but I had never seen them before. They were just great. They talked like my relatives and made me homesick!

The Brothers Barton (who didn't have Richard Greene playing with them!) but still delivered great bluegrass music. This was the first time I've seen a bluegrass man have his baby boy with him on stage and it was awesomely done well!

Marty Raybon had Edgar

Loudermilk on bass, and Ashby Frank on mandolin and band that not only could play but could sing great harmony. I loved these guys! What a band.

Great music by Doyle Lawson and Quicksilver who also know great bluegrass vocal harmony. Does it get any better?

Blue Highway just gets my vote! I love this band and all the members. I wanted "Marbletown" to win a

Grammy. Wayne Taylor has a vocal presence that just fills the room and touches your heart. This is my favorite band next to Lonesome River Band! Thanks for the guitar workshop by Tim Stafford.

The Kids on Bluegrass just knocked me out. Angelica Grim just delivers wonderful vocals and shares herself so keenly with the other kids playing guitar or bass and adding harmony and inspiration. A J Lee and

Marty and Veronica Varner, Scott Gates and Justin were sensational as was Katie Nakamura on fiddle. Frank Solivan and Sharon & Steve Elliott and Betsy Rigor produced a wonderful Kids on Bluegrass show they should be proud of. I hope you get a copy of the TV interview!

Elena Corey also had a Childrens Bluegrass educational program and I was lucky to be part of

that. I got to join the Tater Bluegrass Experience. Mike and Yvonne and Mike Tater Jr. and friends showed how a bluegrass band works; what a boom chuck is; showed how a bass keeps time; how a guitar is played; how a dobro is played; and I showed how an Appalachian dulcimer can play in a bluegrass band too! We each shared what we like about our instruments

and then gave the kids an opportunity to play them... then we all played a few songs together...us and the kids. Agelica Grim and Scott Gates then came in and played bluegrass songs for the kids. "It was Our Kids" playing for the kids. The Tater Bluegrass Experience is very magical and I was glad to be part of it. Thanks to Elena for working so hard to present this for the kids...

Folding Down the Sheets

From Steve's Star Of The County Down CD

Arr. by Steve Kaufman

Key of D

Mandolin

Guitar

SuperGrass rocked

and thanks for the kids who came and played with us. It was fun.

I went to the Crystal Palace Saturday night and had a fabulous dinner. Huge six foot bronze sculptures of Buck, Merle Haggard, Willie Nelson, Hank Williams, Garth Brooks, Waylon Jennings and Marty Stuart greet you at the entrance. Many (other) CBA members also went that night and so did Buck Owens and the Buckaroos (he didn't show up Friday night)! He acknowledged the CBA and said that he loved bluegrass and played for us all his hits with zany humor, for over an hour and a half.

The Crystal Palace is a two story restaurant/concert hall/museum and is chock full of his guitars, costumes, boots, mementos, gold records, photos of him with everyone in music, pictures of him with Presidents. There is also a white Cadillac convertible mounted on the wall sideways to the bar. Suzanne Suwanda and Robert Cornelius sure did some magnificent dancing and waltzed on the dance floor. I was off to the side clog/dancing when Buck noticed me and told me to "get over here!" which I did.. then he speeded up the song and said, "Shake it Mama!" What could I do, but shake it and dance for the man, it was a blast.

The Amtrak Station is right next to the Holiday Inn so next year I may just take the train there and not drive. Suzanne Suwanda tried to set up a Bluegrass Express to Bakersfield but at the last minute the track owners had maintenance work scheduled so this didn't happen. Next year looks promising. Thanks for all your hard work making this festival a reality Suzanne!

By checking the yellow pages and with suggestions from others friends I found there were some reasonably priced restaurants nearby the Convention Center. Next year there will be a list of restaurants within walking distance from the Convention Center.

I went to a great Western Shop near the Convention Center. The Western Emporium has been in business since 1909 and the owner went to the Convention Center Saturday night at the invitation of Tim Edes or John Senior and was really impressed with the CBA and the music we brought to Bakersfield. He said he sure had a great time. Anyhow this shop had the goods, the real country and western stuff you always look and long for.

It was great to see all the bluegrass festivals and organizations, California Bluegrass Association, The Strawberry Music Festival, and the South West Bluegrass Association together at SuperGrass. They were no longer competitive adversaries but comrades and the love of bluegrass brought us all together in Bakersfield.

I jammed and played with some wonderful people from all over

the State and talked with many folks from Southern California who were very impressed with who and what The California Bluegrass Association is all about. SuperGrass made me very proud to be a part of such a great organization.

Good music, great people and good jamming and nice accommodations and the stage,

what a stage! And the acoustics, the sound by Paul Knight just was the best. There were good festival vendors and luthiers and I tried out the Collings guitar. I bought a Bluegrass Calendar and a Mel Bay Book/dvd on flatpicking basics.

The hotel room accommodations and traveling to and from Bakersfield was a rather expensive road trip

instead of tent/truck camping trips but it was very comfortable and FUN!

The only negative thing I have to say is that the Sunday shows/concerts lacked audience members as most folks were either on the road or checking out of their rooms. Perhaps we can offer ticket deals to Bakersfield locals for Sunday. The Chapel Service/Gospel show

with Leroy McNeese and Blue Highway and Doyle Lawson was so inspirational. I think reaching out to Bakersfield churches and community organizations would insure an audience for the shows on Sunday. (This is) just a suggestion and something to consider for next year.

Continued on B-6

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STUDIO INSIDER -- SuperGrass

By Joe Weed

The CBA's first annual SuperGrass Festival, held at the Holiday Inn Select in Bakersfield, California, on February 3, 4, and 5, was a fantastic success. Our hearty thanks to each of the many volunteers who gave time and positive energy to make the event so successful.

Loar Fest West

I arrived in Bakersfield on Thursday, February 2, to attend the "Loar Fest West," a one-day event featuring the rare old mandolins designed and signed in the early 1920's by Gibson acoustic engineer Lloyd Loar. These mandolins, long prized by bluegrass players as the holy grail of American mandolins, have reached almost cult status now across the musical instrument community, as collectors and dealers have bid their prices up

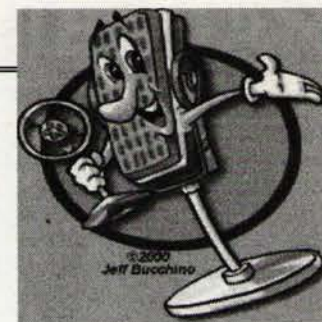
towards \$150,000. As they enter the upper echelons of collectible musical instruments, their value is set not by what most players value -- tone, volume, playability, and durability -- but rather by how much a wealthy collector will agree to spend to own one of them. Like Stradivarius violins, the Loar-signed mandolins have several factors pushing their value up: they are very fine instruments, there were only a few made (probably less than 300), the builder signed them, he's dead, and they serve as the model and inspiration for many of the instruments that have been built since. Whether the demand for these instruments remains strong in the face of an aging boomer population and the growing availability of wonderful-sounding and great-playing instruments by contemporary builders is the

question that collectors will be asking themselves as they begin to fork over gobs of cash to be numbered among the elite Loar owners. What if Bill Monroe had played a Silvertone?

In the SoCal neighborhood

Recently, I've been researching the history of the "Missouri Waltz." The most likely candidate to have

interview, I frequently record the voice of the speaker on a mini disk. These little marvels, measuring about 2 3/4" square, can hold well over an hour of great-sounding audio. The portable "Walkman"-style recorders are also unbelievably small -- mine measure less than 3" by 3 1/8". Most minidisk recorders can record at several different resolutions, and when recording at a lower fidelity, can put several hours of sound onto



for much more audio on the disk but at a reduced resolution, and editing, storage and grouping functions.

SuperGrass rocked!

Continued from B-5

Thanks to Hal Johnson and Craig Wilson, and all the volunteers who worked to make this so wonderful. Thanks to the volunteers who manned the instrument check in room just off the main stage entrance. It was great to have my instruments safe and secure and cared for when I was running around and socializing.

For my first time in Bakersfield I have to say I just had a blast!

Editor's note: Thanks to Regina for her review of SuperGrass. If anyone else would like to share their impressions and experiences at the festival, please contact me at 209-293-1220 or email bgsbreakdown@volcano.net.

-- Suzanne Denison



Joe Weed (left on fiddle) jams with Bill Meiners and a mandolin player from Oklahoma during the LoarFest portion of CBA's SuperGrass Festival in Bakersfield.

Photo by Nancy Zuniga



Dave Walker is the proud owner of a beautiful guitar donated by Collings Guitars. He is posing with CBA President Darby Brandli shortly after he was the successful bidder at the Silent Auction held during SuperGrass Bakersfield.

written most of the tune was a ragtime-era pianist and tune smith from New Franklin, Missouri, named Lee Edgar Settle. Known among friends as "Jelly" Settle, Edgar also wrote and had published a few other pieces, including a delightful ragtime tune called the "X.L. Rag." Because of Settle's ragtime connections, I soon came across the name of a man who has been studying Settle for more than twenty years -- Galen Wilkes, of Van Nuys, California. Wilkes published a detailed article about Settle in volume two of "The Ragtime Ephemeralist," now out of print.

