

Inside this Issue...



SuperGrass Kids on Bluegrass -- A.J. Lee sang and played her new banjo for the Kids performances in Bakersfield.

Story and photos -- B-1



Bluegrassin' The Schools -- Scott Gates and Katie Nakamura introduced Bluegrass to their local schools.

Story and photos -- A-6



Meet the Bands -- the first in a series of interviews by Gene Bach introduces The Stringdusters, a young, Nashville-based Bluegrass Band.

Story and photo -- A-14

Plus --

- Bluegrass Folks
- Luthier's Corner
- Music Camp News
- Recording Reviews
- Studio Insider
- and much more!

CBA Spring Campout set for April 21-23 at the Amador County Fairgrounds in Plymouth, CA

By Hal Johnson

Okay everybody, get ready to jam. The CBA is presenting its annual Spring campout to get you ready for the festival season. It's time to go over your jam list and brush the cobwebs off your jam tunes. If you are one of the listeners and supporters of bluegrass, you are just as welcome. It's also a good time to grab an instrument and start down the rewarding path of learning to play one of the core instruments of bluegrass.

Unfortunately, last month's *Bluegrass Breakdown* published outdated information. We had planned to hold the campout earlier in the month in Sonoma, but since it was Easter weekend, it has been moved to the Amador County Fairgrounds off of Hwy. 49 in Plymouth.

Your only cost is for camping (and your fuel to get there). The camping fees are \$20 per night for campers and RV's and \$15 for tents.

To expand our musical experience, we again have invited a couple of bands to perform during the time leading up to the potluck on Saturday evening. They will be joined by our wonderful Kids on Stage with Frank Solivan, Sr. Here's the Saturday evening schedule (April 22):

- 3:00 - The Marty Varner Band
- 4:00 - Kids on Stage with Frank Solivan, Sr.
- 5:00 - Homespun Rowdy
- 6:15 - Potluck dinner
- 7:30 on - Find a great jam and join in -- or start your own

Here's how the potluck dinner will happen: Last names beginning with A-J bring main dishes; K-Z bring salad, bread, or dessert. A dish should serve 6-8 people. The CBA will provide soft drinks (including coffee) and bottled water. We will have the dinner in the Spur Emporium. Tables and chairs, paper-plates, napkins, plastic-ware and drink cups are all provided.

The CBA wants to find every opportunity to encourage kids to get involved in our music so this is a great chance for you to invite a family with youngsters to experience kids playing bluegrass. Frank Solivan would be highly pleased to meet with any youngster who may be interested in exploring learn-



Homespun Rowdy --above from left are Alisa Rose, David Zimmerman, Ryan Carter, Richard Wagner and Dave Walker.

ing to play a bluegrass instrument. This is a perfect time to do that. The CBA's mission is to support and further this wonderful music. Our Kids' on Bluegrass performing program is fundamental to our cause and we are most fortunate to have Frank Solivan, Sr. leading in this effort.

Which leads to our first band. The Marty Varner Band is a young group of no-nonsense bluegrassers who literally grew up playing the music. Three of the band members have been active in the Kids on Stage program. From on-stage experiences with the CBA and other festivals came an association of highly talented and like-minded young people. This group has an understanding of what makes bluegrass exciting and compelling, be it traditional or contemporary.

The band features Angelica Grim -- vocals and guitar; Victor Skidaneno -- vocals, banjo, guitar and mandolin; Marty Varner -- vocals, mandolin, and guitar; and Mark Varner -- bass. The Marty Varner Band has appeared at the San Francisco Hootenanny, the Emerging Artist Festival at Don-



The Marty Varner Band -- from left are Victor Skidaneno, Angelica Grim, Marty Varner and Mark Varner.

ner Summit and played the Freight and Salvage for SFBOT.

Our second band is "flying in" from San Francisco and are making a name for themselves with their solid, enthusiastic performances.

Homespun Rowdy is a great band that has been causing a real stir this past year in the Bay Area bluegrass scene. The band members are: Dave Walker -- banjo, vocals; Rich-

Continued on A-4



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City _____ State _____ Zip _____ Year of Birth _____

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Single Membership \$20.00
With Spouse/other added \$25.00
Children 12-18 (non-voting) \$1.00 each
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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 separate sheet of paper.

Please sign me up for the following:

_____ Single - 1 vote for _____ year(s) @\$20
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If Senior Citizens (65 and over), please list birth years: _____



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

Happy Easter to all of you and welcome to spring and the start of Bluegrass Festival season.

It is the middle of March as I put this issue of Bluegrass Breakdown together and it has been a real challenge. We lost electricity during a snow storm on March 10 and didn't get it back until Monday the 13th. That was a real joy!

We had about three feet of snow in three days and were camping in our house with no water, no septic and lots of swearing. Thankfully we heat with a large fireplace insert and we had plenty of wood on hand.

Campout correction

Hopefully, the weather will cooperate with outdoor plans for our campout this month (April 21-23) at the Amador County Fairgrounds in Plymouth, California.

I'm sure you noticed that not only did I have the dates wrong on the front page of the March issue, I also didn't have complete information on the bands slated to perform, the potluck, or camping fees. I apologize for the error and hope it didn't cause too much

inconvenience. Sometimes communication between your editor and the CBA board are not what they should be, and I was unable for health reasons to attend the February meeting. Thus the mix-up occurred. If you haven't read it yet, there is an article by CBA's Activities Vice President with all of the correct information and we hope to see you in Plymouth.

Another correction

There was another error in the March issue in the Bluegrass News Notes. I used incorrect information about the death of Louise Scruggs from an obituary published in the Nashville Tennessean. It should have read: "Mrs. Scruggs is survived by her husband of 58 years, Earl, and their sons Randy and Gary and their families. She was preceded in death by her son Steven." Thanks to Roger Siminoff for the correct information and I apologize for the error.

If you are like Don and me, you're anxious for the camping and Festival season to begin after a long, wet winter. We've had quite a bit

of snow up on Blue Mountain this year, but thankfully none of it stayed very long. As I write this month's column, the snow has melted from last night's storm, but we had ice on the ground this morning and 28°. I'm really looking forward to warmer weather.

The deer have been holding large conventions in our pasture every afternoon, and I'm looking forward to the time they will move upcountry for grazing. My shrubs and rose bushes are looking mighty puny this year since the deer have had better access to them for munching than I have had

for pruning and upkeep. I wish there was a way to keep them out of the yard and our vegetable garden other than a high fence. The one we had last year is now sagging in several places – they jump very well and aren't careful about how they treat the wire fencing. I guess I'll coerce Don into building a higher fence – or we could consider not having a garden. I'd miss the fresh vegetables, but not the hard work – or the tears when we return from Grass Valley to totally denuded tomato plants. Last year they ate 48 heirloom tomato plants and all of the peppers I had raised from seed. Darn!

I'd like to thank all of the people who contributed articles, columns and photographs for this issue of Bluegrass Breakdown. Without the donation of their time and talents, this publication wouldn't be nearly as interesting or informative. Thanks to Kyle Abbott, Elena Corey, Ingrid Noyes, J.D. Rhynes, Roger Siminoff, Joe Weed and Bill Wilhelm for their monthly columns, and I would especially like to thank Brenda Hough for her recording and instruction reviews. We had some communication problems

last month – my email wasn't set up right and I didn't receive the reviews she sent to me. We have that fixed now, and she'll be a regular in the Breakdown once again.

There is an interesting article about the Kids on Bluegrass at SuperGrass in Bakersfield by Sharon Elliott with photographs by her husband, Steve beginning on page B-1. The Elliotts, Frank Solivan, Sr., and a host of volunteers made the program work at our newest festival and the "Kids" once again came through with marvelous performances on the CBA's stage.

Please also check out the article sent to us by Scott Gates detailing his experiences in bringing Bluegrass music to his local schools with young fiddler Katie Nakamura. These kids are not only talented musicians, they have started an outreach that will introduce our music to a brand new audience.

New this month is the first in a series of "Meet The Bands" interviews by Gene Bach. He suggested the feature to me earlier this month and followed through beautifully with an interesting interview with Andy Hall, the dobro player and one of the founding members of The Stringdusters. Be sure to read

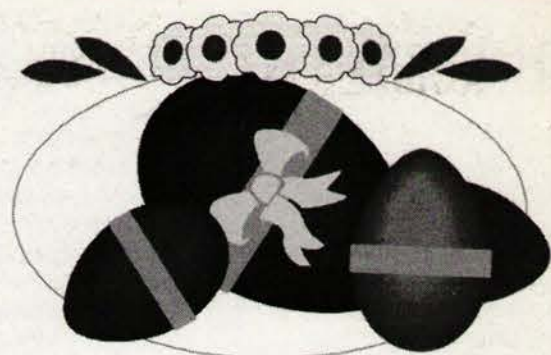
Gene's article so you'll know more about this exciting young band – they'll be performing at the CBA's Father's Day Bluegrass Festival (June 15-18, 2006) in Grass Valley on Saturday and Sunday.

Speaking of our Grass Valley Festival – if you haven't ordered your tickets yet – do it right away to get your CBA member discount. There is a ticket order form on page A-13 for your convenience, or you can order with a credit card at www.cbaontheweb.org. You don't want to miss the great line-up or the Bluegrass family reunion in the Pines at the Nevada County Fairgrounds!

And, if you'd like to volunteer to be a member of the CBA's Festival Production team, see Kyle Abbott's column this month. He has several suggestions for ways you can help and enjoy the festival at the same time.

The April CBA board meeting will be held on Sunday, April 23rd at 10 a.m. during the Spring Campout in Plymouth. I'm not sure of the building name, but just ask a board member for details and come to participate or listen.

Until next month... Enjoy the music!



Happy Easter

California Bluegrass Association

Bluegrass Breakdown

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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:

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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.

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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.

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Bluegrass Folks -- Roland White

By Bill Wilhelm

Roland White is a legend. He was deep in Bluegrass when Bluegrass "wasn't cool." He has become one of the most well known figures in Bluegrass music. This French Canadian mandolin player comes to us by the way of Maine, where he grew up. In his teens he, along with his family moved the longest distance across this great US of A to the "Golden State" of California, where they settled in the City of Burbank.

He describes his father as a "big fan of country music. He sang, played the guitar and the fiddle," says Roland. "I started backing him up with a guitar as soon as I was old enough to make

a chord. My brother, Clarence, started strumming the guitar when he was five or six. Brother, Eric began playing the bass and played with us until 1960. Mom loved the music, too. When she bought groceries, she'd also buy a record to bring home. We always had lots of records to play.

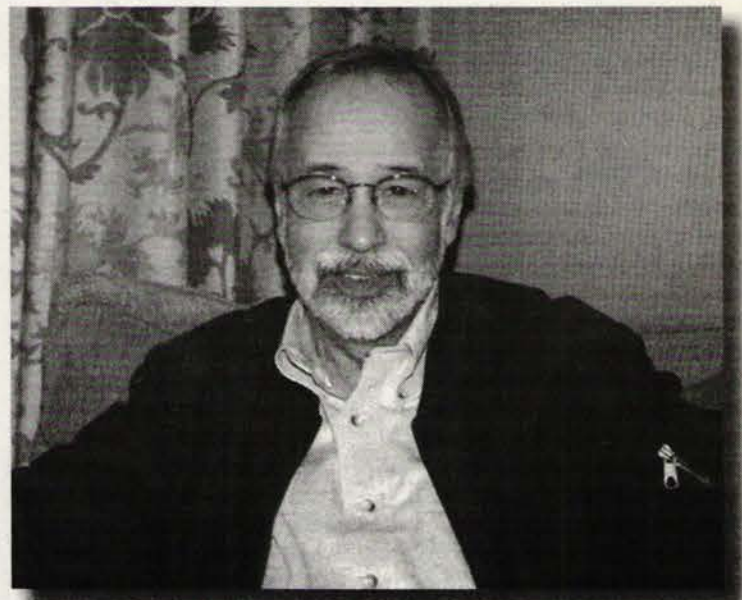
"Early on, my uncle told me about Bill Monroe, so, I went out and bought some of his records. That was my introduction to that bluegrass sound. Then I heard Flatt and Scruggs with the Foggy Mountain Boys. That type of banjo sound Earl Scruggs played was new to me and I loved it. I went out and bought a new Gib-

son Mastertone. One day a man walked by the house and happened to hear me when I was practicing near an open window. He came to our door and told Mom that he had heard me, he was a neighbor and that he played a banjo. She invited him in. He was from North Carolina and his name was Samuel Tester. He was a good Bluegrass musician and he really helped me a lot for a long time back then.

"About that time I started learning the mandolin, too. There weren't many Luthiers around then repairing instruments, and the few who were, mostly worked through music stores. I took my mandolin to a music store to get it fixed one day. Billy Ray Latham happened to be there picking up his banjo that had been repaired. That's where I first met him. He said he played and that's how we got together."

Roland wasn't the only legend here. Getting back to little brother, Clarence with his guitar, he became one of the giants among guitar players. He is well known for setting the pace and is one of those few musicians who are and always will be copied by serious lead guitar players in and beyond Bluegrass music.

A serious part of Roland's



Roland White

Photo by Bill Wilhelm

From The President's Desk

Darby's column will return in the May issue.

She had to make a business trip to Southern California and was unable to make our press deadline this month.



Darby Brandli

CBA Spring Campout



Kids on Bluegrass performing on the CBA's Father's Day Bluegrass Festival Stage in Grass Valley, June 2005.

Photo by Bob Calkins

Continued from A-1
ard Wagner -- guitar, vocals; Ryan Carter -- bass, vocals; David Zimmerman -- mandolin, vocals; and Alisa Rose -- fiddle.

This past year the band has performed at IBMA in Nashville, at the San Francisco Bluegrass and Old-Time Festival, and opened for Chris Stuart & Backcountry as well as Dan Paisley and the Southern Grass. These folks continue to

build a solid base of fan support wherever they play. You will see why at Plymouth.

In the interest of providing good picking opportunities for beginners, there will be a slow-jam on both Friday and Saturday evenings at 7:30 pm. Look for the "Slow-Jam" sign near the Spur Emporium. This is a great opportunity to get involved in playing this wonderful music. Your practice assign-

ment is "Goldrush" which will be a tune we will work on during the slow-jam.

So get your camping gear ready and your jam tunes in shape. It's time to party in Plymouth. Oh, and this just in. JD Rhynes will be sharing his "award-winning" apple cobbler recipe.

Any questions? Call or email Hal -- haljohnson@sbcglobal.net or 916-391-3042

life was serving in the United States Army a couple of years. Then, upon return, with Clarence and some others, they formed the "Kentucky Colonels Bluegrass Band". Roland was on mandolin and lead vocals, brother Clarence on guitar, Roger Bush on bass, Billy Ray Latham on banjo and sometimes Scott Stoneman on fiddle. Leroy "Mac" McNees played Dobro with them for a while back in those early years.

"We got a phone call from Desilu Studios one day, says Roland. They wanted a string band for the Andy Griffith show for a while. We auditioned and got the job playing for some of those shows. We didn't even know our music was going out all over the world. Friends and relatives back in Maine saw us on TV and were all excited. They were phoning us and telling us they saw us. Le Roy McNees was with us playing the DOBRO some of that time."

"Bill Monroe hired me and I was a Bluegrass Boy for a couple of years, playing guitar for him then." When Roland left Bill Monroe, he returned to his California home.

Tragedy struck in June of 1973. The boys were playing a job in Palmdale, California. After the job, as Clarence was putting his guitar into the trunk of his car, a drunk driver ran into him and he was killed. In addition to the tragic effect on the family, this had a negative effect on the band for some time and left it without the fabulous guitar solos it had become famous for.

Roland has worked for and with most of the "greats" in Bluegrass music down through the years, not only in the US, but all over Europe as well. Following the Flatt and Scruggs break up, Lester Flatt hired Roland when he formed the Nashville Grass. This band instantly gained popularity and remained (popular) until the passing of Lester.

Then he went with Country Gazette, a busy group with whom he played in many places

far and near for several years. In fact, Roland' probably been more places than Hank Snow!

Roland then was a part of the formation of the Nashville Bluegrass Band and remained with them eleven and one half years.

Following his departure from the long stint with that band, in 2000, he and his wife Diane formed a band of their own, the Roland White Band, now in its sixth year. She is the guitar player and the featured vocalist. They have recorded a CD that is out now, entitled, "Jelly on my Tofu." Yeah, really!

They have another major project, a mandolin instruction book they have written and published. He gives Diane the lion's share of the credit for all that. It is published and he says it is selling very well.

It isn't only that he has been playing bluegrass music for over half a century with the top Bluegrass bands and recording artists, most of whom I don't have room for here, but his whole life has been devoted to his music. Those Kentucky Colonels' recordings are a part of it and are now recognized as an important piece of the history of Bluegrass music, too.

Roland doesn't refer to himself as a legend, but I'm sure I'm not the first to call him that. If he is not a legend, then I may be in for the shock of finding out that the Bluegrass music scene just doesn't have any of those.



Meet Ed Alston, CBA's new Treasurer

My name is Ed Alston, I'm the newly-appointed CBA treasurer. The CBA board has invited me to use this forum to introduce myself.

As a CBA volunteer, I have the usual laudable qualifications: I'm available....and I'm utterly possessed by bluegrass music.

Here are some biographical tidbits, for what they're worth: I was born in Arkansas, grew up in Air Force family, lived in California since 1958. I attended Atwater High School (Merced County), UC Santa Barbara and Southwestern University School of Law. I served 21 yrs in Army Reserve, 7 yrs in Los Angeles Police Department, 17 yrs in Santa Barbara County District Attorney's Office, and retired last month.

Though new to the treasurer's position, I already have met and worked with many wonderful CBA folks. Out-going treasurer Kelly Senior, a really tough act to follow, has cheerily provided invaluable assistance and advice. Rick Cornish and Darby Brandli, among several others, have graciously welcomed and encouraged me. They well represent the board, which is packed with bright, capable and personable volunteers.

While all board members focus intently on CBA's goals and objectives, none seems the least bit concerned with getting credit for his/her tireless efforts. And they're all FUN to be with. It's evident they love nothing more than to share the sublime joys of bluegrass music.

I hope anyone who's ever thought about volunteering with CBA will move to contact the volunteer coordinator or any board member. You'll surely find the volunteering experience as personally rewarding as my own has been.

During my tenure as treasurer I look forward to seeing CBA maintain its sound fiscal posture. Toward this end, I hope to see healthy increases in festival attendance and CBA's membership.

I would welcome input from any CBA member -- I'll gladly share your comments and suggestions with the board at its next meeting.

I'm looking forward to working with the board, and meeting all members I haven't yet met, --Ed Alston.



Ed Alston

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 asso-

ciation 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.



Announcing a New Bluegrass Concert Series at The 5th String Music Store in Berkeley

**In concert May 25th:
-Brad Davis and Friends-
8:00 PM \$15**

Flatpicking Guitar Workshop w/ Brad Davis:
Instruction on the fine points of bluegrass rhythm, building tasteful guitar solos, and improving improvisation skills.
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Young musicians promote Bluegrass in their local schools

Scott Gates and Katie Nakamura are young musicians who live in Southern California. They have participated in the Kids on Bluegrass at CBA and other festivals for the past several years. They recently performed at a school in their area for over 200 children. Scott's father, Andy wrote: "The kids loved it, Scott and Katie Nakamura played a variety of music, and then they had a question and answer session after. The teacher said that she was amazed at how quiet 200+ kids were during the presentation. The last question asked was 'How many of you love Bluegrass music?' and the hands all shot up. The kids (Scott and Katie) then spent time signing autographed posters from Scott's CD for the kids."

The following is Scott's description of the school presentation, which he generously shared with us.

Bluegrassin' in the Schools

By Scott Gates

Developing our own school outreach program started with a mandolin loving Kindergarten and pre-K teacher out near Long Beach. She had seen me on stage with Mike Nadolson and the Silverado Bluegrass Band at Moorpark, CA for the Walnut Grove festival in 2005. She talked to my mom about me at the Tricopolis Records booth and that (evolved) into Katie Nakamura, who is my band's 10-year-old fiddler, and I, going to the school to make a presentation to the kids. Unfortunately, I no longer know the name of the school, or the teacher. Katie and I talked about the instruments and bluegrass and played tunes for the kids.

Later I was invited to play for a fundraising event for my school, Hesperia Christian in Hesperia, CA. This event featured guest speaker Kirk Cameron, and my mandolin and I were the music entertainment for the evening. I talked about bluegrass and about the tunes I was playing, and I sold about 30 CDs and all the money from the sales went to the fundraising event. Kirk Cameron stayed afterwards and talked to me about keeping a right focus through the young years so that I would keep a level head and all of that kind of thing as I grow older.

More recently my Uncle Randy Gates came to a bluegrass concert where Katie and I were playing. He'd never seen me play before. After that he got one of my CD's and played it for his fourth grade students where he is a teacher at the Walnut Elementary School in Newbury Park, CA, in the Canejo Valley Unified School District.

Uncle Randy's students liked it, and they invited me to come play in their classroom for them. By the time the date came around to play for them, it had turned into a full assembly program for ALL of the 3rd, 4th and 5th graders and several parents and administrators at that school.

Katie and I created a program of tunes to demonstrate bluegrass music, and between each tune we talked about where the tune came from, and when, and I tried to fit it into the U.S. History that the students that age would be able to relate to. I tried to tell them about how being able to play GOOD music is so helpful in everything you do. If you are going to be a rocket scientist, then be one, and make it a good one. Then when you go home at night, be a musician, even if it's just in your own bedroom. After we played, Katie and I took questions from the students. Later we went into Uncle Randy's classroom and we signed a CD poster for each student in his classroom, because they were the ones that invited us out to play.

The music director for the school district asked my mom if we would come to more schools to do the same program. I would like to do more of them, if my parents can make the schedule to take me. I just want to turn the kids onto bluegrass. When the kids like bluegrass, then they show it to their parents, and the parents like it. That's what happened to me, and to Katie's parents too. We were always running into one another going to see the same bluegrass bands at Disneyland, and pizza places like Vincenzo's in Newhall, CA. Soon somebody told me about bluegrass festivals and I was hooked, and so were my parents. It's a very family oriented kind of music. Later on, we started taking Katie and her parents to bluegrass festivals. Very soon Katie and I started performing together as Pacific Ocean Bluegrass and now the band has SIX members and that means six sets of parents, too...well, mostly because the band members are almost all under-aged.

It looks as though Pacific Ocean Bluegrass will be doing several more of the outreach programs. I just think that children should be given the opportunities to know about acoustic instruments and that they are attainable, and affordable and to be able to play with other people it is very rewarding, and a great thing to be involved with as a family. My mom knows music teachers at more schools and she has been putting together something to show the school music teachers so that Katie and I (and/or Pacific Ocean Bluegrass) can come to maybe one school a month or so during the week for a bluegrass presentation.

Katie goes to public school in Long Beach, and we have talked about doing a presentation for her classroom, but no date has been set. I am a student at Hesperia Christian Schools near where I live.

So, Katie and I talk a little bit



Students wait in line as Scott and Katie autograph posters after their assembly performance.

Photo by Andy Gates

about the history of bluegrass and try to do specific tunes to events or time periods or famous people. We, (me, my parents, Katie, her parents and the rest of Pacific Ocean Bluegrass) want to be able to bring bluegrass to a generation of kids that is pretty much desperate for music that is interesting and good to listen too. And they don't even know that's what they want until they hear it, and see other kids playing it. It's music that doesn't hurt your ears, but is pleasing to your ears.

Editor's note: Scott's band, Pacific Ocean Bluegrass, is performing in Southern California. Band members are Scott Gates on Mandolin, Mandola, Octave Mandolin, Guitar, Ukulele and Vocals; Angelica Grim on Bass, Guitar and Lead Vocals; Katie Nakamura on fiddle and vocals; Jonathan Hayner on Guitar, Mandolin and Vocals; Aissa Lee on banjo, Mandolin and Vocals; and Julian Conn on Bass, Banjo and vocals.

The band showcased in two shows on Saturday March 18th during the Temecula bluegrass festival. Also, Scott will be co-teaching a mandolin class with the great John Moore of Bluegrass ETC and the band California fame.

For more information about

Scott Gates and a calendar of upcoming performances of his band, Pacific Ocean Bluegrass, visit www.scottgates.com. You will also find information on Scott's CDs as well as a message board and much more about this young mandolin whiz. To contact Scott or his manager, email mandolinrecords@aol.com.

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.

Peace Corps volunteer needs help to bring Bluegrass to Micronesia



Bluegrass jam session on the beach on Kosrae -- Julie Cooper (second from left) jams with her Peace Corps friends. Her comment -- "what a beautiful place to play music!"

Bluegrass Signal upcoming features

Peter Thompson is the host of "Bluegrass Signal" broadcast every Saturday from 6:30 - 8:00 pm on KALW 91.7 FM and at <http://www.kalw.org>. The area's most comprehensive bluegrass calendar is part of every show, usually between 7:30 and 8 pm, and often includes musical previews.

The first hour of "Bluegrass Signal" is re-broadcast five times per week on an all-bluegrass internet station. Go to <http://www.BlueGrassCountry.org> for the complete schedule and more information.

- April 8 -- MEMBERSHIP DRIVE SPECIAL -- just one chance this time to pledge your support (at 1-800-KALW-917) to KALW on behalf of "Bluegrass Signal." Among the thank-you gifts -- two of Pete Seeger's "Rainbow Quest" TV shows from 1965 and 1966 with The Stanley Brothers and Doc Watson, plus Claire Lynch's "New Day" (Rounder) with her band -- David Harvey, Jim Hurst, Missy Raines -- plus Rob Ickes, Stuart Duncan, Alison Brown, and others.
- April 15 -- LONESOME FOR THE MOUNTAINS -- an introduction to the music of DALE ANN BRADLEY, who visits the area soon with her mighty band.
- April 22 -- ACROSS THE TRACKS -- new releases and reissues.
- April 29 -- LIVE ON ARRIVAL -- highlights from this year's "Bluegrass Buffet," a 4-band showcase during the SF Bluegrass & Old Time Fest, with music by Dark Hollow, the David Thom Band, Grizzly Peak, and the Marty Varner Band.

