

Doyle Lawson -- a Bluegrass icon

Doyle Lawson and Quicksilver have been performing for 25 years and to the delight of their many California fans, they will be appearing in California twice in 2006. The band was the headliner at the CBA's first SuperGrass Festival in Bakersfield during the Super Bowl weekend of February 4-5, 2006. Doyle graciously sat down for an interview with *Bluegrass Breakdown* writer Brenda Hough.

BH: Doyle, we're delighted that you'll be performing twice this year in California. We loved your shows at Supergrass, and are looking forward to your Grass Valley appearances in June.

DL: I love coming to California. You've got some great people to sing to. They appreciate the music. They know the music.

Just because they're across on the other end of the United States doesn't mean that they don't know their bluegrass. Because they do.

BH: Well, we're all very pleased that you're out here. As I said before, this interview will build up the excitement for seeing you out here again at Grass Valley.

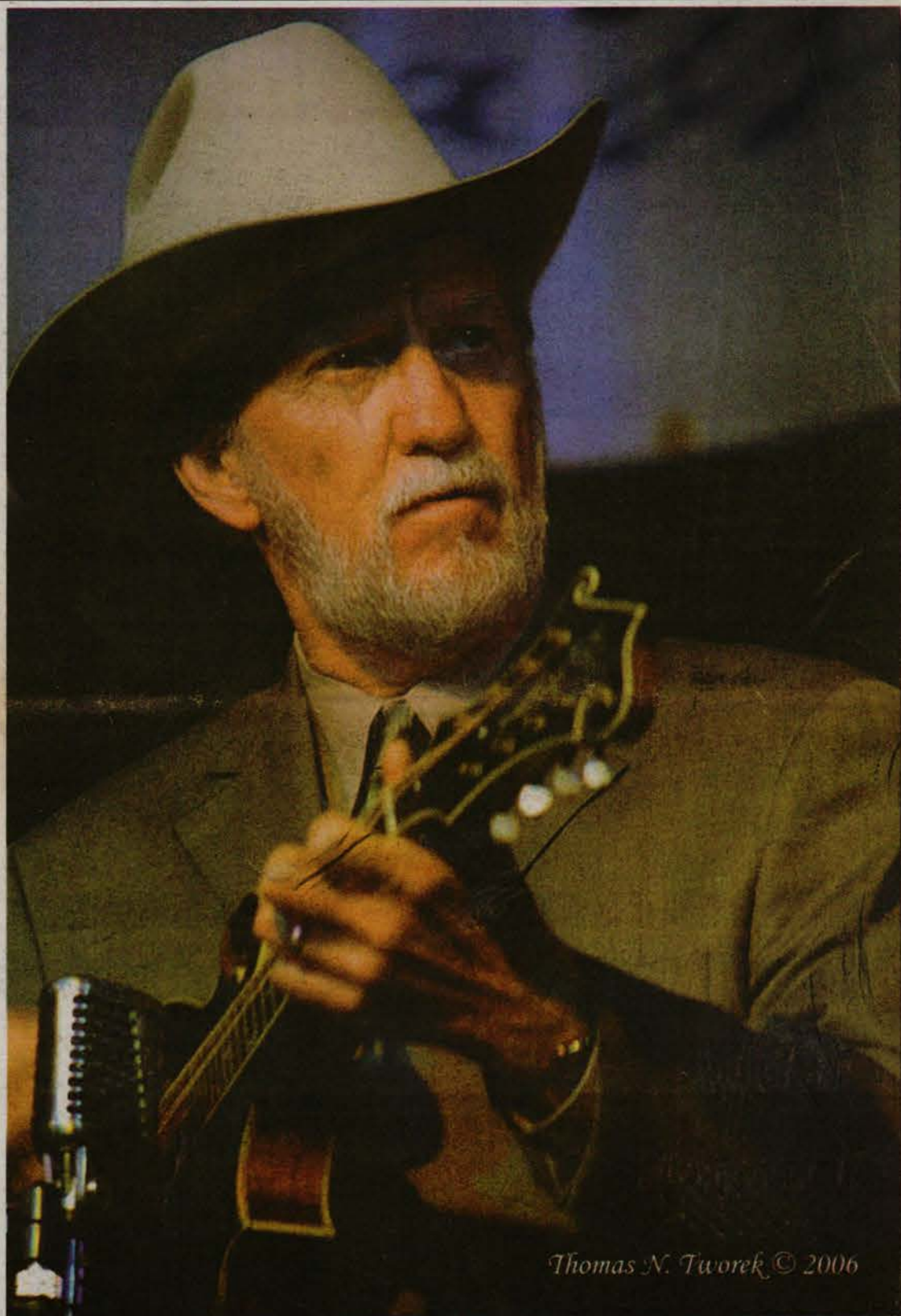
DL: Grass Valley is just absolutely excellent. It is one (festival) that you can use as a rule of thumb for the right way to do things.

BH: Well it's been our best festival. This one (Bakersfield) is the secondary festival and it's the first year.

DL: I've been doing this festival stuff for many, many years and I was impressed for a first year. I know it takes a lot of hard work to get one of these things up and running. Some of them take longer than others. I was speaking from over in my end of the world. I know not everyone of them is an instant winner. It takes awhile to build them and get them implanted to where they need to be.

BH: In trying to formulate some questions for you, everyone says to start at the beginning. Of course, your beginnings were very different from someone growing up in California. You mentioned your mother and father in your concert. What kinds of musical influences were there in growing up in a small town in Tennessee?

DL: Well it was a small town. We were right in the heart of the Appalachian region in the extreme eastern part of Tennessee. I was born in Kingsport and it lies right along the Virginia border a little northeast of Bristol. Half of Bristol is in Virginia and the other half is in Tennessee. But music was a part of our culture. It was almost like walking. A lot of interesting things happened. There was a lot of music in that area when I was growing up, and this was long after the historic recordings of Jimmie Rogers and the Carter Family had taken place. That happened in late July



Thomas N. Tworek © 2006

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Rosie & The Railroaders
and a whole lot more
will be performing for
the Children's Program
In Grass Valley.
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Meet the Bands -- this month Gene Bach interviewed Audie Blaylock & Redline
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- Music Camp News
- Recording Reviews
- Studio Insider
- and much more!

(1927). They came there twice and the ones that really are the springboard for country music happened in late July and early August. Of all the artists that Mr. Peer recorded in those two weeks, they were the two that really made the impact. They wanted them back in the studio

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About Banjo Bob



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

California Bluegrass Association Membership Application

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

Address _____

City _____ State _____ Zip _____ Year of Birth _____

Phone _____ Email: _____

Membership Categories:

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

Membership 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
_____ Couple - 2 votes for _____ year(s) @\$25
_____ Add _____ non-voting Children @\$1 each
_____ Add _____ voting Children @\$10 each

Children's names and birthdates: _____

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

New _____ Renewal of Member # _____

Membership Total \$ _____
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TOTAL ENCLOSED \$ _____

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

Mail to: CBA Membership Vice President Kathy Kirkpatrick
P.O. Box 690730
Stockton, Ca 95969-0730

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

Editor's Corner

By Suzanne Denison

Welcome to May and the start of the outdoor Bluegrass Festival season! Hopefully the weather will get much warmer and drier this month and we can all enjoy watching the wild flowers grow and starting our spring gardens – a little late.

April was a rough month up here on Blue Mountain in more ways than one. We had nearly 30 days of rain or snow, high winds, power outages and lots of cold weather. The seasonal creek on our property is running at full spate and the natural spring has formed a mini-pond in our lower pasture that is a haven for migrating ducks and geese and the new home for a whole hoard of croaking frogs.

The other BIG problem last month was the error made by the newspaper that prints this publication. For some reason only known to the pressman, the crew used the files for the March Bluegrass Breakdown a second time and printed more than 4,000 copies which were promptly mailed out to members and sent to music stores, record companies and advertisers throughout the country. By the

time I received my bulk copies on March 22, I had heard from several CBA members about the problem. After several irate phone calls to the newspaper's production manager, he admitted that it was their mistake and offered to print the April issue (at no cost to the CBA) on Wednesday, March 24. It was mailed out the next day.

However, this didn't stop the phone calls or emails from puzzled CBA members and unhappy advertisers. Rick Cornish posted a notice on the CBA website and I answered the calls and emails as quickly as I could, but I think I spent more time apologizing for this error than I did doing anything else including producing this newspaper. This problem has never occurred before – and hopefully will never happen again.

I am looking for a new printer and hopefully will find one in the near future. Since the Bluegrass Breakdown is the public face of the California Bluegrass Association, this is too big an error to overlook and/or forgive. I hope that all of you will understand that it was not done intentionally, and no one in

the CBA organization had anything to do with the mistake.

On to more pleasant things – such as the upcoming CBA Father's Day Festival. I hope that you are planning to attend our 31st Annual festival at the Nevada County Fairgrounds in Grass Valley. We have a great line-up of bluegrass and old-time talent, plus lots of interesting workshops, an expanded children's program and a beautiful location for camping and jamming. If you haven't ordered your festival tickets yet – do it now! The deadline for advance discount tickets is May 31 – no later! CBA members save \$10 per ticket by buying in advance and seniors (65 and older) save an additional \$5 per ticket. There is a mail order ticket form on page A-13 or you can order with a credit card at www.cbaontheweb.org.

Another event in Grass Valley is the CBA's 6th Annual Music Camp at the same location Sunday, June 11 through Wednesday, June 14th. Camp director Ingrid Noyes has lined up some wonderful instructors again this year and you will have a chance to learn new skills and participate in jams, a traditional dance session and student concerts, as well as hear some wonderful music during the instructor's concert. An added feature this year is a Wednesday night concert and workshops by the Stringbusters from Nashville, Tennessee. If you would like to register for music camp, there is a form on page B-3 for your use. More information about instructors and classes is available at www.cbamusiccamp.org.

There are lots of other festivals

coming up in the next several months, as well as band performances, and concerts that you'll find listed on the CBA calendar in this issue, as well as on our website at www.cbaontheweb.org. Please support bluegrass music and musicians with your presence and your pocket book to keep our music alive and well.

Thanks to all of the

writers, reviewers and photographers who contributed to this issue of Bluegrass Breakdown – they make my job much easier and keep our publication readable and informative. Contributors this month are: Kyle Abbott, Gene Bach, Larry Carlin, Elena Corey, Patti Garber, Brenda Hough, Ingrid Noyes,



Is it Spring Yet?

J.D. Rhynes, Roger Siminoff, Tom Tworek, Joe Weed and Bill Wilhelm. Thanks also to all of our advertisers for their continued support.

Until next month – enjoy the music!

California Bluegrass Association

Bluegrass Breakdown

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

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

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

Please send all contributions and advertisements to:

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Reprint requests must be made in advance by contacting the Editor.

Time is running out...

The deadline to order your advance discount tickets for the CBA's 31st Annual Father's Day Bluegrass Festival -- June 15-18, 2006 is May 31st!



Don't delay -- do it today!

For mail order tickets -- see Page A-13 for an order form.

For credit card orders -- go to www.cbaontheweb.org

Bluegrass Breakdown Advertising Rates

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Full Page- 10" wide X 12.75" high..... \$200.00

Half Page - horizontal -- 10" wide X 6.5" tall \$100.00

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Quarter Page 4.5" wide X 6.5" tall \$50.00

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

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

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

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

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

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

Classified Advertising

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

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

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

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P.O. Box 9, Wilseyville, CA 95257

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

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

BLUEGRASS NEWS NOTES

In Memory Mike Lantz

Front Range's founding member and mandolinist Mike Lantz died on Wednesday, March 29 after a long battle with brain cancer.

According to an email post on IBMA-L by his fellow band member, Bob Dick, "Mike was a wonderful person, a great mandolin and tenor singer, and a loved guidance counselor. In Front Range he was a founding member along with Bob Amos. They started playing music together in the mid 1980s and the band developed into a nationally and internationally touring band throughout the 1990s."

"His tenor voice was the key to the Front Range trio, I feel fortunate to have been able to sing with him for so many years. His mandolin playing was truly unique; we call him the 'King of the blues mandolin'. He also was an accomplished banjo, fiddle and guitar player," he continued.

Our condolences to Mike's family and friends.



LeRoy Mack's new CD features new songs written by LeRoy including, gospels, instrumentals some standards and some just a bit different from the usual. Songs include; God's Armor, Steel guitar rag, Tramp on the street, Caravan, How great thou art, Heaven is real, Santa Claus, Satan's train, Scratch'n my beard, Go close the windows, Mississippi squirrel, Malaguena, Cry'n holy to the Lord.

LeRoy will be on hand at Grass Valley CBA Father's day festival this year to present a Dobro workshop on Friday at the dinner hour. (see schedule for location) He will be doing songs from the new album at the workshop. You can purchase the new CD then or you can go to LeRoy's web site to see and hear some cuts and purchase anytime. Go to www.leroymack.com

to your friends," Eric wrote. "We hope you enjoy it! Also, we've been told that CMT will air the video on "Wide Open Country" this weekend! If you like it, please let CMT know that you do. Thank you!"

The video aired on CMT during the weekend of March 25 and 26, 2006. If you missed it on television, be sure to go to the website above and check it out.



The Wilders released their new CD "Throw Down" in April

One of the favorite bands of CBA's SuperGrass attendees, The Wilders, released a new CD titled "Throw Down" on April 25, 2006. The four-member Kansas City-based band has enough energy to set the stage on fire and the musical talent to please the toughest audience.

Formed in 1996, The Wilders have been regularly regarded as "the band to see" wherever they go, blowing away audiences and crossing musical boundaries and genres with their full-throttle live shows. Led by singer, guitarist and country wisecracker, Ike Sheldon, the band grounds itself firmly in the early formative years of recorded country music, but the only thing reverent about their shows is the top-notch musicianship they bring to the stage.

The Wilders' playlist is peppered with original country, bluegrass, hillbilly songs and fiddle tunes, including many of the classic country favorites heard in the early days of the Grand Ol' Opry radio show. Songs by Hall of Famers' Jimmie Rogers, Roy Acuff and the Carter Family are presented in a faithful-yet-original light. Anchored by the insurgent walking bass lines of Nate Gawron, the band resurrects 1940s and 50's honky-tonk heroes like Hank Williams and Lefty Frizzell, providing each tune with all the swinging electricity found in the originals without plugging in a single instrument. Multi-award-winning fiddler, Betse Ellis, gets the crowd moving with her hard-driving, old-time fiddle playing and the band's chemistry is a kick to watch. The finishing touch for the band's sound is produced by the slippery Dobro, chugging clawhammer banjo and plunky mandolin of jack-of-all-trades, Phil Wade. While Sheldon and Ellis handle the bulk of the vocal chores, the whole group can sometimes be heard harmonizing on a beautiful old gospel tune, gather 'round the microphone style. Road warriors who throw a lot of humor into their shows, the

band members deal with the calamity of a string break or a high-humidity-detuned instrument in a way that usually gets them and the audience laughing together. The Wilders take their craft seriously, but not themselves.

While The Wilders have been a word-of-mouth favorite for years, they're ready to take it up a notch and spread the word with Throw Down. If you haven't heard of The Wilders yet, you will. Give a holler for more info or to be serviced with the album. Check out music and tour dates here: <http://www.wilderscountry.com>



traditional singing and playing of Lorraine Jordan and Dale Ann Bradley to the contemporary styles of Gena Britt and Julie Elkins, there is something for everyone on this project.

For more information, please visit www.DaughtersofBluegrass.com



The Grascals performed at Kennedy Center last month

Grammy-nominated bluegrass group The Grascals performed on the Millennium Stage at the John F. Kennedy Center for the Performing Arts in Washington, DC, on Sunday, April 2. The concert is part of the center's "Country: A Celebration of America's Music" series. A tribute to America's rich country music heritage, the three-week series, offered in partnership with the Country Music Hall of Fame Museum, featured performances of the Grand Ole Opry, Earl Scruggs, Vince Gill, Naomi Judd, Wynonna, Travis Tritt, Kris Kristofferson, Ray Price, Asleep at the Wheel, Sam Bush, Jerry Douglas, Stuart Duncan, Bela Fleck, Mark Schatz and Bryan Sutton, among others.

Other April performances for the band included a return to the Grand Ole Opry stage on April 4 and a host of festivals throughout the southeast, including Merlefest. The group also returned to the recording studio to work on their second release for Rounder Records.

For more information and an updated tour schedule, please visit www.grascals.com.



Paul Knight joins Perfect Strangers

According to the April edition of Carltone's Corner, "The busiest guy in Bay Area bluegrass just got busier. Bassman/soundman extraordinaire Paul Knight, after filling in for the past year for the late Forrest Rose with the bluegrass band Perfect Strangers, has now become an official member of the band. This is in addition to doing sound for many concerts and festivals, playing with The Papermill



Dobro legend LeRoy Mack releases new CD

Legendary Dobro player, honorary CBA life member and nationally known musician LeRoy Mack McNeas recently released his new CD titled "Scratch'n My Beard". LeRoy was a member of the Kentucky Colonels, the Born Again Bluegrass Band and Journey's End. He has recorded with a number of Bluegrass musicians and is a featured workshop presenter and guest performer at festivals throughout the United States and in Canada.

"Scratch'n My Beard" fea-



New Gibson Brothers Video on cmt.com

Eric Gibson of the The Gibson Brothers emailed us recently to let us know that the band's new video, "I Got A Woman," can be viewed at http://www.cmt.com/artists/az/gibson_brothers_country_/artist.jhtml.

"We'd so appreciate you watching it and sending the link on

CBA seeks candidates for the 2006/ 2007 Board of Directors

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

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

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

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

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

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

BLUEGRASS NEWS NOTES

Creek Rounders and the Stadler-Gibbons Band, and hosting the occasional Paul Knight & Friends at the Station House in Point Reyes Station."



DMZ/Columbia to release An Appalachian Summit: Ralph Stanley Sings The Carter Family this month

Nashville, TN -- Two of the greatest talents in the history of Appalachian music converge May 30 when DMZ/Columbia Records presents Ralph Stanley: A Distant Land To Roam-Songs Of The Carter Family. Still a commanding presence at 79, Ralph Stanley reignites the drama of these Depression-era classics that first thrilled him as a boy.

Backing Stanley on this beautifully produced and packaged homage are his band, the Clinch Mountain Boys, legendary singer and autoharpist Mike Seeger and bassist Dennis Crouch. The album is executive produced by T. Bone Burnett-the musical force behind

the soundtracks of O Brother, Where Art Thou? and Walk The Line-and co-produced by Larry Ehrlich and Bob Neuwirth.