I decided to combine my trip to SuperGrass with a visit to interview Mr. Wilkes. The only time that he had available was Friday night, so I left Bakersfield on Friday afternoon (sad to miss Due West, the Nashville Bluegrass Band and the other great groups) with video cameras, lights, tripods, mini disk, and other gear, heading into the sun, Van Nuys, and L.A. area traffic. We had arranged to meet at the home of some music aficionados. I got there ahead of him in order to set up my gear.

Gear heads, here it is!

When recording a filmed

minidisk. The latest generation of minidisks from Sony can hold about 32 hours of compressed audio on a single disk! The latest portable recorders can record about an hour and a half of PCM audio at 44.1K/16 bit, which is the sample rate and resolution of CD's. Sony bundles a helpful Mac and PC-friendly program with the recorders that allows them to off-load the sound recordings onto computers in the industry-standard WAV format.

Getting Inside

There are some user-changeable features on minidisk recorders that I like to check when I'm working alone, as I was with Wilkes in Van Nuys. I usually record spoken word with the automatic level control engaged. That way, a loud word or cough won't distort an otherwise good recording. And I'm usually quite busy watching video monitors and working with my interviewee, so it's not easy to monitor record levels on the minidisk. When I'm recording critical music or ambience, I'll usually disengage the automatic level control. Additional user-configurable features include stereo or mono recording, recording in an extended format that can allow

I use a small clip-on microphone, usually clipped onto a shirt or jacket, to record the voice. The one I use the most is an Audio Technica unit with a tie-clip accessory, a battery-powered preamp, and a balanced output on an XLR connector at the base of the preamp. Another good unit is a very small Crown "Isomax" cardioid condenser mic; this mic requires 48 Volt phantom power, however, so I don't usually use it when doing field recording with a minidisk. If I'm using the minidisk recorder to record ambient sounds, I often use a battery-powered stereo cardioid condenser microphone also made by Audio Technica, an AT822. This mic has two capsules inside its wide head, fixed in an X-Y configuration.

And what's DAT?

I used to use a brick-heavy, telephone-sized portable DAT recorder for all my remote work. The unit I used is a Tascam DA-P1, which features built-in mic preamps with phantom power, XLR mic connectors, several different output connectors, and the ability to record from analog or digital sources. It's a great unit, but the minidisk recorder, weighing just a few ounces, can fit

Continued on B-7

STUDIO INSIDER

Continued from B-6

in my shirt pocket and provide random access audio at several different resolutions. I find myself using the latter more and more.

Buck Owens

Since Bakersfield is the long-time home of country music legend Buck Owens, I decided to have dinner one night at Buck's place, called "The Crystal Palace," just off route 99 and a short bike ride from my hotel. On Saturday night he was playing and singing with the band, having a great time and showing off a little on electric and acoustic guitars, piano, mandolin, and even fiddle! Buck has recently recovered from a stroke. His speech is sometimes a little slurred, but

the audience was thrilled to see and hear him, still up there doing the nightclub thing, and doing it with class. Buck gave a good plug to the SuperGrass show, and confided, "Bluegrass was really my favorite music - I just wasn't good enough to play it, so I played country."

Joe Weed records acoustic music at his Highland Studio near 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.

Tina Potter joins IBMA staff as Marketing/Public Relations Coordinator

NASHVILLE, TN -- One of IBMA's top priorities is to help open doors for bluegrass with broadcasters, event producers, retailers and the media and the organization is proud to welcome Tina Potter to the staff to coordinate those efforts. Tina replaces Shari Lacy who departed in January and is pursuing freelance publicity opportunities with her own company, Goodstuff PR.

Ms. Potter brings a genuine appreciation for bluegrass and experience in several key facets of the music industry to her work with IBMA. Her past success includes live event sales and marketing with the Tennessee Performing Arts Center and The Wildhorse Saloon, as well as, experience in music licensing, retail and market research and development. She is originally from east Tennessee and has her degree from Middle Tennessee State University's Recording Industry Management program.

According to IBMA executive director Dan Hays, "My first

impression of Tina was that this lady has a passion for our music and an enormous level of enthusiasm. After getting further acquainted she impresses me with her attention to detail, broad range of experience and an approach with people which wins friends instantly. Folks who have worked with her in the past were eager to point out her excellent performance, organizational skills and the trust she earned as a conscientious member of their team. We're delighted to have her in our office." In addition to IBMA's marketing initiatives, Ms. Potter will create and analyze industry market research information, assist members with promotional efforts, oversee marketing campaigns for IBMA's World of Bluegrass events, and help develop relationships with sponsors for bluegrass music and the association.

Tina can be reached at IBMA via email at tina@ibma.org or 1-888-438-4262 beginning February 13.

Bluegrass bands tour Oman

Southern California Bluegrass musician Chris Stuart posted the following message on IBMA-L on February 13.

"Just wanted to let everyone know that three bluegrass bands are touring Oman in the Middle East right now, performing bluegrass music for the first time in the Sultanate of Oman. Lost Highway, Eric Uglum & Sons, and our band, Chris Stuart & Backcountry, have been over here about a week and will be flying back home on Saturday.

"I've been able to put some photos up on our website at www.chrisstuart.com. Click on the link in the first paragraph on the home page to see them. Also, Eric Uglum has put up some photos on their website

at www.losthighwaybluegrass.com.

"We're having an outrageous time over here, meeting very generous and warm people, performing for a lot of Omani's -- including at the huge Muscat festival and at the U.S. Ambassador's residence. We've stayed at a Bedouin camp in the desert, skied down sand dunes, seen camels, jammed around the camp fire at the Bedouin camp, and swam in the Gulf of Oman.

"At a time when news from the Middle East is so bad, here's something positive."

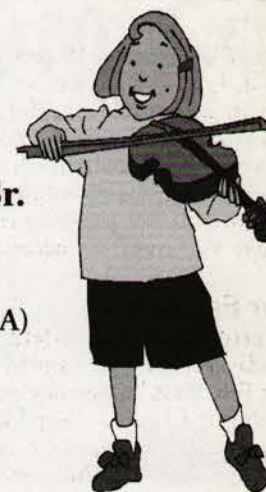
For more information on Chris Stuart and Backcountry, email chris@chrisstuart.com or visit the band's website at http://www.chrisstuart.com.

TED IRVIN KIDS ON BLUEGRASS FUND

Under the Direction of Frank Solivan, Sr.



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Above: Kids on Bluegrass on stage at the CBA's 2005 Father's Day Festival

Photo by Bob Calkins

Darrell Johnston Kids Instrument Lending Library

Below: Aimee Anderson
with the first Library fiddle



To donate, please make check or
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Curious?
Ask any Board member!

photos by Bob Calkins

cba mercantile

Why wait 'till Sunday to get all spruced up?! This is what all the best dressed pickers are wearing. And your purchase helps make the CBA, and your bluegrass experience, even better. So wear your heart on your sleeve, or your head, or your fridge... Oh, and little Benny needs school clothes!



Cap / Black high cut or Khaki Gap style
Embroidered Logo



Bucket Hat / Navy or Khaki / mbroidered Logo



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



Sweatshirt / Hooded / Embroidered
Birch (Light Gray). Similar to pictured.



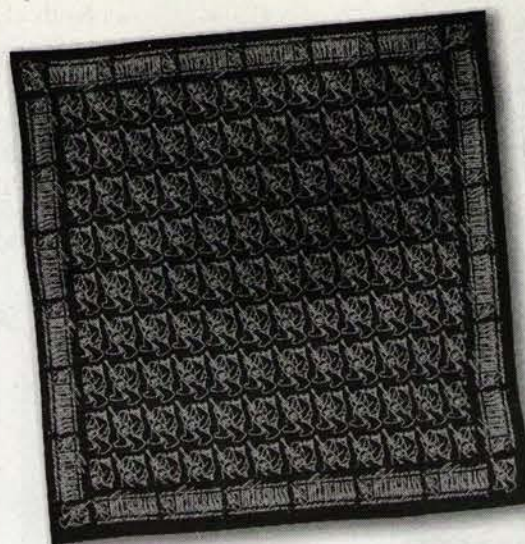
Sweatshirt / 1/4 Zip / Embroidered / Colors: Forest Green
and Oxford (Dark Gray). Similar to pictured.



CD Case / Black imprint on Tan



Canvas Tote Bag / Natural and Blue
Full Color Logo



Bandana / 22x22 / Black or Natural, Teal imprint



Double Pocket Tote Bag / Black and Royal Blue



Frisbee / White on Teal



Tumbler / Translucent Frost / 32 oz.



The Jug / 64 ounce / Granite color



Travel Mug / Stainless Steel



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T-shirt / First Annual Supergrass '06
Inquire about colors, sizes, other styles.