- May 6 -- GOIN' TO THE RACES -- songs about horses and horse races, in honor of Kentucky Derby Day.

- May 13 -- LIVE ON ARRIVAL encore -- Darol Anger's Republic Of Strings (with Scott Nygaard) live in the studio, warming you up for their album-release concerts later this week.

- May 20 -- WHAT GOES 'ROUND -- new releases and reissues.

- May 27 -- MUSICAL PRE-VIEWS of next weekend's GOLDEN OLD TIME FESTIVAL (www.goldenoldtimemusic.com) with music by Dirk Powell, Foghorn String Band, Stairwell Sisters, Kenny Hall, Mercury Dimes, Tom Sauber, Pat Sauber & Mark Graham, and others.

- June 3 & 10 -- MUSICAL PRE-VIEWS of the CALIFORNIA BLUEGRASS ASSOCIATION'S BLUEGRASS FESTIVAL taking place on Father's Day Weekend (www.cbaontheweb.org) with music by Larry Sparks & the Lonesome Ramblers, James King Band, Doyle Lawson & Quicksilver, Audie Blaylock & Redline, King Wilkie, Lonesome River Band, Larry Stephenson Band, Uncle Earl, Biscuit Burners, Stringdusters, David Thom Band, Stairwell Sisters, Homespun Rowdy, Alhambra Valley Band, Mountain Laurel, and Teton Divide.

- June 17 -- A memorial birthday celebration of EARL TAYLOR, leader of the Stoney Mountain Boys -- the first bluegrass band to play Carnegie Hall.

- June 24 -- ROUND & AROUND -- new releases and reissues.
- July 1 -- MUSICAL PRE-VIEWS of next weekend's GOOD OLD FASHIONED BLUEGRASS FESTIVAL (www.ncbs.us), which features more than two dozen area bands.

We received a letter from CBA member Julie Cooper this month that was unfortunately delayed due to the change in editors. She is a former Sacramento resident who is now a Peace Corps volunteer. Following is the text of Julie's letter.

"I'm a Peace Corps volunteer in the Pacific Islands, Kosrae Micronesia, and I want to let you know Bluegrass is alive and pickin' -- even out in the deep blue sea!

Prior to the Peace Corps, I was jamming in my home state of California, (Sacramento is where I call home,) at Father's Day Bluegrass Festivals and checking out Bluegrass shows in (the) Sacramento area.

"On a whim I packed up my fiddle to bring with me to (the) Peace Corps in hopes of introducing that high lonesome sound to the locals. Well, my host family digs my playin' and comments on how the fiddle reminds them of the Carter Family -- aw shucks! So I'm infusing Bluegrass into the Pacific Island culture. Too bad the ukulele fiddle jams don't mesh!

"I write to you to ask if you could donate any Bluegrass and/or Old-time music. I have a one-hour spot on the island radio station as a DJ and I'd love to keep sending Bluegrass over the airwaves for everyone to hear. Still no banjo jokes from the listeners... yet!

"I know this is probably a random request, but maybe you can pass the word and see if anyone in our Bluegrass community feels like making a donation (CDs, tapes, books, etc.). My plan is to teach

some kids about Bluegrass and its American roots.

"Thank you for reading y request.

"Happy New Year and Happy Pickin'!"

Julie Cooper
CBA member 8049

Editor's note: if you would like to donate CDs, tapes, books or whatever to Julie's project, you can mail them to her at: Peace Corps Kosrae, Julie Anne Cooper, P.O. Box 98, Kosrae FM 96944. Suzanne

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Aimee Anderson playing the first fiddle from the lending library on the CBA stage at Grass Valley in 2005.

Photo by Bob Calkins

Darrell Johnston Kids Instrument Lending Library

The Darrell Johnston Kids Instrument Lending Library was established in memory of CBA's former Treasurer who died suddenly in 2004. He was a generous man who loved music and was especially fond of the Kids on Bluegrass and helping young people acquire instruments to play Bluegrass Music.

Darrell made the first instrument donations to the program that would later become the Kids Instrument Lending Library and supported the program with his wallet and his heart.

The lending library has collected donated instruments, had professional luthiers set them up to be played, and established a program for lending instruments to families for their children's use.

To borrow an instrument for a child or for further information regarding this program, please contact:

**Sharon or Steve Elliott at 510-728-7613
or email kidslendinglibrary@yahoo.com**

FESTIVAL FOCUS



Parkfield Bluegrass Festival -- Mother's Day Weekend

By E d Alston and
Joe Quealy

The upcoming Mothers Day Weekend offers the 8th annual Parkfield Bluegrass Festival to fans of that truly American music. Once a year the faultline-famed village provides a fitting epicenter for bluegrass lovers throughout California. From Thursday morning, May 11, until Sunday afternoon, May 14, nationally renown and locally revered bands will flood Parkfield with their melodious sounds.

This sleepy town -- with population of 18 -- may seem tiny. But Parkfield well accommodates its namesake festival. The performers' stage sits alongside the lush lawn of the oak-shaded meadow adjoining the Parkfield Cafe. Nearby acres of level campsites are shaded with oak trees that provide ideal tent and RV camping. The cafe features a surprisingly varied menu, with its highly regarded steaks and burgers. Festival vendors complement the cafe's offerings with a wide variety of freshly prepared dishes, snacks

presents Special Consensus, a widely acclaimed band that has been performing on the festival circuit for over three decades. To quote David Royko of the Chicago Tribune, "Yes, Special Consensus may be Chicago's very own veteran bluegrass band, but talent like this is the property of the world." The band has performed in over a dozen foreign countries and is known around the globe both for its marvelous music as well as its contribution to education with the Traditional American Music program originated by band leader Greg Cahill in 1984.

Special Consensus will be joined by Lost Highway, another band with an illustrious history spanning decades. As anyone even remotely familiar with bluegrass well knows, Lost Highway brings exquisite vocal and instrumental talents to the stage. Though based in Southern California, this band has performed for audiences



Special Consensus (left to right) are Justin Carbone, Tres Nugent, Greg Cahill and Ron Spears.



Ron Spears and Within Tradition -- clockwise from left are Joe Ash, Charlie Edsall, Phil Bostic, Ron Spears and Mike Tatar, Jr.

and beverages, including wines produced by the popular Parkfield Winery.

Like other bluegrass festivals, this one features the mesmerizing stage performances of uniquely talented artists. Their exquisite instrumentals and tight, soaring vocal harmonies enchant even those unfamiliar with the high lonesome sound. At day's end, when the festival stage closes down, the music doesn't stop. It merely moves to spontaneous gatherings known as "jams". Jammers -- professionals and amateurs alike -- typically gravitate to campfires, and strut their musical stuff beneath star-studded skies. The sweet harmonies emanating from jams kindle a camaraderie among performers and listeners that defies description. Jams have a way of hooking the uninitiated, especially at Parkfield.

The festival this year proudly

around the world, most recently introducing bluegrass music to the Middle Eastern emirate of Oman. Lost Highway's repertoire extends from traditional bluegrass classics to tasteful originals composed by the group's members.

Long-time Lost Highway member Eric Uglum has generated something of a spin-off band which will take the stage at Parkfield: Eric Uglum and Sons, fresh from performances on their epic Oman tour, will showcase astonishing talents of the next generation of bluegrass all-stars.

This year Parkfield's audience will enjoy another special treat in the reunion performance of Ron Spears and Within Tradition. Ron, long renown for his superb song writing, played with a number of notable bluegrass bands before he formed Within Tradition nearly seven years ago. Among the many songs he's written, the most well

known have been featured on recordings by Lou Reid and Carolina, IIIrd Time Out and the Bluegrass Cardinals. Until a couple years ago, Ron Spears and Within Tradition were perennial festival favorites across the country. Group members went their own separate ways in late 2004, and only rarely since have they reunited.

This year's lineup of exceptional talent includes still another famed song writer, Chris Stuart and his band, Backcountry. His award-winning song-writing underscores his stature as an extraordinarily talented musician. He's joined in the band by Janet Beasley, whose flawless vocals and deft instrumentals help create the sensational sound that is Chris Stuart and Backcountry. This wonderful band, too, has performed far and wide -- it accompanied Lost Highway on that group's historic tour of Oman.

Another bluegrass virtuoso, hailing from Southern California, LeRoy McNees, will again grace Parkfield's stage with the Bluegrass Gospel Band. A legendary dobro player, LeRoy is well known and respected throughout the bluegrass world. His credits are too numerous to list -- they go back several decades to the time when his music was part of the Andy Griffith television shows.

One other highly touted band from Southern California is the Virtual Strangers, featuring the combined vocal and instrumental talents of Mike Tatar and his wife, Yvonne. This San Diego quintet surely is one of the most accomplished regional bands ever to appear at Parkfield. Mike and Yvonne are also active in one of Southern California's most important blue-

grass organizations, the San Diego Bluegrass society -- Yvonne is a board member in charge of publicity and Mike is a former president.

An Orange County band, the Bluegrass Redliners, will be making its debut appearance at Parkfield. With the group's members having been together eight years, their polished performances and solid traditional style have become real crowd pleasers. Dolly Mae Bradshaw, one of the band's originators, has served the bluegrass community with more than just her musical contributions. For the past two years -- while working full-time and performing music -- she has been a board member of the Southwest Bluegrass Association.

Two bands from Northern California will also be appearing: Stay Tuned from Livermore, and Smiley Mountain from North Fork. While Stay Tuned will be returning to the Parkfield stage for a second time, North Fork will be making its debut.

Another band returning to the festival for its second appearance is Better Late Than Never. This group hails from northern San Luis Obispo County, where it appears regularly and is well known by locals. Bandleader Glenn Horn is an airwaves personality who hosts the "Basically Bluegrass" radio show on KCBX-FM, a National Public Radio Station in San Luis Obispo. His show can be heard every Wednesday night from 8 to 10 PM at 90.1 FM.

Two Parkfield regulars, the Southside Band and the New Five Cents, will be back again. The Southside Band makes its home in Lompoc, where band members get together every other week and jam at the Southside Cafe. Hence the

name of this group, which has been playing together over ten years.

The New Five Cents band has been playing together even longer, since the early 1980's. They call their music "old time and good time," and that truly describes it well. When band members take the stage, they and everyone watching always have a great time. This group features a unique blend of vocals and instrumentals that well complements other festival bands.

Little Jimmy Chicken Pants is a band name that usually furrows the brows of the uninitiated. However, this old-time band has played for several years around Santa Cruz, and always is a festival hit. In addition to their stints on stage, band members will be hosting an old-time music workshop where all can spend some one-on-one time with them and learn more about their musical style.

There will be other workshops throughout the weekend featuring artists from other groups displaying various instruments and demonstrating playing techniques. These workshops provide a great opportunity for amateur musicians -- whether they play at advanced or beginning levels -- to learn directly from the pros. All those choosing to attend will find that workshop artists always are happy to share demonstrations and entertain questions.

Children attending the festival won't be left out. A special program for young aspiring musicians will be held on Friday afternoon and attended by students from the local Shandon School District under the direction of Ken Roddick, their instructor. Other youngsters at the festival will be welcome to

Continued on A-9

FESTIVAL FOCUS

2nd Annual Golden Old Time Music Festival set for June 1-3 at the Siskoyou Fairgrounds 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 re-vamped 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 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.

Parkfield Festival

Continued from A-8

participate as well.

Another program for children will be supervised by retired Santa Maria schoolteacher Chris Giuffre, who once again will be working with other volunteers. Youngsters participating in this program will be creating a special Mother's Day gift for their moms. The activities Chris puts together always are well attended. The kids never fail to have a lot of fun making a memorable keepsake for Mom.

Yet another draw for youngsters is raconteur David Crouch -- he will be on hand with his uniquely entertaining storytelling, which captivates kids and adults alike. Every festival relies on volunteer staff to operate. Individuals wishing to volunteer to help on the Parkfield Bluegrass Festival staff should Email a request along with their personal information to pk-fieldbluegrass@aol.com or send it to P.O. Box 2485, Orcutt, CA 93457. Inquiries about ticket prices, food and craft vendor inquiries, band bookings and any other questions can be directed to the same. Ticket prices and other information can also be obtained on line at www.parkfieldbluegrass.com. Send us your Email address and you will receive informative updates on the festival



Foghorn String Band

North Fork Valley Bluegrass Festival slated for June 9- 11 in Hotchkiss, Colorado

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 Wolford & 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

National Old-time Fiddler's Contest to be held June 19-24 in Weiser, Idaho

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 competitors 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 our bi-monthly newspaper.

-- (must purchase festival pass) -- Kids under 12 Free.

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

Help put instruments in the hands of kids...



Bethany McHenry sang and played her own guitar (signed by Rhonda Vincent) at the CBA's 2005 Grass Valley Festival. Other children are not as fortunate. Photo by Bob Calkins

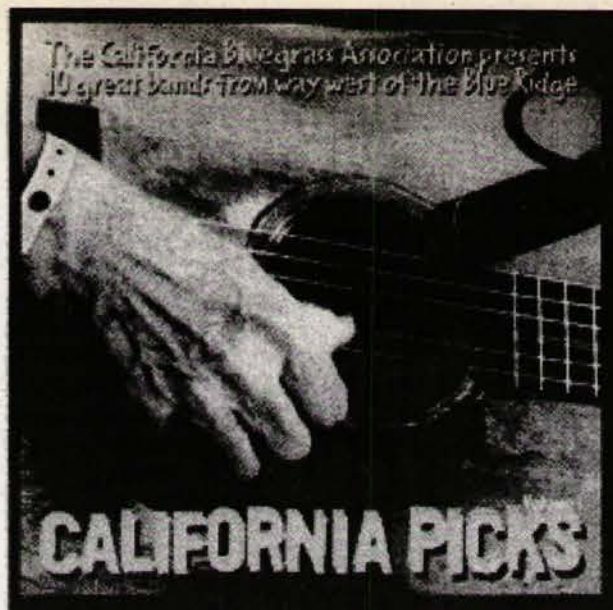
The Darrell Johnston Kids Instrument Lending Library is a program for lending instruments to budding young musicians so that they can learn to play Bluegrass music. You can help our kids by donating instruments or money. The cash donations will help fix what the luthiers can't or even help us purchase, if necessary, parts or instruments that we might not get through donations.

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(In memo area print: Kids Instrument Library)



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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.

La Grange Fiddle and Banjo Contest set for April 23, 2006

By Chris Stevenson

It's time for all you musicians to dust off that old banjo or fiddle and practice up for the La Grange Fiddle and Banjo Contest, which will be held Sunday, April 23. It's going to be a mighty fine day of music and celebration, well worth the trip to the historic town of La Grange.

The contest has been a La Grange tradition since 1981, featuring competition in a total of six categories: fiddle, banjo, guitar, mandolin, vocal and miscellaneous. There is a \$7 registration fee per category, and prizes include trophies as well as cash and gift certificates. Registration starts at 9:30 am Sunday and the contest is from 10:30 am to 3 pm.

The musical event takes place at the Old School County Park on the hill above town in La Grange.

It is a part of the La Grange Old Timers' Homecoming Celebration, hosted this year by the La Grange Elementary School.

There will be a Saturday night jam for early arrivals, at the La Grange Saloon, hosted by Cactus Bob and Prairie Flower. As an added attraction there will be a raffle, with a first prize of two adult Spring Strawberry Festival tickets. Raffle tickets are \$1 each or 6 for \$5.

La Grange is 30 miles east of Modesto on Hwy 132. Or travel 30 miles north of Merced on Hwy J-59 then turn right on Hwy 132 and you're there.

For more information about the contest or the Homecoming Celebration, call Chris Stevenson (209) 853-2128 or email renwah@sonnet.com.

Cowboy Sunday to Feature Bluegrass Gospel May 7 in Orland

By Grant Garland

The Orland Evangelical Free Church will hold its annual Cowboy Sunday on May 7, 2006. The tradition started some years ago by inviting people to dress in western attire and ride their horses to church. The church service often featured gospel music or cowboy poetry with a message. In 2005, the church made the decision to make it an all day event hosted at the Verboom Ranch west of Orland. The speaker was Jeff Hildebrandt, a nationally known cowboy poet from Colorado. Sharing the stage with Jeff was the world class bluegrass band, Lost Highway. Adding bluegrass gospel to the event really caught the attention of folks and they have been talking about it all year. Lost Highway's music was refreshing and fit the oc-



New Found Road

casion perfectly.

This year Nyle Henderson will be returning as the speaker/cowboy poet. Nyle runs a cattle operation in Kansas and writes cowboy poetry from his own experience as a working cowboy. He is most entertaining as he describes his horse breaking stories through poetry that ultimately conveys and important message.

Last August, the church had the opportunity to host a gospel concert by NewFound Road, one of the finest bluegrass bands you will ever hear. They are a group of world class musicians from Ohio featuring tight vocal harmonies and outstanding instrumentals on the mandolin, guitar and banjo. The band has a passion for gospel music and on May 7, 2006, will participate in the church service in the morning and will put on a free concert in the afternoon.

Cowboy Sunday starts with some people arriving early by

horseback. The worship service begins at 11:00 am and presents the gospel through cowboy poetry and music. Following church is a tri-tip barbecue and a kid's rodeo including mutton busting; a calf scramble; and a soaped pig contest. While the rodeo is going on there will be horseback rides for the kids. Also during this time there will be open jamming on the stage and in small groups so you are encouraged to bring your instruments and participate. The day will be capped off with a concert by NewFound Road. The only cost for the day is the optional tri-tip barbecue at \$6.00 per head.

Cowboy Sunday is an outreach ministry of the Orland Evangelical Free Church in Orland, California and you are invited to join us for a wonderful day. For more information call Russell Wiesner in the church office at (530) 865-2453, or Grant Garland at (530) 865-9871.

IBMA compiling a list of recordings for 2006 Awards

In the March/April issue of International Bluegrass, it was announced that the IBMA staff is currently compiling a list of eligible recordings to be used as an online reference with the first nominating ballot for the International Bluegrass Music Awards, scheduled for Thursday, September 28, 2006 in Nashville, Tennessee.

"This list is designed to assist voting members referencing projects that were released during the eligibility period, and also to assure consideration of a maximum number of recordings," Nancy Cardwell, IBMA's Special Projects Director, said.

Bluegrass recordings that were first made commercially available between April 1, 2005 and March

31, 2006, are eligible for the 2006 International Bluegrass Music Awards. Re-issues or re-releases of previously issued material are not eligible for these awards.

In order for a recording to be eligible for consideration, the IBMA staff needs the following information: Artist, Album title, Catalog number & label, and Commercial release date (month/day/year recording was first made available to consumers for sale).

The recording list will be confirmed before the first ballots are printed, so the this information must be received at the IBMA office no later than April 30, 2006.

Mail your recording information to Nancy Cardwell, IBMA, 2 Music Circle South, Ste. 100, Nashville, TN 37203; email nancyc@ibma.org or fax it to (615) 256-0450.

Do you have an instrument you're not playing that could make a child smile like this?



Luke Davisson
Photo by Bob Calkins

Many of us in the Bluegrass community have guitars, fiddles, mandolins, banjos, basses et.al in our homes that are (1) no longer being played; (2) that we never got around to learning to play; or (3) that were put aside when a new one was purchased.

If this description fits you, won't you please consider donating your usable acoustic instrument to the Darrell

Johnston Kids Instrument Lending Library? There are many families with young children that would like to learn to play the music we all love, but who can't afford to purchase an instrument for the young would-be musicians.

If you would like more information or would like to donate an instrument please contact:

Sharon or Steve Elliott at 510-728-7613
or email kidslendinglibrary@yahoo.com

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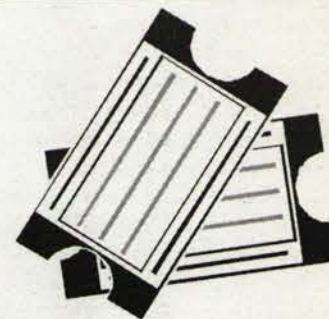
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Fairgrounds in Grass Valley, CA.**

Great line-up, camping, workshops, children's program and more!

**There is a ticket order form on page A-13
for your convenience or order with a credit
card online at www.cbaontheweb.org.**



IBMA and IBMM offer Music in the Schools resources for students, teachers and schools

By Nancy Cardwell

The International Bluegrass Museum (IBMM) is doing an amazing job with efforts for local students-including free instrument lessons on Saturday mornings, an artist in residence consultant who teaches group instrument lessons at school music classes, museum tours and also in-school presentations (bands, and also a recent play was written & produced by museum staff on the life of Bill Monroe), plus more. For more information, visit www.bluegrass-museum.org.

The International Bluegrass Music Association (IBMA) continues to lead the Bluegrass in the Schools program on a national & international level, thanks to the leadership of past committee chairs like Tim Stafford, Greg Cahill and (current chair) Tom Kopp, Ph.D.-plus numerous other individuals and groups who serve on sub-committees and have supported Bluegrass in the Schools projects.

Here's a synopsis of what's going on:

•IBMA's BLUEGRASS IN THE SCHOOLS PROGRAM -- IBMA believes strongly in the importance of passing our music along to the next generation of fans and musicians. One of our goals is to help educators

(elementary - university level, including home schooling parents) to become more "bluegrass aware." Bluegrass music is one of the few genres to originate in the United States, so it has a roots music cultural value for American students in particular. Like jazz and blues, it's also a valid style of music for teaching improvisational skills. Perhaps more so than most other genres, bluegrass music connects students to a larger, multi-generational community of musician and fans who love the music. Learning to play a bluegrass instrument is usually a life skill-something that folks continue to do for a number of years, after they graduate from school.

•IBMA's "Bluegrass in the Schools" program includes:

--A new 67-minute educational DVD, Discover Bluegrass: Exploring American Roots Music, complete with downloadable lesson plans for each of six units, targeting students age 8-13 (available at \$3.00, for educational purposes)

--Workshops held in conjunction with major bluegrass festivals across the country, to give school

teachers the tools to utilize bluegrass music in the classroom.

--Matching \$100 mini-grants to help fund live, educational presentations of bluegrass music for students

--A variety of programs implemented by our members in local schools (also bluegrass camps and workshops at festivals), including after-school bluegrass clubs, two-week artist in residency programs where a bluegrass band works with orchestra students who already play stringed instruments, special bluegrass-related lesson plans and units (in all content areas), and live educational presentations from touring bands at school assemblies

--An online Bluegrass in the Schools implementation Manual at <http://www.ibma.org/events.programs/schools/manual/index.asp>

For more information on IBMA's Bluegrass in the Schools program: 888-GET-IBMA, email nancyc@ibma.org, or go to <http://www.ibma.org/events.programs/schools/index.asp>.

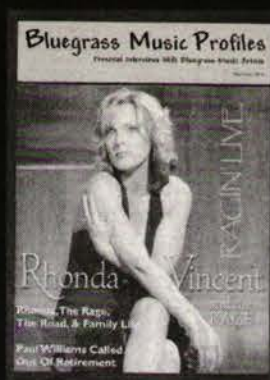
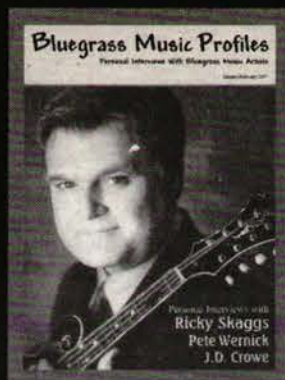
John Reischman and The Jaybirds fund-raiser concert planned in Crockett on May 13



The Jaybirds are left to right: John Reischman, Trish Gagnon, Nick Hornbuckle, Greg Spatz and Jim Nunally.

The Crockett Community Foundation will be presenting John Reischman and the Jaybirds in a free concert from 7 to 10 pm in the Crockett High School Auditorium, 1098 Pomona Street (corner of Crockett Blvd.) in Crockett, CA. Donations are welcome and all donations to the Crockett Community Foundation will go to the benefit of the Crockett Improvement Association. There will be free snacks and refreshments during intermission. For more information, email jimnunally@earthlink.net or qecjay@sbcglobal.net.

Where do you find Ricky, Michelle, Rhonda, Doyle and Special Consensus?



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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

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Advance Discount Ticket Order Form -- Deadline 5/31/06

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

Meet the Band Series: Introducing, The Stringdusters

By Gene Bach

Many of us have sat in the audience, listening to the wonderful sounds of well-played bluegrass music coming from the stage, and thought, "I sure wish I knew a little more about these folks." Well, starting with this very issue of Bluegrass Breakdown, you'll be able to learn more about the musicians who provide you with some of the best music in the world: Bluegrass. Each month we'll be featuring a new band, starting with The Stringdusters, who will be performing this year at CBAs' Father's Day Festival in Grass Valley, California.

Introduced at the 2004 IBMA convention, The Stringdusters have been making quite a name for themselves by delighting listeners throughout the land. Based in Nashville, Tennessee, the band consists of six unique, professional players, who are very well grounded in the tradition of bluegrass vocal harmony, as well as the progressive edge of instrumental music. Not content with just playing other people's songs, this band has a large repertoire of original material, which helps to set them apart from other bands.

You'll be able to catch this fine group onstage at Grass Valley this year on Saturday morning, again Saturday afternoon just before the dinner break, and once more on Sunday afternoon. Make sure to stop by their booth after the performances this June and meet them in person. We'd like to thank Andy Hall for granting this interview.

Breakdown: Andy, thanks so much for taking the time to help us out with this project. Some of the folks at Grass Valley will be hearing this band for the first time, and those

who are familiar with the band would probably like to know a little more about them. Where is the band's home base?

Andy: The Stringdusters are based in Nashville, Tennessee. All six band members live in Nashville and are full-time with this band.

Breakdown: Have they ever played in California?

Andy: Several of the band members have been to California, but this is The Stringdusters first time to visit there as a group.

Breakdown: What are the names of the folks in the band and what instruments do they play?