From 1927, when they made their first recordings, until they disbanded in 1943, A. P., Sara and Maybelle Carter were the collective voice of rural America. Hailing from Maces Springs, Virginia-just a few mountainous miles from where Stanley was born-the Carters enriched country music with a torrent of soulful ballads and hymns, among them "Bury Me Under The Weeping Willow," "Keep On The Sunny Side" and the incomparable "Wildwood Flower."

Stanley chose 13 rarer gems for this tribute: "God Gave Noah The Rainbow Sign," "Little Moses," "Worried Man Blues," "Longing For Home," "Motherless Children," "Storms Are On The Ocean," "Keep On The Firing Line," "Engine 143," "I'm Thinking Tonight Of My Blue Eyes," "Orphan Child," "Hill Lone And Grey," "Waves On The Sea" and "Distant Land To Roam."

Adds Sony Music Nashville president John Grady, "We all have musical heroes. One of mine is Ralph Stanley. To me, he is Elvis Presley. He is easily one of the most

important musicians in American history. There is, has been, and always will be ONE Ralph Stanley. Thank God he is in my lifetime."



First-Ever Bill Monroe Style Mandolin Camp slated for Sept. 8-10

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

Frank Wakefield, Mike Compton, Skip Gorman, David Long, and Red Henry will give workshops on a number of subjects, including: specific eras in the evolution of Monroe's style; right hand technique; and the blues, fiddle, and church music that

shaped Monroe's musical expression. Monroe's up-tempo, fiddle-based approach to mandolin revolutionized the way the mandolin was played. Coinciding with the 10th

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

According to an email received recently from Bay Area mandolinist and leader of High Country, Butch Waller, "The Monroe Style Mandolin camp in Owensboro has added a second session September 15, 16 and 17. The instructors include Frank Wakefield, Mike Compton, Skip Gorman, David Long, and Butch Waller".

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



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

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

Located in Owensboro, Kentucky, the International Bluegrass Music Museum is a 501(c)(3) non-profit organization with a mission to develop and maintain an environment in which people of all ages can discover the richness of bluegrass music through an exciting and educational experience.



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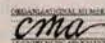
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Doyle Lawson -- a Bluegrass icon

Continued from A-1

pretty quick. That was the formation of the big boom in country music. It happened right on State Street on the Tennessee side.

But music was a way of life for us. When I was growing up, gospel music was a part of my childhood especially after I was five or six years old. My mom and dad got real active in the church and got in a trio with a cousin. Of course my little brother and I were fairly small and it was hard for my Mama to go and sing in places and take care of us and be a housewife. That was before it became necessary for both the husband and wife to work in order to accomplish what you wanted to do in the way of having things.

When she dropped out my sister was in for a while. And when she got married another lady stepped in. So I was always around gospel music in addition to the radio stations having live music. In Bristol we had a show called the Farm and Funtime Hour and it was on every day. I heard Mac Wiseman there for the first time. Ralph and Carter Stanley were there and Lester Flatt and Earl Scruggs came there for a year or so after they left Bill. And Earl told me that after they left Bill they went to several other radio stations. But when they came to Bristol, that was the place that turned it around and started improving it. And that was the springboard for the success that they would enjoy. He said it was a good area for it.

My father sang with a quartet but it was all a cappella. Thus came my love for a cappella music. Again it's a way of life. He never played a musical instrument at all. My youngest brother might hammer out three chords on a guitar, and my sister plays some piano. My oldest brother says he can barely turn on a radio without static.

BH: But you play lots of instruments.

DL: I learned to be proficient on five. I started playing the mandolin when I was eleven years old and I moved over to the banjo later, guitar along the way, and the bass. I learned how to play bass because I wanted to have a bass player in a group I was with when I was a kid. We had a mandolin and two guitars and I said we have to do something about this. So I talked the kid who sang bass into buying a bass and I figured out it was relatively simple to hold time and figured the chords out. Then I moved over to the banjo and learned to play that. I had a first cousin who was playing with us and he was an awesome tenor singer. So I worked with him so he could

do some turnarounds. He was a great singer. He could sing as high as you asked him to effortlessly. It was amazing. I would tell him to do this part here and he would nail it to the wall. I learned over the years and I picked up fiddle over the years because I love the fiddle. I think that that's evident in my playing that I love fiddle music. I said once that I thought all mandolin players were just frustrated fiddle players. Mr. Monroe had a great love of fiddle through his Uncle Pen. For a while I carried two fiddle players and someone said it's kind of different to carry two fiddle players, and I said the only thing better would be if I had three. But that's kinda how I matured as a musician and moved onto other things. I had my sights set on being a professional musician from the time I was five years old. I've never had any doubts as to what I'd be doing.

Just being around my Dad I knew where all the parts should go and I never had to work on it. I could always hear the parts just by being around it. I had a jump on a lot of other people. Vocals were just second nature to me. They were something I could just hear. I always could. I could sing any part but my voice is just not low enough for bass but I know the part.

BH: I know you were in several bands. Did your part in each band change? I know you were on banjo with Jimmy Martin and were you singing baritone?

DL: That's all I sang. In 1960 I was 16 and Jim called and wanted me to come and audition. My parents said "you're too young" so I waited until February 3rd 1963 and I got a call again. I figured that my chances of getting a job would be better as a banjo player because I took a look at my opportunities and Monroe was a mandolin player, Bob Osborne was a mandolin player, Jesse McReynolds was a mandolin player, Don Reno had Ronnie and Lester Flatt and Earl Scruggs had stopped carrying a mandolin and so had Ralph and Carter Stanley. Mac Wiseman carried no band at all. So I thought if I learned to play banjo and play it right I could hook on with either Bill or Jimmy.

And of course he was the reason I wanted to play bluegrass. He still is my hero. When I was 14 years old I met Jimmy Martin and Jimmy took an interest in me. I was self-taught and I was doing a lot of things wrong. He sat down with me and told me you have to play with your wrist. You play from your wrist to the tip of your fingers. That's what you use and he said I learned this from Bill and I'm going to show

you how to do it.

And many people have commented over the years about how much my technique with my right hand reminds them of Bill. I learned from Bill indirectly. Jimmy taught me what he learned from Bill. By Jimmy taking an interest in me, it gave me an advantage over all the other young people playing at the time and it served me well.

BH: It certainly has with 43 years in the business. You went from Jimmy's band to...

DL: I left Nashville and I went to Louisville in the fall of 63. I just played odd jobs with people and I didn't lock in with any particular band. I would do union jobs. There was a local radio personality on WHS radio and her name was Ginger Callahan and Ginger did Molly O'Day style music. It was real mountain music. Molly could belt out a song. She sang with real power and gusto. But Ginger played the old time flogging banjo. I did a lot of studio work with her. We did a lot of square dances back then.

I still played Scruggs style. In 1965 I was also teaching music. Banjo, mandolin, guitar lessons, mostly those three. There's a fellow who was taking lessons from me and also from J.D. Crowe. I was living in Louisville and J.D. was living in Lexington and he told J.D. about me. I didn't know J.D. but working for Jimmy I patterned my banjo playing after J.D. because that was the style of banjo playing that Jimmy liked. So Harry would say Crowe says to come down and see him. It went on until the middle of 1966 and I decided one day I'd go down and look him up. So I drove down with a friend of mine and looked him up. He was playing at a place called Martin's Tavern. I introduced myself and he said I've been hearing about you. We just immediately bonded. Friends right from the start. He said, "you play the guitar, get up and pick with us." So I would do that if I wasn't doing anything. I would drive and just sit in and have a good time. I got a call and his guitar player was down with hepatitis and was going to be out for a while. So he said, "Will you fill in?" I weighed my options and I decided I'd rather be with J.D. Crowe's as close to me as any brother I have. I was still working in Louisville and I never did leave. In December of '66 I'm still playing and Eddie was well and I'd play mandolin or second guitar and I'm still there and we had six people in the group. I went to J.D. and said, "What's the status here?" He said, "Why I thought you knew. You're here." The guy playing the bass moved on so Eddie moved to bass and I stayed on playing guitar.

Red Allen came in late '67 and I switched back over to mandolin which was really what I wanted to play. Red stayed over a year and in 1969 I took another stint with Jimmy except I played mandolin the second time and by January of 1970 I was back in Kentucky playing guitar with Crowe. In 1971 I got a call from Washington DC. The Country Gentlemen called. Bill Emerson the banjo player wanted to know if I would be interested in playing with the Country Gentlemen. Obviously I was because they were really cutting a wide trail in those days and things were really hopping for them. I felt like it was for my career and I moved to Washington DC.

(John) Duffy had already been there and gone. When Jimmy Gaudreau left, that's when I stepped in. I was there for seven and a half years. I wrapped up March 30, 1979. During that time I had a chance to produce records and arrange the material, which is something I always enjoyed. I had Charlie Waller's incredible voice to build everything around. What a treat that was. I wrestled with the idea of leaving for a year and a half to two years. You've getting to be 33, 34 years and you need to make your move. Because if you stay when you get to be an old man you'll say you didn't have the guts to try. What would have happened if I had done this. I've never been one to say I've got it now and stay in the safety zone. April 1st it was Doyle Lawson and Foxfire. There was a series of books called the Foxfire books and me being from the Appalachian region I felt a kinship with that and it was a part of our heritage and culture. I didn't find anyone using the name Foxfire and then I got a call from a lady in tears (because she was using the name for her group). So, I found another name. I went home and I was talking to my Mom. We were tossing names back and forth and my Momma said you know Quicksilver is a good name. It's a force to be reckoned with; it's unstoppable. It kind of caught me; it's really what I want to be. I left Kingsport and I

drove back to Concord, Virginia. Doyle Lawson and Quicksilver, Doyle Lawson and Quicksilver. By the time I got back home, it felt right. That's how I came up with the name.

BH: So this first band was the one Terry was in?

DL: Yeah, Terry Baucom, Jimmy Haley and Lou Reid. I knew Terry from his days in North Carolina. He played fiddle with Charlie Moore. More recently than that, he had been part of the Boone Creek band made up of Ricky Skaggs and Jerry Douglas and Wes Golden and Steve Prine I think was the bass player. At one time Vince Gill was part of that band. Jimmy and Lou. About a year before I decided to leave the Gentlemen, I had produced one side of an album record for Rebel Records. They were in a band called Southbound and I remembered the incredible rhythm that Jimmy Haley played on guitar in addition to his vocal talent. I remember Lou being a great singer. I called Jimmy first and told him what I was looking to do, and through Jimmy I was able to get Lou and Terry. Basically, one phone call got my whole group. We then proceeded to enter into some 16, 18-hour days of rehearsals. Seven on seven. We'd break for lunch, grab a sandwich and we sang every day. But I had little time to get ready. They say out of sight, out of mind, and I didn't want to drop out for too long. Another thing I had learned, after I spent all those years prior to that, I'd been with Jimmy twice, I'd been with J.D., I'd been with the Gentlemen for seven and a half, it's amazing how many promoters didn't realize know who I was. I was there, but they dealt with our agent or Charlie was the money person. My work was behind the scenes in arranging the material. So I had to build a new market. There were more shows that I didn't get to work that I had done with the Country Gentlemen. For the simple reason they'd say I knew what you did with them, show me what you're doing now. It took about a year, but word got out

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Doyle Lawson -- a Bluegrass icon

quick that this was a high-energy band. We were doing things that nobody else had done. A lot of people would say, I don't know if we should do that; it's not bluegrass. I never looked at it that way. I think what determines a bluegrass song is the interpretation that you give to it. I was never afraid to take a Bee Gees song, or a Fats Domino or a Jerry Lee Lewis or whoever in addition to bluegrass. At that time we didn't have that many writers who wrote bluegrass material, and I saw no future in reworking everything that everyone was doing at that time. It's not where the song comes from, it's how you interpret it.

The Country Gentlemen borrowed heavily from the folk scene. They were not afraid to take on a Bob Dylan song. I guess part of that carried over with me after I left. J.D. and I were doing things like that in no small part due to Larry Rice. Larry Rice grew up in the LA area and he knew the Flying Burrito Brothers and of course Clarence White by then was working with the Bryds. We just didn't have qualms about it. We did Sin City, She's a Devil in Disguise. If it was a good song, we did it.

BH: It's one of the things you do so well. It just wonderful when you hear a song you've heard somewhere else and then Doyle Lawson and Quicksilver does it, and wow it's your song.

DL: I have more comments on my latest bluegrass album, "Dig a Little Deeper." We did the old country classic, "Four Walls." We did a trio all the way through. Historians will come and say I never could imagine a song like you did it. But I could just hear that. Jim Reeves did it his way, and I wanted to do it. Here's what it sounds like when you do it bluegrass. I think that's healthy for the music.

BH: What else do you do that makes a song a Doyle Lawson song? You do the arrangements, you have a certain way of stacking the vocals...

DL: Well you have to sing from the heart and not the head. To really put a song across, you can sense the difference if it's a heartfelt presentation or a head sense. From the heart that emotion emits from you and goes to the people. They feel it and connect with it. You can recite poetry, but if you were just reading it, it would be a bunch of words and that's all it would be. A song is the same way, if you just sing a bunch of words, that's all it would be and there's no soul to it. That's one of the things I try to keep with us. I want it to be perfect; I don't want it to be

plastic.

BH: That's one of the things that's so notable about your show. Not only do you pull out this great depth of emotion in the songs, and everyone is just feeling it all the way to their toes, but then you and Jamie do this marvelous exchange of humor. You bring everybody to such a point that you have to have the relief so you can start it up again in the next song.

DL: You know you want to do

that. After all, I'm in the entertainment business. That's how we approach it. I always listened to my peers when I was coming up. I always felt they were here before I was and if I keep my mouth shut and my ears open -- Earl Scruggs said "you always play with their emotions. You get them up, you let them down, you build them back up and you always leave them up." When you come on stage, you want those people to be excited. You

go through a range of emotions in your presentation. But when you leave, you want to make sure they're excited. They remember the first time they see you, and the last time they see you.

BH: Well that's sounds like a marvelous ending to this interview. You can leave us here on that crest of excitement. I know we are all looking forward to seeing you in Grass Valley this June.

DL: We can't wait to get back to

Grass Valley. That's such a great place.

Editor's note: Doyle Lawson & Quicksilver will be performing at the CBA's 31st Annual Father's Day Bluegrass Festival on Saturday, June 17 at 8:05 p.m. and on Sunday, June 18 at 11:05 a.m. for the Gospel Show and again at 1:20 Sunday afternoon. You don't want to miss their shows!

-- Suzanne Denison

DOYLE LAWSON & QUICKSILVER REVIEWS

DVD: Doyle Lawson and Quicksilver: Through The Years

Crossroads Entertainment
PO Box 829
Arden, NC 28704
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By Brenda Hough

Doyle Lawson has been leading the Quicksilver Band for 25 years and this Anniversary Celebration DVD was recorded last year at the Nashville War Memorial Auditorium. Doyle gathered as many former band members as he could and the 13 versions of Quicksilver performed 32 songs in a joyous celebration of bluegrass and gospel music. The carefully recorded and videotaped performance captures the magic of the music and the enthusiastic audience response.

The show begins with Doyle's first band mates: Jimmy Haley on guitar, Terry Baucom on banjo and Lou Reid on bass. Lou's soaring tenor set the standard for all lead vocalists that followed, and focused the group's mighty four part gospel harmonies. The opening song, "On The Sea of Life" with Lou's "sailing on" vocal response rattles the rafters. Doyle's masterful mandolin opening licks are carefully blended with Terry's banjo. The quartet sound is captured in the gospel song, "Great Judgment Morning."

Doyle's arrangements and ability to choose strong lead singers has been one of the band's strengths throughout the years. Russell Moore and Ray Deaton left to form the highly regarded band IIIrd Tyme Out, and their performance with Doyle and the Scott Vestal include the gospel "Hiding From the Storm Outside," as well as Russell's poignant "She's Walking Through My Memory" and "Sweetheart You've Done Me Wrong." Ray's signature bass vocals rumble through "The New Jerusalem."

Another memorable Quicksil-

ver band featured Steve Gulley, Barry Abernathy and Dale Perry. Steve and Barry later formed Mountain Heart. Other players moving in and out of the ensembles include Hunter Berry and Jesse Stockman on fiddle, Jim Mills on banjo and Barry Scott on bass.

But regardless of the band configuration, Doyle's vision and message remain true. The gospel harmonies and message come smiling through, and the joy in the love for the music reaches out and touches every listener and fan. Capture the excitement of this great concert and add it to your video collection.

**He Lives In Me
Doyle Lawson & Quicksilver
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Song list: *He Lives In Me, In His Presence, I Am On My Journey Home, Remember My Name in Your Prayers, Help Me Lord, 'Till I See You Face to Face, There's a Treasure In Heaven, The End of the Road, Will You Meet Me Over Yonder, We Shall Inherit, For Better Than This, When He Welcomes Me In.*

By Brenda Hough

There's not many other gospel groups that can match the mastery shown by Doyle Lawson and Quicksilver. With 12 classic songs of joy and rapture, the group leads the listener through life's journey to heaven. "I Am On My Journey

Home" has the trademark Terry Baucom pulsing banjo and the blending harmonies of Jamie Dailey, Doreen Beachley, and Doyle Lawson. "Remember My Name In Your Prayers" is a beautifully sung waltz song with a gentle guitar rhythm. "Till I See You Face to Face" was written by Doyle and Jamie and is sung a cappella with carefully blended four-part harmony. Departing bassist Barry Scott wrote "We Shall Inherit" and with Jamie Dailey wrote "When He Welcomes Me In," and both fit this band configuration like the proverbial glove. The songs are have Doyle's mandolin weaving in and out of the tunes, fiddle from Mike Hartgrove and Jesse Stockman, blended with strong rhythm from Jamie's guitar and Barry's bass.



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
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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 pkfieldbluegrass@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.

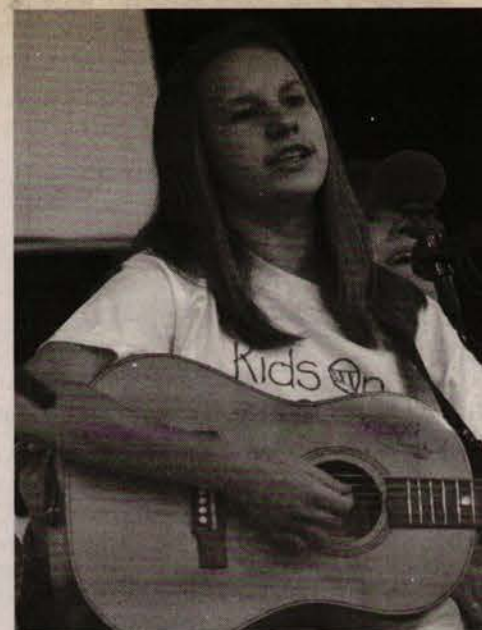
As part of the National Old-time Fiddlers' Inc., Weiser is also headquarters for the National Oldtime Fiddlers' Association and home of the National Fiddlers Hall of Fame.