Poster / 30th Annual Father's Day Festival '05
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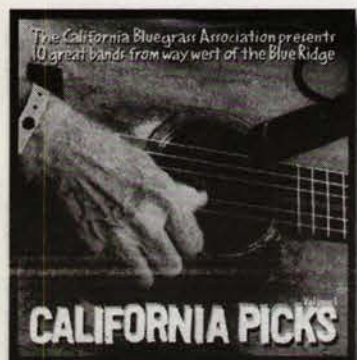
Magnet / Fits most refrigerators



Tire Cover / Fits most RV's



Bumper Stickers / 9x3



CD / CBA's California Picks / Volume 1
20 songs showcasing 10 California Bands



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

Circle or write the size/color/choice in the margin please. As some apparel items are in assorted sizes and colors, due to inventory, please note your 1st and 2nd preference. Due to changing stock, items may not be exactly as pictured. Your satisfaction is everything to us.

| ITEM | NO. | PRICE | TOTAL |
|---|-----|---------|-------|
| Bandana / Black or Natural w/Teal | | \$6.00 | |
| Ball Cap / Black or Khaki | | \$15.00 | |
| Bucket Hat / Khaki or Navy | | \$15.00 | |
| Bumper Stickers (Specify 1_ 2_ 3_) | | \$1.00 | |
| CBA Logo Decal / Color on clear | | \$0.50 | |
| CD Case | | \$10.00 | |
| Frisbee | | \$3.00 | |
| Koozie | | \$4.00 | |
| Lapel Pin 2003 | | \$3.00 | |
| License Plate Frame / Chrome | | \$10.00 | |
| Magnet | | \$3.00 | |
| Neck Cooler | | \$8.00 | |
| Poster / Artist Limited Edition | | \$18.00 | |
| Poster / 30th Father's Day Festival '05 | | \$2.50 | |
| RV Tire Cover (Specify 27" _ 30" _) | | \$35.00 | |
| Sunblock / day packets | | \$2.50 | |
| Sweatshirt / Hooded Zip / Birch | | \$37.00 | |
| Sweatshirt / 1/4 Zip / Forest Green, Oxford | | \$34.00 | |
| Sweatshirt / Crewneck / Light Blue, White | | \$30.00 | |
| The Jug / plastic / 64 oz. | | \$8.00 | |
| Tote Bag / Canvas | | \$15.00 | |
| Tote Bag / Double Pocket | | \$10.00 | |
| Travel Mug / Stainless Steel | | \$15.00 | |
| T-Shirt / Long Sleeve / Black / Embroidered | | \$20.00 | |
| T-Shirt / CBA Logo/Icon | | \$12.00 | |
| Ladies scoop neck / White / L XL XX | | \$12.00 | |
| T-Shirt / 30th Father's Day Festival '05 | | | |
| Assorted sizes and colors | | \$15.00 | |
| T-Shirt / Supergrass '06 | | | |
| Note: Not in stock, will ship in December. | | \$15.00 | |
| Tumbler / frosted plastic | | \$4.00 | |

Classic Items (with old logo):

| | |
|---|---------|
| CBA Afghan - All Cotton Throw with design woven in beautiful full color | \$45.00 |
| CBA Denim Jackets - embroidered on the back in full color S M L XL XXL | \$85.00 |
| CBA Denim Jacket XXX or XXXX | \$95.00 |
| Your name embroidered on Denim Jacket | \$10.00 |
| Lapel Pin / 25th annual | \$3.00 |
| CBA Sports Bottle / 32 oz. | \$5.00 |
| CBA Thermal Mug / 22 oz. | \$6.00 |
| CBA Thermal Mug / 32 oz. | \$7.00 |
| CBA Visors / Yellow | \$4.00 |

Audio

| | |
|-----------------------------|---------|
| CD "California Picks" Vol.1 | \$15.00 |
| Woodland 2000 CD | \$15.00 |
| CD case | \$10.00 |

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|---------------------------------------|-----------|----|
| *Shipping and Handling: | Sub Total | \$ |
| Orders of \$1 to \$10.99, add \$4.00; | Shipping* | \$ |
| \$11 and up, add \$6.00 | Total | \$ |

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

CBA Mercantile Coordinator
Julie Maple
101 West Locust Street #311
Lodi, CA 95240

For more information, call 209-333-7266

E-mail: j.maple@sbcglobal.net Or visit www.cbaontheweb.org

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Phone: _____ Email: _____

CBA BLUEGRASS CALENDAR

Band Gigs & Concerts March

3/1/2006 -- Whiskey Brothers, 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 415-843-2473 or visit www.albatrosspub.com

3/1/2006 -- Dan Paisley & the Southern Grass with opener Homespun Rowdy "Bluegrass Gold" show at 8:30 pm at the Sweetwater, 153 Throckmorton Avenue, Mill Valley, CA. For information, call 415-388-2820 or visit <http://www.sweetwatersaloon.com>

3/1/2006 -- The Del McCoury Band will perform at Sierra Nevada Brewing Company, 1075 E 20th St. Chico, CA. For information or tickets, call 530-345-2739, email boblittell@sierranevada.com, or visit www.sierra-nevada.com/html/music_events.htm

3/1/2006 -- Sidesaddle & Company will perform at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit <http://www.samsbbq.com>

3/1/2006 -- Triple Chicken Foot Old Time Ruckus Review at the Old Town Pub, 66 N. Fair Oaks Ave., Pasadena, CA. For information, call 213-820-0136, email guzmanphoto@hotmail.com, or visit <http://bicyclekitchen.com/triplechickenfoot>

3/2/2006 -- Orrin Star, Eric and Suzy Thompson will perform at 8 pm at Schoenberg Guitars, 106 Main Street, Tiburon, CA. Tickets are \$15 advance/\$20 door. Light refreshments included. For information or reservations, call 415-789-0846, email om28@pacbell.net, or visit <http://www.om28.com>

3/3/2006 -- Dan Paisley & the Southern Grass will perform at the Plough and Stars, 116 Clement Street at 2nd Avenue, San Francisco, CA. For information, call 415-751-1122 or email peak@zyttemix.com

3/3/2006 -- Frank Wakefield Band will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit <http://www.thefreight.org>

3/3/2006 -- Sonoma Mountain Band will perform at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email murphy@vom.com, or visit www.sonomapub.com

3/4/2006 -- Dan Paisley & the Southern Grass concert at the First Presbyterian Church, 1667 Miramonte Ave., Mountain View, CA. For information or tickets, visit www.rba.org

3/4/2006 -- Orrin Star Rhythm Guitar Workshop from 4-6 pm; concert at 8 p.m. at The Great Room, 12 miles outside of Santa Cruz; contact for exact location/directions, Los Gatos, CA. Home-catered dinner available at 6:30 pm for \$20. Concert

admission: \$15. Workshop: \$50. Limited to 12. For information or reservations, call 408-353-8347, email robert@thegr8room.com, or visit thegr8room.com

3/5/2006 -- Dan Paisley and Southern Grass 8 pm house concert sponsored by the California Bluegrass Association (Sacramento region) at the home of Al and Karen Orozko, 5280 Bonnie Lou Lane, El Dorado, CA. Tickets are \$15 per person and reservations are recommended. For information or reservations, call 530-344-0732 or email fiddlemama@aol.com

3/6/2006 -- Bean Creek will perform at 7 pm at Phil's Fish Market and Eatery, on Sandholdt Road in Moss Landing, CA. Other musicians are welcome to join in for a bluegrass picking party for the second set starting about 8 pm. For information, call 831-375-2975, or visit philfishmarket.com

3/6/2006 -- Homespun Rowdy will perform from 7:30 - 10:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call (415) 970-8336, email info@homespunrowdy.com, or visit www.homespunrowdy.com

3/6/2006 12:00 -- Dan Paisley & the Southern Grass will perform at 8 p.m. at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road, Felton, CA. Tickets are \$10 advance and \$12 at the door. For information or tickets, call 831-603-2294 or visit <http://www.donquixotesmusic.com>

3/7/2006 -- Bean Creek will perform at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit <http://www.samsbbq.com>

3/7/2006 -- The Mammals will perform at 8 pm at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road in Felton, CA. Tickets are \$10 advance and \$12 at the door. For information or tickets, call 831-603-2294, or visit <http://www.donquixotesmusic.com/>

3/8/2006 -- Diana Donnelly & the Yes Ma'ams will perform at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit <http://www.samsbbq.com>

3/9/2006 -- Chris Hillman and Herb Pederson will perform at the Palms in the Winters Opera 3/11/2006 -- Carolina Special will perform at House, 13 Main Street, Winters, CA. For information or tickets, call 530-795-1825, email palms@yolo.com, or visit <http://palmsplayhouse.com>

3/9/2006 -- Perfect Strangers 7:30 pm concert at Bonner Auditorium, 2233 N. First Street, Fresno, CA. Tickets are \$15 advance and \$20 at the door. Sponsored by the Fresno Folklore Society. For information or

tickets, call 559-431-3653, email patwolk@yahoo.com or visit www.fresnofolklore.org

3/9/2006 -- Keith Little & Jim Nunally will perform at First Street Cafe Upstairs, 440 First Street, Benicia, California. For information, call 707-745-1400, email firststcafe@pacbell.net, or visit <http://www.firststcafe.com>

3/10/2006 -- Perfect Strangers will perform at Painted Sky Studio, 411 Bridge St., Cambria, CA. For information, call 805-927-8330

3/10/2006 -- The Waybacks will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For tickets or information, call 510-548-1761, or visit <http://www.thefreight.org>

3/10/2006 -- Jimmy Chickenpants will perform at 8:30 pm at the Dana Street Roasting Company, 744 West Dana St., Mountain View, CA. For information, call 650390-9638 or visit <http://www.jimmychickenpants.com>

3/11/2006 -- The Waybacks will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For tickets or information, call 510-548-1761, or visit <http://www.thefreight.org>

3/11/2006 -- Carolina Special will perform at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email murphy@vom.com, or visit www.sonomapub.com

3/11/2006 -- Alison Krauss & Union Station featuring Jerry Douglas will perform at the Nob Hill Masonic Center, 1111 California St., San Francisco, CA. For information, call 415-478-2277

3/12/2006 -- Chris Hillman and Herb Pedersen will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit <http://www.thefreight.org>