Andy: I play the resonophonic guitar (dobro), sings lead and harmony vocals, and writes some of the material for the band. Jeremy Garrett plays fiddle, sings lead and harmony vocals, and writes material for the band. Chris Pandolfi plays the banjo, sings harmony vocals, and writes material for the band. Chris Eldridge plays guitar and sings lead and harmony vocals. Travis Book plays bass and sings lead and harmony vocals. Jesse Cobb plays mandolin and writes material for the band.

Breakdown: How long has this fine band been together?

Andy: Chris and Chris and I have known each other for about four years, and started talking about forming a band three years ago. Jesse, Jeremy and I have all played in various bands as sidemen in Nashville. Chris and Chris moved to Nashville two years ago to play music full time and began working on putting a band together. Jeremy and



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

Jesse were natural additions to the group. The band was still in its early stages and looking for a bass player when they met Travis, at IBMA, in a hallway jam. Travis moved to Nashville in September of 2005 to play with The Stringdusters full time. They've been together ever since.

Breakdown: At what age did these guys start playing?

Andy: Me, age 14 (guitar) and age 18 (dobro). Chris Eldridge age 10 (guitar); Jesse age 13 (mandolin); Jeremy age 3 (fiddle); Chris Pandolfi age 18 (banjo); and Travis age 15 for electric bass and three years ago for acoustic bass.

Breakdown: Can you give a little background on you folks?

Andy: I was born and raised in Binghamton, New York and went to college at Berklee College of Music in Boston, Massachusetts. Jeremy Garrett was born in Stockton, California and was raised in Idaho. He went to college in South Plains, Texas. Chris Eldridge was born in Fairfax, Virginia and was raised in Fredericksburg, Virginia. He went to college at Oberlin College in Ohio. Chris Pandolfi was born in Tarrytown, New York. He went to college at Dartmouth and, at Berklee College of Music. Jesse was born in Vancouver, Washington and was raised in Dairyland, Wisconsin. Travis was born in Newton, Kansas and attended Fort Lewis College in Durango, Colorado.

Breakdown: Obviously the band has become quite popular since their inception. What can you

tell us about your schedule in 2006?

Andy: For such a young band, The Stringdusters are slated to play at some great festivals this year and we are booking into 2007. Some of the festivals we will be playing in 2006 are: Rockygrass, GreyFox, The Joe Val Festival, North Fork Valley Bluegrass Festival, Four Corners Folk Festival, Summergrass, and Grave's Mountain. The band will also be teaching at the Rockygrass Academy this year. We have about sixty dates scheduled at this time.

Breakdown: Several bands have played out of the United States and done very well. Have you thought about that avenue?

Andy: Absolutely! We are currently looking into a tour of Europe and Japan and Australia for 2007.

Breakdown: Those would be some exciting times for the band. Have you had time to do any recording yet?

Andy: All of the band members have played on numerous projects by artists such as Dolly Parton, The Seldom Scene, Ronnie Bowman and the Committee, and many others. The band's first recording is due to be released early this summer on Sugar Hill Records, and was produced by Tim Stafford.

Breakdown: The bluegrass community has always been family oriented. Are any of these guys married?

Andy: Jeremy Garrett is the only married member of the band.

He and his wife, Connie, do not have any children.

Breakdown: These guys are fabulous musicians; have they won any awards?

Andy: None yet, but give us some time.

Breakdown: What kind of interests does the band have?

Janice: Hiking, mountain biking, sports in general. Lots of picking. Lots, and lots, and lots of picking.

Breakdown: I hear Jeremy had an interesting first festival. Can you tell us a little about that?

Andy: Jeremy Garrett's very first bluegrass festival was none other than The Father's Day Festival in Grass Valley, CA. It was the infamous one that is known as "Mudfest." Jeremy caught pneumonia and was sick for months after the festival, but still returned the following year.

Breakdown: Andy we sure do appreciate the time you've given us to kind of introduce your band to our readers. If anyone would like to keep up to date on them, or learn more about the band, is there a website folks can visit?

Andy: There sure is! It's: www.thestringdusters.com.

Breakdown: Thanks again Andy, it's been a pleasure.

Andy: Any time. You folks make sure and get the Grass Valley for this year's CBA, Father's Day Festival so you can hear the band and meet The Stringdusters in person!

WARNING

Grass Valley Camping Alert

Tim Edes, the Electrical Coordinator for the CBA's Grass Valley Festival sent us the following alert for campers who have reserved a guaranteed electricity camping spot.

"If you are signed up for 'Electric Only' at the Fathers Day Festival at Grass Valley this year, make sure your RV will NOT trip a GFCI circuit. You should test your rig at home before you leave. If it trips the circuit that you are plugged in to, you should have an electrician or your dealer check the unit.

"The CBA will not be responsible for RVs that will not hold a GFCI circuit. Every year there are 4 or 5 rigs that have this problem."

Bluegrass Gold celebrates seven years at Sweetwater in Mill Valley

By Larry Carlin

There will be two editions of Bluegrass Gold at Sweetwater in Mill Valley in April, when the series celebrates its seventh anniversary. Begun in 1999, the shows are produced by Carltone Music and co-sponsored by the Northern California Bluegrass Society. On Wednesday the 5th at 8:30 p.m. it will be old-time night featuring The Roadoliers and The Mercury Dimes, and opening will be Amy and Karen. On Thursday the 20th at 8:30 p.m. Dale Ann Bradley and Coon Creek will headline and Grizzly Peak will open.

The Roadoliers are an old-time string band from Marin County who play square dance and contra dance music, traditional country singing, ragtime, and Irish



The Roadoliers

dan Ruyle, Sabra Guzman, and Michael Follstad. Amy and Karen love to play straight-ahead dance tunes, creepy crooked melodies, and two-part harmonies songs where everybody dies in the end. With Karen on guitar, fiddle and vocals, and Amy on fiddle, banjo, guitar, and vocals, they create a rich and changing texture of sounds. They have a new CD titled Amy & Karen Play 15 Old Time Quality Tunes.

The show on the 20th will be more traditional bluegrass oriented. Dale Ann Bradley doesn't just sing to an audience, she mesmerizes them with stories about her life, her family, the people and the land where she was raised in Berea, Kentucky. Melodically bending notes the way an accomplished musician bends a string, she has one of the fullest, sweetest voices you'll ever hear. But she can also turn around and belt out a driving song reflecting the strength of her voice with those same tones of pure pitch. An incredibly gifted vocalist, she exudes a sweet spirit and humbleness that is both genuine and sincere. The members of Coon Creek are three-time



The Mercury Dimes

traditional tunes. Fiddles, banjos, guitars, bass and bagpipes are the instruments. John Pedersen, Perry Fly, Chuck Wiley and Mike Drayton have played together in various combinations for over 25 years. Taken together, the band has over 160 years of experience playing old-time and bluegrass music. John is a luthier and he owns Amazing Grace Music in San Anselmo. The Mercury Dimes are a dynamic, twin-fiddle driven string band from San Francisco. The band has been busy on the California string band contest circuit.

While Appalachian fiddle music lies at the heart of the band's musical inspiration, The Dimes also boast a fiery repertoire of bluegrass ballads and country-blues gems mined from a bygone era when dimes were still made from pure silver. The members are Matt Knoth, Elise Engelberg, Mike Brown, Jor-



Dale Ann Bradley

IBMA Fiddle Player of the Year Michael Cleveland, longtime Dale Ann musical cohort Vicki Simmons on bass, mandolin player and former Lynn Morris Band member Jesse Brock, and newest addition, Pete Kelly on banjo. Dale Ann's most recent release is the gospel bluegrass CD Send the Angels, and she is a favorite of Hardly Strictly Bluegrass promoter Warren Hellman, who has booked the band at his festival many times.

Opening the show will be the Bay Area band Grizzly Peak. Emerging on the scene in early 2004, Grizzly Peak is a high-energy band that is rooted in traditional bluegrass, but also brings contemporary and cross-over tunes to shows. The band's vocals are an exciting mix of male and female leads and harmonies that keeps each tune spirited, fresh, and fun.

The members are Patti Garber, Ted Garber, Katy Rexford, Dan Norton, Bernie Bishop, and Jeff Ward. Sweetwater is Marin County's premier nightclub as well as the home for bluegrass music in the

North Bay. The club is located at 153 Throckmorton in Mill Valley. For more information call the club at (415) 388-2820, or go to www.sweetwatersaloon.com.

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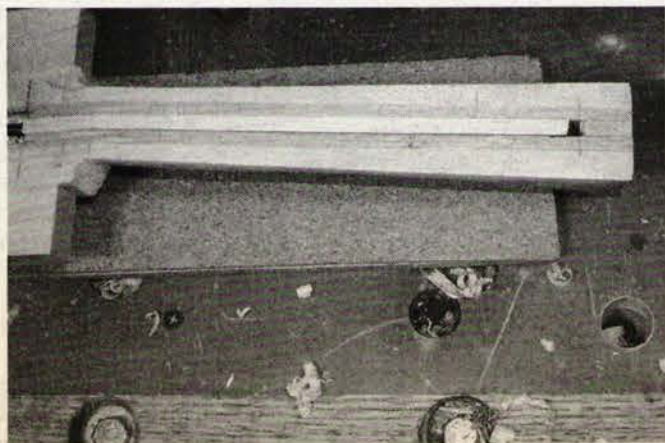
By Roger H. Siminoff

Q: I came across some nice cherry that I'd like to use for a mandolin back. Any reason why I shouldn't? Will it bend okay for the sides?

A: Sure, cherry will work fine; it's just a little harder to carve than maple. It also bends well using either steam or bending it over a heated pipe. As to sound, cherry is a bit brighter sounding than maple, and because it is harder than the Big Leaf maple I use, I have had problems tuning it (if you subscribe to the "tap tune" process). But it finishes really well and can often be found with some excellent figure. If you have some nice cherry, then by all means try it.

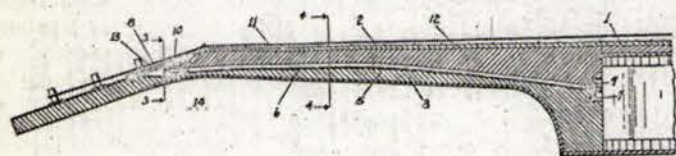
Q: I'm building a mandolin and have some questions about the truss rod. First, I couldn't get the filler strip on top of the truss rod to go all the way (see my photo), and second, how well does the filler strip have to be attached to the neck wood? I think I have some space between the filler strip and neck there.

A: Looking at your photo (Fig. 1), I don't see a problem with the filler strip ending short of the truss rod slot. If a little glue gets in to the space at the end of the truss when you attach the fretboard, it will do no harm.



The neck on this luthier's mandolin was a maple/oak/maple laminate. The opening on the right is where the filler strip didn't go all the way to the end of the truss rod slot.

As to the second part of your question, I need to make a blanket statement that everything on the instrument should be well fitted and glued. Having said that, there are a few things to consider regarding the filler strip on top of the truss rod. The key question is: "what type of truss rod are you using? In the mandolin blueprints I sell, we show three truss rod designs: The original Gibson truss rod (Fig. 2) that was positioned so that the truss rod was curved with the center of the rod close to the fretboard plane of the neck and the anchor point at one end, and the adjusting nut at the other end were embedded low into the neck. A second design is one I began to use years ago with the truss rod positioned the opposite way; bent so that the center of the rod is low in the neck with its anchor point at one end and the adjusting nut at the other end as high as they can be. And finally, there is a third design which is a straight rod – not bent – that is positioned low in the neck. I learned much about the straight rod design from friend and fellow luthier Tom Morgan of Dayton, TN.



Gibson's first truss rod design featured a rod that was bent with its centermost part high in the neck.

Gibson's design was created in 1918 by one of the company's key engineers, Thaddeus (Ted) McHugh. McHugh's patent describes how the adjusting nut and anchor point being low in the neck (Fig. 2) would

cause the lower part of the neck to compress forcing the neck to go into a "bow" (where the center of the fretboard raises) to counteract the force of the strings. The design worked, but only to a point. In reality, what happened was that when the nut was first tightened, the neck would do exactly as McHugh thought and begin for force a bow in the neck. But as the nut was tightened further, the rod would want to straighten (being tightened between two points, like a rope), and it would begin to force the opposite motion in the neck causing a "hollow." It is interesting that Gibson used this rod for about 14 or 15 years before realizing that if they inverted the rod – having the rod curve away from the fretboard – then when the nut was tightened, the rod would want to straighten and put a correcting bow in the neck. So, from about 1930 to present, Gibson has been using the inverted rod, and this technology is very similar to what architects and civil engineers call "post tensioning."

I also began to use the curved rod back in the late 1960s for mandolin necks and included a drawing of it in my first mandolin book (Constructing a Bluegrass Mandolin). Instead of a brass anchor, I put an "L" bend in the end of the truss rod that went down into the heel. And since I can see the anchor end of your truss rod where the filler strip ends, I assume you did this, too. The inverted curve works well but it also places a great amount of load on the filler strip (your question) and requires that the filler strip is well fitted and securely glued in place so that it does not pull loose and exert an upward force against the bottom center of the fretboard. And this is one reason I switched away from this rod a few years ago and included the straight rod design in my ProSeries Drawings as well as in my mandolin kits.

The straight rod is quite simple. It is not bent, and it sits at the bottom of the slot as low as you can get it in the neck. And, on the necks we do, the slot is actually cut on a slope so that it is lower in the heel than under the nut area of the neck. It also has a filler strip glued in over the truss rod. For the straight rod design, we need to remember that the neck is typically made of two woods; maple for the neck and either ebony or rosewood for the

fretboard. So, in the straight rod design, tightening the nut compresses the maple low in the neck but the ebony or rosewood can't compress as easily (if at all) and that differential causes a bending moment in the neck to counteract the hollow caused by the strings.

So, getting back to your question, in the curved rod design there is significant lateral force placed on the filler strip and, yes, it must be well glued in place. In the straight truss rod design, there is only a compressive force on the filler strip that causes it to bend along with the neck wood.

Q: Is there any reason why I can't put the frets in the fingerboard before I do the inlays? I think it would be much easier for me to hold the fingerboard still when doing the inlay, and it seems that gluing a fretted fingerboard to the instrument would be a good way to keep it from moving around. And, I'm afraid of cracking the inlays if I miss when installing the frets. Suggestions?

A: Well, you can install the frets first, but I think it is much easier to inlay the fretboard before you install the frets so that you can fill the gaps around the inlays and sand them flush to the fretboard. Then, once the fretboard is smooth and all the inlays are level, you can install the frets. And, I am sure you can devise a way to hold the fretboard secure while routing the inlay cavities (e.g. either taping it in place or anchoring it between two side



Roger Siminoff

supports). As to cracking the inlays, I think you can avoid this by being careful. Fretting is something that should be done delicately and not as a heavy-handed task. You shouldn't have to hammer the frets in with brute force, and if you are careful, you won't break any inlays.

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

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

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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.



Larry Sparks

Hailing from the hills of North 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 Rodg-



King Wilkie

ers' influence on Burgess' vocals is evident in Burgess' wry delivery of Blue Yodel #7.

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.

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.

performing together – much less starting a band," Groves reflects "but in order to promote the CD,



Uncle Earl

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

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

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



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

Continued on A-18

MUSIC MATTERS

Get your 'Endangered Species' Fiddle Tunes here

By Elena Corey

There is a laissez-faire viewpoint about the natural life of something and about the inadvisability overall of tampering with nature's decree to "germinate, bloom, fade and die." You often hear such an idea embedded in an analogy, e.g. water in the universe. I.e. We do not know the 'life span' of a given drop of water. Drops of water will fall, as rain, then evaporate and become re-absorbed into the clouds. The clouds grow heavy, and precipitation occurs again. The cycle continues, although no specific drop of water is known to survive the process.

Similarly, say such folks, the life span of a song depends upon values of a culture. So, when songs die away due to people's disinterest, we should not artificially prolong folks' memories of them by pushing them repeatedly into people's consciousness. Elements of a song or melody that folks find worth preserving will be reincorporated into new songs and new styles of playing older material, but any specific song may not survive its initial blooming.

As folks philosophically committed to memorializing traditional music, we question such indiffer-

ent theories. Ever since people put pen to paper, preserving for posterity a pleasing sequence of tones, we've had the benefit of one generation's ideas about music available for the next generation. And ever since we've had the capacity to record sound, we have eagerly archived music our society thinks is worth saving. The CBA is very much about preserving traditional music that might otherwise die out from disuse in a commercially driven culture.

When I was a child, around many old fiddlers, sometimes a fiddler would recall a snatch of a tune but not remember its name. He was usually referred to an elderly fiddler, Hiram, who would listen to the line or two the fiddler would play and then tell the name of the tune. His memory was phenomenal, and nearly-alike tunes didn't confuse him.

But Hiram died. For a while there was no one in that social circle who was as authoritative in his pronouncements. After that, one person might say, "Well, that sounds mighty like 'Jackstraw'" and another contender for the title of

Human Reservoir of Absolute Knowledge about Fiddle Tunes might say, "No, I believe that's 'East Kingdom Comin'."

After Hiram died, a seeker of authoritative information about fiddle tunes in that geographical area was not reassured by the conflicting claims of folks who attempted to fill the void left by Hiram. Gradually folks gravitated to other knowledgeable people, perhaps further away. It was assumed that it was worthwhile to be able to know the difference between "Jackstraw" and "East Kingdom Comin'" when you heard it. I imagine that there were similar old guys like Hiram many other places, upon whom people relied to know the pertinent facts about fiddle tunes and fiddle lore.

Of course, some fiddle tunes have more than one name, so maybe differing versions could have all been right. And of course, many other songs-- far more than fiddle tunes-- also are threatened with endangerment and dying out and could use our assistance in their preservation. The category of 'en-



Elena Corey

dangered species' is not at limited to fiddle tunes.

The CBA is offering the first 100 of the most endangered fiddle tunes to Internet trawlers. Each of these tunes may be accessed in any of three ways: notation, tablature or by listening to the tune. We plead guilty to attempting to artificially prolong the 'natural' life of fiddle tunes.

We'll soon have these tunes on the CBA web site, but until then, you can access them at: <http://webpages.charter.net/jpate5>

Happy pickin' to you!

CBA Father's Day Bluegrass Festival

Continued from A-17

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. See schedule on right.

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 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 Association 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.

For information on mail order tickets or advance camping reservations, contact Gene Kirkpatrick at 209-473-1616 or email calbluegrass@comcast.net.

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.

CBA Father's Day Bluegrass Festival Tentative Band Performance Schedule

Thursday -- 6/15/06

Emcee Rick Cornish 10 - 10:45 am	The David Thom Band
10:55 - 11:40 am	Teton Divide
11:50 am - 12:35 pm	Uncle Earl
12:35 - 2:05 pm	Lunch and Workshops
Emcee Cuzin Al Knoth 2:05 - 2:50 pm	The BiscuitBurners
3 - 3:45 pm	King Wilkie
3:55 - 4:40 pm	Music Camp All Stars
4:50 - 5:35 pm	Homespun Rowdy
5:35 - 7:30 pm	Dinner and Workshops
Emcee Diana Donnelly 7:30 - 8:15 pm	The Biscuit Burners
8:25 - 9:10 pm	Larry Sparks & the Lonesome Ramblers
	Uncle Earl
	King Wilkie
9:20 - 10:05 pm	
10:15 - 11 pm	

Friday -- 6/16/06

Emcee Lisa Burns 10 - 10:45 am	The Stairwell Sisters
10:55 - 11:40 am	Audie Blaylock & Redline
11:50 am - 12:35 pm	Larry Sparks & the Lonesome Ramblers
12:35 - 2:25 pm	Lunch and Workshops
Emcee Dianna Donnelly 2:25 - 3:10 pm	The Biscuit Burners
3:20 - 4:05 pm	Kids on Bluegrass
4:15 - 5 pm	Uncle Earl
5:10 - 5:40 pm	The Barbary Coast Cloggers
5:40 - 7:30 pm	Dinner and Workshops
Emcee Don Evans 7:30 - 8:15 pm	Larry Sparks & the Lonesome Ramblers
	King Wilkie
8:25 - 9:10 pm	
9:20 - 10:05 pm	Audie Blaylock & Redline
10:15 - 11 pm	The Larry Stephenson Band

Saturday -- 6/17/06

Emcee John Senior 10 - 10:45 am	The Stringdusters
10:55 - 11:40 am	The Larry Stephenson Band
11:50 am - 12:35 pm	Lonesome River Band
12:35 - 1:40 pm	Lunch and Workshops
Emcee Ray Edlund 1:40 - 2:25 pm	Alhambra Valley Band
2:35 - 3:20 pm	Audie Blaylock & Redline
3:30 - 4:15 pm	Kids on Bluegrass
4:25 - 4:35 pm	Board Introductions
4:45 - 5:15 pm	The Barbary Coast Cloggers
5:25 - 6:10 pm	The Stringdusters
6:10 - 7:10 pm	Dinner and Workshops
Emcee J.D. Rhynes 7:10 - 7:55 pm	The Larry Stephenson Band
8:05 - 8:50 pm	Doyle Lawson & Quicksilver
9 - 9:10 pm	Award Presentations
9:20 - 10:05 pm	The James King Band
10:15 - 11 pm	Lonesome River Band

Sunday -- 6/18/06

8 - 9 am	Chapel on the Children's Stage Hosted by Jan and LeRoy McNees
Gospel Show	
Emcee Don Evans 10 - 10:55 am	The James King Band
11:05 am - 12 pm	Doyle Lawson & Quicksilver
12 - 1:15 pm	Lunch and Workshops
Emcee J.D. Rhynes 1:15 - 2 pm	Mountain Laurel Bluegrass Band
2:10 - 2:55 pm	Doyle Lawson & Quicksilver
3:05 - 3:50 pm	The Stringdusters
4 - 4:45 pm	Lonesome River Band
4:55 - 5:40 pm	The James King Band

Band performance schedule subject to change due to performer's travel accommodations. Final schedule will be published in the Festival Program.

J.D.'s Bluegrass Kitchen

Howdy, Howdy, Howdy!

Can anyone out there in Bluegrass Land tell me how to write wonderful springtime words and stories when I'm about to blow off of my mountaintop this morning? As I write April's column, there is what is called a "Pineapple Express" storm raging the entire West coast with high winds, heavy rain and heavy snow higher up the mountain. These storms come across the Pacific from Hawaii, hence the name "Pineapple Express". And express it truly is! The high winds a-blowin' through the Ponderosa Pines and Black Oaks all night makes the woods sound like they're full of "haints".

About 3 a.m. this morning I could have sworn I heard a woman crying outside. Like the line in that old Lester Flatt song, "it was only the wind!" ("Haint" is an old timey Arkansas name for a spirit or a ghost.) I remember my mom and dad talking about how some areas of the Ozark Mountains were inhabited by haints.

I don't know if there are any resident haints here on Bluegrass Acres, but it sure sounded like it last night!

Today might be dark and stormy outside, but it is nice and cheery and warm as toast here by the fireplace this morning. I just threw a big Oak log in the fireplace, and the ol' speckled coffee pot is hanging there on the pot crane over a bed of coals, so come on in, peel off your coat and hat and pour yourself a big cup of Cowboy Coffee. We'll make medicine over come vittles!

First off this month, I'd like to tell you folks about a wonderful café in Bakersfield, California that fixes some of the best vittles that you'll ever wrap a lip around.

I'm talking about the 24th Street Café at 1415 24th Street in Bakersfield. Their hours are 6 a.m. to 2:30 p.m. and (they) do breakfast and lunch. Their menu is absolutely amazing! I couldn't count their menu offerings in 30 minutes - I tried! I'm here to tell you that this is probably the best "store bought" breakfast that I've ever had in my entire life! No joke, it's that good! When you eat breakfast here, don't plan on eating lunch or maybe even supper that day.

The biscuits and gravy are superb! I had the ground Sirloin steak and eggs two mornings in a row. To say that you get your money's worth at the 24th Street Café is the understatement of all time! This café has everything that I desire - excellent food and service and moderate prices. The next time you're in Bakersfield, stop at the 24th Street Café for breakfast and if you can see over the huge biscuit and that mountain

of hash browns, say hello to Mack Huggs, the proprietor. He'll be glad you did, and tell him ol' J.D. sent you by. He'll like that.

This last winter I got into a "soup mode" for a month or so. Good homemade soup every day is hard to beat! Especially with some hot cornbread or biscuits to go with it. One of my all time favorite soups is French Onion. When Onion soup is made correctly, it's absolutely, positively, double throw down, as good or gooder, than a Lester Flatt "G Run" in "Cabin in Caroline"! Now that's some good soup!

This recipe came from the American Heart Association, so not only is it good, it's good for you. This is your Health Recipe of the month:

Double Onion Soup Wit Cheese

Serves 4

This classic soup, one of France's best-known specialties, comes from the picturesque Burgundy and Lyons regions. Don't rush this sop - the key to its authentic flavor lies in slow-cooking the onions until they turn amber. The sugar helps caramelize and brown the onions even more.

- Vegetable oil spray
- 1-teaspoon corn oil stick margarine
- 2 cups thinly sliced yellow onion (about 2 medium)
- 1 cup thinly sliced red onion (about 1 medium)
- 3 cloves garlic, crushed or minced
- ½ teaspoon sugar
- 4 cups fat-free, low-sodium chicken broth
- 2 tablespoons dry sherry or white wine vinegar
- 1 tablespoon Worcestershire sauce
- ½ teaspoon salt
- 2 tablespoons shredded part-skim mozzarella cheese
- 2 tablespoons grated or shredded Parmesan cheese
- 1 teaspoon chopped fresh oregano or ¼ teaspoon dried oregano, crumbled
- Black pepper to taste
- 4 slices French bread, lightly toasted

Spray large saucepan with vegetable oil spray. Add margarine and melt over medium-low heat. Add yellow and red onions. Cook about 20 minutes, or until yellow onions are tender and light brown, stirring occasionally. Add garlic and sugar. Increase heat to medium and cook 5 minutes, stirring occasionally. Stir in chicken broth, sherry, Worcestershire sauce, and salt. Bring to boil, reduce heat, and simmer, covered for 20 minutes. Meanwhile, pre-heat broiler.