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.

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

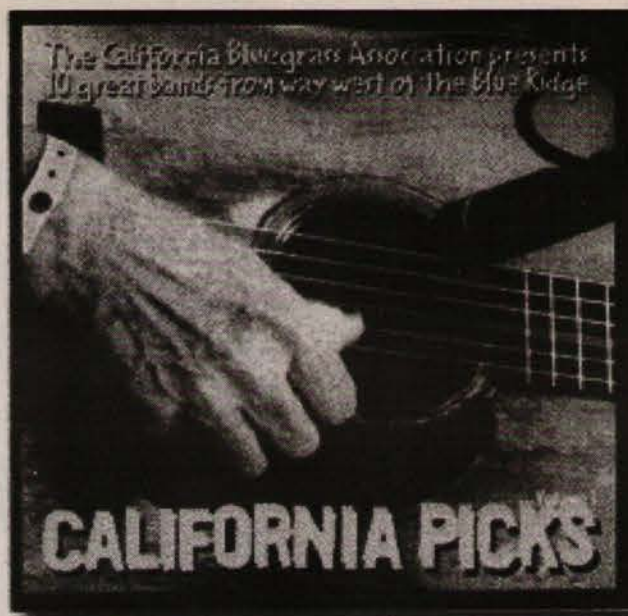
California Bluegrass Association (CBA)

c/o Ed Alston CBA Treasurer

P.O. Box 6954

Santa Maria, CA 93456

(In memo area print: Kids Instrument Library)



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

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

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

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 occasion 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 an important message.

Last August, the church had the opportunity to host a gospel



New Found Road

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.

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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Bluegrass Gold welcomes back Peter Rowan at Sweetwater in Mill Valley May 4th

By Larry Carlin

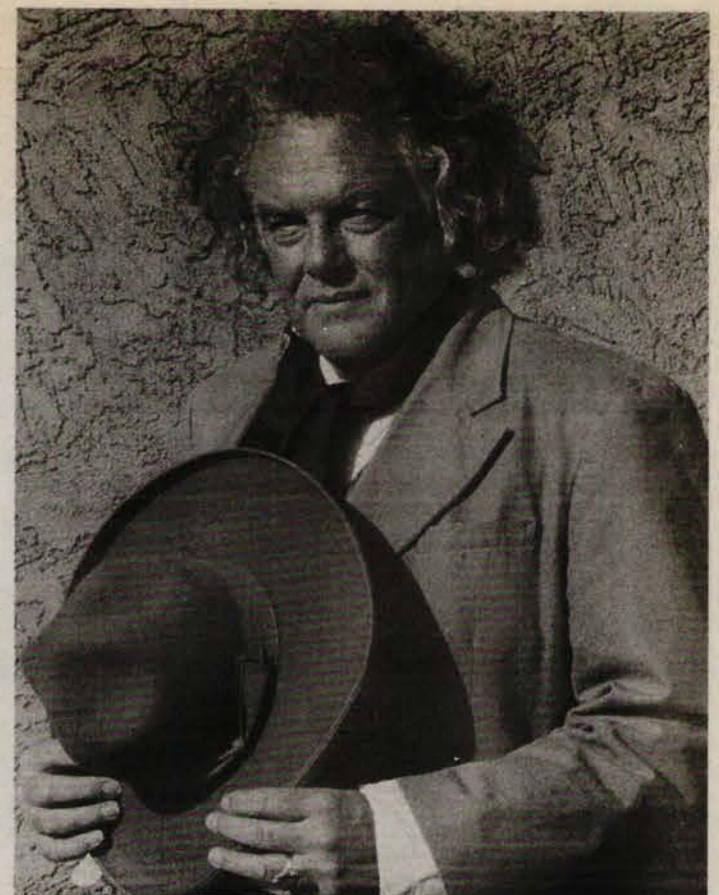
There will be just one edition of the Bluegrass Gold series at Sweetwater in Mill Valley in the May. The show is produced by Carlone Music and co-sponsored by the Northern California Bluegrass Society. On Thursday the 4th at 9 p.m. Peter Rowan will be the headliner, and this will be his first performance there in one and a half years.

Bluegrass legend Peter Rowan has led a long and varied career. In the 1960s he played with bluegrass legend Bill Monroe and The Blue Grass Boys as well as the bands Earth Opera and Seatrain. In 1973 he formed the all-star bluegrass band Old and In the Way, with David Grisman and Jerry Garcia, and their self-titled recording is one of the best-selling bluegrass albums of all time. He then recorded a few albums with The Rowan Brothers (Chris and Lorin), toured with his band The Free Mexican Air Force, and he has recorded several solo albums. His song "Panama Red" was a million-selling hit for The New Riders of the Purple Sage. He released four

new albums in 2002: a solo project called Reggae Billy; Old and In the Gray with David Grisman, Vassar Clements, Herb Pedersen, and Bryn Bright; Crazy People with his two brothers; and the 2003 Grammy Award nominated High Lonesome Cowboy with Don Edwards. His most recent recording on Rounder Records is with bluegrass guitar wizard Tony Rice, and it is called You Were There For Me. Peter has lived in Marin County for over thirty years, and he is one of the most entertaining and versatile performers on the scene today.

Bluegrass Gold celebrated its seven-year anniversary in April, and it is the North Bay's longest running bluegrass show. Coming on June 14th is King Wilkie, followed by Poor Man's Whiskey on July 12th.

Sweetwater, located at 153 Throckmorton St., is Marin County's premier nightclub as well as the home for bluegrass music in the North Bay. For more information call the club at (415) 388-2820, or go to www.sweetwatersaloon.com.



Peter Rowan

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association

membership blank on A-2 or
visit www.cbaontheweb.org

13th Annual Wild Iris Folk Festival set for June 2nd-4th, 2006 in Booneville

The friends, neighbors and musicians who produce the Wild Iris Folk Festival each spring are getting together one last time to throw a final, wonderful musical party in Booneville's Apple Fair Grounds this June 2nd, 3rd and 4th. "Our lives have moved on and we don't have the time to continue producing Wild Iris," says long time festival organizer Diane Paget, "but we couldn't let it go without inviting all the people who have come and enjoyed Wild Iris, and all the people who always planned to come some year, to join us once more before we said good bye."

Wild Iris has always been about the chance to hear great acoustic music in a setting where every seat on The Green was close up and personal, but it is also about getting together with old and new friends in the camp ground to visit and play music, being a place where the whole family could come and have fun (the kids activities are really great), and remembering what it is like to live in a world where people are relaxed, smiling and friendly.

The Festival begins Friday night with a Contra Dance. Renowned singer, storyteller and rabble rouser Utah Phillips returns by mutual acclaim to the Wild Iris stage for a third year late Saturday

afternoon. Utah will be preceded by ragtime punkabilly band The Devil Makes Three, the swingy, acoustic folkgrass of Coyote Blue, the Ukeholics theatrical ukulele novelty act and the youthful and alternative jug band music of the Karosene Kondors.

Last year Steve Lucky and the Rumba Bums featuring Miss Carmen Getit, played music, which was such fun to dance to that they have been invited back this year for the Saturday night dance under the stars on The Green.

Come Sunday afternoon to hear The Bills, global acoustic roots music, the energetic bluegrass Americana of The Greencards and captivating, witty lyrical storyteller Todd Snider. Earlier on Sunday, hear Anderson Valley's Wild Oats singing their three part folk harmonies, the gypsy twang of Roof Top Four and the winner of the Band Scramble. Or possibly be a band scramble winner yourself by signing up to join the band scramble on Saturday, finding out which band you have been picked for (organizers choose band members on the basis of instruments and only then discover who the players are) on Sunday morning, practicing with your newly formed band, then playing for the judging late Sunday morning.

The Wild Iris stage area is shaded by redwoods and evergreens, and surrounded by a small crafts fair, and booths selling local foods, wines, and beer. The festival also has an entire program of children's activities both Saturday and Sunday. Tent and RV camping is available at the fairgrounds on Friday, Saturday, and Sunday nights, with hook-ups and hot showers. Tickets are available for all or part of the weekend.

A destination in itself, the Anderson Valley, home of the Wild Iris Folk Festival, also features some of Mendocino County's finest tasting rooms, galleries, restaurants, and bed & breakfasts. The beautiful beaches of the Mendocino Coast are only half an hour's drive away. The fairgrounds is located in Booneville where many shops and cafes are within walking distance of the festival.

Advance tickets are \$40 for a Saturday or Sunday Pass, and \$65 for a Full Weekend Pass. Tickets will be more at the gate. There is a discount for teens and seniors, and kids 15 and under are free. No pets at the fairgrounds, please. For information call (707) 895-3589; to purchase tickets, (707) 895-2825; to volunteer, (707) 895-2006 or check the website at <http://www.wildirisfolkfestival.org>.

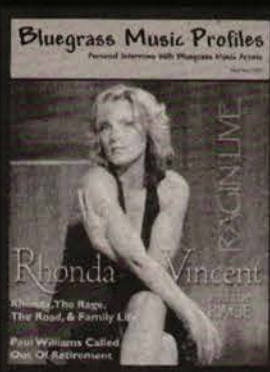
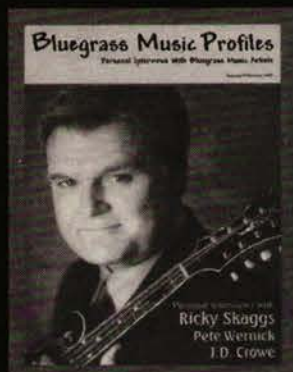
John Reischman and The Jaybirds fund-raiser concert planned in Crockett on May 13



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 qeejay@sbcglobal.net.

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



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31st Annual Father's Day Weekend BLUEGRASS FESTIVAL

June 15, 16, 17 & 18, 2006

at the Nevada County Fairgrounds in Grass Valley, California

Featuring:



Doyle Lawson & Quicksilver
(Saturday and Sunday)



The Larry Sparks Show
(Thursday and Friday)



The Larry Stephenson Band
(Friday and Saturday)



James King Band
(Saturday and Sunday)



Audie Blaylock and Redline
(Friday and Saturday)



Uncle Earl
(Thursday and Friday)



King Wilkie
(Thursday and Friday)



Lonesome River Band
(Saturday and Sunday)



Biscuit Burners
(Thursday and Friday)



The Stringdusters
(Saturday and Sunday)



Teton Divide
(Thursday)



Barbary Coast Cloggers
(Friday and Saturday)

Plus -- •Kids on Bluegrass
•Workshops
•Luthiers Pavilion
•Children's Program
Food Concessions arts & crafts/music
vendors on site
and late night food/coffee returns!

California Showcase Bands



Alhambra Valley Band



Homespun Rowdy



Mountain Laurel



The Stairwell Sisters



The David Thom Band

Come and join us in our 31st Annual Fathers' Day Weekend Bluegrass Festival at the Nevada County Fairgrounds in Grass Valley, California!
Four days of family fun, jamming, workshops, Children's Programs, Luthier's Pavilion, Kids on Bluegrass, camping on site and the best in Bluegrass and Old Time Music on stage under the beautiful pine trees.

Things You Should Know

- Absolutely NO PETS allowed on the festival grounds before or during the festival.
- Camping is in the rough on the festival site beginning Monday, June 11 through Wednesday, June 15 for a fee of \$20 per unit per night (lots of grass and big pine trees), limited hookups available, on a first-come, first-served basis. Designated tents only camping area available.
- Limited number of campsites for handicapped persons. Advance reservations required by May 1, 2006.
- Camping during the festival is included in 3 and 4 day tickets.
- No alcohol is sold on the festival grounds.
- Food and soft drink concessions on site, (picnic baskets and coolers permitted).
- Bring lawn chairs or blankets for seating. Audience area is a grassy lawn with trees.
- Festival is held rain or shine -- ABSOLUTELY NO REFUNDS.

Where is the Festival Site?

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

~ ADVANCE TICKET ORDER FORM ~

CBA Member Advance Ticket Prices and Senior Citizen (Age 65 and over) Discounts are offered to CBA Members only. Members are entitled to purchase 1 discount ticket for a single membership or 2 discount tickets for a Couple Membership. **Deadline for Advance Discount tickets is May 31, 2006** No member Discounts available at the gate.

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

CBA Member Tickets

4-Day Adult.....	\$95
4-Day Senior (65 & over).....	\$85
4-Day Teen (13-18).....	\$48
3-Day Adult	\$80
3-Day Teen	\$40

Non-Member Ticket Prices

4-Day Adult.....	\$105
4-Day Teen (13-18).....	\$53
3-Day Adult.....	\$85
3-Day Teen (13-18).....	\$43

Single Day Tickets

No discounts available

Thursday.....	Adult \$25/Teen \$13
Friday.....	Adult \$30/Teen \$15
Saturday.....	Adult \$35/Teen \$18
Sunday.....	Adult \$25/Teen \$13

GATE TICKET PRICES

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

Children 12 & Under FREE with a paid adult admission.

NO MEMBER DISCOUNTS ON GATE TICKETS.

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

Designated tent camping area available.

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

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

Please send me the following Advance Discount tickets to the CBA's 31st Annual Father's Day Weekend Bluegrass Festival:

CBA Member Tickets

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

Non-Member Tickets

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

*Please specify which 3 days

Single Day Tickets

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

Name _____

Address _____

City _____

State _____ Zip _____

Phone _____ Email _____

Camping Reservations:

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

CBA Member No. _____

Date of Order _____

Total for Tickets _____

Total for Camping _____

Total Enclosed _____

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

CBA Festival Tickets
 c/o Gene Kirkpatrick
 P.O. Box 690730
 Stockton, CA 95269-0730

For more information, call 209-473-1616

or email:

calbluegrass@comcast.net

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

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

Meet the Band Series: Audie Blaylock & Redline

By Gene Bach

2005 GRAMMY® Nomination: Best Bluegrass Album: A Tribute to Jimmy Martin "The King of Bluegrass"... 2005 Nomination IBMA: Recording Artist of The Year... 2005 Nomination IBMA: Recorded Event of The Year... How would you like to be able to sit and listen to the band that was nominated for ALL of the above? Well you're in luck. Come to CBA's Father's Day Festival this year in Grass Valley and you can do just that! The band that garnered all those nominations is, Audie Blaylock and Redline, and they are one of the featured bands this year at what has become one of the best bluegrass festivals in the world today. Audie Blaylock has played with the likes of Jimmy Martin, Rhonda Vincent and Lynn Morris... obviously he's a shade above good. Now he's formed his own band and things have only gotten better. These great pickers will be onstage both Friday and Saturday at this year's big CBA event and if you're looking for a wild ride on the train of awesome music then you won't want to miss them.

Based out of Fort Wayne, Indiana, the band is comprised of Audie Blaylock: lead guitar and vocals; Chris Warner on banjo and vocals; Bobby Davis on Bass; Patrick McAvinue on fiddle; and Stephen Mougin on mandolin and vocals. The band, together since 2004, has become a household name in a very short time. In 2004 Audie left Rhonda Vincent's band 2004 and decided to form his own band. Audie joined up with Chris Warner who is also a former Sunny Mountain Boy, and added Bobby Davis, Patrick McAvinue and Stephen Mougin, and Redline was up and running strong.

Audie and Chris are both married and have children, while Stephen is married to Jana Dolakova (formerly of the band Fragment). They hail from places such as: Garrett, Indiana (Audie); Nashville, Tennessee (Stephen); Wheatfield, Indiana (Bobby); Dover, Pennsylvania (Chris); and Herford, Maryland (Patrick).

So, what other interests do these guys have apart from the band? Well, Audie enjoys cars, Bobby likes genealogy, Chris also like cars, Patrick says music and girls, and Stephen enjoys teaching music.

The band has never been to California, however, its members have performed with other bands and also visited there.

Formed in 2004, they were honored to be nominated as IBMA Emerging Artist of the Year in 2005. Audie has had numerous nominations by IBMA including four consecutive years of nominations as Guitar Player of the Year.

The group has a very rigorous schedule and is booked out as far

as June of 2007 at this point. Festivals they are playing at this year include: Argyle Bluegrass Festival - Argyle, TX; Banks of the Ohio Bluegrass Festival - Louisville, KY; Spirit of Bluegrass Music Fest - Live Oak, FL; Mansfield Village Bluegrass Festival, Mansfield, IN; CBA Father's Day Festival; Free State Bluegrass Festival; All American Bluegrass Jam; Starvy Creek Bluegrass Festival; Mountain Top Bluegrass Festival; Marshall Bluegrass Festival; Bluegrass in the Park Festival; Little Margaret's Bluegrass and Old-Time Festival; Gettysburg Bluegrass Festival; South Louisiana Acoustic Music Festival; Twin Oaks Bluegrass Festival; Poppy Mountain Bluegrass Festival; Jamm'n Bluegrass Festival; Dumplin Valley Bluegrass Festival; Virginia Folk Music Assoc. Festival; Bean Blossom's 32nd Annual Hall of Fame & Uncle Pen Days; Nashville Music Classic; Farm Park Bluegrass Festival; Riverbend Bluegrass Festival. How's that for busy?

As a band, they have not yet toured outside the United States, although a Australia and European tour are currently being scheduled. Audie has traveled the world in his previous bands and he most recently toured with Michael Cleveland the Flamekeeper Band in Scotland in September 2005.

If you're interested in adding their sound to your CD collection you don't have long to wait, as they will release their first album this year on Lonesome Day Records. Audie has two previous solo recordings, performed on last year's



Audie Blaylock (center) and Redline left to right are Chris Warner, Stephen Mougin, Bobby Davis and Patrick McAvinue.
Photo by Sheila Nichols

Grammy nominated (Best Bluegrass Album) and IBMA nominated (Recorded Event of the Year) "A Tribute to Jimmy Martin: The King of Bluegrass", as well as many albums with Rhonda Vincent & The Rage.

The band would like to express their enthusiasm about our

new album coming out on Lonesome Day Records. They are currently in the studio recording and you can hear a sample of one of the new songs at www.audieblaylock.com.

Make sure you catch this group onstage at the CBA, Father's Day Bluegrass Festival this June 15, 16,

17 and 18. Come to the Nevada County Fairground in Grass Valley, California and you'll be treated to four days of some of the best bluegrass music available today, including the wonderful band Audie Blaylock and Redline. For more information visit the CBA website at: www.cbaontheweb.org.

3rd Annual Scott Valley Bluegrass Festival slated for July 15-16 in Etna, California

The Scott Valley Chamber of Commerce will be presenting their 3rd Annual Bluegrass Festival in Johnson-Joss City Park in the small town of Etna, California. The festival is a fund-raiser to provide educational scholarships and opportunities for local high school students.