3/12/2006 -- Walt Koken and The Orpheus Supertones will be playing a house concert in Pine Grove at 7pm. A \$15 donation requested. For reservation, call 209-296-7706 or email masha@banjodancer.com. Masha will send you the directions

3/13/2006 -- Courthouse Ramblers will perform at 7 pm at Phil's Fish Market and Eatery, on Sandholdt Road in Moss Landing, CA. Other musicians are welcome to join in for a bluegrass picking party for the second set starting about 8 pm. For information, call 831-375-2975, or visit philfishmarket.com

3/14/2006 -- Carolina Special will perform at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit <http://www.samsbbq.com>

3/15/2006 -- Whiskey Brothers 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 415-843-2473 or visit www.albatrosspub.com

3/15/2006 -- April Verch will perform at Espresso Gardens, 814 S. Bascom Avenue, San Jose, CA. For information, call 408-294-3353, or visit www.fiddlingcricket.com

3/15/2006 -- Sidesaddle & Company will perform at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit <http://www.samsbbq.com>

3/16/2006 -- The David Thom Band @ Café Amsterdam, from 9-11 pm, 23 Broadway, Fairfax, CA. For information, call 415-56-8020

3/16/2006 -- Squirrely String Band, Walt Koken & the Orpheus Supertones will perform at the Plough and Stars, 116 Clement Street at 2nd Avenue, San Francisco, CA. For information, call 415-751-1122, email jgilder@jps.net or visit www.shelbyashpresents.net

3/17/2006 -- Earthquake Country will perform from 8-10 pm at Blue Rock Shoot in Saratoga, CA. For information, call 408-867-3437.

3/18/2006 -- Triple Chicken Foot will perform at The Pike Bar & Fish Grill 1836 E. 4th Street, Long Beach, CA. For information, call 213-820-0136, or email guzmanphoto@hotmail.com

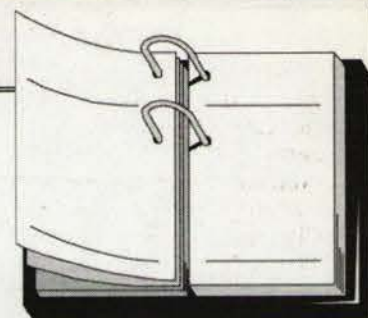
3/19/2006 -- April Verch will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For tickets or information, call 510-548-1761, or visit <http://www.thefreight.org>

3/18/2006 -- Old-fashioned mountain square dances, contra dances, big circles, all dances are taught, no experience necessary from 7 to 10 pm at the Fiddletown Community Center in Fiddletown, CA. Come with or without a partner, dress comfortably, everyone welcome! Calling by Masha Goodman and music by the Aptly Named Stringband with Geff Crawford on fiddle, Greg Osborne on banjo, and John Hoffman on guitar, mando, or whatever else is within reach. Other musicians are welcome to sit in off-mike for a few tunes. Entry is \$7 per person with a \$20 family maximum. For information, call Geff at 209-295-6693 or Masha at 209-296-7706 or email msha@banjodancer.com, or visit www.banjodancer.com

3/20/2006 -- Homespun Rowdy will perform from 7:30 - 10:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call (415) 970-8336, email info@homespunrowdy.com, or visit www.homespunrowdy.com

3/21/2006 -- Dixie Fried will perform at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit <http://www.samsbbq.com>

3/21/2006 -- Border Radio will perform at 8 pm for the BASC Night at Braemar Country Club, 4001 Reseda Blvd., Tarzana, CA. For information, contact Harley



Tarlitiz at 818-9333-8907 or email contactbasc@earthlink.net

3/22/2006 -- Bill Evans String Summit with Scott Nygaard, Tashina & Tristan Clarridge, Michael Witcher and Cindy Browne at the Freight and Salvage Coffeehouse, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761, or visit <http://www.thefreight.org>

3/22/2006 -- Diana Donnelly & the Yes Ma'ams will perform at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit <http://www.samsbbq.com>

3/22/2006 -- The Barefoot Nellies will perform at 8:30 pm at The Iron Springs Brewery Pub, 765 Center Blvd., Fairfax, CA. For information, call 4125-485-1005 or visit <http://ironspringspub.com>

3/23/2006 -- Bill Evans String Summit with opener Rick Jamison "Bluegrass Gold" show at 8:30 pm at Sweetwater, 153 Throckmorton in Mill Valley, CA. For more information call the club at (415) 388-2820, or go to www.sweetwatersaloon.com

3/24/2006 -- Cache Valley Drifters will perform at Espresso Gardens, 814 S. Bascom Avenue, San Jose, CA. For information, call 408-294-3353, or visit www.fiddlingcricket.com

3/25/2006 -- Sonia Shell and the Factor of Five will perform at Big Basin Bistro, 14480 Big Basin Way, Saratoga, CA. For information, call 408-867-1764.

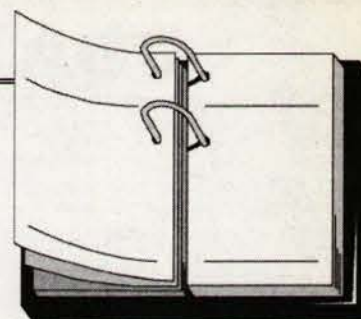
3/25/2006 -- The David Thom Band will perform at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email murphy@vom.com, or visit www.sonomapub.com

3/25/2006 -- Bluegrass Etc. will be featured in a CBA concert, 7 p.m. at the Morgan Hill Grange, 40 East 4th Street, Morgan Hill, CA. The Mighty Crows will open the show. Tickets are \$18 for CBA members and \$20 for the general public. Doors open at 6 pm. For information or tickets, contact Tim Edes at 408-779-5456 or email t.edes@verizon.net

3/25/2006 -- Stairwell Sisters concert at 8 p.m. at the Sutter Creek Theater, 44 Main Street (Highway 49), Sutter Creek, CA. For information, call 209-295-6440 (theatre) or to order tickets, call 866-463-8659, email info@suttercreektheater.com, or visit www.suttercreektheater.com

3/28/2006 -- Wild Oats'n Honey will perform at Sam's Barbeque,

CBA BLUEGRASS CALENDAR



1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit <http://www.samsbbq.com>

3/29/2006 -- MacRae Brothers will perform at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit <http://www.samsbbq.com>

3/29/2006 -- Belle Monroe and Her Brewglass Boys will perform at 8:30 pm at The Iron Springs Brewery Pub, 765 Center Blvd., Fairfax, CA. For information, call 4125-485-1005 or visit <http://ironspringspub.com>.

3/30/2006 -- Robin and Linda Williams will perform at the Palms in the Winters Opera House, 13 Main Street, Winters, CA. For information or tickets, call 530-795-1825, email palms@yolo.com, or visit <http://palmsplayhouse.com>.

3/31/2006 -- Perfect Strangers concert at the Community Theater, 810 N. Oregon Street, Yreka, CA. For information or tickets, call 530-842-1611, email thebachs@sbcglobal.net, or visit www.sisqbluegrass.com

3/31/2006 -- Howdy! Starts at 9 pm at the Plough and Stars, 116 Clement Street at 2nd Avenue, San Francisco, CA. For information, call

415-751-1122, email gilder@jps.net, or visit <http://pweb.jps.net/~jgilder/plough.html>

April

4/3/2006 -- Homespun Rowdy will perform from 7:30 to 10:30 at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 425-970-8336, email info@homespunrowdy.com, or visit www.homespunrowdy.com

4/5/2006 -- Whiskey Brothers perform at 9 pm at Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 415-843-2473 or visit www.albatrosspub.com

4/7/2006 -- Sonoma Mountain Band will perform at Murphy's Irish Pub,

4/7/2006 -- Del Ray, Steve Jones, Eric & Suzy Thompson will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For tickets or information, call 510-548-1761, or visit <http://www.thefreight.org>

4/8/2006 -- The Spillit Quikkers will perform at the Fox n' Goose Pub, 1001 R Street, Sacramento, CA. For information, call 916-443-8825, email bmlsh@surewest.net, or visit <http://www.foxandgoose.com>

4/8/2006 -- Acme String Ensemble will perform at Murphy's Irish Pub, 464 First Street, Sonoma, CA.

For information, call 707-935-0660, email murphy@vom.com, or visit www.sonomapub.com

4/14/2006 -- Mitch Greenhill & Mayne Smith with Peter Spellman will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For tickets or information, call 510-548-1761, or visit <http://www.thefreight.org>

4/1/2006 -- Perfect Strangers concert at 8 p.m. at the West Side Theatre, 1331 Main Street, Newman, CA. Doors 7 pm. For information or tickets, call 209-862-4490, email info@westsidetheatre.org, or visit <http://www.westsidetheatre.org>

4/1/2006 -- Robin and Linda Williams concert at the First Presbyterian Church, 1667 Miramonte Ave., Mountain View, CA. For information or tickets, visit www.rba.org.

4/20/2006 -- Dale Ann Bradley Band will perform a Bluegrass Gold Concert at Sweetwater, 153 Throckmorton Ave., Mill Valley, CA. For information, call 415-388-2820, or visit <http://www.sweetwatersaloon.com>

4/21/2006 -- Earthquake Country, High Country will perform for a concert celebrating the 100th Anniversary of the Great Quake! At Plough and Stars, 116 Clement

Street, San Francisco, CA. For information, call 415-751-1122, email gilder@jps.net, or visit www.shelbyashpresents.net

4/22/2006 -- Dale Ann Bradley Band RBA Concert at the First Presbyterian Church, 1667 Miramonte Ave., Mountain View, CA. For information or tickets, visit www.rba.org.