In a small mixing bowl, toss together remaining ingredients

except bread. Sprinkle cheese mixture evenly on toasted bread. When soup is almost done, place bread on unheated rack or broiler pan. Broil about 4" from heat 1-2 minutes, or until cheese melts and turns light brown.

To serve: Ladle soup into bowls and top each serving with bread slice.

Nutrition analysis (per serving): 180 calories, 8 g protein, 27 g carbohydrates, 4 mg cholesterol, 611 mg sodium, 4 g total fat, 2 g saturated fat, 1 g polyunsaturated fat, 1 g monounsaturated fat.

This soup really compliments a good steak dinner. Along with a bottle of premium California red wine, such as a Merlot or a Cabinet Savage by Mondavi Winery, and pard, yer good

to go!

One thing we have plenty of here in California is wonderful fresh tomatoes. Here's a recipe that combines fresh tomatoes and fresh corn that my sister Frances gave me. This dish goes well with any kind of meat that you like to barbecue. It makes a wonderful side dish that you can fix ahead of time and then keep warm. It can also take the place of a salad. Just barbecue up some meat, taters and garlic bread, then set this on the table and stand back because everyone's gonna be all over this like drool on a banjo picker!

Tomato-Corn Pudding

12 small tomatoes (about 4 oz. each)

Nonstick cooking spray

½ cup light dairy sour cream

½ cup milk

2 eggs

1-tablespoon butter, melted

¼ cup finely crushed saltine crackers (7)

1-tablespoon all-purpose flour

1-tablespoon sugar

½ teaspoon baking powder

1-cup fresh corn kernels, or frozen whole kernel corn, thawed; or one 8-oz. can whole kernel corn, drained

1 tablespoon finely chopped onion



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J.D. Rhynes

Photo by Bob Calkins

2 oz. Havarti cheese with dill, shredded (1/2 cup)

Cut a ¼-inch slice off the stem end of each tomato. Using a spoon, scoop out the pulp of each tomato, leaving about a ¼-inch shell. Sprinkle cavities with salt and black pepper. Turn upside down on a paper towel-lined baking sheet to drain and let stand 30 minutes. Meanwhile, lightly coat twelve 2-½ -inch muffin cups with cooking spray; set aside. Preheat oven to 350°F. In a medium bowl use a whisk or fork to combine the sour cream, milk, eggs and melted butter. Using the

whisk or fork, mix in the crackers, flour, sugar, baking powder, and ¼ teaspoon salt until smooth. Stir in corn and onion. Place tomatoes; cut sides up, in the prepared muffin cups. Fill each with about 3 tablespoons of the corn pudding mixture. Sprinkle each with some cheese.

Bake, uncovered, for 25 to 30 minutes or until filling is puffed and set. Remove from oven, cool in pan on a wire rack for 10 minutes. Remove from cups using a large spoon. Serve warm. If desired, trim with fresh dill sprigs.

Continued on A-20



Ted Irvin Kids on Bluegrass Fund

This program began when a very beloved bluegrass man by the name of Ted Irvin died suddenly and unexpectedly of a heart attack. Ted and his wife Ida had been very involved in the California Bluegrass

Association for many years and Ted's love of the Kids on Bluegrass Program (as well as Ida's) was well known. When Larry and Sondra Baker decided to start the Bluegrassin' in the Foothills Festival in Plymouth, California, Ted not only offered them any help they might need but adamantly begged them to ALWAYS provide a place for the Kids on Bluegrass to perform. The following year, Ted suddenly passed away and his wife, Ida, asked the California Bluegrass Association to create a Kids on Bluegrass Fund in Ted's memory. She then asked people who wanted to give flowers for Ted's Memorial to instead please donate money to this fund. Ida's hope was that the fund would continue and grow to help provide whatever was needed for the Kids on Bluegrass Program.

This past year, money from this fund has provided Kids on Bluegrass Tee shirts for the kids to wear at performance time, ice, juice, and snacks while the kids are working hard in rehearsal, and some of the fund was used to help get some of our Kids on Bluegrass to the I.B.M.A. in Nashville (2005) to perform at the special showing of Kids on Bluegrass at Fan Fest.

For more information, contact Steve or Sharon Elliott at 510-728-7613 or email shickey6@yahoo.com.

To Make a Tax Deductible Donation, please send check or money order payable to:

California Bluegrass Association (CBA)

c/o Ed Alston CBA Treasurer

P.O. Box 6954

Santa Maria, CA 93456

(In memo area print: (For Kids on Bluegrass Fund))

The Darrell Johnston Kids Instrument Lending Library is open for business

By Sharon Elliott

Do you know of a CBA child between the ages of 3 and 17 that needs an instrument? Do you have an instrument in your closet or attic, that you don't need, that a child could use?

The Kids Instrument Lending Library was the brainchild of Darrell Johnston, past CBA Treasurer, who had a great love for Bluegrass Music and was deeply passionate about children learning to play Bluegrass Music. His idea for this program began when he learned about one young girl's desire and need for a fiddle. Without telling anyone, Darrell took money out of his own pocket and bought this young girl a fiddle, thus bringing about the idea to create a Kids Instrument Lending Library

so that children would have the opportunity to play an instrument even if they could not afford one and families with several children would have the opportunity to have all their children play an instrument without the prohibitive cost of buying an instrument for each child. He felt strongly that when you put an instrument into the hands of a child and give them the opportunity to play, they will.

The premise was not to "rent" the instrument but to "loan" the instrument. In this way, a child could "try out" an instrument and it also offered the opportunity to trade the instrument in for a larger one as the child grows (as in a fiddle) or trade the instrument in for a better quality instrument as the

child's ability grows. In the event the child decides not to continue with the instrument, it would be returned to the Library always to be "loaned" to another child. The instrument would never just go into a closet or an attic to be lost for years.

The instruments would be "donated" to the California Bluegrass Association by generous people that had instruments sitting in closets, attics or wherever, that were not being used. The instrument donation would be tax deductible. The hope was to also have luthiers that would donate some of their time and parts to the upkeep and minor care of these instruments. Financial donations

would also be accepted as a way to pay for repairs that the luthiers could not do or to purchase instruments that we couldn't get through donations.

Darrell was just ready to push forward on this project when he suddenly and tragically died of a massive heart attack. With that shock came a real desire to see that Darrell's dream would become reality and since the CBA's Fathers Day Bluegrass Festival 2005, we have been receiving instrument donations from many generous people.

Darrell's dream is finally a reality and the Darrell Johnston Kids Instrument Lending Library is now open.

- If you know of a CBA child that needs an instrument,
- If you would like to donate an instrument,
- If you just simply want more information, or
- For an Application

Please contact us directly: Sharon & Steven Elliott at 510-728-7613 or email kidslendinglibrary@yahoo.com.

To make a financial donation, please make check or money order payable to the California Bluegrass Association and write in the memo space: Kids Inst. Lending Library. Mail to: Ed Alston, CBA Treasurer, P.O. Box 6954, Santa Maria, CA 93456.

All Donations are tax deductible.

J.D.'s Bluegrass Kitchen

Continued from A-19
Makes 12 side-dish servings.

This next recipe is one that my sister has had ever since she was a teenager. I'm sure glad she had it, because this was one of our mother's favorite pie recipes. She got it from her mother, who got it from her mother. (My great grandmother, maternally.) This recipe goes back to at least 1830-1840.

Momma used to make this for special occasions, holidays, birthdays, etc. I can remember being a tall lanky 15-year-old boy coming home from school and smelling one of these pies baking in the oven when I was at least a block away from home. What wonderful memories this brings back!

Dried Apple Pie With Cider

(Great Grandma's Recipe)
Preheat oven to 300°F
4 cups dried apples (2.5-oz pkgs)
3 1/2 cups apple cider or apple juice
1/4 cup sugar
1/2 teaspoon ground cinnamon
1/4 teaspoon freshly grated nutmeg

1 Apple pie pastry
1-tablespoon butter

In a large saucepan combine dried apples and cider or juice. Bring to boiling; reduce heat. Simmer, covered for 15 minutes. Stir in sugar, cinnamon, and nutmeg. Simmer, uncovered for 15 minutes (juices will be slightly thickened).

Meanwhile, prepare apple pie pastry. Roll two-thirds of the pastry to a 12-inch circle. Transfer to a 9-inch pie plate. Trim

pastry to 1/2 inch beyond edge of pie plate. Fold under extra pastry. Crimp edges as desired. Add the prepared apple filling, spreading evenly. Dot with butter.

Cover edge of pie with foil. Bake for 20 minutes. Remove foil; bake for 20-25 minutes more or until pastry is golden brown and apple edges begin to brown. Cool on wire rack.

Meanwhile, roll remaining pastry into an oval about 6X4 inches. Cut into 1/2 inch wide free-form shapes. Place on baking sheet and bake 8 to 10 minutes or until edges are browned. Scatter shapes on top of pie before serving.

Serve with fresh whipped cream sprinkled with raw sugar crystals.

Now there's a real Ozark Mountain treat! If you've never had apple pie made with dried apples, you don't know what you've been missing. My ol' pickin' partner Vern Williams knows all about Dried Apple Pies, and I'd wager a month's wages he can polish off one all by his lonesome! I must make one up and go to Valley Springs for some "hillbilly" eating habit research! Should be interesting.

Well folks, I'm sure spring is in the offing, eventually, and hopefully by the time you read this it's nice and warm and we're sitting on the porch pickin' every night.

Remember to pray for those of our countrymen who are in harms way. May God grant us all peace and health and God Bless America.

Yer friend,

J.D. Rhynes

Kids Instrument Lending Library Rules

1. Kids must be between the ages of 3 to 17 to borrow an instrument. (At eighteen the instrument must be returned to the Kids Lending Library)
2. The family of the child borrowing the instrument, must be a current member of The California Bluegrass Association and must remain a member throughout the entire loan if the instrument.
3. The borrower must pay a one-time fee of \$20.00.
4. The borrower must complete an application.
5. The borrower must take the instrument to an approved and assigned luthier every six months to be checked for condition and care. Assigned luthiers may provide some minor repairs. Must provide proof of receipt from luthier checkup to management team of Lending Library.
6. Borrower must notify management team of the Lending Library immediately if instrument is lost or damaged.
7. Must provide proof that instrument is being used and learned by providing receipt from lessons and/or must attend at least one CBA Bluegrass Festival per year to meet with an assigned person to show significant improvement in skill level each year.
8. At any time, an instrument may be exchanged for another instrument providing another is available.
9. Borrower must NOT loan instrument to anyone not on the lending agreement.
10. Borrower must notify the management team of the Lending Library immediately if there are any changes to the address, phone number or e-mail address.
11. The CBA tag that is attached to the instrument may NOT be removed. If it comes off, borrower must notify management team immediately. (Assigned luthiers will NOT provide check-up or work without this tag)
12. Borrower must return instrument immediately if not being used or cared for.
13. Borrower must make arrangements directly with the management team of the Lending Library to return instrument when instrument is no longer needed.

MOST IMPORTANT RULE

14. CHILD MUST HAVE FUN WHILE LEARNING TO PLAY INSTRUMENT!

For more information about the Kids Instrument Lending Library, or to receive an application form, please contact Sharon Elliott at 510-728-7613 or email kidslendinglibrary@yahoo.com.

Just because you love bluegrass doesn't mean you have to be behind the times.

You'll be surprised how much there is to know about a music that's been around for 50 years. Our new CBA website brings you right up to date, with features like:

Latest band news.
Listing of jams throughout the state.
CD reviews and online sources.
Calendar with hundreds of events.
CBA news events.
Best of the Bluegrass Breakdown.
Over 80 band profiles.

Interactive message board.
Regional news.
Online tickets / membership renewal.
Radio-grass listings.
Photo gallery.



cbaontheweb.org

Bluegrass 'n Stuff... Volunteering at Festivals

By Kyle Abbott

Feeling rotten? Just feeling completely terrible? Well, if there's one thing for sure, nothing makes you feel warm and fuzzy like volunteering! Of course, I know what you are thinking. However there is more than one way of volunteering that doesn't require you to be sawn in half at a magic show. I'm talking of course about volunteering at a Bluegrass festival!

If there's ever anything that clogs the windpipes at a festival, it's dust. You have probably experienced something like this at a jam: you're playing "Rubber Dolly" and your lungs are depleted of oxygen from chanting the whole "Three six nine, the moose drank wine, the monkey chewed tabacco. on the streetcar line..." break-dance-ish verse. By the time you get to "... they all went to heaven in a little rowboat," you have to gasp for a breath to go into the next verse. Suddenly an RV rolls by, kicking up a vat of dust, and you start choking! Everybody else is hiding behind the bass player where there might be a pocket of fresh air, but as you can probably tell, that jam is ruined.

Thus, one way to volunteer which really increases your popularity at festivals is to hose down the roads in the campground. When a car comes by, no more dust will fly up! (Only mud!) Now you can breathe again. If you don't have a hose long enough to be able to walk around the festival freely and spray, I'd suggest a watering can. It can be a tad dainty for a banjo player to be lugging a 15-pound banjo with one hand and a little watering can with the other but believe me, people will appreciate it. Waterboys like that are far and few at a festival.

Something along the same lines that is just as appreciated is making ice runs. If there was ever one thing that people need more of at a festival, it's ice. Ice and beer. Ice runs out as soon as it melts. Sometimes (though not always) the ice truck gets stuck in traffic and can't get to the festival when it's needed. That's when you come in! Put some waterproof material (I would recommend plastic) in the trunk and pucker over to the nearest 7-11. Drive right up to the ice machine, pop pen the trunk and say, "Fill 'er up!" Oh, and hey, get some Ringdings for me while you're there.

One volunteering job which I've always been fond of (since I was ten) is handling security at a festival. Not actually being in charge of security, mind you, but being a security volunteer. You know, checking wristbands, using a walkie-talkie, possibly being able to use a nightstick... in any case, it

sounded exciting. Unfortunately, the closest I got to that was checking people's license plates for something that had to do with parking. I don't remember exactly what it was, but I remember thinking at the time it was pretty cool.

Anyway, consider volunteering for security, as help is often needed in this area at festivals. Any help will be greatly appreciated, and you get to meet a lot of people, which is nice. Plus, those bright shiny orange vests are a great fashion statement! Even better, you get to ride in those cool golf carts! (Don't take my word on that, though.)

Another great way to volunteer is to set up. Those of you who have been to the Father's Day Festival know that there is a lot of ground at the fairgrounds. There is a big stage to set up and a lot of garbage cans to put out. Helping to setting up the stage is very much appreciated. Of course, just as important is the take down (that's fun too). I'll tell you what's really fun: taking out the trash. A few years ago at Wolf Mountain, we rode on the back of a flatbed truck, hopping off every minute or two to grab the bags of trash from the garbage cans, and then jumping back on the truck again, bags in hand. Of course, after that we smelled like drunks in a beer pool but hey, that's what festivals are all about! Perhaps you are tired of listening to the music in your ears.

Perhaps you want to get away from it all for a few hours. Well, a good thing to do is to volunteer at the gate. The gates are usually at the edges of the fairgrounds where you can't hear the music that much. (I mean you can probably hear it wafting through the trees or through a radio but it's not too loud.) There you can sit for a few hours, relax, see your friends come into the festival, rub the dust out of your eyes as they drive by and

make pretty designs with the colored wristbands.

Now, my personal favorite would be prepping band food for the bands and staff. You get to cut up cheese, tomatoes, bread, and do little artistic things with the eggs and martinis. Of course, I've never prepped band food 'cause I have a habit of following the, "If there isn't a bite mark in it, it's fair game," rule.

Finally, even though it would be really helpful and nice, I doubt that there are any volunteer slots for tuning the bands' instruments. Especially at the Father's Day Festival.

All right, these are all the volunteerical things I can think of for now. At least the fun ones. Don't forget, sometimes you get free food and free tickets to the festival, which are very nice perks.

Now for my joke of the month: An Amish boy and his father were visiting a mall. They were amazed by almost everything they saw, but especially by two shiny silver walls that moved apart and back together again by themselves. The lad asked, "What is this, father?" The father (having never seen an elevator) responded, "I have no idea." While the boy and his father were watching wide-eyed, an old lady in a wheelchair rolled up to the moving walls and pressed a button. The walls opened and the lady rolled between them into a small room. The walls closed and the boy and his father watched as small circles lit up above the walls. The walls opened up again and a beautiful twenty-four-year-old woman stepped out. The father looked at his son anxiously and said, "Go get your mother." Heyoooo!!! That's enough.

P.S. -- Interested in volunteering for the CBA? Email Rosanna Young: rosanna@youngconstruction.com.



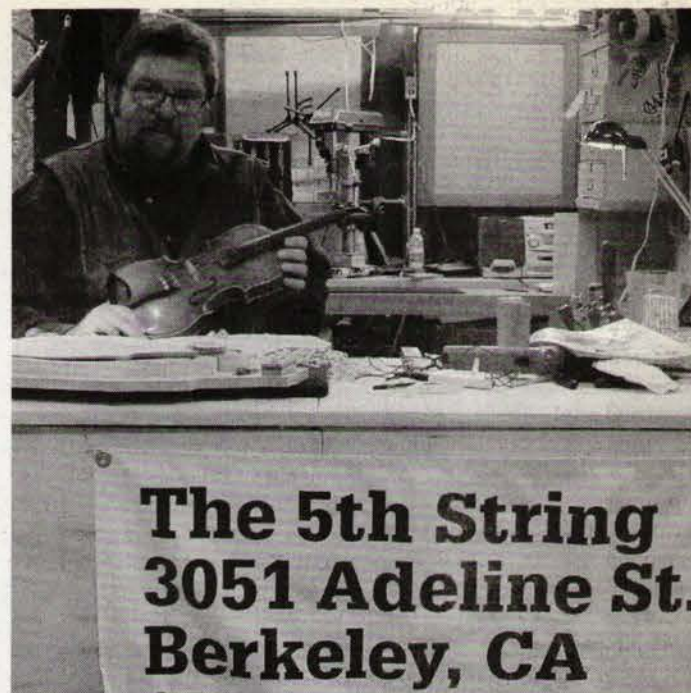
"Big 'K' speaks the Grasspel"



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Thank You Jim Hyatt of the 5th String Music Store in Berkeley



The 5th String 3051 Adeline St. Berkeley, CA

The California Bluegrass Association greatly appreciates the efforts of Jim Hyatt for donating his time to do all of the set up on all the instruments donated so far to the Darrell Johnston Kids Instrument Lending Library.

Not only has Jim donated his time making necessary repairs, he has also generously donated extra strings for various instruments, bows for fiddles, two soft cases for banjos and a mandolin with a soft case.

His generosity will help put instruments in the hands and hearts of children.

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
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RECORDING REVIEWS

by Brenda Hough

Part of Your History

Janie Hartford
New Sheriff Creative
Enterprises
PO Box 121854
Nashville, TN 372
www.janiehartford.com
6715-386-3256
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Song list: *Back in the Goodle Days, Holdin', Natural To Be Gone, Today, Presbyterian Guitar, First Girl I Ever Loved, In Tall Buildings, Part of Your History, Don't Put Him Down For It Now, Wish We Had Our Time Again, Old Time River Man, Gentle On My Mind.*

John Hartford was an accomplished songwriter and musician who was best known for his many songs and his riverboat minstrel persona. His songs won numerous awards and he was featured on television and the Down from the Mountain tour before his passing in 2001. His son Jamie Hartford is a versatile musician in his own right and has his own roots rock band, the Jamie Hartford Band. His warm vocals and instrumental phrasings are delightful listening and his voice echoes his father's timbre and tone. A special cast of musical friends (David Grisman, Sam Bush, Ronnie McCoury, Nanci Griffith, Kathy Mattea, Emmylou Harris and Norman and Nancy Blake, Tim O'Brien and Bela Fleck) have added their talents to this tribute album. Many of the selected songs have John's wry observations on present day life and the passing of gentler times with riverboats and railroads.

"In Tall Buildings" is John's commentary on the commuter worker who spends his day on trains and glassed offices without the benefit of the sunshine and flowers. Jamie is joined by Nanci Griffith on this song and Emmylou Harris sings on "Today," the tender look at living life fully each day.

"Don't Put Him Down For It Now" and "Old Time River Man" are classic John Hartford tunes of the working man on the trains and rivers. The song has the classic lines about the Mississippi mud: "it's too thin to navigate and it's too thin to plow." "Wish We Had Our Time Again" is a joyous romp with David Grisman on mandolin and Norman Blake on dobro. "Back in the Goodle Days" is a song that defines nostalgia. Crystal clear melody notes on

guitar, banjo, mandolin, and dobro and Jamie's heartfelt vocals make this an album worthy of repeated listening



A Very Shut In Christmas

The Shut Ins
theshutins@theshutins.com
©2005

Song list: *Mele Kalikimaka, I'm Gonna Lasso Santa Claus, The Little Drummer Boy, I'd Rather Go To Prison, Must Be Santa, Christmas in Killarney, Sleighbells, Reindeer and Snow, Christmas Island, A Shut-In at Christmas, Santa Looked A Lot Like Daddy, Baby It's Cold Outside, Silent Night, Jingo Bells.*

The San Francisco-based group has their self-defined "hulabilly sound" that combines country, bluegrass, Hawaiian music into an intriguing hodge-podge that defies description. Like the Austin Lounge Lizards whose style they faintly resemble, the songs sound familiar, but somehow distorted through a kaleidoscope lens. This collection has 13 yuletide songs including "The Little Drummer Boy," "Must Be Santa," "Silent Night" and the "Hawaiian Mele Kalikimaka" with drum beats and pulsating guitar. "Christmas in Killarney" has an appropriate accordion and a Santana-inspired bounce appears in "Jingo Bells." "Santa Looked A Lot Like Daddy" is a rockabilly spin-off that will set your feet tapping.

The Shut-ins are John Poultney and Mike Roper and their web site joyously proclaims, "This platter is sure to clear the room at any holiday gathering and cause much muttering thereafter." For those music fans who want to sabotage a Muzak inspired Christmas, slip this one in your player!



Christmas with Mossy Creek

www.mossycreek.org
©2005

Song list: *Beautiful Star of Bethlehem, What Child Is This, Silent Night, Winter Wonderland, Santa's R & R, Little Drummer Boy, I Wonder As I Wander, A Soalin', White Christmas.*

Mossy Creek started out as a rock band, but the fortuitous gift of a resonator guitar and the purchase of a banjo started the metamor-

phosis of this group into a bluegrass band. Pat Haley now plays banjo and dobro with Kim Gimbal on mandolin, Dean Mott on guitar, Christine Hogan on fiddle, Lancer Hardy on bass and Erin Haley on lead vocals. Erin's wonderfully expressive voice combined with Pat, Christine, Dean and Kim's harmony vocals give this band a blend that breathes new life into these yuletide classics. Dean's guitar and Christine's fiddle add a marvelous melody line to John Jacob Niles' ballad, "I Wonder As I Wander." "Santa's R & R" is an original tune by Pat Haley and gives Santa a cause for a little rest. A delightful addition to a bluegrass holiday collection.



Adventures in Bluegrass 8 Video DVD

Frank Wakefield
http://www.candlewax.com/BLUEGRASS-NEWSLETTER/May2005

In the landmark Bluegrass Mandolin instruction book written by Jack Tottle, Frank Wakefield was named as one of bluegrass music's foremost mandolinists. Frank's mandolin playing is still unique and intense and this self-produced video lets the fan focus on Frank's unique playing and stage personality. The concert was recorded on November 17, 2004 in East Hartford, Connecticut during the Go East Tour. Frank's band has Jim Moss on fiddle and James Lewin on guitar. The trio have a tight instrumental sound with the mandolin, guitar and fiddle carefully playing back ups and breaks for each other.

Frank is also known for his humorous "backwards talking" and he excitedly tells the audience "goodbye, it's sure good to see me." Jim, James and Frank play some exciting instrumentals including Frank's "The Old Cat Sneezed," and Jim's "Moss Creek." Frank's powerful mandolin strumming includes some double stops and tremolos that showcase the sound of Frank's classic Gibson mandolin. Jim Moss has powerful bow strokes that add taste and tone to both slow paced melodies and hard-driving tunes. James Lewin's guitar work is an intense flurry of notes and his rhythm keeps the beat in a band without a bass. The trio has also perfected some three-part harmonies that soar into high

lonesome territory. Despite some uneven color and light control in the video production, the sound reproduction of the music is clear and an excellent reminder of the mandolin mastery of Frank Wakefield.



Cross 'N' the Creek Gospel Creek

www.gospelcreek.com
©2005

Song list: *Right Road Home, Just Want To Thank You Lord, Be Still, Waltz Across Canaan, Amazing Grace, Trouble the Waters, The Old Cross Roads, Cross 'N' The Creek, Will I Know Who To Look For, Daniel Prayed, Create in Me, The Man on the Mule, Let The Spirit Descend, What Kind of Man, I'll Be Looking For You, Gospel Creek, Every Humble Knee.*

Gospel Creek is a Bay Area based band with gentle and soaring harmonies and superb instrumental work on banjo, fiddle, guitar, dobro, bass and mandolin. Rich Ferguson leads the band with his velvety smooth baritone and he is joined by sisters Debra Ferguson and Carol Lemos who have captured the best of church choir singing and sibling harmony in the bluegrass tradition. Together all three voices blend and their version of "Create In Me" has echoes of the very best Simon and Garfunkel harmonies.

"Be Still" was written by Rich and his melodic banjo, Ray Dawley's crisp mandolin licks and Jill Crucey's fiddling underscore the lilting quality of the song. Rich also wrote "Right Road Home" which proves you can have a hard-driving gospel song with love of car and love of the Lord together. Rich also plays dobro and his expressive playing gives a sweet flavor to the instrumental "Waltz Across Canaan" and plenty of punch to "Cross N The Creek." The group pulls out all the stops in an up tempo version of "Amazing Grace" with powerful guitar rhythm and fast fiddle bowing. Bill Monroe's "The Old Cross Roads" has plenty of banjo and mandolin rhythm with some fine guitar runs from Carol Lemos. The album has 17 songs including six written by Rich and hopefully we won't have to wait nine more years for this fine group's third album!