Bands performing this year are Alan Bibey and Blue Ridge (California debut), Frank Ray and Cedar Hill, the Kathy Kallick Band, Donner Mountain Bluegrass Band, the Alhambra Valley Band and Sis-kiyou Summit.

Etna is about 23 miles due west of Yreka, CA. Drivers would travel on I-5, to Yreka, exit on Hwy 3 West to Fort Jones/Etna, and stay on Hwy 3 up over Forest Mountain until it drops down into Scott Valley. Etna is at the southern end of the valley. We are about 50 miles south of the Oregon border.

Johnson-Joss City Park is next to Etna High School on Howell Ave, the first street on the right as

you enter the city limits. There will be signs directing festival traffic. Tent and dry RV camping will be available at the festival at \$5 per night. Tent camping will be under shade trees on the southern edge of the park. RV camping is located between the high school and the park. Both sites will be filled on a first come-first served basis. For more information on camping or reservations, call 530-467-4144.

There will be food vendors on the festival grounds for the duration of the event. Local service organizations will provide breakfast, lunch and dinner menu items on Saturday and Sunday. Fresh baked pies are sold by the slice, thanks to the Methodist church ladies, and served with a scoop of ice cream. There are a number of small restaurants and cafes in downtown Etna, near the festival, if folks prefer to leave the grounds.

The pride of Etna for years has been the Etna Brewing Company, established in 1872. There is a

brew pub in town and their micro brews and hand crafted root beer will also be on sale at the festival.

Local handcrafted artwork, wood crafts, jewelry, alpaca wool products and many other items will be sold and displayed in the vendor section of the park.

In addition, there will be a Children's Program run by Annie Kramer, a local musician and counselor who grew up in North Carolina. "She sings with the kids, plays guitar and teaches clogging," according to festival organizer Annie Rosemeyer. "Volunteers help with bubble blowing, juggling, coloring and just having a good time. This year we asked an older woman in town to show the kids how to play 'the saw'. She's rather frail but plays a pretty mean saw and we're really looking forward to kids observing such a lost art. I imagine a number of 'grown-ups' will be watching that one."

"Friday Night we close down one block of Main Street in Etna

for a Jam Session. The jam is open to all musicians, local, amateur, professional, traveling and otherwise, who are in town. Last year we played out in front of The Wildwood Crossing and The Trailhead restaurants from about 7 pm until dark," Rosemeyer said.

Advance tickets are now on sale. Ticket prices are: 2-Day adult \$30 advance/\$35 at the gate; Seniors (65+) \$25 advance/\$30 at the gate; Teens (13-18) \$12 advance/\$15 at the gate. Children 12 and under are free with a paid adult admission. Since day tickets are available and prices are: Saturday only \$20 adult, \$18 seniors and \$10 for teens; Sunday only \$15 adult; \$12 seniors; and \$7 for teens.

For more information on the festival or to purchase tickets, call 530-467-4144, email annierose@sisqtel.net or visit scottvalleybluegrass.org.

From The President's Desk Rain and Bluegrass Content

It is still pouring here in the Bay Area on this Easter Sunday and we are taking inventory of our rain gear in preparation for festival season. We were not prepared for "Rain Fest" a decade ago and will never find ourselves unprepared again. I can think of nothing more miserable than being cold and wet at a festival. There was rain again last Father's Day and but our rain equipment kept me warm and fairly dry while I whined about the weather.

The weather forecast for the Sonoma Bluegrass and Folk Society Festival in March was dismal. The weather dampened attendance at that wonderful one-day event. One of the highways leading to Sebastopol was closed to traffic after a multi-car pile up. Mark Hogan produces the CBA sponsored "festival" and, while the weather has always been wintry, it was possible to get there and the entire event is held indoors where it is warm and dry. This was the first year where the weather significantly impacted attendance. Those who slogged their way to Sebastopol were treated to a very special day of music in the wonderful Analy High School Auditorium but many missed the opportunity.

I missed the Sonoma County event because Rick Cornish and I were in Southern California attending the first "statewide" meeting with other Bluegrass organizations. The CBA hosted a meeting last fall in Nashville to plan a meeting with all the California bluegrass organizations to discuss common issues and themes. We became acquainted with many of the leaders and event producers at SuperGrass and a formal meeting was scheduled in Southern California in March.

Rick and I represented the CBA and we met in Costa Mesa with a dozen or so bluegrass leaders from BASC (Bluegrass Association of Southern California); SWBA (Southwest Bluegrass Association); the San Diego Bluegrass Association; the North County Bluegrass and Folk Society (San Diego); Summergrass; Huck Finn; the Far West Folk Alliance and a few other individuals. Dan Hays, the Executive Director of the International Bluegrass Music Association (IBMA), flew out from Nashville to attend this meeting which was moderated by John Stiernberg.

The Southern California organizations are well established and face the same challenges that face the CBA: outreach, membership base, volunteer participation, money, securing local venues, information sharing, how to build new audiences, youth outreach, getting support from local press and radio, PRO licensing (ASCAP,



Darby Brandli

BMI) and finding ways to afford to bring bands out from the other regions among other issues.

There are multiple opportunities for collaboration statewide and a desire to work together to support and promote the music which is, of course, the mission of all our organizations. The meeting was inspiring and the possible areas for cooperation huge. We agreed that an alliance of associations could benefit all of us. We cemented our relationship with the IBMA which volunteered to support our effort to organize and cooperate. (Trivia item: California has the second most members of the IBMA after the state of Tennessee). We came up with a short list of "quick wins." We made new friends. Stay tuned for further developments.

The sun just came out...maybe winter is finally over.



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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. The Post Office will not forward 3rd Class mail -- it will be returned to the CBA and costs lots of \$\$\$ every year.

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THE LUTHIER'S CORNER

By Roger H. Siminoff

Q: I'm getting ready to order a truss rod and can't decide whether to get a two-way rod or make one with an "L" bend like the one in your book. Without the "L" how do I attach the non-adjustable end of the truss rod to the neck?

A: Two-way truss rods differ from regular single-rod truss rods in that the entire bending "moment" (effort) comes from the truss rod assembly itself. Most two-way truss rods are made from two separate truss rods attached together in a push/pull configuration; one is pulling while the other is pushing. When you tighten the nut one way, it works one rod against the other causing the entire assembly to bend. Then, if you loosen the nut – basically tightening it in the other direction – it causes the rods to work against each other in a pull/push manner resulting in the rod assembly bending in the opposite direction.

Two-way truss rods work independently of the neck structure. That is, they exert a localized bending force inside the neck that does not rely on any part of the neck to help it do the bending. They can bend just as well outside of the neck as they can inside the neck. And, two-way truss rods do not depend on either end of the truss rod assembly being anchored to the neck.

Regular single-rod truss rods work very differently. With regular one-piece rods, one end is anchored at the peghead and the other end is anchored at the neck heel. In this system, tightening the nut with the rod out of the neck does nothing. There are two types of single-rod systems: those that use straight rods and those that use curved rods.

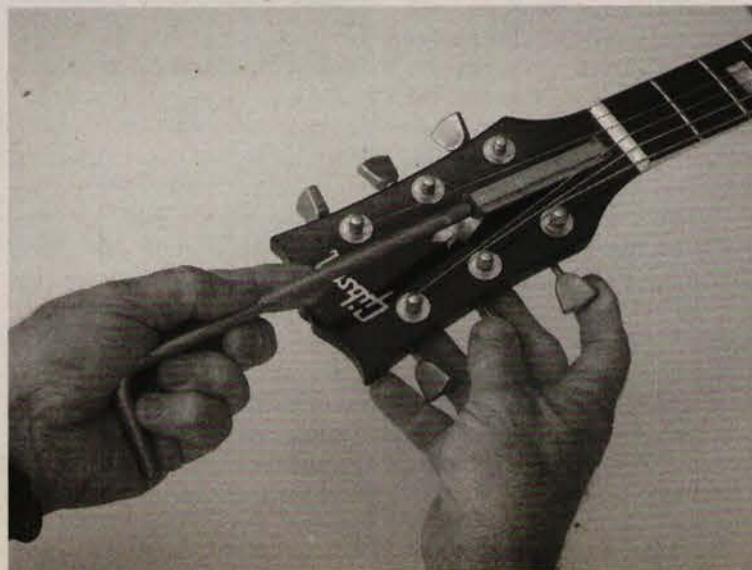
As mentioned in the question on truss rods last month, the curved rod system is imbedded in the neck with the each end of the truss rod as close to the fretboard as it can go, and the center as deep in the neck as it can go. Further, it is positioned in the neck in a big sweeping curve. When the nut is tightened, the rod wants to straighten between its two anchor points and this, in turn, causes the neck to bend (raising the center of the fretboard).

In the straight rod design, the truss rod nut is high in the peghead, just behind the nut and the anchor-end of the truss rod is embedded as low in the neck as it can be. In this design, when the nut is tightened, the neck wood compresses slightly but the fretboard wood (usually ebony or rosewood) can't be compressed as easily as the neck wood so the neck bends, raising the center of the fretboard.

I prefer the anchored rod system over the free-floating two-way system. If the free floating system is not fitted tightly in the neck or if over time the wood around the rod takes a set (forms a dent) so that it does not fit well around the rod, then tightening the rod focuses the bending energy in three critical points; each end of the neck and the center of the neck. This results in a great deal of load being placed on a thin filler strip below the fretboard, a load at the back of the neck at the peghead, and a load in the heel. While the heel will probably survive over tightening, it is altogether possible that the back of the neck or the fretboard might not!

Back in the early 70s when I was consulting for Gibson, I designed and patented a truss rod

system that was comprised of a series of aluminum links with a steel rod embedded low in the links. The links were designed so that they contacted along their top edge but were open at the bottom where the truss rod was. It worked like the human vertebrae (in fact the guys at Gibson called it "Siminoff's vertebrae"). When the nut was tightened, the links would compress and could close at the bottom but not at the top and the assembly would bend. The great thing about this system is that we could have different types of links: those that could not exert a bend, those that could direct the energy to the right, those that could direct the energy to the left, long ones for a shallow bend, short ones for a more acute bend, and so on. And, these could be used in combination to undo a pretzel bend in the neck; up, down, and sideways.



The main feature of my vertebrae truss rod design is that the rod could be removed from the neck and the links could be moved around to control the location and direction of the bending force.

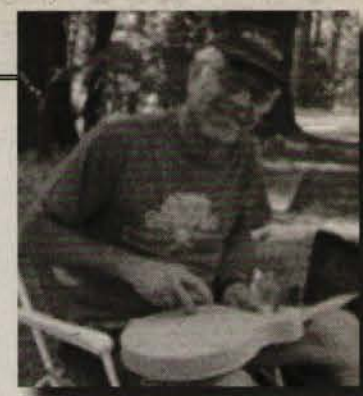
We went through a lot of prototyping and tried my design in guitars, mandolins, and banjos (many of these became finished instruments and are out there in the market floating around somewhere).



For a dinner that was scheduled with Gibson engineering to talk about the virtues of the vertebrae truss rod, I prepared this fun neck to exaggerate the kinds of neck problems it could correct. It got a good chuckle.

One key feature is the entire truss rod assembly could be drawn out of the neck (so you could reset the links) with a special extraction tool. In essence, this was a free floating system just like other two-way rods. The good news is that it worked really well. The bad news is that the vertebrae system was so powerful that simple over-tightening would shatter the neck. So, after about three years of testing and modifying, and a lot of trips to Kalamazoo, we ceased using it.

Suffice it to say, I've had a lot of experience with truss rod systems, and I tend to prefer the age old single-rod system originally designed by Gibson's Ted McHugh back in 1918 (although his rod was upside down). Gibson has been using the single curved rod every since.



Roger Siminoff

Q: I've read a lot of comments about carving the outside of the tops and backs of mandolins first and then carving the inside. You recommend the inside first. Who's right?

A: Well, I don't know "who's right" but I do know what I prefer. First of all, I carve my soundboards and backboards on a pattern carver, and it is mechanically necessary to carve the inside first so that when I turn the boards over they are on their flat sides when I carve the outside. So, I recommend this same process to luthiers who are carving by hand. Some argue that "first you should carve the outside to get the correct shape and then carve the inside to match it." My response is that you can just as easily use templates to get the right shape on the inside first and then carve the outside. The key here is that if you carve the inside first, you are working on a flat non-rocking surface (the uncarved face of the board). Then when you turn the soundboard or backboard over to carve the outside, you are working on a flat non-rocking surface again (the carved inside of the board which has a flat rim). But getting back to the sentence that had the question mark – "Who's right?" – I think it's a question of what you are comfortable with and you could get used to either way if that's the way you do it every time.

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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 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.

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 Folks -- Kit Burton & Jan Crott

By Bill Wilhelm

In the foothills of the Sierras, just off Hwy 20, four miles from Grass Valley, California is a little known "metropolis" called "Rough and Ready," named for President Zachary Taylor's nickname. It consists of a post office, a grocery store, a mobile home park, a grange hall, a wedding chapel, the "Opry Palace" and a hundred fifty plus year old blacksmith shop left over from the 49er gold rush years. A rock monument nearby supports a bronze plaque telling of this town's refusal to die during some rough times and actually seceding from the union during the Civil War.

History is in the making there now again for a different reason. This is due to a popular little novelty string band called, "The Fruit Jar Pickers" that is headed up by a seven-string electric resonator guitar player, Everett Burkard. The "Opry Palace" is an old abandoned brick gas station that has been remodeled with a stage and become the home of the band. It is open every Sunday morning for a free music show from 10 am to 12 noon with an audience of 30 to 200 people.

In that band are Kit Burton, who plays a mandolin and Jan Crott who plays a five-string banjo. Kit says he had been hearing bits and pieces of bluegrass music for years. He liked it each time, but really never knew what it was. Then once, when visiting at friends' home, they had bluegrass being played as background music. That's when he found out about bluegrass. He went right

out and bought some CDs to hear more of it.

One Sunday he happened to be driving through Rough and Ready. He noticed an unusual number of cars parked in the area. He stopped to have a look around to see what was going on. That was his introduction to the Opry Palace. A band in there was playing some music he really liked and with an audience in attendance.

He listened a while and was inspired. He drove on in to Grass Valley, found a music store open and bought a mandolin. Having played some before, this time he was determined to learn more and maybe he could even play with that band! He had heard of the bluegrass festivals at Grass Valley, but hadn't paid much attention to that, either, but now he was "loaded for bear."

Jan says that when growing up in her native Los Angeles, to get away from the complexity of the city, her family went on vacations annually to Yosemite National Park. During the nightly fire falls spectacular, as part of the program there was a man playing a guitar and singing. "That made it live and all so in depth that it made me like that kind of music," says Janet. Her uncle was an entertainer, singing with his own accompaniment. He helped support the family through some hard years. That impressed Janet. When she was growing up, she was around a lot of folk music, too. She began playing the guitar and sometimes even entertained groups of younger children.

She wanted a banjo. Her dad made a deal with her. He would pay half and then the full amount if she would seriously practice and learn it. She had to sell "Cookie," her horse to swing the deal, but she got the banjo and practiced without let up. So, Dad lost. Then in college, she started learning more on the banjo and even joined the "Old time fiddlers association." She is still serious about her banjo.

Jan is a first grade teacher in Marysville. She plays bluegrass recordings for background music when teaching math. "The rhythm is patterned just right for that," says she. At times, she plays her guitar and sings for her students. She was impressed recently with a fifteen-year-old girl who had several years earlier been one of her students. The girl had begged her mother to buy her a guitar. She got the guitar and said she "wanted to play and sing just like Ms Janet" and is working on that now.

Kit and Jan now go to a lot of bluegrass festivals. They say it's a chance to hear good music and an opportunity to keep learning more, as they attend the workshops that are always a featured part of festivals. They went on the bluegrass cruise last year to Alaska where they enjoyed being able to hear so much music and to get acquainted with so many musicians.

A "Band Scramble" they were in worked out so well that they were able to open for a Laurie Lewis Show.

The next time ya'll are out for a Sunday morning brunch anywhere around Grass Valley, remember the Fruit Jar Pickers over at the Opry Palace in the great metropolis of Rough and Ready. They are not a bluegrass band, but play a related music. They are a lively band and it's good stuff -- you will be entertained! The musicians will put you in the right mood for your brunch and did you say Champagne? There you will even get to see Kit and Jan right there in the middle of where it's all goin' on.



Kit Burton and Jan Crott

Photo by Bill Wilhelm

WTCR-AM1420 Becomes Nations Largest Americana Bluegrass Station, and First for Clear Channel Radio

Ashland, KY -- Clear Channel Radio today announced the launch of the nation's largest and Clear Channel Radio's first Americana Bluegrass station nick-naming it 'New Grass'.

WTCR-AM 1420 begins broadcasting the best of Americana Bluegrass from both recognized and relatively obscure artists throughout the land. The station will feature Ricky Skaggs, Slaid Cleaves, Willie Nelson, Nickel Creek, Ray Wiley Hubbard, founding fathers like Bill Monroe, Flatt & Scruggs, & Hank Williams, Johnny Cash and

home grown favorites from right here in the tri-state.

"It's the right place and the right time to bring the Tri-State area Americana. We are thrilled to launch this genre of music," said Vice President/Market Manager, Judy Cornett. "Not only does it fill a long-needed music presence on the radio, it also fulfills our mission of helping to launch and develop a wealth of regional and local talent. Highway 23 has produced so many stars and now the stars of tomorrow have a place to be heard. There is no better example of Americana than WTCR-

AM1420's New Grass!"

Listeners can tune in traditionally on AM1420, or hear the webcast at <http://www.WTCRAMerica.com>

WTCR-AM1420 will feature local New Grass artists in a special segment every hour. The station's unique programming is the brainchild of Ashland-native Bobby Leach, who is now Clear Channel Radio's national music services director in Cincinnati, as well as local midday air personality on Oldies-B97.1FM.

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Come Early for Jamming
We will be opening the camping area on Thursday July 6th at noon for those who want to get in some jamming before the festival begins on Friday evening.

Kids Music Program

MUSIC MATTERS -- Voice Leading Lines

By Elena Corey

This month let's talk about arranged instrumental harmony lines—particularly voice leading phrasing. Voice leading lines offer an interesting alternative to basic chord melody playing and add pizzazz and sparkle to the mix. The term 'voice-leading' takes its name from vocal-chorus use. That is, in a choir or vocal chorus, the individual lines of a song sometimes appear to be individual melodies, sung together. Counterpoint, repetition and inversion all can contribute to such individual melodic line interweaving. In vocal choruses, a soprano gets the high part, an alto the harmony just below that, a tenor, the harmony below that and the bass gets the lowest line.