4/23/2006 -- Dale Ann Bradley Band will perform at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road in Felton, CA. For information, call 831-603-2294 or visit <http://www.donquixotemusic.com/>

4/26/2006 -- The Waybacks in concert at the Great American Music Hall, 859 O'Farrell Street, San Francisco, CA. For information or tickets, call 415-885-0750, email info@gamh.com, or visit <http://www.musicchallsf.com>

5/13/2006 -- The Anderson Family Bluegrass Band Concert at Calvary Baptist Church, 2645 Laurel St., Napa, CA. Pot luck 6-7 p.m. and Concert 7-8 p.m. There will be an open jam from 8-10 p.m. All are welcome. No charge. For more information, contact Pat Calhoun at 707-2554936 or email: patcal@napanet.net.

Festivals March

3/3/2006 -- 3/5/2006 -- 4th Annual "Bluegrass on the River, in La Paz County Park on AZ. Hwy 95 and Golf Course Dr., Parker, AZ. Featuring Marty Raybon, the U.S. Navy Bluegrass Band Country Current, the Bluegrass Brothers, Karl Shifflet & Big Country, Goldwing Express, Michelle Nixon & Drive, the Donner Mountain Bluegrass Band, Son's & Brothers, Flinthill Special, and Jackstraw. Other activities include an arts and crafts show; music, food and beverage vendors; Car Show, RV Show and raffles for a Gibson Earl Scruggs model Banjo, 2007 festival tickets and cash prizes; music workshops and more. Early camping welcome beginning Monday, February 27, 2006. Tickets- 3-day: \$54.00 early bird (before 2/1/06) / \$59.00

Continued on B-12

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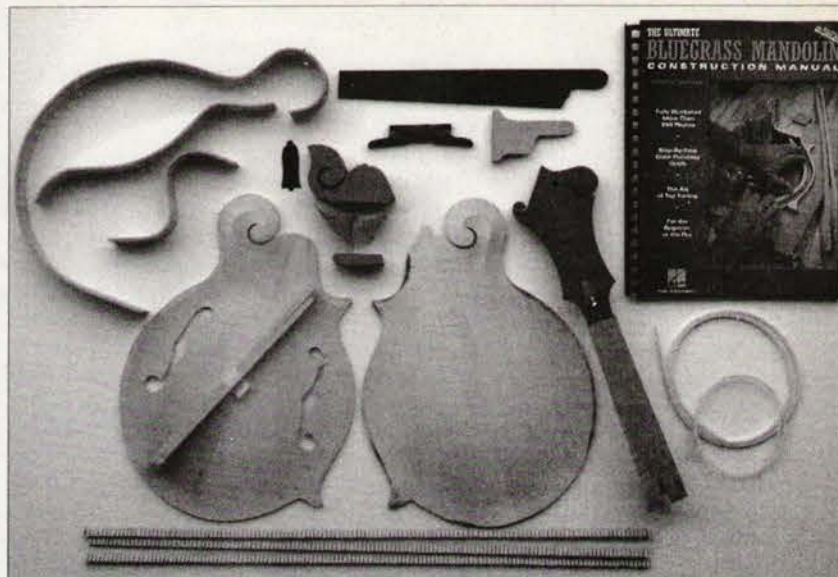
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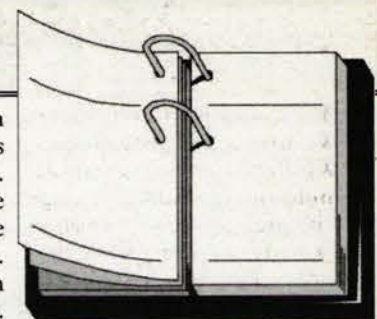
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CBA BLUEGRASS CALENDAR



Continued from B-11

at the gate. See our website or call for additional pricing. Camping included in all 3-day tickets (Fri. thru Sunday night). For tickets and information, call (209) 480-4693, email: roaddog@caltel.com or visit www.LandSPromotions.com.

3/11/2006 – Sonoma County Folk and Bluegrass Festival 1 to 9 pm at the Anal High School Theater, 6950 High School Road, Sebastopol, CA. Doors open at noon. Featuring: Chris Hillman and Herb Pedersen, Chris Webster and Nina Gerber, Perfect Strangers, Mountain Laurel Bluegrass Band, Walt Koken and the Orpheus Supertones and more. General Admission is \$28 advance and \$30 at the door. CBA or SoCoFoSo members: \$25 advance and \$28 at the door. Co-sponsored by the California Bluegrass Association and the Sonoma County Folk Society. For tickets or information, call Maek Hogan at 707-829-8012 or email hogiemoon@comcast.net. Credit card ticket orders available at www.cbaontheweb.org.

3/16/2006 – 3/18/2006 – Bluegrass on the Bayou on the LSU Campus, Baton Rouge, LA. Bands include Rhonda Vincent, Alicia Nugent, Pine Mountain Railroad, Nothin' Fancy, Mike & Amy Finders, The Wilders, 2nd Glance, Larry Stephenson Band, Jim Hog and the Boys, Louisiana Purchase, and The Dog River Boys. Pete and Joan Wernick will be conducting a Bluegrass Jam Camp and there will be food, arts and crafts vendors on site. For information, call 225-963-8833 or visit www.bluegrassonthebayou.com.

3/17/2006 – 3/19/2006 – All Association Jam Weekend in Quartzsite, AZ. Activities include a potluck meal and Southern Nevada Bluegrass Music Society monthly jam session. For information, call 702-566-9372.

3/18/2006 – 3/19/2006 – Old Town Temecula Bluegrass Festival held on the streets of old town. Bands performing are Bluegrass Etc. featuring Dennis Caplinger, The Silverado Bluegrass Band, The Witcher Brothers, Roadside Café, Donner Mountain Bluegrass Band, the Lampkin Family Bluegrass Band, The Mill Creek Boys and 117 West. RV parking is available in town for \$30 for the weekend. Reservations are recommended at (951) 678-0831.

April

4/7/2006 – 4/9/2006 – 12th Annual Durango Bluegrass Meltdown at various venues in Durango, CO. For information, write to Elwin Johnston, P.O. Box 448, Durango, CO 81302; call 970-259-7200 or visit www.durangomeltdown.com.

4/14/2006 – 4/16/2006 – 2006 CBA Spring Campout will

be held at the Mother Lode Fairgrounds in downtown Sonora, CA. More details in future issues. For information, contact CBA Activities VP Hal Johnson at 916-391-3042 or email haljohnson@sbcglobal.net.

4/21/2006 – 4/23/2006 – 5th Annual Pickin' at the Pavilion, 1800 Pavilion Dr., Montrose, CO. For information, write to Jodi Boyce, 644 North 4th, Montrose, CO 81401; call 970-301-0487 or visit www.pickinatthepavilion.com. For more information call (951) 694-6412 or visit www.temeculacalifornia.com.

May

5/11/2006 – 5/14/2006 – 8th Annual Mother's Day Weekend Bluegrass Festival in Parkfield, CA. Bands include Special Consensus, Lost Highway, Chris Stewart and Backcountry, Ron Spears and Within Tradition (special reunion show), Virtual Strangers, Better Late Than Never, The New Five Cents, Stay Tuned, Southside and LeRoy McNees and the Gospel Bluegrass Band. For information or tickets, call 805-937-5895, or email pkfieldbluegrass@aol.com.

5/12/2006 – 5/14/2006 – Greeley Bluegrass Roundup at Island Grove Regional Park, Greeley, CO. For information write to Ken Seaman, 1807 Essex Dr., Ft. Collins, CO 80526, call 970-482-0863, email seamanproductions@comcast.net or visit www.seamanevents.com.

5/13/2006 – Bluegrass for the Birds Festival at the Umpqua Valley Art Center, 1624 W. Harvard Avenue, Roseburg, OR. For information, call Joe Ross at 541-671-9759; email rossjoe@hotmail.com or visit www.egroups.com/group/nwbluegrass.

5/21/2006 – 46th Annual Topanga Banjo – Fiddle Contest & Folk Festival 9 am to 6 pm at Paramount Movie Ranch in Agoura, CA in the Santa Monica Mountains National Recreation Area. Four stages featuring bands from various genres including Richard Green & Brothers Barton, Mercury Dimes, the Brombies, Fred & Zac Sokolaw, Susie Glaze, Paul and Loren Barton and Rose Altman. There will be kids music with Bill Dempsey, Cowboy Songs and Poetry, Kelly McCune and Border Radio, Evid Ladin and the Stairwell Sisters on the Pavilion Stage. In addition there will be fiddle and banjo contests, dancing and jamming all day. Tickets will only be available at the gate and prices are \$12 for adults and \$7 for children 10-17 and seniors over 65. Children under 10 are free with a paid adult admission. For more information or directions, call 818-382-4819; email info@topangabanjofiddle.org; or visit www.topangabanjofiddle.org.

5/25/2006 – 5/29/2006 – Strawberry Spring Music Festival at Camp Mather (near Yosemite National Park), CA. Featuring: Patty Griffin, The Subdudes, Austin Lounge Lizards, Willy Porter, Adrienne Young & Little Sadie, Brother and more bands TBA. For information or tickets call 209-984-8630 or visit www.strawberrymusic.com.