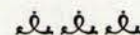
When Forever Rolls Around

The Lovell Sisters Band
www.lovel sistersband.com
©2005

Song list: *All You Have to Say, When Forever Rolls Around, Just A Promise, Epic of Gilgamesh, Crying My Heart Out Over You, Lonesome Feeling, Please Search Your Heart, King Lear, Along The Way, This Morning At Nine.*

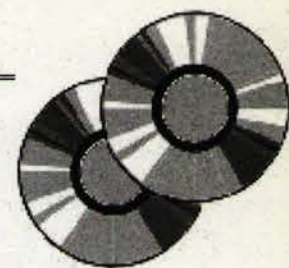
The Lovell Sisters won the Prairie Home Companion National Talent Competition in 2005 and after listening to this debut album, it's easy to see that their strong instrumental blending and vocal harmonies will propel them to greater success. Sisters Jessica (19), Megan (16) and Rebecca (15) have spent many years honing their vocal talents in their church choir and developed their instrumental skills as part of symphonic orchestras. Their discovery of bluegrass led them to other instruments. Rebecca placed in the top three in the mandolin contests at Winfield and Merlefest and her strong, crisp playing highlight the songs. Jessica was co-principal of the violin in the Youth Symphony Orchestra and Megan discovered dobro after hearing Jerry Douglas play.

Joining the sisters are Andy Nall on acoustic bass and Josh Miller on guitar and banjo. The ensemble has the tight, focused bluegrass sound and the tightly developed instrumental overlays show the group's skill at combining lead work with a strong rhythm pulse. The two instrumentals on the album were written by Josh Miller with the intriguing titles of "King Lear" and "Epic of Gilgamesh" and the band really puts punch and power into these two songs. Their layered harmonies are showcased in Doyle Lawson's "Please Search Your Heart" and "Along The Way." Jessica, Megan and Rebecca have the potential to become the next Allison Kraus, Rhonda Vincent and Jerry Douglas on their instrumentals and with some excursions away from the country-style love me, leave me songs, they will grow into their heartfelt voices.



Bell Witch the Movie

Various Artists
Penny Jar Records



Hope River Entertainment
www.HopeRiverEntertainment.com
www.BellWitchmusic.com
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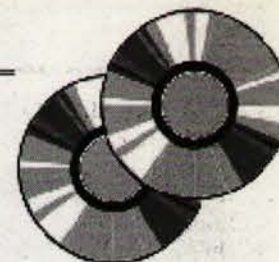
Songs and singers: Jimbo Whaley performs The Fly, The Dreams We Dream, Foundation, The Sentence and the Wayfaring Stranger. Valerie Smith performs Ole John Bell, Jacob Spence, and Wade in the Water. Becky Buller performs Blind Beggar. The Wells Family performs Make New Choices, Talk About Suffering. Jeanette Williams performs Blind Beggar, I Remember, Mountain Way of Life, and What You Gonna Do. Jeff and Vida Band perform Shady Grove, and Dead and Gone.

A witch haunted the Bell family for over a hundred years. The apparitions and curse chased John Bell and his descendants in Robertson County and have been documented by many witnesses. The Tennessee legend has been made into a feature film complete with a 19 song soundtrack featuring five top bands. Jimbo Whaley, Valerie Smith and Liberty Pike, The Jeanette Williams Band, The Jeff and Vida Band, The Wells Family and Becky Buller all sing traditional songs and specially written for the movie songs that speak of love, faith and family.

Valerie Smith's voice has that wonderful lived in edge that brings to mind long suffering women of the mountain hollers. Her "Ol' John Bell" and "Jacob Spence" are laced with Becky Buller's haunting fiddle tones and the stories of the witch's curse and the suffering of the condemned prisoner. Becky also performs a solo as the singing voice of Kate, the Bell Witch in "Leave Well Enough Alone." Jeff Bell and Vida Wakeman give "Shady Grove" and "Dead and Gone" a gutsy, back to the roots performances that sound as if they've walked out of the past directly into the present.

Jimbo Whaley has a voice reminiscent of Dan Tyminski with a heartfelt edge and he gives a sentimental rendering of the love song, "The Dreams We Dream," and a salute to the

RECORDING REVIEWS



mountain way of life in "The Foundation." Jeanette Williams' songs offer the hope of love in "I Remember" and charity and faith in "Blind Beggar." The carefully crafted songs are full of deeper meaning and emotion and are set in musical settings with melodic banjo and sensitive fiddle. "Way-faring Stranger," "Amazing Grace," and "Talk About Suffering" pull the family back to its religious roots as they struggle to survive and triumph. This may be the first time that bluegrass music has been used to tell the story of a ghost haunting, but the songs are exceptional performances on their own.



Remember Me

Janice Young
Rockin' Chair Records
1145 Fernbank Drive
Madison, NT 37115
©2005

Song list: *What About You, Heartbreak Hill, Remember Me, Mason's Lament, Love Please Come Home, Lyin' Sweet Lies, Six More Miles, Stay Away From Me, Farther Along, Point of View, Cold Wind Driven Rain, Talk About Suffering.*

Janice Young may be California-born and bred, but her voice reaches far beyond the boundaries of our Golden State. Her warm, resonant voice has touches of that old-time country sound that speaks of memories and "heartbreak hills." With a background in choirs and family bluegrass, she has assembled a debut album with fine vocal blendings. Her version of "Talk About Suffering" has a dobro undercurrent that blends perfectly with the "choir" sound of Janice, Andy Hall and Jeremy Garrett. It is certainly the most powerful song on the album.

"Remember Me" has the perfect ingredients for song: fine instrumental blend with dobro, fiddle and mandolin, and a voice with an emotional touchstone. Her version of Chris Brashear's "Mason's Lament" has that bluegrass core values of hard work and hope for the life "way up on high." "Lyin' Sweet Lies" is one of David Young's two songs on the album. Kim Fox and Garnet Bowman join Janice on this song and their sweet harmonies give the song that wistful hope

that powers romance. Jamie Johnson and Terry Eldridge add their harmonies to the Hank Williams song, "Six More Miles." Janice takes a sidestep into swing rhythms with a very effective version of Bill Monroe's "Stay Away From Me" which lets the guitar work of Chris Eldridge, bass of Alan Bartram, Jesse Cobb on mandolin, Andy Hall on dobro and Scott Vestal on banjo sway and swing. The instruments power up again for the hard-driving David Young song, "Cold Wind Driven Rain." Great debut album, and perhaps Janice's return to California may reach the stage of Grass Valley!



Try A Little Kindness

Bobby Osborne and the
Rocky Top X-Press
Rounder Records
One Camp Street
Cambridge, MA 02140
©2005
www.rounder.com

Song list: *The Hard Times, The Fields Have Turned Brown, It's Gonna Be Rainin' Till I Die, West Virginia My Home, Sunday Morning Coming Down, Mansions For Me, Try A Little Kindness, Rocky Top X-press, Long Black Train, Certain, We're Living in the Last Days Now, Father and Daughter.*

The Osborne Brothers were one of the most influential bluegrass groups and when Sonny Osborne retired, it left Bobby Osborne without his life-long partner. But Bobby has re-emerged with a new band, and like the popular battery bunny, he keeps going and going. This new group, the Rocky Top Express, includes Daryl Mosley on bass and vocals, Dana Cupp on banjo and vocals, Matt DeSpain on dobro and vocals, Bobby Osborne Jr. on guitar and the classic voice and mandolin of Bobby Osborne. The resulting sound is an enchanting blend of something old, something new, something borrowed and something bluegrass.

Bobby's voice continues to be a strong display of the high-lead vocals and fans of his vocal styles will not be disappointed. "Hard Times" has the appealing story of a family working to succeed against the hard ground on the farm and hard life of living in the city with doctor bills and "teeth

to fill." The timeless classics, "The Fields Have Turned Brown," "West Virginia My Home," and "Mansions For Me," have new instrumental dressings with a strong dobro and fiddle presence but the vocals come through with proud sincerity. Bobby makes "Sunday Morning Coming Down," the Kris Kristofferson song, his own and adds a bluegrass flavor to Paul Simon's original African-tinged ballad, "Father and Daughter." Less anyone think that Bobby's mandolin chops are slower, the band steps out with a rousing instrumental "Rocky Top X-Press" that has some high-powered mandolin leads. "Long Black Train" is an uptempo gospel song and the title cut, "Try A Little Kindness" is another borrowed song from another genre that Bobby transforms to bluegrass. With over 50 years in music working with Jimmy Martin, the Stanley Brothers and the Osborners, Bobby claims that this album is the beginning of a new career — you go, Bobby!



A Little Girl...

Alicia Nugent
Rounder Records
One Camp Street
Cambridge, MA 02140
©2005
www.rounder.com

Song list: *Too Good To Be True, Muddy River, God Knows What, A Dozen White Roses, Where His Wheels Left the Road, I Cried All The Way to Kentucky, When It Comes Down To Us, You've Still Got It, Breaking New Ground, It Won't Be Me, Letter From Home, Somewhere Else to Fall, Meet Me in Heaven Someday.*

With this second release on Rounder Records, Alecia Nugent displays all the talents of a great artist. Her voice reflects a depth and maturity that fit the experiences presented on a fine collection of songs. The album opens with a drum-pulsed "Too Good to Be True" and the hopes of a young girl heading out on her own to the big city. The words of wisdom "if it's too good to be true, it probably is" are gently inserted into warnings about an "old silver tongue." The other songs follow our narrator through life's passages: love and romance kindled and

destroyed, dying friends and messages from home. Alecia truly becomes the narrator of the tales; Carl Jackson has helped craft the sequence of songs to chapters in a life slowly gaining in wisdom and strength. Whereas our heroine starts out as a young girl leaving home, she looks back in "Muddy River" on a "love forsaken for somebody new" and moves on reflect on "pride tastes bitter and dreams die hard" in "God Knows What." "A Dozen White Roses" and "I Cried All The Way to Kentucky" reflect on the passing of loved ones and opportunities missed and "Where His Wheels Left The Road" is a wry comment on the last hours of a vagabond lover and the family left behind.

With carefully crafted instrumentation from Carl Jackson and Andy Falco on guitar, Adam Steffey on mandolin, Rob Ickes on dobro, Jim Van Cleve on fiddle, Tony Creasman on drums and Kevin Grantt on bass, the songs move with a strong bluegrass pulse. Although some may question the use of drums, the effect is subtle. The album closes with the powerful "Meet Me in Heaven Someday," written by Carl Jackson and Ronnie Bowman and Alecia is joined by Doyle Lawson and Jamie Dailey in harmony vocals. Alecia reflects that people "want to hear music that touches them, that means something to them. That's what I like to sing." Definitely a winner!



New Moon

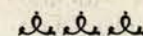
Northern Lights
Fifty Fifty Music
111 East 14th Street #300
New York, NY 10003
©2005
www.fiftyfiftymusic.com

Song list: *Oh Lady Be Good, Lonely Moon, Listen to the Radio, Empty Pages, Twenty Six Daughters, Bury Me Beneath the Willow, Sit Down Servant, Dusty Miller/Ride the Wild Turkey, Blue Chalk, Blue Yodel No. 4, Orphan Girl, Baby I Love You.*

Northern Lights has been a band for almost three decades and their sound is rooted in bluegrass but with a progressive touch refined by New England sensibilities. The band features Bill Henry on guitar and lead vocals, Ben Demerath on mandolin and vocals, John Daniel on harmony vocals

and bass and Dave Dick on harmony vocals and banjo. Their sound favors close harmonies and instrumentation that ventures into swing and jazz rhythms.

The songs on this album cover the gamut from George Gershwin, Steve Winwood, Nanci Griffith and Gillian Welch. "Lady Be Good" puts Bill Henry's jazz chops to good use as the band swings and sways through a version that has breathtaking instrumental passages. The band pushes the bluegrass envelope in an upbeat medley with Dusty Miller and Ride the Wild Turkey. "Lonely Moon" has a wistful harmony chorus that wraps itself around your heartstrings. Newest member Ben Demerath wrote "Twenty Six Daughters" and his lilting vocals and mandolin playing adds to the group's new sound. Their version of "Bury Me Beneath the Willow" is as smooth as a skater flowing across a New England pond. The Pop Staples arrangement of "Sit Down Servant" lets all four voices swing and sway in glorious harmonies. As Taylor Armerding says in the liner notes, the band has a "seamless blend of acoustic styles grounded in the magic and soul of bluegrass."



Yeah Buddy

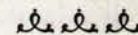
The Tallboys
Self-produce CD
Recorded at Big Red Studios
Booking Inquires: Email
booking@thetallboys.com
or call John 206-525-2418
©2005

Song list: *Cumberland Gap, Chilly Winds, Martha Campbell, Henry Lee, Walk Along John to Kansas, Wild Hog in the Woods, Mississippi Sawyer, Ida Mae, Road to Maysville, Quit Kickin' My Dog, Squirrel Hunter, Rainbow Sign, Wildhog in the Redbrush, Sally Ann, Say Darling Say, White River.*

If the Tallboys were a bobsled team, they would be heading down the hill towards an Olympic medal! With a finesse developed through many hours of playing in the Pike Place Street Market of Seattle, the boys have honed the down home sound of old time music to a fine edge. With Joe Fulton in the driver's seat, the rest of the band leans into the rhythms as their sled

of sound pulses through 16 songs on this third album. Charlie Beck's banjo provides a sprightly claw-hammer rhythm and Paul McGowan's mandolin adds some flourishes. Rob Adesso's guitar and John Hurd's bass add the strong rhythm beats. Their voices intertwine with the instruments and the resulting sound is enticing dance music. All the songs are from the traditional repertoire with the exception of Charlie Beck's "Ida Mae" which sounds quite at home with the other songs.

Joe's not bashful fiddle playing is featured in the classic fiddle tunes, "Mississippi Sawyer" and "Cumberland Gap." There's songs of the hollers and homes, sinners and saved, and even a murder ballad with a murderess! There's plenty of bouncy animal tunes with "Quit Kicking My Dog," "Squirrel Hunter," and "Wildhog in the Redbrush." The Tallboys have played many regional Northwest festivals and have performed at the San Francisco Bluegrass and Old Time Festival. Their CD is worth finding and the band packages each CD in the proverbial plain brown paper wrapper with rubber stamped song lists.



Learn to Play Bluegrass Banjo

(DVD set) Volumes 1, 2 and 3
John Lawless
Acutab Video
PO Box 21061
Roanoke, VA 240018
www.acutab.com
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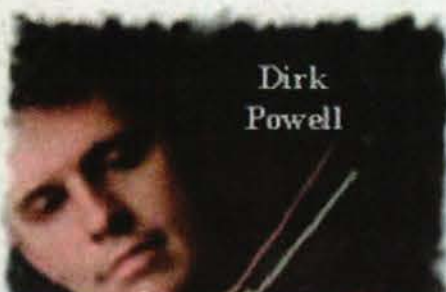
John Lawless has been a hard-driving force in the world of banjo instruction. His Acutab Publications company has produced mandolin and banjo tablature and videos that give beginners and intermediate players insights into the styles of some of the premier bluegrass musicians. With this 3 volume set, John takes the beginner banjo player through a series of informative instructional bites that

Continued on B-4

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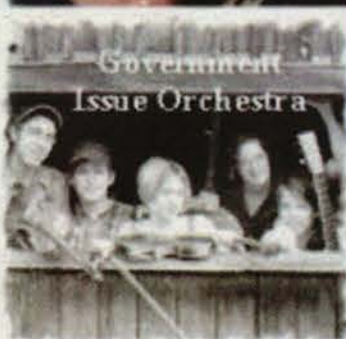
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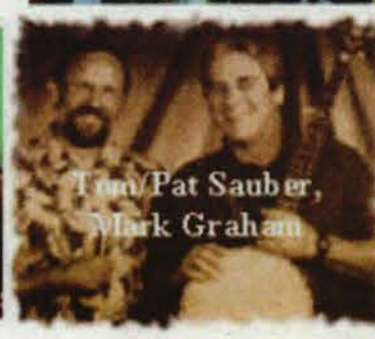
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breakdown

Kids On Bluegrass -- SuperGrass Fire In The Fingers

By Sharon Elliott

A year ago, the word SuperGrass had no meaning to any of us in the Bluegrass music world. Its funny how in nine short months, that very word has taken on a life of its own culminating in what could easily become a world class Bluegrass event. And the first half of the word "SuperGrass" the "Super" could be used to describe just about EVERY part of the festival. Super festival, super hotel, super service, super jamming, super prices, super volunteers, super co-mingling of North and South Bluegrass Associations, super LoarFest, SUPER LoarFest Ensemble, super performers, super stage and theater (extraordinary, actually) and SUPER KIDS ON BLUEGRASS.

There was no way to predict how many kids we might have at SuperGrass but we were pretty sure that we would more than likely have at least some new kids that would be coming from the Southern part of the state. In the end, we ended up with four new "super" kids (there's that word again!). With the help of eight of our "regular" Kids on Bluegrass combined with these new kids, Frank Solivan, Sr. and his staff started work on the new SuperGrass Kids on Bluegrass show.

The KOB "staff" consisted of Frank Solivan Sr., director of

the Kids on Bluegrass, Sharon Elliott -- assistant to Frank, writer of notes, set lists, names, addresses, ages, instruments etc. and general all around support, Steven Elliott -- photographer and other assistance, Betsy Riger -- Music Director, Rodney Lee -- videographer, and other assistance. And it's amazing, sometimes, what "other assistance" encompasses.

Although the LoarFest started on Thursday, the actual SuperGrass Festival didn't actually start until Friday afternoon and many of the kids went to school on Friday and didn't arrive until Friday night. Because of this, we only actually had one day to rehearse; so on Saturday there would be three rehearsals. The first session started at 10:00 am on Saturday morning and we were eager to get started. We had thirteen kids.

At the first rehearsal, Frank introduces himself to two new girls, Mariah (6) and Madison (7) Skillman by shaking their hands in his famous way until not only their hand shakes but their entire arm, shoulder and head bounces from the shaking and a grin begins to cross over their faces and then the giggles start. Mariah and Madison both play fiddle and sing. Madison plays and sings lead while her younger sister Mariah plays and sings

harmony and these two adorable girls, dressed identically in cowboy boots, jeans, belts and western shirts (in different colors) just stole our hearts. And when they auditioned with "I'll Fly Away" I was surprised when I hear Mariah play and sing the harmony part to her sister's lead with absolute solidity. At just 6 and 7, these girls playing and singing is terrific! This is their first Bluegrass Festival and they came all the way from Redding. Needless to say, we told them about Grass Valley and hope to see them there!

Bethany McHenry (13-vocals and guitar) has been a part of the Kids on Bluegrass for a couple years now and brings us the beautiful song "Mary of the Wild Moor". Bethany sings in a very high soft voice and after listening to her sing this song a few times, Betsy realizes that it is just too high for Bethany to get any volume and she suggested that the song be sung in a lower key. What an incredible difference this made. As Bethany began to sing in the lower key, her voice transformed into a full, lush, strong sound and I watch Mariah and Madison slide off their chair onto the ground and sit mesmerized watching and listening to Bethany. When the song is done, there are ohh's and ah's and wow's from the kids and



Veronica and Marty Varner with Sara Murphy, Scott Gates and Julian Conn behind on bass.
Photo by Steve Elliott

us as we all react to the blossoming of Bethany's voice and song.

A.J. Lee (8-vocals, mandolin & banjo) who we all know so well for her vocals and mandolin, on this day showed up to practice with her new banjo. A.J. has only been playing banjo for a few months and so far is playing it in the claw-hammer style. A.J. told us she was going to sing "Precious Memories" and as she started, I watched this small child, so confident and professional from so many performances, just open her mouth and let the beautiful sound roll out. There is a magical glitch and raspyness in her voice that makes it uniquely A.J. and as she sang her song, I noticed that she was pausing in areas that don't normally have pauses, so it changes the feeling of the song and somehow draws you in to this periodically slightly off beat tempo that becomes hypnotic and mesmerizing. A sad and lonesome sound. Angelica sat on the floor in front of A.J. trying to pick up the harmony and she, Scott, Marty, Katie and Sara seem to be able to quickly gauge this slightly different tempo and within moments these supremely talented kids fell into A.J.'s song.

Veronica Varner (6-fiddle) and her big brother Marty Varner (9-guitar and mandolin) played "Over the Waterfall". While playing, Veronica takes on many of the very, very serious facial expressions that are often seen on her brother Marty's face when he is playing. Watching these two play together at times almost brings giggles as we

watch. It's really beautiful however, to watch Marty slow himself down to Veronica's level so that they can play together. And the tender way that he watches his sister while she plays. Both so serious when they play, as soon as the music stops, their entire faces brighten with laughter and sparkling eyes. The metamorphosis is amazing.

As our rehearsal continued, Frank explained to the kids that Betsy is the musical director and her job is to sometimes work individually with kids or in small groups. Betsy has become an integral part of the choreography as well as dynamics of how to bring out the best of the kids vocally.

While Betsy works out breaks, or individually with someone's solo or helping to work out the harmony part, she sometimes has to help get the kids dancing. Frank, meanwhile, sits back away from the group, watching and listening to how a song or a break is working. His mind in constant movement of what songs work together what order the songs should be in. At one point, he suggested that a few kids play the lead part with one of the little ones to help give support on tempo. There are often little nuances that Betsy and I miss that only Frank seems to have a handle on, little things that change and always makes better the presentation of the children and the songs. He is a master craftsman at work with his Kids on Bluegrass.

Tori Alexander (10-washboard)

Continued on B-2



A.J. Lee singing Precious Memories with her new banjo backed up by AngelicaGrim, Sara Murphy, Bethany McHenry, Katie Nakamura, Mariah and Madison Skillman.

Photo by Steve Elliott

Kids on Bluegrass -- SuperGrass

Continued from B-1
is one of the newer kids that come from our Southern part of the state. Tori and her mom came into the rehearsal room with a washboard and a box of rattles or shakers. Neither of them knew anything about the Kids on Bluegrass and Frank had to explain that the shakers were not Bluegrass instruments but the washboard was and that he was delighted to have someone playing the washboard join the Kids on Bluegrass. When Tori played the washboard, she didn't just play with her hand, she put her whole body into it and brought to the Kids on Bluegrass performance a new and wonderful sound.

Julian Conn (14-bass) comes in with his banjo. Julian has played with the Kids on Bluegrass several times and with different instruments. At Plymouth, this last year, he played

to the song or songs that Angelica was to sing. And with that came the decision for Angelica to sing harmony to A.J.'s songs too. The very different voices of these two girls blend together in a myriad of sounds that delight the ear.

There are some kids that don't always actually get "solos". A number of kids will play several instrumental songs together and each will take breaks on these songs that will demonstrate their extraordinary talent. Although Angelica, Bethany, A.J. and Julian help with backup, Scott Gates (13-mandolin,) Katie Nakamura (10-fiddle), Sara Murphy (9-fiddle) and Marty Varner will kick off a frenzy of music that builds to a furious crescendo. Sara Murphy (9-fiddle) is new to the Kids on Bluegrass and came to SuperGrass with her

Within moments, the energy of the kids exploded and the frenzy of music has begun. This frenzy continues with the song "Jerusalem Ridge" as Scott and Katie begin to play to each other, as they have done so many times, there is a musical connection her that is unmistakable! But they are not alone, as Marty shows his great ability at remarkable runs and always astounds us with his ability to just "wing it"! Newcomer, Sara, watched Katie closely then Scott and Marty were taking everything in while she was playing her fiddle with a little grin on her face and a twinkle in her eye. She likes this!

Angelica Grim brings us another new song, "Side by Side." and A.J. Lee has a second song also, "Bury Me Beneath the Willows". Together these two girls supported each other by singing beautiful harmony to



Mariah and Madison Stillman played Twin Fiddles with Sara, Murphy Bethan McHenry and Tori Alexander behind.

Photo by Steve Elliott



The entire group of Kids on Bluegrass -- SuperGrass on stage.

Photo by Steve Elliott

guitar. The time before that he came with his banjo and since we didn't have a bass, Frank asked him to play bass, which he graciously did. One of these days you'll get your chance on the banjo, Julian, you're a GREAT sport and your bass playing really rounded out the music.

Angelica Grim (16-vocals-guitar), our new CBA Teen Ambassador and our "Grand Mistress" of the Kids on Bluegrass, comes to us with another new song "Where My Possessions Be". I have often wondered just how many "hundreds" of songs Angelica must know! Angelica's beautiful voice is a clear reflection of the spirit that lies within this young girl. As she momentarily struggled with a kickoff for the song, our amazing Marty suddenly did one for her and away they went. These two have played together so often that there seems to be a musical understanding between the two that needs no words for communication.

While at the I.B.M.A. this past year, Angelica and A.J. Lee had the opportunity to do quite a bit of jamming and found that they worked well together trading lead and harmony on many songs. So just before SuperGrass, Angelica called Betsy, (A.J.'s mom), and asked if A.J. would sing harmony

family as guests of Katie Nakamura's family. This was their first Bluegrass Festival. Sara and Katie are friends and play music together often and Katie in turn often gets together with Scott Gates so there is a musical familiarity between these kids that is immediately apparent. Add veteran Marty Varner (9-mandolin-guitar) to this group and you get a wild roller coaster ride of music.

As Katie and Sara kicked off "Gold Rush," Marty, Scott, Julian, Angelica and Bethany join in with Marty and Scott taking breaks. The little ones were over to the side trying to keep up with "chops" on their fiddles. The song is too slow, so Frank asked Scott to show the kids how fast this song should REALLY go and suddenly Scott's fingers were flying! Within moments, Katie and Sara picked up the speed and the others followed with the little ones frantically trying to keep up! As the song continued, Frank suddenly jumped up and started clapping his hands, stomping his foot working these kids up and calling out "Fire in the fingers kids, put some FIRE in those fingers!"