The breathtaking beauty of voice-leading lines resembles the visual impact of a well designed orchard. In many nut-tree orchards, each individual tree seems to be in a direct line with other trees, from several different angles. As the viewer looks straight at the trees, one row is seen, and as the trees are viewed diagonally, another aspect is visible. In voice-leading phrasing, each note played serves BOTH as a part of a vertical stack (a chord) and a moving melodic chain. Even when people aren't able to identify

what catches their ear about the music that incorporates voice-leading, they usually feel the magic of voice-leading when it is incorporated in music.

In bluegrass instrumentation, folks don't usually try to get the bass line to participate in the voice-leading frolic, since a whole separate instrument—the bass—can do and often does this almost routinely. For other bluegrass instrumentalists who can play chords, the big trick is to be able to reach the fret/position distance for three moving melodic lines on one instrument. Most people can manage two lines. Even fiddle double-stops can implement two-part voice-leading sometimes.

Instrumentally, such artists as Norman Blake, in the Rising Fawn Ensemble, often threw in short passages which used voice leading phrasing—using three people on three separate instruments. But occasionally, he demonstrated two distinct simultaneous melodic lines by himself—as have Tony Rice, Johnny Smith, Buddy Miller, Brian Sutton and a few other guitarists. I understand, although I have not seen this myself, that Tommy Emmanuel, (on a two-necked guitar), demonstrated

an ascending and stable line, using a strong hammer on, on one of the necks with his left hand, and a descending line, using a vigorous pull-off chain, on the other neck, with his right hand—at the same time.

On the mandolin, such innovative artists as John Reischman and Evan Marshall sometimes incorporate short examples of two-part voice-leading lines, as it can add musical interest and contrasts with continuous parallel harmony lines. Bluegrass banjo artists have not, up to now, used as much voice leading as have banjoists of other genres, but that could be changing.

In ideal voice leading, one line moves up, one line moves down, and one line (usually the middle one) stays pretty much the same (allowing for slight variation to keep the whole thing within the bounds of pleasing harmony). Trying to accomplish voice leading phrasing allows instrumentalists to focus on minute changes, from chord to chord, rather than leaping back and forth up and down the fingerboard. The bass line can operate independently of this preference for close intervals and minimal changes, but often chooses to also mirror the idea.

In common repertoire, "Mr. Engineer," "Midnight Moonlight" and "Midnight Flyer" are examples of prime candidates for voice-leading phrasing, and many country and 12-bar blues standards offer small segments of their tunes for

such phrasing. Small segments are plenty—if you started arranging total songs with voice-leading lines, you might resemble a poor imitation of Bach's Two-Part Inventions.

To experiment with voice-leading phrasing, first choose a song/tune that offers a top line (melody) that goes up or down in half steps for a few, (say four) consecutive notes. For instance, in the key of G, a song that would be ideal for voice leading phrasing might start with melody notes: B, C, C#, D, in an ascending line (or alternately D, C#, C, B in a descending line). Both of these sequences fulfill the desired 'minimal movement' criteria—as would several other chromatic sequences.

So you pick a qualifying tune first. An example of the above ascending line might be "Chattanooga Choo-Choo," which in the key of G just happens to use the G-B half-step ascension-dance repeatedly. So you get to use voice-leading several times while only learning one sequence.

The size of your instrument and how far your fingers stretch will determine your next step. Let's hypothesize a middle line that stays on 'G' and let's suppose you are playing a standard size guitar. Even with very short fingers, you can probably play the melody line on the second string (the B string) playing open string, then at the first fret, second fret and the third fret while simultaneously plucking the open 'G' string. On mando-



Elena Corey

lin, the low open "G" string is your steady "G," and you can use your index through pinky fingers on the "A" string, starting at the second fret and ending on the 5th fret, to accomplish this melody line.

In the above instance, since the melody line ascends, the most powerful counterpoint would descend, and that will probably be the low line of the three-parts. Harmonious descending lines would include such runs as "D, C#, C, B" as well as "B, Bb, A, G" and "G, F, E, D." You probably noticed that the last two offerings of descending lines included intervals spaced further apart than half-steps—which is acceptable, although not ideal, to accomplish a harmonious sound.

At this point, many folks call in another person, on a second instrument, to play the lowest part, in this case the descending line. Another guitarist, might use the "A" string and starting on the 5th fret and working backward to the 2nd fret, using the pinkie down to the index fingers—i.e. D, C#, C, B. A second mandolin player might also use the "A" string to duplicate that descending line (same frets, same fingers—just a differing sound).

Could you manage to play all three lines yourself and still claim sanity? Mmm. It's worth trying, but friends also love being called in to complete an arrangement. Have fun experimenting with voice-leading lines on your instrument. When you are able to make the complementary lines happen, the internal satisfaction is a giant reward.

Happy picking to y'all.



In Remembrance of Elizabeth Frances Rhynes

May 9, 1960 to April 3, 2006

My daughter Elizabeth passed away on April 3, 2006 from complications of a stroke. She was an accomplished musician, artist, stage actress, and a world-class cook.

She worked backstage for many years at the CBA's Father's Day Festival, taking care of the performers' many needs. She will be missed by her family and friends.

Elizabeth was a very happy, loving and caring person. For many years she worked at Mark Twain Hospital in San Andreas, California and witnessed first hand the miracles worked when organs were donated to those in dire need. Her last wish was to be an organ donor, so due to her unselfish generosity one or more persons will be able to enjoy a health life.

Elizabeth grew up listening to bluegrass music and love it, and loved being around those who played and loved it also.

Fly across Jordan my sweet daughter, I'll meet you on the other side.

Yer Father,
J.D. Rhynes

Editor's note: Ms. Rhynes is survived by her friend and companion, Mike Taylor of San Andreas; her father, Jerrell Rhynes of West Point; brother Garrett Rhynes of San Andreas, and sister, Susan Rhynes-Claperton of Vale, Oregon. She is also survived by a special aunt, Frances Gowen of Sacramento; six uncles; four aunts; one niece and two nephews.

A memorial services was held on Saturday, April 22, at St. Andrew's Catholic Church in San Andreas, followed by a celebration of Elizabeth's life at the Metropolitan.

Our sincere condolences to J.D. Rhynes and his family on their loss. — Suzanne Denison

15th Annual Wolf Mountain Bluegrass Festival Oct. 6-8 at Santa Cruz County Fairgrounds

By Dave Baker

We are pleased to announce that the 15th Annual Wolf Mountain Bluegrass Festival will have a new home at the Santa Cruz County Fairgrounds, seven miles from the ocean at the base of Mt. Madonna. We have moved the date to "Indian Summer" when the weather here on the coast is wonderful.

This full-feature 3-day festival has unlimited RV parking with lots of full-hookups on green lawns close to the stage area. There is a private tent camping area that has a Red Tail Hawk living in the trees!

The audience area, with it's view of Mt. Madonna, grassy lawns, waterfall and pond, make this the most beautiful fairgrounds location for a bluegrass festival in California.

Camping before and after the festival is available. The show starts at 10 a.m. Friday, with music and workshops all three days. There will be a Sunday morning Bluegrass Gospel show. Breakfast,

lunch and dinner will be available all three days.

The Wolf Mountain Bluegrass Festival is known for the high caliber of jamming that takes place all weekend (and usually all night). Along with national touring bands, many of the best bands on the West Coast are performing which means as soon as they're off stage the "field pickin'" is awesome!

This year's (partial) festival lineup includes: Perfect Strangers, Frank Wakefield Band, High Plains Tradition, Bluegrass Redliners, High Country, Lone Prairie, Mighty Crows, Page Brownnton and Friends, Jake Quesenberry and the McRae Brothers, Keith Little & Jim Nunally, and HeartWood, with more to be added.

Earlybird tickets are \$49 if ordered by June 1st.

For more information contact Dave Baker at (831) 425-2270, info@wolfmt.com, www.wolfmt.com, PO Box 91 Santa Cruz, CA 95063

J.D.'s Bluegrass Kitchen

Howdy, Howdy, Howdy!

All right, everybody sing with me: "When April showers, they come your way, they bring the flowers that bloom in May," — enough of that! I'll tell you what folks, we've had so much rain here on the mountain that come May (I'm writing this on April 6), we'll have a bumper crop of wild flowers this year! I'd be willing to bet that the grass will be so high you couldn't see a coyote goin' across the hill at a dead run!

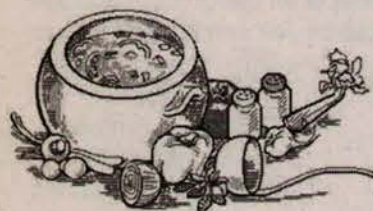
If it wasn't raining, it would be snowing! We had 35 days of rain and snow from March to April. However, it made for some good winter/early spring fishing, because the roadside ditch out front was full of salmon and steelhead (just kidding). We've had so much rain this year that I went to town and bought me some oilskin pajamas! They're kind of hard to get used to, but after a while they're not that bad. (You can take the garbage out a downpour with 'em on and not get a drop on you!)

One thing that this wild weather hasn't put a damper on thought is my appetite! If anything, it's increased it because when it's raining a "cow chip floater," or snowing pitchforks outside all you want to do is hunker down close to the fire and cook up some vittles!

Well, today is the first sunny spring day I've had on the mountain and its kind of chilly outside, so come on in here to the kitchen where I've got the ol' cook stove fired up. Pour yourself a cup of Cowboy Coffee out of the big ol' speckled pot there on the stove and we'll "make medicine" over some good vittle fix-in's!

Today is one of those days when a good bowl of homemade soup would hit the spot for lunch. Here's a real neat recipe for some fast and easy (my favorite words) chicken soup. Don't ask me where I got this one, because I've had it in my recipe box forever. When you're pressed for time or have unexpected company, this recipe will save the day.

The recipe makes enough for one person, so just multiply by the folks you have to feed.



J.D.'s Fast Chicken Soup

3 1/2 cups Chicken Broth
Pepper to taste
1 carrot — sliced thin
1 stalk celery — sliced thin
1/2 cup egg noodles
1 cup cooked chicken, cubed
Mix broth, pepper, carrot and

celery in a saucepan. Bring to a boil. Add chicken and noodles; reduce heat to medium. Cook for 10 to 15 minutes or until noodles are done.

Now how easy can that get? You can also use roast turkey breast sliced 1/4" thick and cubed up for this recipe. For a fast, easy and nutritious bowl of soup, this one is hard to beat.

My mother was from the old school of cooking where everything was made from scratch, but in the late '40s and early '50s when a lot of prepared foodstuffs became available, she wasn't one bit hesitant about utilizing them. Frozen potatoes and vegetables were Manna from heaven to hear her tell it. To say that mom adapted easily would be an understatement.

Frozen Hash browns were a staple she always kept in the freezer, and I have no doubt that she would have loved this next recipe.

I'm like my ol' pickin' partner Vern Williams when it comes to potatoes. Vern always said, "I never met a 'tater I didn't like!" Well folks if you're like Vern and love yer taters, you'll love this recipe because it turns out some of the richest, creamiest, 'taters you'll ever wrap a lip around.

Next time you're having company for Sunday lunch, bake up a big mess of this and stand back! (Note: Don't EVER feed this to any Banjo pickers unless you're prepared to adopt 'em!)

Rich and Creamy Potato Bake

3 cups half-and-half cream
1/2 cup butter
1 1/2 teaspoons salt
1 package (32-ounces) frozen Southern-style hash brown potatoes, thawed
1/2 cup grated Parmesan cheese
Minced fresh parsley, optional

In a large saucepan, combine cream, butter and salt. Cook and stir over medium heat until butter is melted. Place potatoes in a greased 13-in. x 9-in. x 2-in. baking dish; pour cream mixture over potatoes. Sprinkle with Parmesan cheese.

Bake, uncovered, at 350° for 45-55 minutes or until potatoes are tender and top is golden brown. Sprinkle with parsley if desired. Yield: 12 servings.

One of the attributes of this recipe is the fact you can mix it up ahead of time and just pop it in the oven when needed!

(Rick — take note that I didn't spell potato with an "e" on the end.)

Heck, even my buddy Les Leverett could take a big dish of this out of the fridge and pop it in the oven. That way he can tell the Sunday compa-

ny that he cooked dinner! (Its dinner down South and lunch here in the West.)

When I was a little redneck, and first started school, when the teacher said we were gonna' have our lunch break, I had no idea what "lunch" was. All of my family called the mid-day meal dinner.

In Arkansas the day's meals were breakfast, dinner and supper. Maybe in a future column, I'll do some research on the dinner/lunch question. Should prove interesting. I must consult with my guru of Hillbilly wisdom, Vern Williams, on the question. I'm sure the results will be most enlightening!

No matter what you call the midday's meal, I'm sure that we will agree as one, that the perfect way to top it off is with a big piece of pie!

Now I love any kind of dessert, but pie is my favorite! (Is that a Ron Thomason word?) Well folks, have I got a killer pie recipe for you today. I'm an absolute dyed in the wood slave to Raisin Pie. But when you combine it with some cranberries you've got the best of two worlds. Serve this up hot with a big dab of ice cream on top of it about the size of an F-5 mandolin and you're good to go!

Cranberry Raisin Pie

1 cup sugar
4 1/2 teaspoons all-purpose flour
1/2 cup water
1 1/2 cups chopped fresh or frozen cranberries
3/4 cup raisins, finely chopped
1 tablespoon butter
1 1/2 teaspoons vanilla extract
Pastry for a double-crust pie (9 inches)
Half-and-half cream, optional

In a large saucepan, combine sugar and flour. Stir in water until blended; bring to a boil. Add cranberries and raisins. Reduce from heat; cover and simmer for 15 minutes, stirring occasionally. Remove from the heat; stir in butter and vanilla until butter is melted. Cool slightly.

Line a 9-inch pie plate with bottom pastry; trim to 1 in. beyond

edge of pie plate. Pour filling into crust. Roll out remaining pastry; cut into lattice strips and place over filling. Seal and flute edges. Brush lattice crust with cream if desired.

Bake at 375° for 30 minutes or until crust is golden brown and filling is bubbly, covering edges with foil during the last 10 minutes. Cool on a wire rack. Refrigerate leftovers. Yield: 6-8 servings.

Like my friend Larry Kuhn says, "A good meal is turned into a great meal when you add dessert!" How right you are, Larry! (Don't forget that Rick!)



J.D. Rhynes

Photo by Bob Calkins

Well folks, that's it for this month's edition of the ol' Bluegrass Kitchen. Meet me next month hear by the ol' cook fire and hopefully we'll be outside scorchin' up some meat over a wood fire the way God intended us to cook.

Please pray for our servicemen and women who keep America the land of the free. God bless America and may he grant us all peace and health.

Yer friend,

J.D. Rhynes



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
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Santa Maria, CA 93456

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

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May 31st deadline for advance discount ticket orders for the CBA's 31st Annual Father's Day Bluegrass Festival

May 31, 2006 is the deadline to order your tickets for the CBA's 31st Annual Father's Day Bluegrass Festival at advance discount prices. The festival will be held June 15-18, 2006 on the beautiful Nevada County Fairgrounds in Grass Valley, California.

We have a great line-up of Bluegrass and Old-time talent, including two time IBMA Male Vocalist of the Year Larry Sparks and his band The Lonesome Ramblers; Doyle Lawson and Quicksilver, The Larry Stephenson Band, James King Band, Lonesome River Band, Audie Blaylock and Redline, Uncle Earl, King Wilkie, Biscuit Burners, The Stringdusters, Kids on Bluegrass and Teton Divide. The California showcase bands this year are Alhambra Valley Band, Homespun Rowdy, Mountain Laurel Bluegrass Band, The Stairwell Sisters and The David Thom Band.

In addition, the popular Barbary Coast Cloggers will return on Friday and Saturday to please the audience with their dancing to the music of the Stairwell Sisters. The cloggers and the Stairwell Sisters will also participate in two traditional dance workshops led by Edie Ladin and Dan Goldes on Friday and Saturday at the dinner breaks. The festival also offers workshops (see schedule below), a luthier's pavilion and a four-day children's program. There is an article with more details on the children's program in this issue on page A-. There will be food, soft drink, arts, crafts, clothing and music-related vendors on site. In addition, the CBA will have a membership and information booth in the audience area, along with booths selling CBA logo merchandise, festival T-shirts, instrument raffle tickets, and SuperGrass 2007 festival tickets. There will also be a number of other organizations and festival promoters with booths in the audience area. 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 Mc Courtney Road in the town of Grass Valley, California. Our camping area has a limited amount of electric and water hookups and lots of dry camping for RVs. There is a designated tent camping area as well. All of these camping spots 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 reserva-

tion only. If you were not able to make a reservation before May 1, 2006, the space will be available on a first-come, first-served basis; (3) no alcohol is sold on the festival grounds - ice chests are permitted; (4) attendees need to bring lawn chairs or blankets for seating; and (5) 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 through May 31, 2006 by mail and with a major credit card on our website at www.cbaontheweb.org. Please see the festival ad on pages A 12 & 13 for more information and a mail-order ticket form.