5/26/2006 – 5/28/2006 – Old Blue Memorial Day Festival in the Double Tree Hotel on I-79 Exit 31 in Grand Junction, CO. For information or tickets, write to Dick Pierle, 715 S. 7th St., Grand Junction, CO 81501, call 970-260-7873; email oldblue@oldblue.com or visit www.oldblue.com.

June

6/1/2006 – 6/3/2006 – 2nd Annual Golden Old Time Music Festival at the Siskayou County Fairgrounds in Yreka, California. Bands include Dirk Powell, Fog Horn, Tom and Patrick Sauber with Mark Graham, the Government Issue Orchestra, the Stairwell Sisters, Kenny Hall and last year's band contest winners, The Mercury Dimes. Additional activities include a band contest, workshops and lots of jamming. For more information, visit www.goldenoldtimemusic.com or call either 530-842-1611 or 707-829-8012.

6/2/2006 – 6/4/2006 – Wild Iris Music Festival at the Mendocino County Fairgrounds in Boonville, CA. For information, contact Bryan Huggins at 707-895-2801.

6/2/2006 – 6/4/2006 – Bluegrass on the River at the Greenway and Nature Center, 5200 Nature Center Rd., Pueblo, CO. For information, call 719-549-2414; email info@gncp.org or visit www.gncp.org.

6/9/2006 – 6/11/2006 – North Fork Valley Bluegrass Festival, Delta County Fairgrounds, 4th and E. Bridge Street, Hotchkiss, CO. For information, call Jody Andrews at 970-872-8000; email info@northforkbluegrass.com or visit www.northforkbluegrass.com.

6/11/2006 – 6/14/2006 – 6th Annual CBA Music Camp at the Nevada County Fairgrounds, 11228 McCourtney Road, Grass Valley, CA. 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. Instructors this year are: Banjo, bluegrass – Murphy Henry, Avram Siegel and Bill Evans; Banjo, old-time: Alice Gerrard and Brad Leftwich; Bass – Mary Lucey and Dean Knight; Dobro – Kathy Barwick and Billy Cardine; Fiddle – Tashina Claridge, Jack Tuttle and Suzy Thompson (old-time); Guitar – Dan Bletz, Jim Nunally and Eric Thompson; Mandolin – Dix

Bruce, John Reischman and Tom Rozum; Vocals – Laurie Lewis (women) and Keith Little (men). For more information, please see the related article in this issue or visit www.cbamusiccamp.org. There is a registration form on page B-3 for your use.

6/15/2006 – 6/18/2006 – 31st Annual CBA Father's Day Weekend Bluegrass Festival at the Nevada County Fairgrounds, 11228 McCourtney Road, Grass Valley, CA. Four days of great Bluegrass, Old-time and Gospel music by Doyle Lawson & Quicksilver, The Larry Sparks Show (IBMA Male Vocalist of the Year), the Larry Stephenson Band, James King Band, Audie Blaylock and Redline (CBA Emerging Artist), Uncle Earl, King Wilkie, Lonesome River Band, the Biscuit Burners, the Stringdusters, Teton Divide and California Showcase Bands: Alhambra Valley Band, Homespun Rowdy, Mountain Laurel, the Stairwell Sisters and the David Thom Band. There will also be two performances of Kids on Bluegrass and a clogging group to be announced. Additional activities include a four-day children's program, Luthier's pavilion, workshops by the artists, and lots of jamming. Camping is available on site and is included in all three and four day tickets. Advance discount tickets are on sale through May 31, 2006. For more information or to purchase tickets, see the ad and ticket order form on pages A12 & 13; visit www.cbaontheweb.org or call the CBA office at 209-491-2725.

6/15/2006 – 6/19/2006 – White River Bluegrass Festival in Pacific City Park, 600 Third Avenue, Pacific, WA. For information, contact Richard Hildreth at pacificmayor@aol.com or visit www.cityofpacific.com.

6/16/2006 – 6/18/2006 – 30th Annual Huck Finn Jubilee at Mojave Narrows Regional Park, Victorville, CA. Featured acts include: Larry Sparks, The Grascals, Lonesome River Band, Pine Mountain Railroad, the Larry Stephenson Band, U.S. Navy Band's Country Current, Bluegrass Etc., Laurie Lewis and her Bluegrass Pals, Julie Wingfield, New South Fork, Donner Mountain Bluegrass Band, Lighthouse, Riley's Mountaineers, and more. Other activities include the National Bluegrass Playoffs, hot air balloon rides, a catfish derby, barndance and a performance of Mark Twain Live. For more information or tickets, call 951-341-8080 or visit www.huckfinn.com.

6/19/2006 – 6/24/2006 – Old Time Fiddler's Contest and Bluegrass Festival in the City Park at Court Street and E. 3rd in Weiser, ID. For information or entry forms, call 1-800-437-1280; email festival@fiddlecontest.com or

visit www.fiddlecontest.com.

6/23/2006 – 6/25/2006 – Huckleberry Jam Bluegrass Festival on the Lincoln County Fairgrounds in Davenport, WA. For information or tickets, call Carol McConnel at 605-394-4101; email opioneer@sisna.com or visit www.davenportwa.org.

July

7/7/2006 – 7/9/2006 – Good Old Fashioned Bluegrass Festival in Bolado Park on the San Benito County Fairgrounds (8 miles from Hollister), CA. For information, visit www.scbs.org.

7/15/2006 – 7/16/2006 – Scott Valley Bluegrass Festival in Etna City Park, Etna, CA. Bands include Alan Bibey & BlueRidge, Kathy Kallick Band, Frank Ray and Cedar Hill, Donner Mountain Bluegrass Band, Alhambra Valley Band, Siskiyou Summit and Don Maddox. For information, call 530-467-4144 or visit www.scottvalleybluegrass.org.

7/29/2006 – 7/30/2006 – Wolf Mountain Bluegrass Festival in The Barn at the San Martin County Park near Gilroy, CA. Bands TBA. For information, call 831-425-2270 or visit www.wolfmtn.com.

August

8/13/2006 – 8/18/2006 – Bluegrass at the Beach in Manzanita, OR. 2006 instructors are: Fletcher Bright—fiddle; Alan Munde—banjo; Roland White—beginning/intermediate mandolin; Tom Rozum—intermediate/advanced mandolin; Todd Phillips—bass; Phil Ledbetter—dobro; Scott Huffman—lead guitar; Dale Ann Bradley—rhythm guitar, vocals; and Laurie Lewis—vocals, fiddle. Assistants: Dale Adkins—guitar; Bob Evoniuk—dobro; Jeff Smith—mandolin; and more to be announced. For information and registration, contact Stephen Ruffo ruffo@bluegrassatthebeach.org or visit <http://www.bluegrassatthebeach.com>.

8/31/2006 – 9/4/2006 – Strawberry Fall Music Festival at Camp Mather (near Yosemite National Park), CA. Featuring: Sam Bush Band, John Cowan, Darrell Scott & Pat Flynn, Rodney Crowell Band, Rhonda Vincent and the Rage, Wolfstone, Host Band: Fiddlestix, Laurie Lewis Band plus more bands TBA. For information or tickets call 209-984-8630 or visit www.strawberrymusic.com.

CBA BLUEGRASS CALENDAR

September

9/13/2006 - 9/17/2006 - 35th Walnut Valley Festival in Winfield, KS. Contests for multi-instruments, five stages with great music performances, camping, jamming and more. For information, write to P.O. Box 245, Winfield, KS 67156, call 1-620-221-3250 or visit www.wvffet.com.

October

10/7/2006 - 10/8/2006 - Hardly Strictly Bluegrass Festival in Speedway Meadows, Golden Gate Park, San Francisco, CA. Free festival with a huge slate of performers. For information, visit www.strictlybluegrass.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 facilitate. All skill levels welcome! For information, contact Barry Solomon at 510-501-2876 or email barry6661@earthlink.net.

Berkeley - Bluegrass Jam every Sunday at 7 pm at Jupiter Brewpub, 2181 Shattuck Ave. (between Allston and Center Streets) in Berkeley, CA. For information, contact Kurt Caudle at 510-649-0456 or email 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.

Coulterville - Celtic and Old-time Jam on the fourth Sunday of every month at the Magnolia Saloon in the Hotel Jeffrey, 41 Main Street, Coulterville, Ca. Slow Jam from 2 to 3:30 pm and open session from 3:30 to 5 pm. For information, call 209-962-6455; email donmilam@yahoo.com or visit www.hoteljeffreyygold.com.

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

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

Orangevale - California Old-Time Fiddlers' Association Jam Session on the 2nd Sunday of every month from 1 to 4:30 pm, Orangevale Grange Hall, 5805

Walnut, Orangevale, CA. For information, call 916-966-9067.

Palo Alto - Bluegrass Jam session the 2nd and 4th Sunday of every month at Fandango Pizza in the Alma Plaza Shopping Center, 3407 Alma Street in Palo Alto, CA. For information, contact Annie Zacanti at 650 494-2928 or email azacanti@pacbell.net.

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

San Jose - Santa Clara Valley Fiddlers Association Jam from 1 to 5 pm on the 1st Sunday of every month at Hoover Middle School, Naglee & Park Streets, San Jose, CA. For information, call 408-730-1034 or visit www.scvfa.org.