Betsy jumped over to the little kids and got them dancing and doing a little hop at certain intervals that Katie and Sara soon pick up.

each other's songs. When we are rehearsing, it's easy to set the kids up with pretend mic and we can tell them where to stand, but once they are out on stage, the "staff" are backstage, or out in the audience where we can't really give them any guidance. They are "on their own". When these two girls sang together in rehearsal, they were close together but when they actually got on stage for the performance, they were standing too far away from each other and we couldn't hear A.J.'s harmony, so, I scooted up to the front row, crawled on my hands and knees in front of the stage and with hand signals directed A.J. to get closer to the mic and then, these two beautiful voices could be heard together.

Scott and Marty kicked off "Evening Prayers and Big Mon". As they stood close together playing, it's hard to believe they are just 13 and 10. Each boy is so adept on his instrument that they have the ability to just throw anything in wherever they want to create different versions of the song, passing breaks back and forth, laughing as they sometimes try to out do each other but always keeping the song going, building in tempo as they move smoothly into "Big Mon" with everyone

else joining in. Frank clapped his hand to help the kids build the tempo. Julian struggled with the tempo so he and Angelica switched instruments, Angelica taking the bass and Julian taking the guitar. The little kids were all trying to keep up with chops and as I watched, Katie moved over to them and tried to help them with the tempo of their chops. Earlier, A. J. had done the same thing and once again moves in to help with the little ones.

It is quite an amazing thing to watch these young kids of 8, 9, and 10 helping to teach the younger one of 5, 6, and 7. I remember seeing this same thing happen at the Kids on Bluegrass show at the I.B.M.A. when Ryan Holliday and Cory Walker both adjusted A.J.'s mic so that the audience would hear her better. These kids don't just try to stand out and be the star, they help make each other be the stars!

"Orange Blossom Special" is Katie's swan song with Scott and when she gets going on this song, the whole group is thrown into super high speed! She and Scott have played together enough that this combo just electrifies. As the speed built, everyone struggled to keep up and Frank once again was dancing around calling out "Fire in the Fingers, kids, show them what Fire in the Fingers means!" And boy, did they! This time A.J. leaned over to the little kids to help them keep up the rapid rhythm. They all began to pull together and we knew we will have a "super" first Kids on Bluegrass show for our new SuperGrass Bluegrass festival.

By the end of this rehearsal we were all tired. The kids had all worked really hard, as did the staff, but there were still some rough edges that just didn't quite flow. With only one day to prepare a show, it was clear we needed one complete run through, with no stops, to clearly and definitely know how many minutes we would run and to solidify in the kids minds the "dance" of music and movement that these kids would do the next day. As Frank asked for one more rehearsal after dinner, there were moans and "no's" and cries of "We want to see Doyle Lawson and the

Cherryholmes Family". So Frank asked the kids if they really felt that they were ready to go on stage with the performance we had now. And as the kids thought about it, they all agreed that they did indeed need at least one more run through. So together, Frank and the kids agreed on a time to return after dinner for a 45 minute, one time run through rehearsal that would still allow the kids to get to those special shows that the all wanted to see. The last rehearsal ran like clockwork and when it was done, the kids made the fastest exit I've ever seen from a rehearsal, many of them running to the elevator.

The next morning, I was awakened, at about 7:00 a.m., by a knock at our door. I opened it to find Betsy Riger, one of Frank's assistants and A.J.'s mom, looking rather worried and asking if I knew where Angelica Grim was. Betsy was looking for Angelica and needed to find her quickly. I became concerned and asked if something was wrong. "Not exactly" she said, "It's just that I woke up in the middle of the night worrying about the fact that the girls (A.J. and Angelica) just don't quite have the harmony to each others songs down yet and I wanted them to go through their songs one more time before show time." Yep! That's what happens to us. We worry, and lose sleep until the show is done! Do the kids? Noooooo, they just run off and go play more music!

On Sunday morning, we all met in our rehearsal room and walked over to the theater and waited in one of the rooms in the back. While there, the kids all just sort of played together and relaxed while waiting. All of a sudden Frank came in and took A.J. Lee and Marty Varner, with their instruments, into another room. While there, Frank, A.J. and Marty were all three interviewed, on camera, by a local television crew and the interview was to be televised that same evening. Not only were the kids interviewed, Marty was asked to play a song and A.J. sang and played her mandolin. After the interview, Betsy, A.J.'s mom was also interviewed.

Continued on B-4

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| <input type="checkbox"/> banjo, oldtime - level 1 | <input type="checkbox"/> guitar, level 2 (solos) |
| <input type="checkbox"/> banjo, oldtime - level 2 | <input type="checkbox"/> mandolin, level 1 |
| <input type="checkbox"/> bass, level 1 | <input type="checkbox"/> mandolin, bluegrass - level 2 |
| <input type="checkbox"/> bass, level 2 | <input type="checkbox"/> mandolin, oldtime/early |
| <input type="checkbox"/> dobro, level 1 | <input type="checkbox"/> bluegrass - level 2 |
| <input type="checkbox"/> dobro, level 2 | <input type="checkbox"/> vocals - women |
| <input type="checkbox"/> fiddle, level 1 | <input type="checkbox"/> vocals - men |
| <input type="checkbox"/> fiddle, bluegrass - level 2 | |

Cost of the camp:

- \$ _____ Postmarked by May 1st—\$235
- \$ _____ After May 1st—\$270
- \$ _____ Meals (optional)—\$80 (Sun. dinner thru Wed. lunch)
- _____ Check here for Vegetarian Meals
- \$ _____ Tent or car camping (optional)—\$20 per adult (This covers all four nights)
- (RV campers will pay on site, call for rates.)
- \$ _____ Contribution to scholarship fund (optional—help a low-income camper come to camp)
- \$ _____ 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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e-mail: info@cbamusiccamp.org or

check our website: www.cbamusiccamp.org.

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

Recording Reviews

Continued from A-23

take the mystery and confusion out of learning the banjo. Recognizing that many videos contain too much material, John focuses on the basic skills on the first video, the right hand rolls on the second video and left hand techniques on the third.

John's easygoing manner and pacing allow the learner to take "baby steps" without embarrassment. The clear close ups cover fundamentals

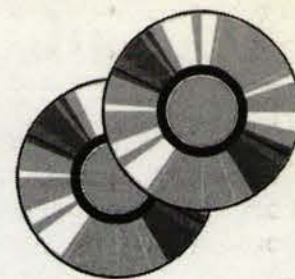
such as pick position on the fingers and detailed segments for string changing and reading tablature. John also discusses set up of the banjo and demonstrates bridge placement, string action and banjo head tension adjustment. John even gives hints for keeping the fingers on the head – use sticky tape!

The second video focuses on the right hand rolls that power the banjo sound. John demonstrates simple rolls and then combines the patterns to split the melody and combine it with rolls. Eight sections of the DVD develop forward, backward and reverse rolls and the camera focuses on the right hand for side

views as well. The "Foggy Mountain Breakdown" roll is featured along with "Boil Them Cabbage Down," "Cripple Creek" and several other beginner favorites.

The final video teaches hammer ons, pull offs and slides – the three building blocks of left hand playing. The three techniques are then

combined with the right hand patterns taught in Lesson two. John also gives practice tips and exercises. "Boil Them Cabbage Down" and "Cripple Creek" are retaught with embellishments. If you can't find a banjo instructor near you, John Lawless' detailed lessons will make you a proficient player!



SuperGrass

Continued from B-2

The theater at SuperGrass was something to behold!! It was huge, and it was beautiful. It holds three thousand people and every row of seats is elevated high enough behind each row so that even if you are a short person sitting behind a tall person, you will have an absolutely clear view over the person in front of you. It is a HUGE stage, not only in width, but in depth also. I recall that as Steven and I were watching Doyle Lawson and Quicksilver the night before, he made the comment that he wished we could get the I.B.M.A. to come to Bakersfield to this facility. It was Awesome!

As we began to walk the kids out onto this huge stage, it occurred to us that we didn't have to remain backstage this time and miss the show like we usually do. All of the kids would remain on stage together, this time they were on their own. After the last child went through the curtain and Frank began to introduce his Kids on Bluegrass, Betsy and I made a mad dash to the audience area, where we both had the delicious treat of watching these talented, wonderful, fun kids. As I sat there, I looked back and forth from the audience to the kids watching the faces of the audience while they watched this show and it was clear that not only were the kids singing and playing together on stage, they were weaving a web around their audience and bringing them close. They couldn't take their eyes off the Kids on Bluegrass.

When the show was over and most of the audience and kids had left, we walked by one of the security people whose job it is to be in the theater during show times and he said, "I have been in this theater everyday for this festival and have enjoyed many bands but none anymore than these Kids on Bluegrass!"

Yes! There was "Fire in the Fingers" at SuperGrass.

Lost Indian

Arr. by Steve Kaufman

Key of D

1. D D D

5. Bm G D

8. A7 D D

1. 2.

STUDIO INSIDER -- A Century of Columns

By Joe Weed

Please indulge me, if only for a few moments...

Since I began "Studio Insider," I've kept all the columns I've written for the Bluegrass Breakdown. Because this is my one-hundredth column, I thought it might be fun to go back and read my first column, which appeared in the October 1996 issue. That was almost ten years ago! We all know that the world is changing quickly, and the speed of change is accelerating -- so I figured I would come across a few anachronisms and read about some obsolete gear (and advice).

Fittingly, the word processing program that I used in 1996 to write the "Insider" no longer runs well on my computer, so I imported that old column into one of Apple's basic word handling programs, called "TextEdit," in order to read it. It came through the shredder somewhat legibly, and I just finished staggering through it.

Whither cassettes?

One of the first things I wrote in that 1996 column was "Making CD's and/or cassettes: what's best?" Tell me, "who is still selling cassettes in 2006?" I recently filled a distributor's order for 20 cassettes of our "Swanee -- the Music of Stephen Foster," thereby totally depleting our stock of cassettes. Planning to flush up our inventory, I called two of our regular manufacturers, and found out that both of them have ceased manufacturing cassettes. In the case of "Swanee," it sells well at national and regional park gift shops, especially in places that Foster wrote about. Many of the patrons of these shops are elderly people, and they often prefer cassettes. So I'll find another manufacturer and make another few hundred units. But for most of our titles, and I'll bet for yours too, the market for cassettes has vanished. It's a CD world. In 1996, who knew of MP3?

And record stores?

A few sentences later in that first column, I wrote: "How do I get this album into stores?" Probably a more fitting topic in 2006 would be "How do I get this album into iTunes?" and "What are the best on-line places to sell my music?" My record company stopped selling to Tower Records years ago when they set up their "net 360 days" payment plan. My mortgage company, credit union, and phone company won't wait a year to collect their money after sending a bill, so how could I? Where I live, and quite probably where you do too, most record stores that were prospering in 1996 are gone now. Music distribution is undergoing fundamental changes that affect every buyer and seller of music.

As I read through more of that old column, I find acronyms that are disappearing: DAT, ADAT,

ADA, DAD. I hope that when I look back on 2006 ten years from now that I don't notice that "music" has disappeared from my writing, and that the really important basic elements remain unchanged: we still need music to be played; a musician to play it; and a good, quiet room to make the recording in.

Back to 2006. Texas, here we come

I've been continuing my research about the roots of fiddle music and have discovered the beginnings of a beautiful waltz that I heard the old fiddlers play in the Bay Area when I first started fiddling in the early

1970's. "The Westphalia Waltz" was copyrighted in 1946 by Cotton Collins, a Texas fiddler who played with the "Lonestar Playboys" in the 1940's and 1950's. He recorded the tune as an instrumental with that group for the Bluebonnet label, and followed it with a version with lyrics. Hank Thompson released



Continued on B-6

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Daisy Mae Learns Instrument Making History

As told to Elena Corey

"The modern synthetic materials may last longer, but some folks think the old cat-gut strings sound the best," the old music instrument maker was saying. Daisy Mae listened intently, as she had sought the luthier's opinion. She looked around, curiously and curiously, there were many animals hanging around as if waiting for something, most of them not looking unhappy with the luthier's cavalier words.

The house cat edged closer as though wanting to impart a special truth. "Just as writing is a calling, being the fodder for a musical instrument is also a noble calling," sniffed the house cat in a firm melodious voice,

perhaps trying to explain the luthier to Daisy. The luthier disdained to acknowledge the cat's contribution to clarity.

"What kinds of cats were used, mostly?" Daisy Mae ventured, careful to keep the reference to using cats in the past tense, since it looked like the cat was giving her the fish-eye. She wondered if he was a devotee of transmigration. Truth be told she didn't really want to hear about animals' insides and their uses, past, present or even future just then. She had come to the luthier to ask about historical construction of musical instruments, but the interview was taking a decidedly different turn.

"Mostly just house

and barn cats — although an occasional wild-cat volunteered its innermost core for the good of the cause." The luthier did seem to be trying to be fair in attributing noble motives to the animals whose parts were used. Daisy was still uncomfortable about such talk in front of the animals. But, she reflected, at least horsehair fiddle bows didn't have to involve any pain to the horse, she reckoned. Daisy also remembered the old Davy Crockett legend about a raccoon just begging Davy to bag him, so she granted that at least some animals could transcend selfishness and volunteer themselves for humanitarian ends — like becoming part of beautiful musical instruments.

"Sometimes the materials we use can be found in road kill. Indeed, it is often in the scraps of life that we find encoded the themes and topics with which humanity

grapples." The luthier continued, almost mumbling.

Daisy's imagination staggered to keep up with the myriad applications of such a generalization. The computation took on astronomical proportions as she glimpsed uncharted opportunities — the effort made Daisy almost delusional. She probably was getting a far-away look in her eyes; she noticed that the cat seemed to be imitating her and he showed a glazed-over look.

"To begin with," the luthier backed up in his explanation, "wood is the backbone of the instrument making trade." He paused to let her absorb this large truth and she nodded her at least surface level comprehension.

The luthier continued his explanation, but just then Daisy was distracted by a skunk wondering around the little enclave, and she interrupted to ask about that.

"Yes, yes," He waved away

her distraction. "We have a few skunk-works, like all good IT researchers, but I'm trying to tell you that the very best wood — needed for backbones of our precious instruments has become scarcer than hen's teeth."

Daisy looked around carefully but didn't see any hens, even though in her mind, perversely, she started humming "Cluck Old Hen."

The master luthier continued, "When the best woods became too expensive or scarce—or even protected, like tortoise shell, we put our heads together to find alternatives." He nodded his agreement with his own words.

Daisy had wanted to ask about tortoise shell picks, but she saw what looked like a few turtles huddling over in a semi-circle and thought it would be crass to inquire while they might be listening.

"But every fiddle, guitar, bass and mandolin must have a back, front, and sides,

so we began brainstorming."

"Do you mean brainstorming?" Daisy was alert to spot possibilities for misunderstanding.

"No—we listened to train whistles during every kind of weather and determined that during storms, their sounds offered openings we could permeate and begin to duplicate the sound rare woods impart to great musical instruments." He was on a roll, so Daisy just nodded and let him continue.

"The problems of bass players, needing to travel across country with their basses but being vexed by the airline industry, started us looking at electric instruments, although we didn't want to sacrifice that acoustic tone. Eventually we settled mostly for electronic pick-ups on the smaller instruments, though." He paused to see if Daisy was following his explanation.

Continued on A-7

Studio Insider

Continued from B-5

an instrumental version later (using three fiddles), and had a pretty big hit. The tune became well known and entered the repertoires of many country fiddlers, where it has remained, although it gradually faded from public consciousness.

With the help of Santa Cruz radio host Leigh Hill, I've located original recordings of Cotton Collins' versions and hope to have copies soon. Meanwhile, I've found two musicians who performed with Cotton Collins in the 1950s when he was playing the tune around Texas. In a fitting comment on the culture and lifestyle of Texas, both of these elderly musicians are still giggling! Next week, I'll be heading to Texas to interview them and learn about their lives and times fifty and sixty years ago, when they were playing with Cotton Collins and the "Westphalia Waltz" was new.

Another Star in Texas

One of my favorite singers is a woman from Texas who lived in the Bay Area for many years and who sang several tunes on my "Swanee" album. Sarah Elizabeth Campbell combines an earthy alto voice with an uncanny ability to communicate and evoke the deepest emotions in the most beautiful way. Sarah is going to sing one of the tunes in the project I'm now working on, "On Lake Champlain," which portrays an older couple looking back on the golden memories of a youthful courtship on the lake. Sarah lives in Austin, so my Texas jaunt will begin with a visit to see her and record her beautiful voice. It

turns out that fiddler Cotton Collins used to live down the street from Sarah's family, so I may have some fortuitous combining of purposes when I'm in the Austin area.

Oh, yes — the gear

In last month's column, when describing the gear I took to LA to interview Galen Wilkes about Lee Edgar Settle, I mentioned using a mini disk to record spoken word. I'll be taking that system on the road for this trip, too, along with the requisite light-and-quick video gear for recording the people and scenes that are part of the story behind the "Westphalia Waltz." I've shipped ahead my big video tripod and will be traveling with an additional lightweight unit for my second camera; lights, stands and cords will be scattered among shirts, pants and socks in my suitcases, along with tapes, lenses, accessories, CDR's, and audio recording gear (a Digidesign MBox, a good stereo mic, and cables). I'll provide a post-trip recount in next month's column.

Meanwhile, play good music and enjoy the rich cultural heritage that people just like you left behind for all of us to enjoy.

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.

By Dudley Nicholson

Any time the TV is on I go to the on-screen guide to check for music on RFDTV. This was unsatisfactory because I would miss shows just because the TV was not turned on. I made a schedule to enhance viewing. Hope the programming doesn't change any time soon.

• **Cumberland Highlanders:** True Bluegrass with guest stars which are prominent and not so prominent. When show first aired: Recent. Abbreviation: CH

• **Reno's Old Time Bluegrass Festival:** Ronnie Reno with his brothers and many well-known bluegrass stars. When shows first aired: 1990's to present. Abbreviation: Reno

• **Wilburn Brothers:** Doyle and Teddy Wilburn along with Loretta Lynn and other big name country acts. Fiddler is Buddy Spiecher. When shows first aired: 1966-1974. Abbreviation: WB

• **Porter Waggoner:** Porter, and most of the time, Dolly Parton along with almost every big name country act. Opening song is usually Bluegrass oriented. Fiddler is dancing Mac Magaha. When shows first aired: 1960-1980. Abbreviation: PW

• **Pop Goes the Country:** Ralph Emery or Tom

Music Schedule for RFDTV

T. Hall host three guests who are leaning toward pop music instead of fiddles and steels. When shows first aired: 1974-1982. Abbreviation: POP

• **Heart to Heart:** Interviews and music with country and gospel acts. When shows first aired: Appears to be recent. Abbreviation: HH

• **Big Joe Polka:** One hour of Polka from many dance halls. It could be the most popular music on RFDTV according to how many times a week it

• **Midwest Country:** One-hour country show with local performers. One name act per showing. Abbreviation: MC

• **Nashville On The road:** Jim Ed Brown hosts country show from different areas. Comedian Jerry Clower was a regular. When shows first aired: 1975-1982. Abbreviation: NOR

• **Branson Jam:** Branson shows shown in part. Abbreviation: BJ

• **Jimmy Sturr:** Polka music with class. Abbreviation: JS

• **Gospel Sampler:** Modern gospel music. Abbreviation: GS

• **Gaither Gospel Hour:** Good mix of gospel music styles. Abbreviation: GGH. Each show is on multiple times during a one-week period. The first showing for a period is denoted with ** Times are Pacific Standard.

Monday
1:00 A.M. BJP
9:00 A.M. WB
9:30 A.M. HH
12:00 NOON MC
6:00 P.M. NOR **
6:30 P.M. CH **

Tuesday
2:00 A.M. NOR
2:30 A.M. CH
4:00 A.M. MC
10:00 A.M. NOR
10:30 A.M. CH
11:00 A.M. RENO **
11:30 A.M. GS **
9:00 P.M. RENO
9:30 P.M. GS
10:00 P.M. MC

Wednesday
3:00 A.M. RENO
3:30 A.M. GS
4:00 P.M. BJP**
12:00 MID. BJP

Thursday
8:00 A.M. BJP
4:00 P.M. GGH**
6:00 P.M. WB**
6:30 P.M. POP**
12:00 MID. GGH

Friday
2:00 A.M. WB
2:30 A.M. POP
8:00 A.M. GGH
10:00 A.M. WB
10:30 A.M. POP
4:00 P.M. JS **
4:30 P.M. PW **
6:00 P.M. BJ **
6:30 P.M. HH **
12:00 MID. JS

Saturday
12:30 A.M. PW
2:00 A.M. BI
2:30 A.M. HH
9:30 A.M. CH
4:00 P.M. GGH
5:00 P.M. RENO
5:30 P.M. POP
6:00 P.M. MW **
7:00 P.M. BJP
8:00 P.M. WB
8:30 P.M. GS

Sunday
3:00 A.M. NOR
3:30 A.M. GS
7:00 A.M. JS
7:30 A.M. PW

Editor's note: This listing was first published in the February/March issue of The Bluegrass Soundboard, the bi-monthly newsletter of the Southwest Bluegrass Association. Our thanks to Dudley Nicholson and the newsletter's editor, Carol Lister, for permission to reprint this article.

In case you are not familiar with the RFD (Rural Farm Delivery) channel, it is carried on most cable and Direct TV systems. In addition to the music programs, RFD also broadcasts rural lifestyle, equestrian and travel programs that might be of interest to folks like us who live in rural areas. Check it out and let me know if you find other programs that might interest readers of this publication. --- Suzanne

Daisy Mae

Continued from B-6

"Now," he continued, "through the assistance of my noble animal friends, every instrument we offer can have an electronic pick-up. Then, of course," he leapt ahead, disregarding a connecting step or two, "electronic instruments must have motherboards. So necessity, literally has become the mother of invention." He ventured a small smile and Daisy acknowledged his witticism without embarrassing him with effusive praise.

"And that's where these come in" the instrument builder gestured toward a small group of surrogate motherboards waiting in line to be pressed into service.

Daisy Mae took particular interest in one surrogate motherboard as she came boardwalking down the dock of the conveyor belt. To be more accurate, she was promenading, almost hydroplaning, and she seemed blissed out. Her integrated circuitry sang a rich multi-part paean to life's regenerative potential. It was clear this surrogate motherboard loved the promise of ever-richer Phoenix-life in a new musical instrument.

"I just have to ask," she turned pleading eyes to the luthier, "Why is it that none of the animals or these surrogate motherboards seem to fear losing themselves to create musical instruments.

Don't they dread pain?"

"Ah," he actually rubbed his chin whiskers. "You've come to the crux of our existence. We've gradually learned to use fewer and fewer donor cells and these get replicated — or reflected, if you will, since they are small holographic units. Thus the total contribution of each donor is magnified."

That was a breath-taking concept. Wow — that was almost as good as being part of an echoing banjo tone ring. That was why the animals didn't seem to fear the luthier—but she still thought they looked less than totally happy.

"One small bit of regional parochialism was a problem. You see, we at first thought we couldn't use many Southern animals, although many volunteer, since their DNA is all alike and they don't have dental records."

"But that isn't fair," Daisy protested. "Most of the music that is to be played on the wonderful instruments comes from the South. Those traits you mention shouldn't be drawbacks—they could make the quality of the instruments more uniformly great, in fact."

"Precisely," the luthier beamed at her. "But you still don't seem to understand. It's the playing together that sparks the endorphins to increase, and they spark each other and throw off cells, like free radicals, and then our supple vacuum sucks

up those loose cells that are sloughing off dancing to the music. So there is no pain because use only a few cells and replicate via holograph. And now, my dear Daisy, since you understand our basis for success, perhaps you'll join us in playing a few tunes. Your arrival squelched the beginning of a session that was looking very promising, and the critters are just chomping at the bit to get back to it."

So that's why the animals didn't seem completely happy. "Of course" Daisy replied and ran to grab her mandolin, which she had stashed in her oversized purse for just such an occasion. We can feel the humming vibrations of the surrogate motherboard on the boardwalk of imminent integrative fusion, and it sounds like Daisy is harmonizing with a run-away train whistle.

So all worked out well for Daisy, but as we stop eavesdropping and tiptoe backward from the scene, we hear one discouraging word. We distinctly hear an antelope quoting Frank Lloyd Wright who said, "I'm in favor of keeping dangerous weapons out of the hands of fools — let's start with the typewriter."

It wouldn't do any good, of course, to rush back in and protest that typewriters are obsolete. No, the recycling lesson of instrument making is too recent to ignore.

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6th Annual CBA Music Camp instructors and class

Registrations are coming in daily 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, there's still room in most classes, but some are already on waiting list status. So if you're thinking of coming, you're advised to sign up soon, and list a second choice of instrumental class if you have one.

There is a registration form in this issue on B-3 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. We recommend checking out the Instructors page before signing up, especially if you are at all uncertain about which class to take, or whether you're ready to come to camp.

We also recommend reading the FAQs on the website. If you have other 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 instructors, listed alphabetically by what class they're teaching. We are very proud of our staff—they're the greatest!



Murphy Henry, bluegrass banjo, level 1—Co-founder of The Murphy Method, Murphy teaches banjo, guitar, mandolin, and ukulele. She's been teaching almost as long as she has been playing. She and her husband started their own band—Red and Murphy and Co.—in the mid-seventies, and until 1986, they played on the southeastern festival circuit, as well as at a lot of Florida bars and clubs, and produced seven albums together. Murphy taught banjo and created a six-cassette Beginners Banjo Series, which has since grown to a forty-plus video, six instrument instructional method. Now based in Winchester, Va., Red and Murphy run The Murphy Method, perform occasionally and play locally with other Winchester musicians. Murphy is also hard at work on a book about women in bluegrass for the University of Illinois Press.