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



Kids on Bluegrass at the 2005 Grass Valley Festival -- you don't want to miss a single performance June 15-18, 2006 -- get your tickets now!
Photo by Bob Calkins

Tentative Band Performance Schedule 31st Annual Father's Day Bluegrass Festival

Thursday -- 6/15/06

Emcee Rick Cornish

10:00 - 10:45 am
10:55 - 11:40 am
11:50 - 12:35 pm
12:35 - 2:05 pm

Emcee Cuzin Al Knoch

2:05 - 2:50 pm
3:00 - 3:45 pm
3:55 - 4:40 pm
4:50 - 5:35 pm
5:35 - 7:30 pm

Emcee Diana Donnelly

7:30 - 8:15 pm
8:25 - 9:10 pm
9:20 - 10:05 pm
10:15 - 11:00 pm

The David Thom Band
Teton Divide
Uncle Earl
Lunch and Workshops

The Biscuit Burners
King Wilkie
Music Camp All Stars
Homespun Rowdy
Dinner and Workshops

The Biscuit Burners
Larry Sparks & the Lonesome Ramblers
Uncle Earl
King Wilkie

Friday -- 6/16/06

Emcee Lisa Burns

10:00 - 10:45 am
10:55 - 11:40 am
11:50 - 12:35 pm
12:35 - 2:25 pm

Emcee Dianna Donnelly

2:25 - 3:10 pm
3:20 - 4:05 pm
4:15 - 5:00 pm
5:10 - 5:40 pm
5:40 - 7:30 pm

Emcee Don Evans

7:30 - 8:15 pm
8:25 - 9:10 pm
9:20 - 10:05 pm
10:15 - 11 pm

The Stairwell Sisters
Audie Blaylock & Redline
Larry Sparks & the Lonesome Ramblers
Lunch and Workshops

The Biscuit Burners
Kids on Bluegrass
Uncle Earl
The Barbary Coast Cloggers
Dinner and Workshops

Larry Sparks & the Lonesome Ramblers
King Wilkie
Audie Blaylock & Redline
The Larry Stephenson Band

Saturday -- 6/17/06

Emcee John Senior

10:00 - 10:45 am
10:55 - 11:40 am
11:50 - 12:35 pm
12:35 - 1:40 pm

Emcee Ray Edlund

1:40 - 2:25 pm
2:35 - 3:20 pm
3:30 - 4:15 pm
4:25 - 4:35 pm
4:45 - 5:15 pm
5:50 - 6:10 pm
6:10 - 7:10 pm

Emcee J.D. Rhynes

7:10 - 7:55 pm
8:05 - 8:50 pm
9:00 - 9:10 pm
9:20 - 10:05 pm
10:15 - 11 pm

The Stringdusters
The Larry Stephenson Band
Lonesome River Band
Lunch and Workshops

Alhambra Valley Band
Audie Blaylock & Redline
Kids on Bluegrass
Board Introductions
The Barbary Coast Cloggers
The Stringdusters
Dinner and Workshops

The Larry Stephenson Band
Doyle Lawson & Quicksilver
Award Presentations
The James King Band
Lonesome River Band

Sunday -- 6/18/06

Chapel on the Children's Stage
Hosted by Jan and LeRoy McNees

Gospel Show

Emcee Don Evans
10:00 - 10:55 am
11:05 am - 12 pm
12:00 - 1:15 pm
Emcee J.D. Rhynes
1:15 - 2:00 pm
2:10 - 2:55 pm
3:05 - 3:50 pm
4:00 - 4:45 pm
4:55 - 5:40 pm

The James King Band
Doyle Lawson & Quicksilver
Lunch and Workshops

Mountain Laurel
Lonesome River Band
The Stringdusters
Doyle Lawson & Quicksilver
The James King Band

Note: Band performance schedule subject to change due to performers' travel arrangements. Final schedule will appear in the Festival program.

Special Wednesday night event added to 6th Annual CBA Music Camp

The Stringdusters to appear in concert and conduct workshops

By Ingrid Noyes
Music Camp Director

Registrations continue to roll in for the sixth annual CBA Music Camp, to be held from June 11th to 14th at the Nevada County Fairgrounds in Grass Valley, just prior to the Father's Day Bluegrass Festival. As this article goes to press, we still have room for about 50 more students. Best availability is in the bass and dobro classes, but there's also room for some more banjo, fiddle, guitar, and mandolin players in select classes, and a few more singers. At this point, registrants are advised to list second or even third choices for morning classes, as some of them are now on stand-by status.

New this year: we will be offering a special program on Wednesday evening, open to both music campers who are staying for the festival, and festival go-ers who roll in early. This evening will feature The Stringdusters, from Nashville, Tennessee, in a special concert, followed by workshops with each of the band members. This is a new band to many West Coast folks but they are creating a huge buzz in the bluegrass community, as the members have toured with people like Earl Scruggs, Dolly Parton, The Seldom Scene, and Ronnie Bowman. There is no extra charge for this show. The Stringdusters will be playing at the festival also, but this evening's concert will be in a more intimate setting than the festival

stage. The workshops will offer instruction in all six of the major bluegrass instruments. This event is intended to provide a fun and impressive transition from music camp to festival, and we hope it will be the start of a great new tradition. More information about the Stringdusters can be found on their website: www.thestringdusters.com/

For those new to this music camp, some general information:

The focus of the 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 instru-

ment, 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 of-

vice 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 now \$270. Some scholarships are still available for those who need them. Meals and camping are optional additions to this cost. Tent camping on-site costs \$20 per adult (this covers 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 omni-



The Stringdusters

vores.

The camp website (www.cbamusiccamp.org) has lots more information, including detailed descriptions of all classes and teachers, and recommended prerequisites for each class. We recommend checking this out -- it's 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.

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. If you have any questions or need more information, you can

contact director Ingrid Noyes at 707-878-9067 (after 9 a.m. please) or e-mail info@cbamusiccamp.org. (Note that this is a new e-mail address since last year.) Students and instructors both give this camp glowing testimonials every year -- we hope you can join us!



15th Annual Wolf Mountain Bluegrass Festival

October 6-8, 2006
Santa Cruz County Fairgrounds

Featuring

Perfect Strangers, Frank Wakefield,
High Plains Tradition Bluegrass Redliners,
Keith Little and Jim Nunally, High Country,
Mighty Crows, Lone Prairie.
Jake Quesenberry and the MacRae Brothers
Page Brownton and Friends, HeartWood

We've Moved to the coast and to "Indian Summer" when the weather is wonderful. We have a waterfall, pond and lush lawns in the audience area and camping on grass with lots of Full-Hookups and a private tent camping area.

Sunday morning will feature Bluegrass Gospel. Vocal and instrument workshops will take place during lunch and dinner breaks. Breakfast, lunch and dinner will be available.

Advance discount for 3-day only, all others available at the gate. No dogs allowed. All acts are subject to cancellation. Show held rain or shine. No refunds.

(831) 425-2270
info@wolfmt.com
www.wolfmt.com

Gates Open Thursday 10AM
Show Starts Friday 10 AM

Tickets (\$49 Earlybird by June 1)
\$59 3-days with Fri/Sat camping
\$30 for Teen ticket (13 to 17 yrs)
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Bluegrass 'n Stuff... Buying a new instrument

By Kyle Abbott

If you're like most people, you like to get something new. And there's almost nothing more satisfying than getting a new instrument. From beginners to pros, everybody's getting new instruments. Not only is it fun to get an instrument, it can be quite an investment. It's great 'cause unlike the high-tech world, buying an instrument gains in value the moment you pluck the string, even if you just leave it in the closet or try to get your instrument (let's say your banjo) stolen!

However, you want to be sure that it feels just right. I've noticed that it's like getting a pair of pants. These days, pants can be quite expensive, especially the kind that are pre-bleached, pre-grass stained and pre-smelled. That's just like an instrument. Especially now when you can get Martin guitars that have actually been "stressed" (pre-scratched and worn) which raises the price a few hundred. It looks super-cool 'cause in the bluegrass world, the older your instruments are, the more pro you are. Unfortunately, if you don't choose right pants, the top of your pants will rub against your thighs and the bottom will slightly brush against your ankles (that's why I always wear shorts). You know, for a little while, you don't care because the excitement of getting pants outweighs any trifles.

However, later when you kinda get used to your instrument, you start to notice things that you

never really noticed before. For example, the neck is a little wider than you first thought or it goes out of tune easily. Now, you start to think, why did I get these pants? Why didn't I look at that guitar right next to the one I got, the guitar with the glittering strings of blissful wonder? Of course, now you definitely think your pants - I mean instrument, is a waste of money and you'll never be content with it again.

My advice so that won't happen: When you are sure you want to buy a certain instrument, go into the store, don't look at anything else, rush to the instrument of your choice, pick it up, buy it and leave before your peripheral vision (or PV for short) can spot any other attractive instruments. Go in with eyeshades if you have to (have somebody guide you around or else you might be "buying" a lot more instruments). Usually when I buy an expensive (rarely) instrument, I don't look at anything else for a while. I don't even let anybody comment until the novelty of the instrument wears off. I'm paying for more than an instrument, I'm paying for excitement! If I see something else that looks better, I might as well get a refund for the instrument I just bought.

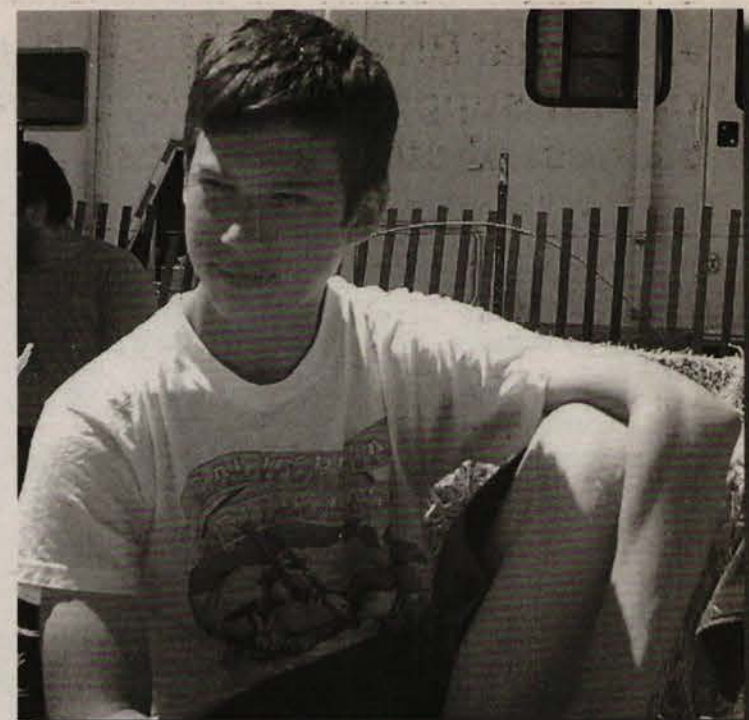
Of course, most of the time, I think \$2,000+ is way too much to pay for an instrument. If I don't think it's worth the cost, I want to make it. I'll save \$1,500 and earn \$10,000 worth of practice. One

very helpful book I have found is *The Luthier's Handbook* by Roger H. Siminoff. He gives great basics from what wood to look for to what you need to know about soundboards and lacquer. Plus, it comes with a free string gauge calculator!

If you'd like to make an instrument from scratch, I would suggest building a banjo first. It's very simple and the top is a skin head so you don't have to worry too much about thickness of the body. To start on the banjo, I would suggest getting stock parts from, possibly, the stock market (Zing! Heyoo!). Stewart Mac and First Quality Music have great parts at good prices. You can get stock wood pots and necks and tone rings and all. Plus, you can get calf skin that has been pre-stretched and you just stick it on the body.

I made my first banjo from GoldTone kit. (If I remember, I'll write my adventure on that next month!) Which got me familiar with that sorta stuff. After a while, I got Mike Seeger's Southern Banjo Styles video where he taught a lot of different ways to play banjo. After seeing him play a few fretless banjos, it inspired me to make a fretless ol' time banjo. Since I wanted to make the pot a bit bigger and the neck wider, I couldn't use stock parts from Stewmac.

Fortunately, last year, some people came over to do a bit of filmmaking for a student film production. In any case, they left quite



Big 'K' speaks the Grasspel

a bit of fir wood behind. Since I didn't want to use really expensive wood on my first instrument, I decided to use the fir. Making a perfect circle would be pretty hard and I'd have to shave lots of wood so I made six pieces and glued it together (into an hexagon shape). Since I want to cover a few other things, I'll wrap it up. So, lastly, since I got goatskin and I had to stretch it over the hexagon pot, I couldn't use a circular flesh hoop and rim. I had to make my own metal ring. It turned out great though. Especially, in making a banjo, you can be pretty creative in the building process. As they say, "There's more than one way to stretch a skin." If you want to learn some basic instrument building (from scratch as well as from a kit), I'd go with making a banjo.

Ok, that took a while to talk about so let's move on to what to look for in a good instrument. Let's start at the most important part of the instrument: the tuners. You want tuners that aren't the easiest to turn. Well, you don't want 'em to hard for that matter but basically, you don't want them swinging all around. That's fine and well for a ferris wheel but for a guitar, mandolin or banjo (it's a given for a banjo though) etc, it can be a real hassle. So, try wiggling the tuners to see the integrity of 'em.

Next, you want to see how it can hold up to lots of weight. As most of us know, when we really get into a song, we tend to lean over our guitars to look at our fretboard and therefore, our bellies kinda sag over the body which leads to a lot of stress on the instrument. Fortunately, most of us who do that have strong bodies (guitar bodies for example). Of course, some people don't test the strength of their instrument. You may be halfway through Hot Burrito Breakdown and you're hittin' all those strings like flies! Your fingers are flying all over the fretboard and suddenly

you hear this "crack" as your guitar starts to cave in! You feel a moment of weightlessness (just like being on the moon!) And suddenly you keel over face first onto the pizza in the middle of the jam.

Now, I have one word of advice for people buying mandolins. . . Get an F-style! F-styles are what the pros use! And do you know why? Because it has the cool scrolls and windings on it! Even if you're not a hot picker, the curlicues hide all your mistakes! An A-style mando doesn't promote professionalism (which is what we all want right?). It promotes a beginner's image. Even if you are a pro on an A-style, you can't prove it unless you have an F-style. I should know -- I play an A-style.

Just a curious note, among my wanderings at Bluegrass festivals, I've noticed that many people who play pretty well only own a few instruments where as some beginners and people who don't play often own about six banjos or nine guitars but barely play any of them. That's not with everybody of course but I've noticed that.

Let's git 'er done with the Joke Of the Month: A KFC salesman walked up to the Pope and offers him a million dollars if he would change "The Lord's Prayer" from "give us this day our daily bread" to "give us this day our daily chicken." The Pope refused his offer. Later, the man offered the pope 10 million dollars to change it from "give us this day our daily bread" to "give us this day our daily chicken" and again the Pope refused the man's generous offer. Another week later, the man offered the Pope 20 million dollars and finally the Pope accepted. The following day, the Pope said to all his officials, "I have some good news and some bad news. 'The good news is, that we have just received a check for 20 million dollars. The bad news is, we lost the Wonder Bread account!'"

Lotsa Paths?

By Elena Corey

Sometimes we hear people who don't play music explain or complain that they "don't read a note of music." Eager proselytes rush in offer TAB or ear-training options, explaining that you don't have to read music to play. Their persuasive tone sounds almost frantic sometimes, lest the wanna-be-musicians slip away. We can just hear them recite the apocryphal mantra, "Some fine jazz and blues musicians, and many early rock folks such as Jerry Lee Lewis and his cousin, Mickey Gilley, never learned to read music, you know."

Now a computer-geek has created another path. His name is Bruce Burns, and he is a retired Spanish teacher in the Austin-Bandera-Fredericksburg TX area. Bruce is a self-professed 'no talent' guy who had always envied people with musical talent. He was getting along in years, figured he didn't have a lot of time to develop an ear and didn't really want to learn a new system, as explained by would-be teachers trying to shove simple musical instruments into

his hands.

But, like many other folks raised on computers, Bruce was/is a whiz at typing—he knew the typewriter keyboard in the dark. And he liked to do things his own way, anyway. So he went to work.

Using an old computer keyboard mounted on top of an electronic keyboard-piano, bound together with soldering, copper tubing and enough formerly-raw parts to make a moonshiner jealous, he created his own 'type-a-tune' method of hunting and pecking melodies. He even used pennies, pounded into concave shape to fit around his fingers. He had trouble soldering the pennies to the tubes until he realized that recently minted pennies are not made of pure copper. So he had to throw those away and collect enough pennies created before 1960 to use.

Bruce's plan was to have each typewriter key correspond to a note on the piano. For instance, when he would type the letter 's' a 'middle C' would sound. The 'home-row' on a typewriter, then,

runs up the scale, ending with a 'high-C' on the letter 'l.' That was his little joke: "I once tried to play in a band, but everything sounded like 'l.'"

The row above the 'home-row' then corresponds to black keys on the piano, and the bottom row is linked to octaves below the home row notes, to simulate left-hand bass notes. Although many office workers who type 'real' words may find it unusual to include so many 'notes' like 'z, q, comma, apostrophe and semi-colon, Bruce stands by his Rube Goldberg invention, saying it gives guys like him a more even playing field to learn to play a song within minutes.

Bruce is so sold on his idea that he is back at work, transferring his concept to the guitar — charting out the most used typewriter keyboard keys to correspond to frets on a guitar. Hmmm, most people would just tune the guitar to an open chord and play only major chords or individual notes. But at least Bruce Burns now gets to play music.

International Bluegrass Music Museum asks your support for June festival and a host of other activities

The 3rd Annual River of Music Party (ROMP) will be held June 22-25, 2006 in Owensboro, Kentucky. Sponsored by the International Bluegrass Music Museum, the festival is a 4-day international celebration of all things bluegrass – performances on three stages by dozens of legendary and up-and-coming bands from North America, Europe, and the Far East, PLUS a full-fledged film festival of films this museum has made of First Generation bluegrass musicians, tours, new exhibits, workshops, educational forums, juried arts & crafts, community choirs, dancing, hayrides, picnicking, and free camping. ROMP is a one-of-a-kind museum festival.

Among the artists performing during the festival are The Legends: Doc Watson, the Dillards, Bobby Osborne, Bill Clifton, and Eddie and Martha Adcock with Tom Gray. Other artists include Cherryholmes, Mike Sider, the Kruger Brothers, James King Band, John Reischman and the Jaybirds, Uncle Earl, Chris Stuart & Backcountry and many more.

For tickets or information, call the museum at 1-888-MYBANJO or visit the IBMM website at www.bluegrass-museum.org.

You are invited to visit the museum in Owensboro to experience any or all of the following exhibits and upcoming events:

- Video Oral History Project (VOHP): This museum's foremost project, VOHP, has become one of the leading archival endeavors in the nation. VOHP seeks to individually and profes-

sionally film the 232 musicians known as "Bluegrass Music's First Generation". This is an exceedingly time-dated project and we are filming as quickly as possible, all around the nation. By capturing the songs, stories, performance styles, and interlocking histories that unite this group of legends, we are also illustrating the cultural history of a vastly under-documented region—the southeastern quadrant of the United States—during the first half of 20th Century.

- Bluegrass in the Schools (BITS): IBMM is well on the way to changing the cultural landscape of an entire new generation of students. At all 29 area elementary schools, we provide full-classrooms of instruments, professional bluegrass music instructors, and national acts in performance. In February '06, IBMM staff created a hilarious yet educational musical based on the life of Bill Monroe and presented it in all our elementary schools. In 3 years, 25,276 area students have now been repeatedly exposed to bluegrass music. Soon they will be graduating from high school and will be worldwide cultural ambassadors for Bluegrass Music.

- Free Saturdays: As we introduce students to bluegrass music in their classrooms, we find many want to learn how to play. To assist them, the museum provides free group music lessons at the museum on Saturdays, along with quality instruments on loan to anyone in the community

interested in learning to play. We officially opened registration in March 2005 with an enrollment of 107. Six months later, enrollment increased by 407. Be on hand to cheer them on as they perform for the first time as the "Kentucky Bluegrass All Stars," at ROMP 2006.