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

Santa Margarita - Bluegrass jam session sponsored by the CBA in collaboration with Solomon's Café on the first Sunday of every month from 5:30 to 8:30 pm. Solomon's is a great meeting and eating spot located 15 miles south of Paso Robles and 15 miles north of San Luis Obispo. For more information, contact Roger Siminoff at 805-474-4876 or email siminoff@siminoff.com.

Sebastopol - Gospel, Bluegrass and Old-time Jam from 2 to 5 pm on the 4th Sunday of every month at the Sebastopol Christian Church, 7433 Bodega Avenue, Sebastopol, CA. Bring acoustic instruments and your favorite Gospel songs to sing. For information, contact Jack or Laura Benge at 707-824-1960 or email bengeatlarge@sbcglobal.net.

Sutter Creek - Old-time and Irish Jam session from 1 to 5 pm on the 1st and 3rd Sunday of every month at Belotti's Bar on Main St (Hwy 49) in Sutter Creek, CA. For information, contact Masha Goodman at 209-296-7706; email masha@banjodancer.com; or visit www.banjodancer.com.

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

Monday

Alameda - Bluegrass Jam every Monday at McGrath's Irish Pub on the corner of Lincoln and Stanton in Alameda, CA. For information, contact Darby Brandli at 510-533-2792 or email darbyandbruno@comcast.net.

Oakland - Bluegrass Jam at 8 pm every Monday beginning at 6 pm at the Baja Taqueria, 4070 Piedmont Ave. (near 41st Street), Oakland, CA. For information,

call Joe Howton at 510-547-2252 or email TRman2323@aol.com.

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

San Diego - Open Mic and Jam from 6 to 9 pm on the 4th Monday of every month at Godfather's Pizza, 5583 Claremont Mesa Blvd, San Diego, CA. For information, email Mike Tatar at staghorn2@cox.net.

Signal Hill - Bluegrass Jam Session every Monday from 7 to 10 pm at Curley's, 1999 E. Willow St., Signal Hill, CA. For information, call 562-424-0018.

Tuesday

Berkeley - Bluegrass jam session every Tuesday from 7:30 to 9:30 at the 5th String Music Store, 3051 Adaline St., Berkeley, CA. The jam is hosted by Jacob Groopman of the Donner Mountain Bluegrass Band and is open to all skill levels and is given in an instructional environment. For information, email jgroopman@gmail.com.

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.

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

Los Gatos - Bluegrass Slow Jam at 8 pm on the 2nd and 4th Tuesday of every month at Lupin Naturist Resort, Los Gatos, CA. For information, contact Buck Bouker via email at buck@lupin.com.

Millbrae - Bluegrass Jam on the 4th Tuesday of every month at Sixteen Mile House, 448 Broadway, Millbrae, Ca. For information, call 650-692-4087.

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

Truckee, CA. For information, call Matt Milan, 916-276-1899.

Wednesday

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

Placerville - Bluegrass Jam on the 2nd Wednesday of every month from 7-10 pm at Hidden Passage Books, 352 Main St, Placerville, CA. For information, call 530-622-4540 or 530-626-8751.

San Francisco - Bluegrass and Country Jam on the 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.

Morgan Hill - Bluegrass Jam session from 6 to 8:30 pm on the 2nd and 4th Thursday of every month at Coffee Kaffe Vin Coffee Shop on the corner of Monterey and Second Street, Morgan Hill, CA. For information, call 408-782-1029 or email onestat@ix.netcom.com.

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

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

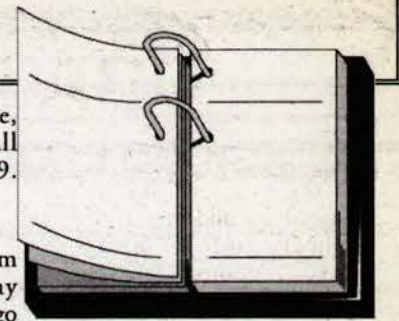
Ventura - Bluegrass Jam from 6 to 9:30 pm on the 2nd and 4th Thursday of every month at Zoey's Cafe, 451 E. Main Street in Ventura, CA. All skills welcome. For information, contact Gene Rubin at 805-658-8311 or email gene@generubinaudio.com.

Friday

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

Saturday

Fremont - Bluegrass Jam Session on the 1st and 3rd Saturday of



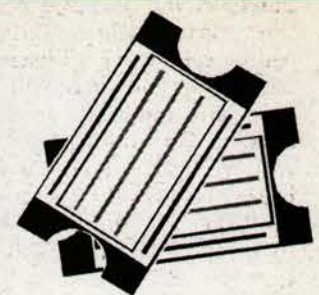
every month at Mission Pizza and Pub, 1572 Washington Blvd., Fremont, CA. For information, call 510-651-6858 or visit www.missionpizza.com.

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

Marysville - Regular jam session from 4-7 pm on the 1st Saturday of every month at the Brick Coffee House Cafe, Marysville, CA. For information, call 530-743-0413 or 530 701-5090.

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

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



Don't Delay...
Get your advance discount tickets for the CBA's 31st Annual Father's Day Bluegrass Festival in Grass Valley, California June 15-18, 2006

There is a ticket order form on page A-13 of this issue for your mail orders.

Or -- You can place a credit card order online at www.cbaontheweb.org.

You'll save \$\$\$ over gate ticket prices!

From The President's Desk

Indigenous Loar and Bluegrass Tribes gather in Bakersfield

SuperGrass2006 and Loar FestWest are now a memory and because of enormous public success will be an annual event. Mark your calendars now, the second annual event will probably be held in January next year on the weekend of January 10-14, 2007. An announcement and confirmation of dates will appear on the CBA website. In the future the event will be a Super festival and will probably not be held on the same weekend as the Super Bowl.

I was fascinated by the Loar event. Loar mandolin owners and aficionados from all over the country gathered in Bakersfield for a panel discussion "The Lore of the Loar," a concert, a Show and Tell and a Loar Tasting. Lloyd Loar signed mandolins date from 1922-1924 and to have such a collection at a CBA sponsored event and such a line up of world renowned mandolin players in our midst was the work of our two mando maniac festival producers, Craig Wilson and Hal Johnson.

What is a Loar Tasting? Loar lovers collect the production/serial number and date of the Loar mandolins they have played. Go to the Mandolin Cafe (www.

mandolincafe.com) message board and read page after page of passionate postings about the minutiae of Lloyd Loar mandolins and LoarFestWest.

California's own Roger Siminoff is a mandolin hero known and revered by all who attended this event. I loved Tom Isenhour of North Carolina in his red "Nudie" mandolin suit, a real show stopper. I had the honor of providing security for the booth of Darryl G. Wolfe from South Carolina (www.f5journal.com) and was able to hear the likes of Mike Marshall and John Reischman play Darryl's Lloyd Loar mandolins. He gave me a copy of the CD his band, Knoxville Grass, distributed in the 1970's entitled "Darby's Castle".

The spin off of LoarFest was the presence of today's mandolin builders and to be able to see, to feel and to listen to mandolins being built now, in this century. Our great grandchildren could very well attend a Tasting of the fabulous instruments built today.

The CBA held a reception Friday evening and invited representatives of bluegrass organizations in California who attended SuperGrass. Indigenous Bluegrass Tribes of California met



The LoarFest panel left to right are Bruce Harvie, Dan Beimborn, Roger Siminoff, Darryl Wolfe and Charlie Derrington.

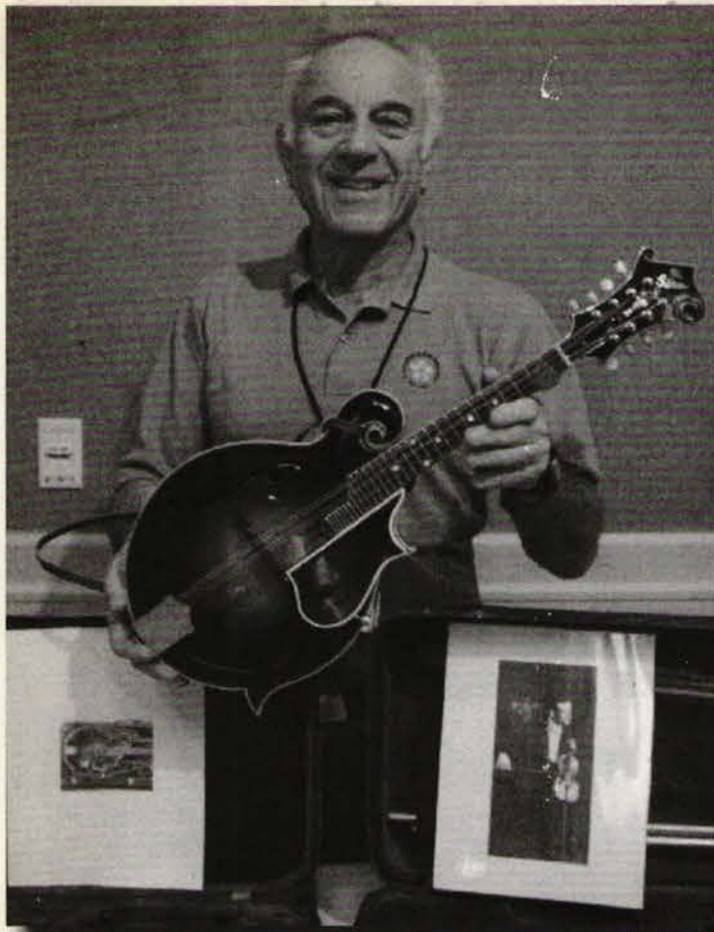
Photo by Scott Tichnor

in a very small conference room for the first time. I believe this was an historical event and it was exciting to meet our brothers and sisters from all over the State. We now know we missed some organizations and people (and some could not find the room) but the representation was amazing.