This is Murphy's third year

with us at CBA Music Camp, and we're very pleased to have her back. More about Murphy at www.murphymethod.com



Avram Siegel, bluegrass banjo, back-up, level 2—Avram is regarded as one of the most original banjo players to emerge from the California bluegrass scene. His bluesy, syncopated rhythm is always fresh and exciting while capturing the essence of the traditional Scruggs style. He shows remarkable restraint and taste in every musical situation whether inside or outside the bluegrass tradition. He has, for over 25 years, taught regularly and performed in a wide variety of bands, from the Grant Street String Band to the Vern Williams Band and Peter Rowan. He is currently performing, touring and recording with two of California's most exciting bands, True Blue (with Del Williams and Ed Neff), and the Kathy Kallick Band.

Avram has extensive training, both academic and practical, and has developed a detailed and comprehensive teaching method that has turned out some of California's most popular and successful young musicians. Besides teaching privately, and regularly teaching workshops at festivals, Avram has taught at many of the finest music camps on the west coast, including the California Bluegrass Association's music camp and the Puget Sound Guitar Workshop. This year he is also scheduled to teach at the California Coast Music Camp and Beppe Gambetta's guitar workshop in the hills of Slovenia. He currently teaches regular ongoing "jam" classes and periodically offers classes on harmony (music theory) and the fingerboard, band clinics, and various other music workshops. He's an excellent teacher, and we're glad to have him back.

More about Avram at www.avramsiegel.com

Bill Evans, bluegrass banjo, solos, level 2—Bill is a San Francisco Bay Area banjo player who is celebrated worldwide for his traditional and progressive bluegrass banjo styles as well as his outstanding original compositions. Over the years, he has appeared with Dry Branch Fire Squad, Peter Rowan, David Grisman, Maria Muldaur and his own bands Cloud Valley, Bluegrass Intentions, Due West and Bill Evans String Summit. His most recent



CD *Bill Evans Plays Banjo* was in the Top 10 of *Bluegrass Unlimited* magazine's charts for five months. Bill has spent a lifetime learning and sharing knowledge one-on-one with such bluegrass banjo masters as Sonny Osborne, J.D. Crowe, Alan Munde, and Tony Trischka.

Bill has successfully taught hundreds of students how to play the banjo. Besides giving private lessons, he's taught at most every banjo and bluegrass camp in the world, including the American Banjo Camp in Washington state, Banjo Camp North in the Boston area, and Camp Bluegrass in Texas. His workshops condense the inside information he's learned along the way in a manner which will help all players raise their level of music-making as well as think about the banjo in new ways. Bill directs his own highly successful annual camp, the Sonny Osborne NashCamp Banjo Retreat, in the Nashville area each fall. He has authored the monthly instructional column "Off the Record" for *Banjo Newsletter* magazine for the last twelve years and has produced instructional books and videos for Mel Bay, AcuTab and Homespun Tapes. He is an outstanding workshop leader and instructor, and longtime popular teacher at the CBA Music Camp. More about Bill at www.nativeandfine.com.

Alice Gerrard, oldtime banjo, backing up songs, level 1—Alice is a talent of legendary status. In a career spanning some 40 years, she has known, learned from, and performed with many of the old-time and bluegrass greats and has in turn earned worldwide respect for her own important contributions to the music. Alice is particularly known for her groundbreaking collaboration with Appalachian singer **Hazel Dickens** during the 1960s and '70s. The duo produced four classic LPs and influenced scores of young women singers—even **The Judds** acknowledge **Hazel and Alice** as an important early inspiration. Alice's first solo album, *Pieces of My Heart*, was released in 1995 and showcases Alice's many talents: her compelling songwriting; her powerful vocals; and her instrumental mastery on rhythm guitar and banjo. She recently released her second solo



Brad Leftwich (left) and Alice Gerrard (right) with Tom Sauber.

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

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

More about Alice at www.tombradalice.com

Brad Leftwich, oldtime banjo, playing fiddle tunes, level 2—Brad has been sharing his love of old-time music with audiences for some 30 years. Known for the purity of his sound and his devotion to tradition, he is an accomplished banjo player, fiddler, and singer, whose playing has been acclaimed by critics nationwide.

Brad grew up in Oklahoma, in a family with musical and cultural roots in the Blue Ridge Mountains of Virginia, and his music reflects the traditions of both those areas. In addition to carrying on his family's music, he spent years seeking out and learning from older-generation musicians in the southern Appalachians and in Oklahoma and the Ozarks.

Brad was a founding member of the **Plank Road String Band** in the mid-seventies and toured with his wife Linda as Leftwich & Higginbotham throughout the 1980s and '90s. Today he is among the foremost old-time musicians of his generation. Recordings of his music appear on respected independent labels such as **Rounder**, **County**, and **Copper Creek**.

His bands have won contests at the Appalachian String Band Music Festival in Clifftop, West Virginia, performed at venues from the **White House** to the **Philadelphia Folk Festival**, and toured both in the U.S. and abroad.

Brad is especially regarded for his

teaching of traditional fiddle and banjo style. He is a frequent staff member at workshops and teaching camps throughout the country. He has a book on Round Peak style clawhammer banjo published by Mel Bay, and two old-time fiddle teaching videos on Homespun Tapes. He was a raved-about teacher at our camp two years ago, and we're pleased to have back. More about Brad at <http://www.tombradalice.com/>



Mary Lucey, bass, level 1—Mary is the bass player for The Biscuit Burners. She is also a singer and guitarist, has been a member of the French River Breads, the Sugar Hollow Project and Blue Monday, and has sung harmony on several recordings with other bands. She teaches private lessons on the bass, was a teaching assistant in college, and a biology lecturer in Alaska. She has also designed an Appalachian cultural music program for The Biscuit Burners which they perform at schools throughout the country. Mary comes recommended as an enthusiastic teacher, and we're happy to welcome her to her first year with the CBA Music Camp. More about Mary at www.TheBiscuitBurners.com

Dean Knight, bass, level 2—Dean is currently playing bass for Hazel Mountain, a Southern California band which began playing last summer in Frontier Land at Disneyland, Anaheim. Playing mainly contemporary sounding

descriptions to help you find the right one



traditional bluegrass (with a little swing and old country mixed in), the band is completed with Walden Dahl (guitar), John Plotnik (banjo/dobro), and Patrick Sauber (mandolin). Dean is also currently performing with Sheri Lee and Blueheart, showcasing Sheri's original compositions, as well as providing bass and vocal contributions on each of her two albums. Chris Stuart and Backcountry's first album "Saints and Strangers" features both his playing and singing, as well. He has also taught sound engineering for Dick Grove School of Music in Hollywood CA, and worked for five years as an independent recording engineer. Playing, recording with, and engineering artists such as Michael Murphy, the late Hoyt Axton, Silverado, the Greatful Dudes, Copperline, the Walden Dahl Band, and Liberty, Dean has acquired a rich and diverse musical background.

Dean has been involved in education for the past 20 years, as an instructional assistant for Chaffey Community College in Alta Loma CA and as a secondary math instructor, since 1996, for the Fontana Unified School District, and currently teaches high school algebra and geometry. He taught two years ago here at the CBA Music Camp and the summer before that at the British Columbia Bluegrass Camp at Sorrento, B.C. Canada, where he conducted both advanced and intermediate bass classes, with much success and enthusiasm. We're delighted to bring him back. More about Dean at <http://www.deanknight27@msn.com>



Kathy Barwick, dobro, level 1—A Sacramento native, Kathy has played bluegrass music since 1977, when she switched from folk guitar to bluegrass banjo, and eventually dobro. The founder of The All Girl Boys, Kathy has also performed

with Bill Grant and Delia Bell, the Avocado Brothers, and the Bluegrass Philharmonic. Kathy now performs regularly with Mountain Laurel, a bluegrass band from the Grass Valley area of California.

Kathy taught music (banjo, dobro, and guitar) full-time from 1979 through 1984 and has taught intermittently since. An accomplished flatpicker, she contributes instructional articles regularly to "Flatpicking Guitar Magazine." Kathy has taught at the California Coast Music Camp and at Bill Evans' Bluegrass For Beginners Camp, and we're glad to have her join us for her first year with the CBA Music Camp. More about Kathy at www.mountainlaurel.us



Billy Cardine, dobro, level 2—Billy plays dobro with The Biscuit Burners, and is also the producer and engineer for all their recordings, as well as many other projects since 1996. He helped develop the Appalachian Culture Music Program which, as a band, they have presented all over the country. Billy has done workshops across the USA and at many festivals including Greyfox, Strawberry, and others. He was accepted to grad school recently at the New England Conservatory as their first dobro player, but has been deferring to play with his band. As a teacher, he likes to help his students learn to teach themselves, rather than send them away knowing one more song or five more licks. We like that philosophy, and are happy to welcome him to our staff. More about Billy at www.TheBiscuitBurners.com



Tashina Clarridge, fiddle, level 1—Tashina is a very talented, highly inventive fiddler who started playing violin at the youthful age of 2, and has been performing since she

was a young child. Raised in the mountains of northern California, Tashina studied with Megan Lynch and Rob Diggins. Her musical horizons were greatly expanded by frequent visits to Nashville for Mark O'Connor's fiddle camp where she studied with many fiddle heroes such as Darol Anger, Natalie MacMaster, Buddy Spicher, Matt Glaser and, of course, Mark O'Connor. She is the current Grand National Fiddle Champion, and a six-time Grand National finalist. She is also a five-time California State fiddle champion, and two-time Western Open Grand Champion. Though her contest history clearly distinguishes her as a sparkling clean, studied player in the genre of Texas-style fiddling, she reveals great musicality in her skill of intricately arranging traditional, and not-so-traditional, tunes. Her enthusiasm for many diverse styles of music brings an unusual level of creativity to her playing. She performs with the Bill Evans String Summit, and has toured extensively with the contemporary bluegrass outfit, Due West. In Mark O'Connor's words: "Tashina is taking her music very seriously to the point where she will make a lasting impact on the people she touches with her talent in the future. She is in music for the right reasons and we as listeners will benefit from it."

Tashina currently travels and performs throughout the western United States with her brother Tristan. Together Tashina and Tristan have taught many lessons and workshops and are currently instructors at Mark O'Connor's fiddle conference in San Diego, where they have taught for the past four years. We're pleased to add Tashina to our staff.

More about Tashina at www.clarridgefiddlers.com



Jack Tuttle, bluegrass fiddle, level 2—Jack grew up in a musical family in rural Illinois and has been playing music since age five. He has performed professionally in the U.S., Canada and Japan and has been a member of numerous bands, including the Tall Timber Boys and Fog City Ramblers (bluegrass) and the Mayfield String Band (old-time). Though not currently touring, he performs locally as a member of Blue Grass Stomp, and also frequently sits in with various local bands.

Jack began teaching full time at Gryphon Stringed Instruments in 1979 and has built a complete lesson program on banjo, mandolin, fiddle and guitar. He has taught more than a thousand students

over twenty years, many of whom have become top players in the Bay Area and beyond. He's written six instructional books, and developed and taught special seminars in History of Bluegrass, Critical Listening to Bluegrass and Music Theory for Bluegrass. Jack has taught at the Festival of American Fiddle Tunes and the California Coast Music Camp, and has been an indispensable teacher at the CBA Music Camp since its inception. More about Jack at www.jacktuttle.com



Suzy Thompson, old-time fiddle, level 2—Suzy's odyssey into old-time fiddle music started thirty years ago, and hasn't stopped yet! Suzy currently plays old time fiddle in Thompson String Ticklers and in Suzy's Floozies (with Kate Brislin and Maxine Gerber.) Recently she has also joined with Evie Ladin and Allegra Yellin in an as-yet unnamed old time trio. Suzy also performs other kinds of oldtime Southern music with the Aux Cajunals, the Bluegrass Intentions, and Geoff Muldaur's Fountain of Youth String Band. Her previous old time bands include Any Old Time (featured on the Grammy-winning Arhoolie box set), Blue Flame String Band, the Backwoods Band, and the Todalo Shakers. Suzy also has a very strong background in Louisiana Cajun music, having studied with Dewey Balfa under an NEA Fellowship. A founding member of the California Cajun Orchestra, her fiddling is featured on their Arhoolie recordings, including the INDIE-winning "Nonc Adam Twostep." Suzy has performed and/or recorded with many other roots music artists, including Alice Gerrard, Jody Stecher & Kate Brislin, Laurie Lewis, Hazel Dickens, Darol Anger, Maria Muldaur, Beausoleil, and the Reeltime Travellers. Her most recent recording is "Stop & Listen", released in 2005 on the Arhoolie label. She has been a CD reviewer for the Old Time Herald since 1996, and in 2003 she founded the Berkeley Old Time Music Convention, which has become one of the West Coasts' major old time music events.

Suzy has been a fiddle instructor at many music camps, including Augusta Heritage Center (Old Time and Cajun weeks), Port Townsend Festival of American Fiddle Tunes, Bluff Old Time Gathering, Centrum's Blues Week, and Lark in the Morning. She was a well-liked teacher at the CBA Music Camp in 2002, and we're happy to have her return.

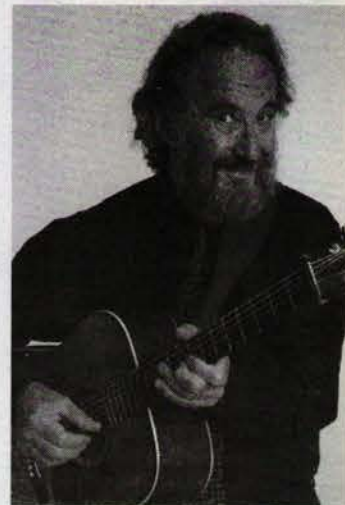
More about Suzy at www.bluegrassintentions.com



Dan Bletz, guitar, level 1—Dan plays guitar with The Biscuit Burners. He's given private lessons to a number of people, some of whom are now in their own bands, and he's also taught workshops at various festivals. We are glad to have him join us for his first year at the CBA Music Camp. More about Dan at www.TheBiscuitBurners.com

Jim Nunally, rhythm guitar, level 2—Jim is a musician, composer, teacher, recording engineer, and producer. He has appeared on recording sessions with numerous artists, and received two Grammy Award certifications and two awards from the International Bluegrass Association for his performance on the 1996 Grammy Award winning Bluegrass album of the year "True Life Blues: The Songs of Bill Monroe." He's a featured artist on the critically acclaimed CD "Tone Poets" released in 2005. As a record producer, Jim has produced over 35 CDs. Jim performs with John Reischman and the Jaybirds, the David Grisman Bluegrass Experience, Due West, and in duos with Dix Bruce, and Keith Little.

Jim is a highly respected teacher at music camps all across the country, including the Puget Sound Guitar Workshop, Bluegrass at the Beach, California Coast Music Camp, and many more. He has been a favorite teacher at CBA Music Camp since our first year, and even longtime guitar players always seem to learn something new in his class. More about Jim at <http://www.ejthomas.com/duwest/artists.jsp>



Eric Thompson, guitar solos, level 2—Eric took up the guitar as a teenager in Palo Alto, California in the early 1960's. Among his earliest bands were the Black Mountain Boys (with Jerry Garcia and David Nelson) and Mother McCree's Uptown Jug Champions. He quickly

Continued on B-10

Music Camp instructors and descriptions

Continued from B-9
 became nationally known as an exceptional lead flatpicker, winning the World Championship Cup at Union Grove, North Carolina with the New York Ramblers (which also included David Grisman and Winnie Winston) and flying to Nashville, Tennessee to record Beatle Country with the Charles River Valley Boys). Eric currently performs with his wife Suzy Thompson, and as a member of several Bay Area bands, including the Bluegrass Intentions, the Blue Flame String Band, the Todalo Shakers, and the Aux Cajunals. His most recent creation is Kleptograss, in which he "steals" from other musical genres, including Blues, Old-time, Caribbean, and Greek, as well as Swing (both French & Western!)

Eric is a knowledgeable and patient teacher, who gives lessons privately and has also been a staff member at Augusta Heritage Festival, Puget Sound Guitar Workshop, Port Townsend Festival of American Fiddle Tunes, Ashokan Fiddle & Dance Camp, and Lark In the Morning. His three guitar instructional videos are distributed by Stefan Grossman's Guitar Workshop. Eric also has several book/lesson CD publications with Mel Bay, and writes columns for Flatpicking Guitar and Acoustic Guitar magazines. Just out this year is "Bluegrass Guitar - Know The Players, Play The Music" from Backbeat Books, which he co-authored. We're pleased to welcome Eric back to his third year at the CBA Music Camp.

More about Eric at www.bluegrassintentions.com



Dix Bruce, mandolin, level 1—Dix is a musician, composer, writer and award-winning guitarist. He performs and records with guitarist Jim Nunally. The Dix Bruce & Jim Nunally duo is known for its fast and hot playing and close harmony singing. They have released four CDs of original and traditional duets. Dix also does studio work on guitar, mandolin, and banjo, and has recorded two LPs with mandolin legend Frank Wakefield.

Mel Bay Publications has published over forty of Dix's instructional book-and-CD sets along with two mandolin instructional videos. He writes regular columns for

Mandolin Magazine, and edited David Grisman's Mandolin World News magazine from 1978 to 1984. His latest instructional mandolin book/CD set is entitled "Getting into Bluegrass Mandolin." Dix taught guitar the first three years of the CBA camp and mandolin last year; he's a great teacher and we're happy to have him back. More about Dix at www.musixnow.com



John Reischman, bluegrass mandolin, level 2—John is an internationally renowned mandolinist whose 25 years of performing and recording includes time with the Good Ol' Persons and Tony Rice Unit. He currently leads his own band, The Jaybirds, and has released numerous critically-acclaimed albums.

John's extensive teaching experience includes music camps in the US, Canada, and England. He's been a favorite CBA Music Camp teacher since our first year. More about John at www.johnreischman.com



Tom Rozum, mandolin, early Bluegrass style—Tom is best known as the creative mandolinist/vocalist with Laurie Lewis, touring internationally with her since 1986, and has been featured many times on such notable radio shows as "The Grand Ole Opry" and "A Prairie Home Companion". Tom has played on most of Laurie's recordings. Their first of three duo CD's, *The Oak and the Laurel*, was nominated for a Grammy and his solo recording, *Jubilee*, has also garnered much praise.

Tom has taught mandolin and singing for many years at the Bluegrass at the Beach music camp, the Augusta Heritage Center, Rocky Grass Academy, Telluride Academy, the California Coast Music Camp, and the Festival of American Fiddle Tunes. We gladly welcome him back to his fifth year with us at CBA Music Camp.

More about Tom at <http://www.laurielewis.com>



Laurie Lewis, women's vocals—Laurie has long been a key figure in bluegrass, traditional country, and folk music circles. She was a founding member of the West Coast bluegrass group the Good Ol' Persons in the mid '70s and of the Grant Street String Band in the '80s, a member of the bluegrass all-woman super group Blue Rose, and sings in The Bluebirds (with Linda Ronstadt and Maria Muldaur). Laurie is highly regarded as a singer (twice voted International Bluegrass Music Association "Female Vocalist of the Year"), duet partner (she has recorded wonderful duet albums with fellow Good Ol' Person Kathy Kallick and Grant Street bandmate Tom Rozum); and instrumentalist (she is a renowned fiddler, and a solid rhythm guitarist and bassist). Her instinctive feel for the lyric content of bluegrass, country, and folk material is a major reason for her popularity among lovers of traditional repertoire.

A dedicated and enthusiastic teacher, Laurie was coordinator of Bluegrass Week for over ten years at the Augusta Heritage Workshops in Elkins, WV, teaching fiddle, vocals, harmony singing, and ensemble playing. She has taught at Centrum Foundation's Festival of American Fiddle Tunes in Port Townsend, WA; Telluride Academy; and Rocky Grass Academy; and has been the coordinator of, and a teacher at, Bluegrass At The Beach in Nehalem bay, OR, for over twelve years. This will be Laurie's fifth year at the CBA Music Camp, and fourth year teaching the vocals class. This has been one of our most popular classes, with long waiting lists each year—we can't think of anyone more qualified to teach it.

More about Laurie at www.laurielewis.com

Keith Little, men's vocals—Keith has been a member of many national touring bands including the Country Gentlemen, Ricky Skaggs & Kentucky Thunder, and Lonesome Standard Time. As a vocalist, he's participated in many top bluegrass recordings, including Dolly Parton's award winning albums *The Grass Is Blue* and *Little Sparrow*. He regularly coaches singers and bands in recording studios, and co-hosts



vocal workshops with Jim Nunally and Carol McComb in the S.F. Bay Area. A nationally acclaimed composer, and recording artist, Keith performs on guitar, banjo, fiddle, and mandolin. He also has a solo album entitled *Distant Land To Roam*, which was released in 2000 to wide critical acclaim.

Keith has taught at the California Coast Music Camp, British Columbia Bluegrass Workshop, Puget Sound Guitar Workshop, Augusta Heritage Workshop, and the Sore Fingers Workshop in Somerset England. His vocals class at our camp has been one of the most popular classes we offer, and we're proud to have him on our staff. More about Keith at www.keithlittle.com

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

arranging.

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

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

The basic cost of the camp is \$235 if you register by May 1st; after that it goes up to \$270 (if there's space left! many classes will likely be full by then). Scholarships are available for those who need them. Meals and camping are optional additions to this cost. Tent camping on-site costs \$20 per adult (this includes all four nights); RV camping is also available at \$20 per night. There are many motels nearby, for those who prefer more upscale lodging. Catered meals are available on site from Blue Sun Catering at \$80 per person for three days' worth of delicious meals, with options for vegetarians as well as omnivores.

Next month we'll tell you about a great new addition to the week, that will occur on Wednesday evening, after camp and before the festival.

Hope to see you there!



Are you planning to move?

If you're planning to move to a new home or change your address in the near future, please contact Kathy Kirkpatrick, CBA's Membership Vice President now so that you won't miss an issue of Bluegrass Breakdown.

Call Kathy at 209-473-1616 or email calbluegrass@comast.net

CBA BLUEGRASS CALENDAR

Band Gigs & Concerts April

4/1/2006 -- Robin and Linda Williams and Their Fine Group will be performing at 8 p.m. for a Redwood Bluegrass Associates Concert at the First Presbyterian Church, 1667 Miramonte Ave. in Mountain View, CA. For information or tickets, call 650-691-9982 or visit www.rba.org.

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.

4/3/2006 -- Crosstown will perform at 7 pm at Phil's Fish Market and Eatery on Sandholt Road in Moss Landing, CA. Other musicians are welcome to join in for a bluegrass picking party for the second set starting about 8:00 pm. For information, call 831-375-2975 or visit philfishmarket.com.

4/5/2006 -- Sidesaddle & Company will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit <http://www.samsbbq.com>.

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.

4/6/2006 -- Blue Shoes will perform from 6 to 8 pm at The Outlaw BBQ, 275 S. Washington Street (formerly Wilma's Flying Pig), Sonoma, CA. For information, call 209-532-1BBQ or visit www.outlawbarbq.com.

4/7/2006 -- The Spillit Quikkers will perform from 5:30 to 8:30 pm at the Natural Foods Co-Op, 8517 Bond Road, Elk Grove, CA. For information, call 916-714-7100 or visit <http://www.sacfoodcoop.com>.

4/7/2006 -- Sonoma Mountain Band will perform at Murphy's Irish Pub, will perform at 8 pm 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.

4/7/2006 -- 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.

4/8/2006 -- Ruthie Foster will perform at 8 pm at the West Side Theatre, 1331 Main Street Newman, CA. Tickets are \$14 General Admission / \$16 Reserved. For tickets or information, call 209-862-4490 email info@westsidetheatre.org, or visit <http://www.westsidetheatre.org>.

4/8/2006 -- Mollie O'Brien concert at 7:30 pm at Bernie's Guitar, 3086 Bechelli Lane, Redding, CA. Sponsored by the Oaksong Society for Way Cool Music. For information or tickets, email info@oaksongs.com or visit www.oaksongs.org.

4/9/2006 -- The Waybacks will perform at the Larkspur Cafe Theatre, 500 Magnolia Ave., Larkspur, CA. Songwrite Amy Wigton opens the show. For information, call 415-924-6107, email daniel@larkspurcafe theatre.com or visit www.larkspurcafe theatre.com.

4/10/2006 -- Courthouse Ramblers

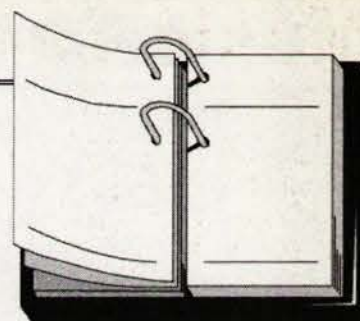
will perform at 7 pm at Phil's Fish Market and Eatery on Sandholt Road in Moss Landing, CA. Other musicians are welcome to join in for a bluegrass picking party for the second set starting about 8:00 pm. For information, call 831-375-2975 or visit philfishmarket.com.

4/11/2006 -- Carolina Special will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit <http://www.samsbbq.com>.

4/12/2006 -- Diana Donnelly & the Yes Ma'ams will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit <http://www.samsbbq.com>.

4/13/2006 -- Blue Shoes will perform from 6 to 8 pm at The Outlaw BBQ, 275 S. Washington Street (formerly Wilma's Flying Pig), Sonoma, CA. For information, call 209-532-1BBQ or visit www.outlawbarbq.com.

4/14/2006 -- Poor Man's Whiskey will perform at 8 pm 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 -- Long Lonesome Road with Laurie Lewis and Ed Neff - special performance at the Palms Playhouse, 13 Main St. Winters, CA. For information or tickets, call 530-795-1825 or visit www.palmsplayhouse.com.

4/14/2006 -- The Spillit Quikkers will perform from 5:30 to 8:30 pm at the Natural Foods Co-Op, 8517 Bond Road, Elk Grove, CA. For information, call 916-714-7100 or visit <http://www.sacfoodcoop.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>.