- Library/ Archive Project: In May, our Curator will begin to digitally photograph our collections and artifacts to create an on-line database for bluegrass musicians, fans, music scholars, and cultural anthropologists. A full set of DVDs will be housed on-site for visitors to peruse. A 2nd set of the DVDs will be preserved in our archival vault, and a 3rd "safety" set will be stored off-site in an undisclosed location to ensure the preservation of the history of the genre in the event of a disaster.

- Monroe-Style Mandolin Camps: The historic, first-ever Bill Monroe-Style Mandolin Camps will be held in September 2006. Our goal is to preserve the musical legacy and performance style of Bill Monroe, the "Father of Bluegrass." This intensive three-day, hands-on study of Monroe's unique style of mandolin will be taught by a faculty consisting of the greatest ambassadors of Monroe-style mandolin to ever assemble under one roof (sold out for 2006).

- Bluegrass Roadshow: In collaboration the "Bluegrass Returns to its Roots Festival" in February 2007, at the IBMM Bluegrass Roadshow, bluegrass collectors will have a unique opportunity to display their prized collections of bluegrass paraphernalia. Tables will be rented at low prices. Collectors are encouraged to horse-trade and, naturally, make artifact donations to the museum...and have their donation appraised on the spot. Professional bluegrass music appraisers will be on hand to give anecdotal histories and free appraisals of instruments and other items of interest or value. We plan to have the event televised nationally, with Ronnie Reno as Host.

If you would like more information about the museum or how to join, visit www.bluegrass-museum.org.

Marion, VA Song of the Mountains to be syndicated nationally on PBS

In 2005 a bluegrass, old time and Celtic television series titled Song of the Mountains was launched on Blue Ridge Public TV, a PBS affiliate based in Roanoke, VA. The shows are taped at the Lincoln Theatre in Marion, VA which is a beautiful 500 seat facility originally built in 1927.

Starting May 18, 2006 the Song of the Mountains Shows will be nationally syndicated and offered to over 190 PBS affiliates across the United States. "This will be a tremendous boost not only to Southwest Virginia in terms of economic development through tourism, but

it will also be a huge, positive impact for the music of our region", says Tim White the executive coordinator and host of Song of the Mountains.

Presently there are 13 one hour episodes of Song of the Mountains showcasing over 30 bands being offered to PBS affiliates with plans for 18 to 20 more shows being produced in 2006.

You are urged to contact your local PBS programmer to inquire about having Song of the Mountains included in your area.

For more information please visit www.songofthemountains.org.

The Parkfield Bluegrass Festival

"More fun for more people"
Thurs. May 11 thru
Sun. May 14, 2006

Mother's Day Weekend
In the town of Parkfield, CA

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

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

Featuring:

Special Consensus (Illinois)
Lost Highway (Southern Calif)

Ron Spears & Within Tradition reunion
Chris Stuart & Backcountry

Eric Uglum & Sons (Hesperia)

Stay Tuned (Livermore) Southside Band (Lompoc)

New Five Cents (Santa Margarita – San Luis Obispo)

Bluegrass Redliners (Orange County)

Virtual Strangers (San Diego) **Smiley Mt. (No. Fork)**

Better Late Than Never (San Luis Obispo)

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

LeRoy Mack & The Bluegrass Gospel Band (So Calif)

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

For more information as it becomes available go to our web site at www.parkfieldbluegrass.com

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

TICKET PRICES			Senior Discount (60 +) \$5.00 off Advance only
	Adv	Gate	Teens (13 -17) ½ off Advance only KIDS FREE
4-day	\$70.00	\$80.00	Camping TFSS \$25.00 total for all 4 nights
3-day	\$60.00	\$65.00	Camping FSS \$20.00 total for all 3 nights
SINGLE DAY TICKET PRICES			ADV TICKET DEADLINE
	Thursday	\$15.00	Thursday, Apr 4, 2006
	Friday	\$25.00	
	Saturday	\$30.00	
	Sunday	\$20.00	
NO DISCOUNTS APPLY ON GATE OR SINGLE DAY TICKET			
			Any Questions
			Call (805) 937-5895
			email pkfieldbluegrass@aol.com
\$8.00 SINGLE PER NIGHT CAMPING -- PER UNIT			

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

Presenting The Second Annual Golden Old Time Music Festival

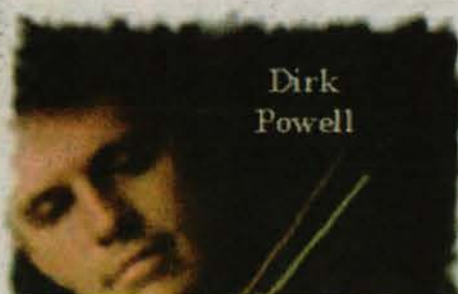
Friday, June 2nd – Sunday, June 4th

Siskiyou Golden Fairgrounds

1712 Fairlane Rd.

Yreka, CA.

www.goldenoldtimemusic.com



Dirk
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Foghorn
String Band



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Issue Orchestra



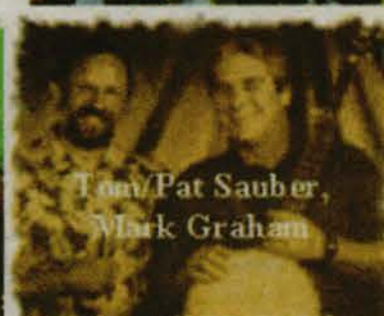
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Band Contest (\$300 1st prize), Workshops, Dances, Great Food, Free Camping (includes RV hook-ups), Restrooms with showers, All Grass with **NO DIRT**, Shaded Seating and Tent Camping Areas

Free Camping Available starting Wed., May 31st at 2:00 PM. Includes over 100 RV sites with 30 amp electric and water.

Dances on Friday and Saturday nights complete with callers, and festival bands to provide the music.

For complete festival information visit our website at:

www.goldenoldtimemusic.com

Join us for the only festival of its kind anywhere on the west coast! Nowhere will you find more old time music at any one location. Enter in the band contest for a chance to win \$300. You can also purchase tickets online at our website:

Member Advance

(must be a member of a bluegrass or old time music organization)

Member Advance

3-Day Adult @ \$50/ea _____
3-Day Teen @ \$25/ea _____

Non-member Advance

3-Day Adult @ \$55/ea _____
3-Day Teen @ \$28/ea _____

Advance Sale Ticket Order Form

I am a current member of: _____

My member # is: _____

Single Day Tickets

Fri. Adult @ \$20/ea _____ Fri. Teen @ \$10/ea _____
Sat. Adult @ \$25/ea _____ Sat. Teen @ \$13/ea _____
Sun. Adult @ \$15/ea _____ Sun. Teen @ \$7/ea _____

Make checks payable to:
Golden Old Time Music Inc.

Mail to:
Advance Ticket Sales
17 Julianne Ct.
Walnut Creek, CA 94596

For More Information Call:

Gene Bach at: 530-842-1611 or Mark Hogan at 707-829-8012

Festival Held Rain Or Shine.....No Pets Allowed



breakdown

Great Family Entertainment on the Children's Program Stage at the Father's Day Festival

By Patricia Garber

Children's Program Coordinator

Come to the 31st Annual Father's Day Weekend for the entertainment on the main stage, come to the Father's Day Bluegrass Festival to jam with all your old and new bluegrass friends, come to the best festival West of the Mississippi for the great food and concessions, but **STAY FOR THE FAMILY ENTERTAINMENT** that will be part of the Children's Program during the 4-day festival, June 15 through 18 at Grass Valley.

The Children's Program is open to all children from the ages of 5 to 12 (younger children, you can come if you are accompanied by one of your parents). We have many of our wonderful volunteers returning, and there will be kind and experienced supervision for your children from 9 am until 4:30 pm for the 4 days of the Festival. There will be crafts, games, prizes, and entertainment that can't be beat. In fact, I wouldn't want this to get around, but some of the family entertainment that will be offered during the Children's program will rival that on the main Festival stage! You come with your kids and judge for yourself. All of our performers and musicians have been performing with children for many years, and most have won several prestigious family entertainment awards. We want to encourage our children to enjoy music, particularly bluegrass music,



The Toodala Ramblers pictured at a recent performance. Band members are Gayle Schmidt, Tom Drohan, Ted Silverman, Charlie Casey, Diana Greenberg and Matt Linden.

and we aim to provide a children's program that will engage your kids in fun activities as well as making and enjoying bluegrass music!

We are proud to bring to

your children the music of Gayle Schmidt and the Toodala Ramblers, Rosie and the Railroaders, the Tatar Patch Bluegrass Buddies, the Round Valley Hog Callers, Nancy Cassidy, Twisted Laurel, Earth Capades Environmental Vaudeville, Godfrey Coppinger Storyteller Extraordinaire, as well as our youngest performers, the Marty Varner Band. Sound reinforcement for the performances will be provided at the Children's Stage by the wonderful Alan Hendricks. Some of these bands need no introduction, but let me tell you a bit about them.

The Toodala Ramblers mix fun arrangements of bluegrass, mountain and folk songs along with Gayle Schmidt's unforgettable originals creating a toe-tapping time of your life! The Ramblers are all seasoned veterans of Bay Area bluegrass bands. The pickin' is hot and these tunes will make you move: JUMP with the chorus of frogs, do the lemonade TWIST and DANCE by the light of the moon with the buffalo gals. The Toodala Ramblers are foot stompin' fun for the whole family. The Toodala Ramblers are Gayle Schmidt, Tom Drohan, Ted Silverman, Diana Greenberg, Charlie Casey, and Matt Linden.

You can look at Gayle's list of prestigious awards or hear some of her tunes at www.gaylesongs.com.

Rosie and the Railroaders have two passions – fast trains and good music. They are dedicated to playing first-class traditional music while re-kindling an interest in trains – one of the best forms of transportation ever invented. These singing train enthusiasts of the West will entertain you with some of their favorite train songs and stories and hope to inspire you to ride a train! For children and family audiences, the Railroaders perform a set of fun and interactive set of train songs. Yes, there's a train in every song, and the audience is invited to sing, dance, play, whistle, and clickety-clack right along with the performers. (Guess what we'll be making in the craft session just before the Railroaders hit the stage? That's right – Train Whistles!) The Railroaders include some of the Bay Area's finest old-time musicians, including Ingrid "Rosie" Noyes, Paul Shelasky, Sue Shelasky Walters, Jon Mitguard, and Paul Herzoff. I can't wait to hear them perform "Wabash Cannonball," or "Golden Rocket." But you can read all about it and listen to these tunes yourself right

now at <http://www.railroadmusic.net>. All aboard for a good time!

The Tatar Patch Bluegrass Buddies need no introduction to anyone who has been around the California Bluegrass scene for a while. Tatar Patch Bluegrass Buddies developed out of a desire and need for bluegrass education in the San Diego area. When Virtual Strangers were asked to play for a couple of schools, the idea to teach kids about bluegrass in a fun and interactive way emerged. Band members are Mike and Vonnice Tatar, Sr., Jon Cherry, Kit Birkett, Mike Tatar, Jr., and Jerry Pujol. Kids and their parents will want to come and hear San Diego's own homegrown Tatar Patch Bluegrass Buddies. They will bring you an interactive and kid-pleasin' presentation on everything you wanted to know about bluegrass but weren't sure if you should ask! The Buddies will entertain you while they help you learn where bluegrass music came from, why it is significant to our Nation's history, what the bluegrass instruments are, what their jobs are, and how bluegrass harmony singing is done. So sit back and give your

Continued on B-2



Band members are "Rosie" aka Ingrid Noyes, Paul Shelasky, Sue Shelasky Walters, Jon Mitguard, and Paul Herzoff.

Great Family Entertainment on the Children's Program Stage

Continued from B-1

ears a treat! Come and listen to our story 'bout a music called bluegrass with the interactive learning and down-home humor of the Tatar Patch bluegrass Buddies. You can read more about the Buddies at www.virtualstrangersbluegrass.com and www.miketatar.com.

If you're lucky enough to live anywhere near Grass Valley, you've probably heard the Round Valley Hogcallers (aka the Local Motives). The Hogcallers will be performing their Family Show at the CBA Father's Day festival for a sixth consecutive year and will host a lively celebration of bluegrass music and train songs guaranteed to delight young and old alike. Train whistles anyone!! Gary Bowman, a native Missourian and co-founder of the Round Valley Hogcallers will be performing on banjo, mandolin, guitar and vocals. Gary was a train singer on the California Western Railroad (otherwise known as the Skunk Train!) during the late '90's and recently sang on the Eugene-to-Coos Bay historic train ride. Robert Russell, a native Virginian, has played fiddle since he was 12 and was a well-known Country-Western fiddler in San Diego Country for over a decade before he relocated to Nevada County. Versatile Robert currently performs with the Panache Chamber Orchestra, and will be the "Fiddler on the Roof" in this year's CenterArts production in Grass Valley. In addition to performing at festivals and grand social events, the Hogcallers was featured at the Nevada County Traction Co. train ride and barbecue. For this year's festival, Robert and Gary will be joined by Puppeteer John Hughes and Washtub Bassist, Kate Bowman. Don't miss the fun! Be sure to plan time to catch their shows on the Pine Tree Stage as part of the Children's Program at this year's Father's Day Festival.

Nancy Cassidy, a singer, songwriter, past PTA president, mother of two adolescent boys and all-around active woman has delighted children of all ages with her warm heart-felt voice and

diverse selection of traditional, original, and contemporary songs from her series of six CDs. Her first recording, *KidsSongs: A Holler-Along Handbook* has sold over one million copies and over the past two years, Nancy has released two double-CD sets with Klutz. She has received numerous awards, including the Oppenheim Toy Portfolio Platinum Award and the Children's Music Web Award for "Best Recording for Preschoolers ages 3 to 5" as well as the "Judge's Technical Award." Nancy is one of the few bluegrass songwriters who has had one of her own songs recorded by Bruce Springsteen; in fact, Springsteen has sold over one million copies of his CD that includes Nancy's song, "Chicken Lips and Lizard Hips." Nancy's version of "I Wanna be a Dog" was beamed up to the astronauts on a shuttle flight, making her one of the first children's artists with an orbital audience. I am not alone in thinking that her music is out of this world! Nancy Cassidy's numerous awards alone do not portray how warm and wonderful her music is. To hear more about her, check out www.nancycassidymusic.com for an up-to-date list of her many CD's, her latest releases, her National travel schedule, and examples of her songs.

The Marty Varner Band will give us a chance to show children and families that you can be an outstanding bluegrass musician at any age. The Marty Varner Band is a young group of no-nonsense bluegrassers who literally grew up playing the music. 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 Marty Varner Band has appeared at the San Francisco Hootenanny, the Emerging Artist Festival at Donner Summit, and at the Freight and Salvage for the 2006 SFBOT. The Marty Varner Band includes several incredibly versatile musicians: Marty Varner

on vocals, mandolin, and guitar, Victor Skidanenko on vocals, banjo, guitar, and mandolin, and Angelica Grim on vocals and guitar. Mark Varner, the tallest member of the band, plays bass. If you miss the Marty Varner Band at the Children's Program stage, you'll be able to find any of these excellent young musicians out jamming at all hours of the night throughout the festival!

Godfrey Coppinger, storyteller, will be back again this year due to popular demand. She has been an integral part of the Children's program at the CBA Father's Day Bluegrass festival for over 10 years! Her stories encourage kids to engage with her using their own natural creativity, using Godfrey as a guide to help keep them on track. We always have a wonderful time with Godfrey. Godfrey Coppinger



Earth Capades

has been storyteller-in-residence at the Fresno Art Museum twice, and is a regular performer at the Fresno County Library System, the Fresno Metropolitan Museum, and Fresno's Chafee Zoo. She has worked with the Madera County Artists-in-the-School Program for 10 years and teaches workshops on Storytelling, Music and Movement with Young Children, Puppetry, and Creative Dramatics throughout Central California. Although she has received many awards and much recognition, she claims that the award she is most proud of is the Clovis Chamber of Commerce Big Liar's Contest in 2003. (Do you believe her?) As we go to press with this article, she's competing in this event, so we'll have to wait and see if she can still tell as big a whopper as she could back then! I hear she's been abducted by aliens, but unless you live in Fresno and have attended one of her highly acclaimed shows, you'll just have to



Singer-songwriter Nancy Cassidy and friends.

wait until the Festival to find out!

EarthCapades is a family vaudeville act that has excited dozens of children at schools throughout California and the country. They have recently completed a series of assemblies at many of the schools in the Grass Valley area, and are thrilled to come back to one of their favorite places on our beautiful planet. EarthCapades presents an exciting presentation that is a hilarious blend of environmental education and entertainment. "Planetary Circus" has been awarded the "Best of EarthCapade" presentation. The EarthCapade performers demonstrate highly developed juggling, singing, magic, comedy, stilt-walking and acrobatic skill which keep kids and parents on the edge of their seats. The routines teach practical solutions to real environmental problems and demonstrate that every day is Earth Day. The audience participates throughout the show while learning how to conserve and protect natural resources. The audience joins the act to comically teach proper recycling in that "un-television real life game show...Species Survivor!" Through comedic antics and discussion the audience learns the science of water and how to use it wisely. In their memorable grand finale, Lissin and Hearty use music, theatre, and vaudeville to inspire audiences to live their dreams and care about the future of Planet Earth. Even their website, www.earthcapades.com is a blast to experience. The EarthCapades team will offer a special "dinnertime" theatre family show on Friday night at the festival, and we give you a money-back guarantee that you whole family will love it. Oh wait, it's free! We hope you enjoy this new addition to the traditional bluegrass lineup.

Twisted Laurel is named for the shrub that grows in North & South Carolina, Virginia, Georgia, & S.E. Tennessee. By twisting and turning as it grows, the plant creates a thick, nearly impenetrable hedge, which serves as a de facto fence in mountainous areas. Tommy Thompson, of Red Clay Rambler (GA) old-timey fame, wrote a song called "Twisted Laurel" and sang it

for Elena Corey years ago, so when she sought a name for her old-timey string band, Twisted Laurel just "reached out and grabbed her."

The performers with Twisted Laurel have changed over the years and many stellar musicians have been part of this band. Twisted Laurel's current configuration includes Ken Van de Kieft, Daniel Nestlerode, Meg Bozarth, Jim Pate and Elena Corey. The repertoire of Twisted Laurel begins with old-timey string band material and then quickly engulfs tangential genres. Close three and four part harmonies are a staple of TL, and instrumentation includes all the bluegrass instruments plus a mountain instrument or two. Most of the Twisted Laurels are teachers and all of the Laurels are eager to play music for the children and families that will be participating in this year's Children's Program at the Father's Day Festival.