The geographical listing from north to south were: the Oaksong Society for the Preservation of Way Cool Music, QNote Productions, the California Bluegrass Association (CBA), L&S Productions, the Redwood Bluegrass Associates (RBA), the Northern California Bluegrass Society (NCBS), the Bluegrass

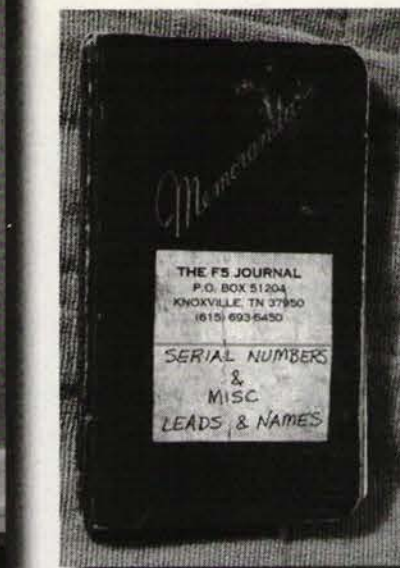
Association of Southern California (BASC), the Southwest Bluegrass Association (SWBA), the North County Bluegrass and Folk Club of San Diego (NCBFC), the San Diego Bluegrass Society (SDBS) and SummerGrass of San Diego.

Many representatives were meeting for the very first time. All of us have for years been promoting the music in our own small geographical niches. Although there is overlap in the



Among the Lloyd Loar artifacts displayed during LoarFest West was a mandolin made and owned by the renowned luthier owned and displayed by Roger Siminoff, along with a photo of Loar with the instrument and his journal (upper right). Lower right, the instrument is pictured in its case with another photo of Loar playing it.

Photo by Darby Brandli



Darby Brandli

northern and southern parts of the state no formal communication between all the organizations exist. The communication divide in our 770-mile long state has been profound. We hope to change that now we have met.

A "formal" meeting (California Unity/Bluegrass-CUB) is scheduled in Los Angeles in March and Rick Cornish and I will represent the CBA. Dan Hays, the Executive Director of the IBMA, will fly out from Nashville. The goal of the meeting is to discuss what we may be able to systematically accomplish in the future and perhaps coordinate some of our efforts in producing and promoting

Continued on B-15



Hands down the best dressed guy at LoarFest, but only because Buck Owens didn't show for the festival (that I was aware of), this is Tom Isenhour. His "Nudie" suit was magenta with sequin-encrusted mandolins on the front, back and sleeves. It was worn with a blue western suit and dressy cowboy boots.

Photo by Darby Brandli

Indigenous Loar and Bluegrass Tribes gather in Bakersfield

Continued from B-14
bluegrass events and booking bands for statewide tours and securing audiences for the music we all love.

There are many potential benefits for establishing systematic communication and cooperation among all the California organizations and this meeting will be a brainstorming session. I am looking forward to meeting all of our new friends again in a more formal setting. Stay tuned -- this is

ground breaking and very exciting.

The other event at SuperGrass which remains in my memory was the retirement party for Mike Tatar Senior held in Bakersfield. Mike Sr., wife Yvonne and son Mike Tatar Jr., were part of the northern California bluegrass scene for many years. The family moved to the San Diego area some years back. Mike Jr. is well known to us as a Kid on Bluegrass and then as a member of Ron Spears and Within

Tradition and now as fiddler with Lost Highway. Yvonne is currently writing a monthly column for the bluegrass magazine Bluegrass Now. Her column is called "Pacificaly Bluegrass" and the February article is "The CBA: From Seedling to Redwood". The retirement party was another opportunity for Mike's friends from the north and the south to get together socially. The entertainment was the Nashville Bluegrass Band! Not too shabby.

Please remember to check the website for our CBA sponsored events. March 11th is the annual festival in Sebastopol (formerly called the President's Day Festival) and the lineup is exciting. Our annual Spring Campout occurs in April. It is also time to join and/or renew your membership and to volunteer for the Father's Day Festival.

Feedback? Ideas? Please contact me with the subject of Darby CBA at darbyandbruno@comcast.net.

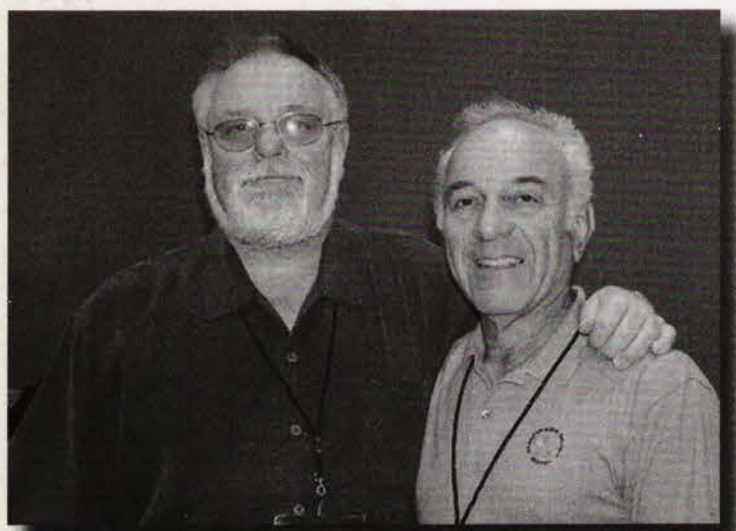
I am only effective when I know I represent you, the membership. I have heard from many of you and have brought your ideas up at Board meetings and incorporated some of those ideas into my "must do" list. My goal has been to broaden our base and to introduce the music to new and to younger audiences in order to preserve the music. The CBA is a very successful volunteer organization and I am proud to represent you.



Michael Lewis had a beautiful display of mandolins at the festival, along with his work table and tools. *Photo by Dan Beimborn*



Tashina Clarridge (fiddle player for Due West) took a nap at SuperGrass before the next jam. *Photo by Darby Brandli*




CBA's Chairman of the Board Rick Cornish posed with his long-time friend Roger Siminoff at LoarFest. *Photo by Darby Brandli*




Nashville Bluegrass Band members posed with the Tatars during Mike Senior's retirement party. Left o right are new bassist (name unknown), Mike Compton, Alan O'Bryant, Stuart Duncan, Pat Enright, Mike Tatar, Sr., Yovvne Tatar, and Mike Tatar, Jr.

Photo By Darby Brandli




www.cbaontheweb.org


The California Bluegrass Association
in partnership with
Black Oak Casino
proudly present:



www.blackoakcasino.com



March 2 -- 8 pm
Dan Paisley and Southern Grass



Presenting The Second Annual Golden Old Time Music Festival

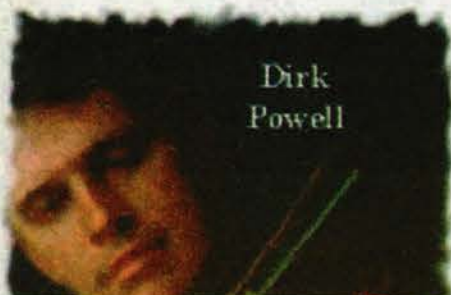
Friday, June 2nd – Sunday, June 4th

Siskiyou Golden Fairgrounds

1712 Fairlane Rd.

Yreka, CA.

www.goldenoldtimemusic.com



Dirk
Powell



Foghorn
String Band



Government
Issue Orchestra



Kenny
Hall



Merritt Dimes



Stairwell Sisters



Tim/Pat Sauber,
Mark Graham

Band Contest (\$300 1st prize), Workshops, Dances, Great Food, Free Camping (includes RV hook-ups), Restrooms with showers, All Grass with NO DIRT, Shaded Seating and Tent Camping Areas

Free Camping Available starting Wed., May 31st at 2:00 PM. Includes over 100 RV sites with 30 amp electric and water.

Dances on Friday and Saturday nights complete with callers, and festival bands to provide the music.

For complete festival information visit our website at:
www.goldenoldtimemusic.com

Join us for the only festival of its kind anywhere on the west coast! Nowhere will you find more old time music at any one location. Enter in the band contest for a chance to win \$300. You can also purchase tickets online at our website:

Member Advance

(must be a member of a bluegrass or old time music organization)

Member Advance

3-Day Adult @ \$50/ea
3-Day Teen @ \$25/ea

Non-member Advance

3-Day Adult @ \$55/ea
3-Day Teen @ \$28/ea

Advance Sale Ticket Order Form

I am a current member of: _____

My member # is: _____

Single Day Tickets

| | |
|----------------------|---------------------|
| Fri. Adult @ \$20/ea | Fri. Teen @ \$10/ea |
| Sat. Adult @ \$25/ea | Sat. Teen @ \$13/ea |
| Sun. Adult @ \$15/ea | Sun. Teen @ \$7/ea |

Make checks payable to:
Golden Old Time Music Inc.

Mail to:
Advance Ticket Sales
17 Julianne Ct.
Walnut Creek, CA 94596

For More Information Call:

Gene Bach at: 530-842-1611 or Mark Hogan at 707-829-8012

Festival Held Rain Or Shine.....No Pets Allowed