4/15/2006 -- Long Lonesome Road special performance with Laurie Lewis on Bass and Ron Stewart

Continued on B-12

Bluegrass Masters



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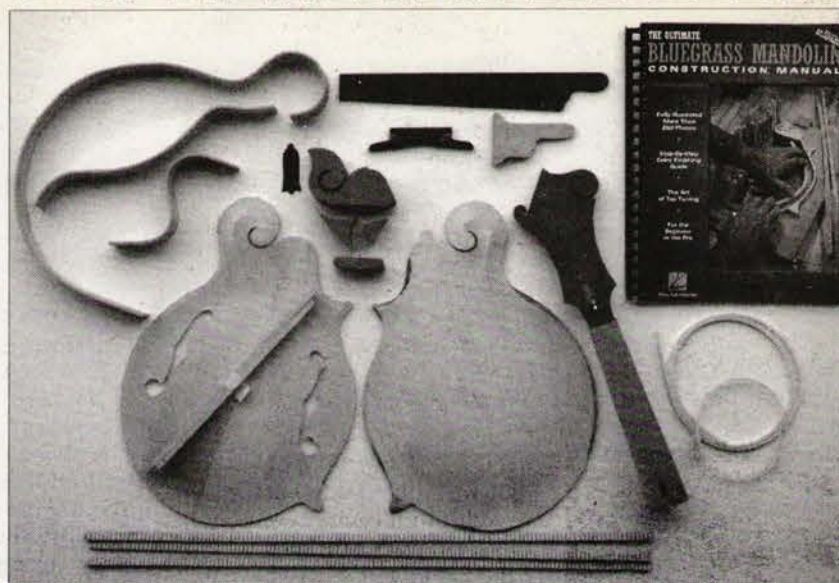
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CBA BLUEGRASS CALENDAR

Continued from B-11

on Fiddle at Market Cafe and Coffeehouse, 1387 E. 8th Street, Chico, CA. For information or tickets, call 530-892-2332.

4/15/2006 -- Brian Anderson and The New Generation in concert with Cele De, 7:30 pm at Mt. Zion Church, 14888 Peaceful Valley Road, Sonoma, CA. The New Generation members are: Brian Anderson -- banjo; Jonathan Anderson -- guitar and piano and John Ady -- electric and upright base. Cele De is a young and energetic celtic group. For more information of the concert, email masterswindowcleaning@juno.com or call the church for directions at 209-532-9673.

4/20/2006 -- Dale Ann Bradley Band with Grizzly Peak opening, 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>

4/17/2006 -- Crosstown will perform at 7 pm at Phil's Fish Market and Eatery on Sandholt Road in Moss Landing, CA. Other musicians are welcome to join in for a bluegrass picking party for the second set starting about 8:00 pm. For information, call 831-375-2975 or visit www.philfishmarket.com

4/17/2006 -- Homespun Rowdy will perform from 7:30 to 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

4/18/2006 -- Dixie Fried will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit <http://www.samsbbq.com>

4/19/2006 -- Lighthouse will perform at the Golden Goose Coffee House, 10001 Maine Ave., Lakeside, CA. For information, call 619-390-1990 or visit www.waynerice.com/lhgigs.htm

4/19/2006 -- Whiskey Brothers will perform at 9 pm at the Albatross, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit www.albatrosspub.com

4/19/2006 -- Dale Ann Bradley Band will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Band members are Dale Ann Bradley, Michael Cleveland, Jesse Brock and Vicki Simmons. For information or tickets, call 510-548-1761 or visit <http://www.thefreight.org>

4/19/2006 -- Sidesaddle & Company will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit <http://www.samsbbq.com>

4/20/2006 -- The David Thom Band will perform from 9 to 11 pm at Cafe Amsterdam, 23 Broadway, Fairfax, CA. For information, call 415-256-8020.

4/20/2006 -- Amy & Karen's Old-Time String Band will perform at Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, visit www.atlascafe.net

4/20/2006 -- Blue Shoes will perform from 6 to 8 pm at The Outlaw BBQ, 275 S. Washington Street (formerly Wilma's Flying Pig), Sonoma, CA. For information, call 209-532-1BBQ or visit www.outlawbarbbq.com

4/20/2006 -- Keith Little & Jim Nunally will perform at the First Street Cafe Upstairs, 440 First Street, Benicia, CA. For information, call 707-745-1400, email firststcafe@pacbell.net or visit <http://www.firststcafe.com>

4/21/2006 -- Earthquake Country and High Country 9 pm concert at the Plough and Stars, 116 Clement Street at 2nd Avenue, San Francisco, CA. 100th Anniversary of the Great Quake! There is a \$6 cover charge. For information, call 415-751-1122, email jgilder@jps.net, or visit www.shelbyashpresents.net

4/21/2006 -- Dale Ann Bradley Band will perform at the Palms Playhouse, 13 Main St. Winters, CA. For information or tickets, call 530-795-1825 or visit www.palmsplayhouse.com

4/21/2006 -- Laurie Lewis and Tom Rozum will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$17.50 advance/\$18.50 at the door. For information or tickets, call 510-548-1761, or visit www.freightandsalvage.org

4/22/2006 -- Dale Ann Bradley Band will be performing at 8 pm for a Redwood Bluegrass Associates Concert at the First Presbyterian Church, 1667 Miramonte Ave., Mountain View, CA. For information or tickets, call 650-691-9982 or visit www.rba.org.

4/22/2006 -- Sonia Shell and the Factor of Five will perform at the Big Basin Bistro, 14480 Big Basin Way, Saratoga, CA. For information, call 408-867-1764.

4/22/2006 -- High Country will perform at 8 pm 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

4/22/2006 -- Laurie Lewis and Tom Rozum will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$17.50 advance/\$18.50 at the door. For information or tickets, call 510-548-1761, or visit www.freightandsalvage.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.donquixotesmusic.com/>

4/24/2006 -- Courthouse Ramblers will perform at 7 pm at Phil's Fish Market and Eatery on Sandholt Road in Moss Landing, CA. Other musicians are welcome to join in for a bluegrass picking party for the second set starting about 8:00 pm. For information, call 831-375-2975 or visit www.philfishmarket.com

4/26/2006 -- The Waybacks will perform 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>

4/26/2006 -- Diana Donnelly & the Yes Ma'ams will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit <http://www.samsbbq.com>

4/26/2006 -- The Spillit Quikkers will perform at 7 pm at Luna's Cafe, 1414 16th street (Between N & O streets, downtown), Sacramento, CA. This event is a fundraiser for Good Humus, a 20 acre organic farm in Capay. All proceeds are to benefit their land trust efforts. A \$5 - \$20 donation is being suggested at the door. For more information, call 916-441-3191.

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>

4/27/2006 -- Blue Shoes will perform from 6 to 8 pm at The Outlaw BBQ, 275 S. Washington Street (formerly Wilma's Flying Pig), Sonoma, CA. For information, call 209-532-1BBQ or visit www.outlawbarbbq.com

4/29/2006 -- Wake the Dead 8 pm concert at the West Side Theatre, 1331 Main Street Newman, CA. Tickets are \$17 General Admission / \$20 Reserved. For tickets or information, call 209-862-4490 email info@westsidetheatre.org, or visit <http://www.westsidetheatre.org>

4/29/2006 -- Mike Stadler & Mary Gibbons Band 8 pm concert sponsored by the Sonoma County Faok Society at Subud Hall, 234 Hutchins Ave., Sebastopol, CA. Tickets are \$13 for SCFS & CBA members and \$15 for the general public. For tickets or information, call Mark Hogan at 707-829-8012, email hogiemoon@comcast.net,

or visit <http://socofofo.org>

4/29/2006 -- Mighty Crows will perform from 9:30 p.m. until midnight at The Riptide, 3639 Taraval (at 47th) in San Francisco, CA. For information, email chris@mightycrows.com or visit www.mightycrows.com

4/29/2006 -- Dr. Elmo & Wild Blue will perform at 8 pm 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

May

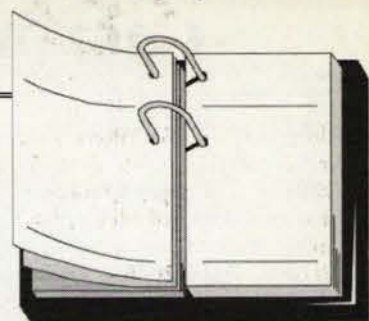
5/7/2006 -- Cowboy Sunday, 11 am at the Verboom Ranch, west of Orland, CA. The speaker/cowboy poet will be Nyle Henderson and music will be provided by NewFound Road. Following church is a tri-tip barbecue and a kid's rodeo including mutton busting; a calf scramble; and a soaped pig contest. While the rodeo is going on there will be horseback rides for the kids. Also during this time there will be open jamming on the stage and in small groups so you are encouraged to bring your instruments and participate. The day will be capped off with a concert by NewFound Road. The only cost for the day is the optional tri-tip barbecue at \$6.00 per head. This event is an outreach of the Orland Evangelical Free Church in Orland, CA. For more information call Russell Wiesner in the church office at (530) 865-2453, or Grant Garland at (530) 865-9871.

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.

5/13/2006 -- John Reishman & The Jaybirds free concert from 7 to 10 pm in the Crockett High School Auditorium, 1098 Pomona Street (corner of Crockett Blvd.) in Crockett, CA. Donations are welcome and all donations to the Crockett Community Foundation will go to the benefit of the Crockett Improvement Association. There will be free snacks and refreshments during intermission. For more information, email jimnually@earthlink.net or qeejay@sbcglobal.net.

Festivals 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.

4/21/2006 -- 4/23/2006 CBA Spring Campout will be held at the Amador County Fair Grounds in Plymouth, CA. The cost for camping is \$20 per night for RV's and \$15 for tents. On Saturday afternoon, there will be a concert starting at 3 pm featuring Kids on Bluegrass with Frank Solivan, followed by The Marty Varner Band at 4 pm with Homespun Rowdy at 5 pm. A potluck dinner will begin at 6:15 pm. Everybody is asked to bring your favorite dish, including dessert. (A-J bring main dishes; K-Z bring salad and bread). CBA will provide soft drinks and bottled water. And needless to say, jamming 'til the cows come home. 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.pickinathepavilion.com. For more information call (951) 694-6412 or visit www.temeculacalifornia.com.

4/23/2006 -- La Grange Fiddle and Banjo Contest hosted by Cactus Bob and Prairie Flower from 10:30 to 3 pm at the Old School County Park, 30237 Floto, above the main street in La Grange, CA. The contest features competition in 6 categories, Fiddle, Banjo, Guitar, Mandolin, Vocal and Miscellaneous. Entry fee is \$7 per category. Sign-ups start at 9:30 am. Admission is free to the public, the contest is part of the La Grange Oldtimers' Homecoming Picnic. Saturday night jam at the La Grange Saloon. For information, call Chris Stevenson at 209-853-2128, email renwah@sonnet.com or visit <http://renwah.com>

May

5/11/2006 -- 5/14/2006 -- 8th Annual Mother's Day Weekend Bluegrass Festival in the town of 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

CBA BLUEGRASS CALENDAR

LeRoy McNees and the Gospel Bluegrass Band. For information or tickets, call 805-937-5895, email pkfieldbluegrass@aol.com or visit www.parkfieldbluegrass.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 – The Spillit Quickers perform at Arts in River Park, 5493 Carlson Drive in the River Park Shopping Center, Sacramento, CA. Come on by for a day of good ol' family fun, live music, and art. There is no admission charge! The Spillit Quickers perform at 2 p.m. Other acts include: Highway 61, Galena Street East, Michael Baynard and others! For information, call 916-457-3337, email BJewWaters@aol.com or visit http://srai.sacbee.com/events.wsi?group_id

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.

5/19/2006 – 5/21/2006 – California Autoharp Gathering on St. Nicholas Ranch in Dunlap, CA. Instructors, workshops, concerts, dance, open mike, jams and camping. For information, email info@calautoharp.com or visit www.calautoharp.com.

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 Sokolow, 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; Dobra – Kathy Barwick and Billy Cardine; Fiddle – Tashina Clarridge, 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, Luther'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 – 6/23/2006 – Fiddlekids at Tahiya Day School, 2603 Tassajara Ave., El Cerrito, CA. Fun-filled fiddle camp for children 7-13 years of age, with a minimum of one year of violin/fiddle lessons. Also includes

art and dance. Performance on final day. For information, call 415-665-0370; email info@fiddlekids.com or visit www.fiddlekids.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 McConnell 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. Bands include: Barefoot Nellies, Bean Creek, Birch Lake Ramblers, David Thom Band, Earthquake Country, Faux Renwachs, Grizzly Peak, Harmony Grits, Hog Ranch Rounders, Homespun Rowdy, Houston Jones, JEDD, Kids On Stage, Jimmy Chickenpants, MacRae Brothers, Marty Varner Band, The Mighty Crows, Mossy Creek, New Five Cents, REO Haywagon, Rogue River, Sidesaddle & Co., Stay Tuned, Windy Ridge, Whiskey Brothers and Special Guest Yodeling Lady Lolita. For information, visit www.scbs.org.

7/9/2006 – 7/16/2006 – Alaska Bluegrass Cruise with The Claire Lynch Band (David Harvey, Jim Hurst & Missy Raines), Lost Highway and John Reischm and the Jaybirds. For information, call 800-848-3488 or visit www.cottagemusic.com.

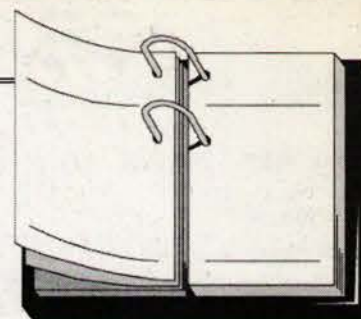
7/15/2006 – 7/16/2006 – Scott Valley Bluegrass Festival in Etna City Park, Etna, CA. Bands include Alan Bibey & BlueRidge, Kathy Kallick Band, Frank Ray and Cedar Hill, Donner Mountain Bluegrass Band, Alhambra Valley Band, Siskiyou Summit and Don Maddox. For information, call 530-467-4144 or visit www.scottvalleybluegrass.org.

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.

7/31/2006 – 8/2/2006 – Bluegrass on Whitewater – Tuolumne River trip with Laurie Lewis and Tom Rozum. For information, call 800-652-3246 or visit www.echotrips.com/tuolumne/bluegrass.html.

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.

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.wvff.com.

9/14/2006 – 9/17/2006 – Berkeley Old Time Music convention at various locations in Berkeley, CA. Bands include New Lost City Ramblers, Ginny Hawker, Jody Stecher and Hank Bradley plus more to be announced. For information, visit www.berkeleyoldtimemusic.org.

9/15/2006 – 9/17/2006 – Bluegrass' In The Foothills at the Amador County Fairgrounds in Plymouth, CA. Bands include Dan Paisley & Southern Grass, Cherryholmes, the Bluegrass Brothers, Wildfire, Hit & Run Bluegrass, Special Consensus, Mossy Creek, Kids on Stage and more to be added. For information, visit www.landspromotions.com.

October

10/7/2006 – 10/8/2006 – Hardly Strictly Bluegrass Festival in Speedway Meadows, Golden

Continued on B-14

CBA CALENDAR OF EVENTS

Continued from B-13

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

Wednesday

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

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

Santa Rosa – Old-Time and Bluegrass jam on the last Wednesday of every month at The Black Rose Pub, 2074 Armory Drive, Santa Rosa, CA. For more information, call Don Coffin at 707-995-0658 or Ricky Rakin at 707-824-9376.

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 onest@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@genrubinaudio.com](mailto:genrubinaudio.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

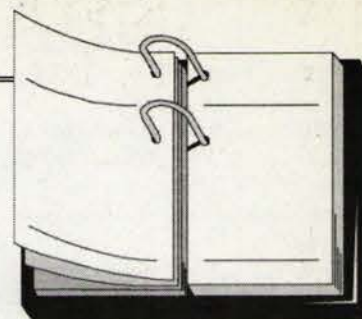
Fremont – Bluegrass Jam Session on the 1st and 3rd Saturday of every month at Mission Pizza and Pub, 1572 Washington Blvd., Fremont, CA. For information, call 510-651-6858 or visit www.missionpizza.com.

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.



New Kids on Bluegrass web site launched

The Kids on Bluegrass Program now has a web site dedicated to our Kids on Bluegrass.

The popularity of the CBA's Kids on Bluegrass program has grown enormously and with that popularity has come a desire by many to know much more about the program, the kids and the people that make it happen. In the last few years, articles have been written about this exciting program and many more photos taken of these incredible kids. As the photos flowed in to the CBA Photo Gallery, it became clear that there were simply too many to use. With that came the idea of a Kids on Bluegrass Web page that would be linked to the CBA web site. The purpose of the KOB (Kids on Bluegrass) web site was not to take away from the CBA Photo Gallery, but to create a site where you can see all the photos that are on the CBA Gallery as well as more photos that didn't make it to the CBA Photo Gallery.

The Kids on Bluegrass web site will have photos, and articles and hopefully we will be able to have some articles from the kids themselves about their experiences. It is a work in progress and although there are already photos on the site,

we will continue to add photos of past festivals as well as adding new articles and photos.

Please continue to send your Kids on Bluegrass photos to Bruce Campbell of the CBA Photo Gallery but please send them to the Kids on Bluegrass web page also so that we can use the ones that might not have gotten onto the CBA Photo Gallery. Please make sure that all photos have names of the children, the festival or activity name, and photographer and contact information.

To get to the Kids on Bluegrass Web page, go to the CBA Web site. At the top right hand corner of the page you will find the Kids on Bluegrass heading. If you scroll down the page to the boxes you will also find a Kids on Bluegrass Box. Click on either of these and go to "Contact Us". You can also just type in www.kidsonbluegrass.com

To send photos, articles, or information about what any of our Kids on Bluegrass are doing or if you have any questions, please contact me through the Kids on Bluegrass web site www.kidsonbluegrass.com. You can also call Sharon Elliott at 510-728-7613 or email shickey6@yahoo.com.

Thank You for Your Donations

The California Bluegrass Association would like to thank the following people for generously donating instruments to the Darrell Johnston Kids Instrument Lending Library.

Darrell Johnston's Family	2-Dobros
Ron Gibson	1-Autoharp
Ed Harrison	1-Mandolin
Deering Banjo Company	2-Open back banjos
Charlotte Smith	2-Banjoes
Mark Varner	1- 1/16 th fiddle, 1- Guitar
Liz Wrone	1- 1/2 size Fiddle
Lee & Marlene Wageman	1- 1/2 Guitar
Paul Siese	1-Full size Guitar and 1- Deering Open Back Banjo
Nancy & Henry Zuniga	1- Guitar
Lloyd Butler	1-Banjo, 1-Fiddle, 1-Guitar
Richard Morrison	1- Full Size Guitar
Suzanne & Don Denison	1- Fiddle
Bob Crowder	1- Mandolin, 1-Guitar
Gene & Kathy Kirkpatrick	1- Guitar
Mr. & Mrs. Jerry Hoagland	1-Banjo
Given in honor of their deceased daughter	
Montie Elston	1-Fiddle
Mr. & Mrs. Mark Pribble	1- 3/4 size Fiddle
Regina Bartlett	2-Dulcimers
John Karsmeyer	1-Fiddle
Ida Gaglio	1-Mandolin
Jim Hyatt & the 5 th String-Berkeley	1-Johnson Mandolin
Unknown	1- Scruggs style Banjo
Unknown	1- Horner Banjo
Unknown	1- Fiddle

We are extremely grateful for these gifts. If I have missed anyone's name, or if I have missed sending anyone a "Thank You" letter, please let me know immediately. Not only do we want to thank you for your generous donations, but the letter is your way of knowing that the instrument you donated has been officially received by the managers of the Darrell Johnston Kids Instrument Lending Library.

Sharon & Steven Elliott, Managers
510-728-7613
kidslendinglibrary@yahoo.com

On The Road Again... with the Mobile McNees'

By LeRoy and Jan McNees

The holidays have come and gone, Thanksgiving, Christmas and New Year --we would like to believe they were special for each one of you, we surly hope so. Knowing that was a busy time of year for all of us we chose to hold off on our "On The Road," letter. We are two months into 2006 and it is time for a quick catch up. So here goes, written from our present location in Tallahassee, Florida, where we have been since just before Thanksgiving.

BLUEGRASS

The great news is two weeks before Christmas LeRoy flew to New Brunswick, Canada to cut a new Bluegrass CD project. He teamed up with Canadian bluegrass artists Frank Doody, Ray Legere, Lee Alward and Jean Marc Dorion. Despite the fact that LeRoy had laryngitis when he left and had to battle a few snow storms he was able to lay down one of his finest recordings yet, an eclectic mix of original songs, some gospel plus great instrumentals. The CD is now completed and "Scratchin' My Beard" is available. You can check LeRoy's Web site for more details and sound bites: www.leroymack.com.

In November, while traveling south, we headed for the Bluegrass Jamboree Withlacoochee where we caught up with David Peterson & 1946 whom LeRoy had spent an evening jamming with at the Halloween Party we had attended in Nashville. This festival was well attended and was the first we had ever come to in Florida.

February found us flying to Bakersfield California for the CBA's first SuperGrass Festival. How thrilled we were to be a part of this great new venue. Craig Wilson and Hal Johnson had a vision and they pulled out all stops for this event, first class all the way. The Convention Center was just pulsating with excitement, enthusiasm and entertainment. Plenty of room for workshops, jams, visiting and a great show room to see the top entertainers. Beside LeRoy giving a workshop, "A Tribute to Josh Graves," we were privileged to present the chapel service on Sunday morning with the help of the group Journey's End. This festival will go down as one of our favorites from now on.

REACHING OUT

Each year on the road we plan to expand our horizons by experiencing something new. November found us in Dade City, Florida at a Habitat for Humanity home build; this was a first for us. We along with 13 other volunteers spent two weeks working on a home for a black grandma who is raising her two small grand kids. We worked on the house from the foundation up. Jan learnt fast how to pound nails after a few bruised thumbs, and had the crew laughing the day she attempted to mix a five-gallon drum of paint with a motorized beater and



covered herself and everyone around her with white undercoat paint.

This build took place in an area that once was so bad that even the police would not come into it, but Habitat has changed the neighborhood by purchasing land, pulling down old crack houses and homes and replacing them with family residences. We worked on home #38 in that location. We believe this is a worthwhile organization and plan to participate in other builds in different locations.

We have spent the last three months with our son Mark and Family who live in Tallahassee Florida. While here LeRoy had several opportunities to play in "Element 3 Church," (www.element3.org) where our son is the Senior Pastor. LeRoy also gave a New Years Eve concert for the Church, backed up by a local band. We are exposing this Church to Bluegrass and it is being received enthusiastically. Jan enjoys helping out with the E3 Kids at the Sunday Morning Service and was the speaker for the E3 church first Women's Ministry event. Both of us help when we can in the church's outreach "feed the hungry," ministry.

FUN STUFF

October in Nashville was great, after IBMA we spent a couple of days with Joe and Darlene Qualey. With them we attended the cold outside Halloween Bash put on by Don and Linda Clark. It was great seeing Mike Bub again, chatting with IBMA "2005 Entertainer of the Year" Jerry Cherryholmes who had just picked up their new bus and were thrilled with it. LeRoy enjoyed sitting on the front porch playing and singing with David Peterson, for both of us a first, tasting the southern favorite BBQ'd bologna (no comment). At the party Darlene Qualey and Jan took one crazy tractor drawn Hay Ride. Twenty (people) started out on this ride and only a few of the crazies (including Jan and Darlene) stayed for the duration. It was one wild excursion which consist of one collision with a car, a hair raising ride down a main highway, careening across a meadow being swiped by tree branches, crashing another party and finished with being chased down by the police. You can ask Jan about it when you see her next. At this same party

we enjoyed meeting with two vacationing Irish bluegrass lovers who told LeRoy the cute story about LeRoy's Irish roots. The McNees' come from Cavin County Ireland and it is said that "Men from Cavin are so cheap they eat their meals in a drawer, then if a visitor comes during meal time they quickly shut the drawer so they don't have to share their food".

Friends are a big part of our life, so we were so thrilled that Marilyn and Don Anderson threw a party for us when we flew home to California for a few weeks to attend SuperGrass. Pat and Ed Fleming flew down from northern California for the party and Dick and Jeannie Stoller drove up from San Diego Area just to be with us.

On the road we meet lots of new people, but there is nothing like visiting with old friends whom you have a "history" with, everyone made us feel so loved, special and missed.

In early January, leaving the RV behind we drove our Jeep from Florida to Macon, Georgia. This old town has 5500 buildings on the National Historic Registry. Feeling romantic, we stayed in one Grand Old Lady of the South B&B called "1842 Inn". Besides touring historical homes we spent a very interesting couple of hours in the Georgia Music Museum. It was an eye opener just how many well known Musicians were born in Georgia, from ragtime and blues to hip-hop and punk and everything in-between. That night we went to the Grand Opera House (built 1883) to see "BowFire" featuring 12 enthusiastic fiddle players, including Ray Legere who performed on LeRoy's latest CD. It was One fun trip.

HOMEWARD BOUND

Our motor home wheels are getting antsy to roll so it is time to be "On the Road Again". We are packing up, saying our good byes to friends and family here in the East and plan to set out March 3rd heading for California and home. We will not be hurrying, too much to see, too much to do and many friends to visit along the way.

We love hearing from each of you, and thank you for keeping in touch by e-mail. That is one of the joys of having the laptop on the road with us, we never feel lonely.

The Crockett Improvement Association presents a free concert with John Reischman and the Jaybirds and Bill Evans' "Banjo In America"



*Five years of touring across North America and Europe, three critically-acclaimed albums and a Canadian Juno nomination have established **John Reischman and the Jaybirds** as one of the top-flight bands in bluegrass music.*

"together they produce music that is seamlessly excellent..."
- **Sing Out, Fall 2004**

"gorgeous three part harmony..."
- **Dirty Linen, Oct-Nov, 2004**

***Bill Evans** will present his **Banjo In America** program. A concert presentation with music and history of the five string banjo, America's true native instrument.*

Where:

The John Swett High School Auditorium
1098 Pomona Boulevard
Crockett, California 94525

When:

Saturday, May 13th, 2006
7pm-10pm

This free concert is sponsored by the Crockett Community Foundation, and ConocoPhillips San Francisco Refinery at Rodeo. Call 510-787-7743 for information.