When I asked Larry Kuhn and Rick Cornish at the CBA showcase luncheon at IBMA last October how I could become more involved in a leadership capacity with the CBA, they suggested the Children's Activity Program. I figured they were just trying to get rid of me — which indeed may have been the case. I had no idea at that time how much fun it would be to work with the sorts of performers who develop and perform shows for kids and families. I had no idea how willing so many people would be to put their time and effort into working with the Children's program. Several parents whose children participated in the program last year under the direction of Cynthia Bach raved about how much fun their children had, and how THIS YEAR their children were insisting on returning to the Father's Day Festival. A big thanks to Cynthia for making this all so easy this year. And for you parents out there who saw the fabulous volunteers working with your children: Ann Gilleran, Mary Curtin, Estelli Kitchen, Joe Sharkey, Jennifer Kitchen, Ann Juell, Cheyenne Gray, Hollie Vuncannon, Ruth Tomkins, and Angela Weaver will be returning

Continued on B-4



Twisted Laurel left to right are Elena Corey, Jim Pate, Ken Van de Kieft and Daniel Nestlerode.

Announcing the 6th Annual



MUSIC CAMP

For students of Bluegrass and Old-Time Music

June 11-14, 2006

**At the Nevada County Fairgrounds
in Grass Valley, California**

Offering small-group instruction for advanced-beginner to intermediate level players. The focus of the camp is to improve your skill and knowledge on your own instrument, and to work on your playing or singing in a group situation. Music Camp coordinator Ingrid Noyes has lined up an outstanding staff of instructors.

2006 Instructors are:

- Banjo (Bluegrass) Bill Evans, Murphy Henry & Avram Siegel •Banjo (Old-time) Alice Gerrard & Brad Leftwich
 - Bass -- Mary Lucey & Dean Knight •Dobro -- Kathy Barwick & Billy Cardine
 - Fiddle -- Tashina Clarridge, Jack Tuttle & Suzy Thompson
 - Guitar -- Dan Bletz, Jim Nunally, and Eric Thompson
 - Mandolin -- Dix Bruce, John Reischman & Tom Rozum •Vocals - Laurie Lewis and Keith Little
- You'll also enjoy: •Group practice and jams •Elective classes •Student concert •Staff concert •Dancing
•Delicious meals •Camping onsite or nearby lodging available

Class Sizes will be limited -- Reserve Your Space TODAY!

CBA MUSIC CAMP REGISTRATION FORM

Yes! Sign me up—

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

E-mail _____

Age if under 18 _____

Instrument: check one, or indicate 1st and 2nd choice

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

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

- ☐ fiddle, oldtime - level 2
- ☐ guitar, level 1
- ☐ guitar, level 2 (rhythm)
- ☐ guitar, level 2 (solos)
- ☐ mandolin, level 1
- ☐ mandolin, bluegrass - level 2
- ☐ mandolin, oldtime/early bluegrass - level 2
- ☐ vocals - women
- ☐ vocals - men

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.

Make checks payable to **CBA Music Camp**.

To register: Send this form, filled out, with payment, to:

CBA Music Camp
PO Box 194
Tamales, CA 94971

Scholarships available — call for information
Questions? Contact Ingrid Noyes at 707-878-9067;
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

Tentative Children's Program Performance Schedule

Thursday, June 15
 10 AM Marty Varner Band
 11 AM Twisted Laurel: Instrument "Petting Zoo"
 3:30 PM Nancy Cassidy Show

Children's Program

Continued from B-2

this year. As you can see, at least one-third of these volunteers are our tireless teens who love working with your kids to make sure that as soon as they leave the Father's Day Festival, they are BEGGING to return. If you would like to volunteer your time with the Children's Program, please contact me or Rosanna Young. Rosanna can be reached at rosanna@youngconstruction.com.

We're hoping to see all of the many 5-12 year old kids and their families at the Children's Program at this year's Grass Valley festival. All you have to do to participate is come by and sign up! And if you have any comments, suggestions, questions, or just want to chat about the program, please

Attention new musicians – Slow Jam being organized for Grass Valley Festival

Did you get a new instrument for Christmas and have no idea how to play it? Do you stand around at festival jams and feel there's no way you can keep up with the "big dogs"? Are you trying to learn new songs – but still play them much slower than they should be? Well here's an activity designed just for you!

Dan Martin, Jerry Pujol and Pat Calhoun have organized a slow jam to be held at the CBA's Father's Day Bluegrass Festival in Grass Valley June 15-18, 2006. The first session will be held at 3:30 pm on Thursday, June 15 at Pat Calhoun's RV in the full hook-up camping section. Dan Martin wrote, "If the jammers want to have another jam later in the week we can move the sign to another place and have another informal jam there. I will post the times on the sign."

"My idea is to have a jam that people who are at an entry level, or just want to play in a jam that won't get over their head, can come to, meet people who are playing at their level and then when the jam is over will have others that they can hook up with and continue to play music with" he continued.

Continued on A-5

give me a call or send me an email. That's Patti Garber, pgarber@bigplanet.com, 650-557-0533, or through my band website at www.grizzypeakbluegrass.com

10 AM
 11:30 AM
 2 PM
 4:30 PM
 7:00 PM

10AM
 11:30 AM
 2:30 PM
 3:30 PM

Friday, June 16
 Nancy Cassidy Show
 Tater Patch Bluegrass Buddies
 Rosie and the Railroaders
 Kids-on-Stage **
 Special Family Show: Earth Capades
 Environmental Vaudeville

Saturday, June 17
 Tater Patch Bluegrass Buddies
 Family Show with the
 Round Valley Hog Callers
 Godfrey Coppinger Storytelling
 Gayle Schmidt and the Toodala
 Ramblers

4:30
 7:30 PM

10 AM
 11 AM

Noon
 2 PM

Kids-on-Stage**
 Special Family Entertainment:
 Godfrey Coppinger Bedtime Tales

Sunday, June 18
 Mask-making with Godfrey Coppinger
 Gayle Schmidt and the
 Toodala Ramblers
 Gofgrey Coppinger Storytelling
 Family show with the
 Round Valley Hog Callers

Bayne Water

Arr. by Steve Kaufman

Key of Am

Am G Am

Mandolin

Guitar

E Am Am G

Am G Am Am

Summergrass San Diego Bluegrass Music Festival set for August 25-26 in Vista, CA

Summergrass San Diego is Southern California's most exciting bluegrass music festival! Happening August 25-27, 2006 at the Antique Gas and Steam Engine Museum in Vista, Ca. Summergrass brings you two legendary headliners this year: the three time IBMA Entertainers of the Year, the legendary California and the Grammy nominated Blue Highway! These stellar bands are uniquely fitting for Summergrass with California's connection to the west coast, and with Blue Highway's dobro artist Rob Ickes hailing from this state.

Other great 2006 entertainment includes The Stringdusters, The David Thom Band, Chris Stuart and Janet Beazley, The Brombies, 117 West, Lighthouse, Sheri Lee and Blue Heart, and Second Delivery. World-class entertainment, instrument raffles, music workshops, on-site dry camping, a Bluegrass Camp for Kids taught by the pros, other great kids activities and programs, delicious food, and a great vendor village are just some of the things to do at the wonderful Summergrass bluegrass festival held at the nostalgic and historic Antique Gas and Steam Engine Museum in Vista, CA.

Grass Valley Slow Jam

Continued from B-4

"We will go over jam etiquette and play the songs that I have listed (below), to give people a chance to practice and learn them beforehand. This will not be a music lesson. I have asked two people who have helped me to learn to be comfortable in a jam to help in this endeavor. They are Jerry Pujol and Pat Calhoun, both have been jamming and playing bluegrass music for years. They are both experienced at playing several instruments, are patient, and can explain things clearly to the beginner. We would like to spend at least 10 minutes going over each song or more if necessary so everyone can feel comfortable playing it together."

The songs and keys for Dan's songs are: The Banks of the Ohio, (D), Home Sweet Home (D), Do Lord (D), Old Joe Clark (A), Soldier's Joy (D), Angeline The Baker (D), Cripple Creek (A), Gold Rush (A), Cherokee Shuffle (D) and Cockoo' Nest (D). The letter in the () is the key we will play them in.

Dan continued, "I don't want the songs to make anyone intimidated. If they can't learn all the songs in these keys they are still welcome. I have met many people who tell me they have an instrument at home but have never played with anyone else. I would love to see them come to this jam."

If you would like to join in the slow jam, please bring a chair and feel free to also bring sheet music or tab and your music stand. Since full service camping spots have not yet been assigned, please check with festival headquarters for Pat Calhoun's space number.

For more information, email Dan Martin at powderdan@scglobal.net.

Kids Camp is set to be another great experience for those youngsters ages 6 to 16 signing up. The camp will culminate with a very special Kids Camp performance on the festival main stage, when the Kids Camp students become the stars! Summergrass is honored to be offering this opportunity again and has scholarships available for those in need. The Stringdusters will

be this year's Kids Camp faculty.

Like raffles? We've got 'em. The popular instrument raffles are even bigger for 2006! Instruments include a Gibson F-9 mandolin, a full size Taylor 110 guitar, a Deering Goodtime banjo, a Wechter dobro and a Cremona Fiddle Kit. Visit www.summergrass.net for raffle ticket information.

Located on 55 acres of rolling

farm ground, the Antique Gas and Steam Engine Museum is one of the premier educational and recreational facilities in North San Diego County. The Museum's collections focus on the period from approximately 1849 to 1950 and extensively cover agriculture, construction and early industrial trades. Exhibits include blacksmith and wheelwright shops, country kitchen and parlor, steam

and gas industrial power units, gristmill and farm equipment from horse drawn through modern row crop. Unique among traditional museums, the equipment is maintained in operating condition and used in Museum programs. See and learn more about this unique festival site at www.agsem.com.

Continued on B-6

Steve Kaufman's Acoustic Kamps

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June 18-25: Flatpicking, Mandolin, Bluegrass Banjo

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Week 2: Flatpick- Kelly Brown, J.P. Cormier, Dan Czary, Beppe Gambetta, Jeff Jenkins, Steve Kaufman, Robin Kessinger, Steve Kilby and Jim Nardilly; **Mandolin-** Carlo Acosta, Butch Baldassari, Alan Biley, Emory Lester, Sherry Marshall, John Reinhardt and Roland White; **Bluegrass Banjo-** Janet Davis, Casey Henry, Murphy Henry, Bill Keith and Jerr Kiger

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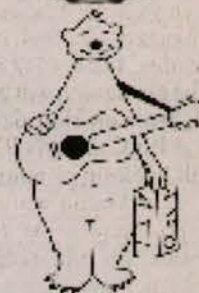
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STUDIO INSIDER -- Texas

I seem to write almost all of my Studio Insider columns not when I'm inside my studio, but when I'm inside an airplane. Right now I'm on board a 737 heading back to California after an eventful week in Texas where I was researching the "Westphalia Waltz." My flight was delayed, so I waited in the Austin airport next to a power outlet while my laptop re-charged its battery. The folks around me needed no re-charging. Frenzied Texans were watching an intense basketball battle between UT and LSU. The score was tied just before the buzzer. The place went nuts. It was like the World Series. In Texas.

Why Texas?

I came to Texas to find people and places that could help me in my search for the origins of the "Westphalia Waltz," a beautiful fiddle waltz that all the old local fiddlers were playing when I first started fiddling. There are lots of stories, ideas and conjectures flying around on the Internet, but I wanted to talk with some of the principals involved. They include a few musicians who played with Cotton Collins, the Texas fiddler who obtained the copyright for the tune in 1946. Writing a tune, and obtaining a copyright for it, do not always go hand in hand.

Researching music that doesn't have a clearly detailed and documented history is fascinating but difficult. Often, trails go cold. Or people who knew the main players in the story are gone or very elderly. Memories fade. Some people, too eager to help, end up inventing stories. Others embellish their memories and anecdotes in an attempt to sway the judgment or decisions of the researcher, or to insert themselves or their friends into the historical record. It's important to view all accounts with a full understanding of the political and family issues involved, so that a picture can be assembled that's as true and accurate as possible. And it just might be that after fully researching the story, it simply won't be possible to say who wrote the tune.

Several of the people I reached did have relationships with Collins, but often their memories were vague. Most of them said that in

the years they played with or knew Cotton, there was never any doubt that "Westphalia Waltz" was his tune. But many of them had never asked him any pointed questions about the tune. Why would they?

Family

Family members I reached also may have had some motivation for disclaiming any previous (pre-Cotton) version of the tune, since that might reduce his standing. But Cotton Collins did obtain the copyright, he did release the tune on the small "Bluebonnet" label (as a 78), and then it was eventually picked up by Hank Thompson, who recorded it for Capitol records. Cotton Collins' grandson Glen Collins, who has helped me greatly with my research, told me that Cotton claimed that eventually over 30 versions were recorded, (including one by Lawrence Welk!) but that his favorite was Hank Thompson's. Cotton and his wife would get royalty checks from Capitol almost every six months.

Westphalia

Even the story about the naming of the Westphalia Waltz illustrates the sometimes funny, sometimes frustrating things that come up when investigating something that happened over 50 years ago.

Westphalia, Texas is a small collection of buildings at a crossroads about 40 miles south of Waco. Its original settlers named it for the German province that some of them had come from. Because the group Cotton Collins played with, "The

Lone Star Playboys," was based in Waco, it wasn't too unusual for them to play in Westphalia. Local history (reinforced by Cotton's family) has it that after he'd written the tune, but hadn't yet named it, some people in Westphalia suggested he call it the "Westphalia Waltz."

So I headed out into rural Texas on route 320, made it around "dead man's curve," found the cross roads, and was soon gazing at the decaying wooden structures that make up the commercial part of Westphalia. "The Old Store" was open, according to an attached sign, and appeared to be the only functioning business in town.

I crossed to the other side of the road to get a closer look at the only clean, well maintained and nicely painted buildings in sight. The Catholic Church, with its pretty pair of towers, and its associated buildings were catching a nice glow in the late afternoon light. The structures were lined up precisely, divulging their German heritage. I saw a sign for the museum and went knocking. Nobody responded. I walked around all the buildings, my heart pounding – will I find anybody here who can let me into the "museum" so I can see the display about Cotton Collins and the Westphalia Waltz? Cotton's grandson Glen had told me about the display, and I really wanted to check it out.

Nearby, a car was parked between two white lines in a huge gravel lot. This suggested to me that somebody was in the area – and probably there for work. So I found the house that must have doubled as the rectory for the church. After I knocked many

times, a bent, white-haired man who had to be at least 80 came to the door and asked kindly, "May I help you?" Reinhold Schmidt speaks English with a German accent, but does quite well, and understands everything. Turns out he's the head priest at the church. My catholic vocabulary, never more than a word or two, immediately vanished. I quickly told him the story I was researching, and the kind old man said, "Ah! Jah! You need to talk vit Helen! She's over here." Up stepped Helen Lingnau, a local who manages the little museum in town. She told me that Cotton Collins and his band played for her wedding in 1951. She went on to say that her father-in-law suggested the name for the tune to Cotton. And the band used to go over to her house for late-night jam sessions after playing for dances in Westphalia.

Soon we were opening the creaking door to the old Catholic school, now a museum. The Cotton Collins/Westphalia Waltz exhibit gets a corner of the room, right next to the clarinet, sax, and band uniforms that sit behind glass, reminding us that our instruments and clothes will also take their turn at looking funny and anachronistic some day.

I spied a copy of Cotton's original 78 of "Westphalia Waltz," along with some pictures of Cotton and the Lone Star Playboys. I had been snatched from researcher hell, a complete dead end, to researcher heaven. Helen went on about the school house, the nuns who lived there, and more local history, but I was lost in the faces of these musicians who played with Cotton when the



"Westphalia Waltz" was a hit. Promo shots and posters share the space with printed stories about the history of the tune and Westphalia's important part in its development.

When I passed through Westphalia again a few days later, another resident who saw me filming in the street told me that his grandfather suggested the name to Cotton. His uncles could bear witness. So go figure.

Next month I'll pass along more news in the still-developing detective work about the "Westphalia Waltz." For you recording buffs, I'll describe recording Bobby Dixon on this trip. He played steel with Cotton Collins in the 1950's. And I'll write about recording Sarah Elizabeth Campbell, a wonderful singer in Austin who lived in California for several years.

Joe Weed records acoustic music at his Highland Studios near Los Gatos, California. He has released six albums of his own, produced many projects for independent labels, and does 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.

RECORDING REVIEWS

Songs From The Blue Ridge Mountains Country Ham

Country Ham Publishing
CD003
17 Julianne Court
Walnut Creek, CA 94595-2610
©2005

Personnel: Carl Pagter – clawhammer banjo and baritone lead vocals; Judie Pagter – autoharp, guitar, vocal lead and harmony; Wanda Shelton – string bass; M.D. Mallory – guitar and harmony vocals; Ellen Vigour – mandolin and occasional fiddle and vocals; Pete Vigour – fiddle and vocals.

Songs: *Kennedy's Peak, Come Home Father, Sarah Armstrong's Tune, My Little Home in Tennessee, The Great Assembly, Me And My Old Banjo, Texas Gals, Blush of Spring, When The Bees Are In The Hive, Buck Mountain/Seneca Square Dance, Going Across The Sea, Going Back To the Blue Ridge Mountains, Step By Step, Whistling Rufus, Soft Echoes, I'd Rather Be An Old Time Christian.*

By Suzanne Denison

"Country Ham is a bluegrass and old time string band that originated in the Washington, D.C. area around 1975," according to the liner notes. What this doesn't tell you is that the foundation of the band is Carl Pagter, CBA's co-founder and long-time member of the Board of Directors, and his wife Judie Cox Pagter.

The band is an integral part of the CBA's annual Father's Day Weekend Bluegrass Festivals, having performed on the festival stage nearly every other year since its inception. Members of the band have changed over the years, but Carl and Judie remain the heart and soul of the band. Their long-time bass player, Bob White, and fiddler, the late Joe Meadows, were outstanding musicians and wonderful people. However, the new configuration with the addition of Ellen and Pete Vigour, along with long-time members Wanda Shelton and M.D. Mallory has maintained the classic Country Ham sound.

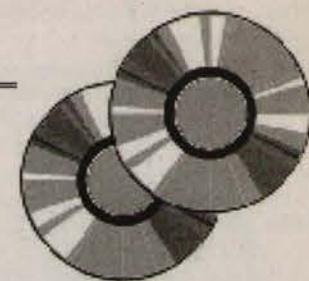
"Songs From The Blue Ridge Mountains," released in 2005 is the band's latest CD on the Country Ham label. The band also has fifteen

recordings on the Vetco and Country Ham labels. Most recordings are available on cassette tape and the last six are available on CD.

Two of the songs on the recording, "Kennedy's Peak," and "Blush of Spring" were written by Judie Pagter. The rest are traditional songs written by a variety of songwriters from 1864 through 1946, with the exception of "Me And My Old Banjo," which was written in 1964 by Sonny Osborne.

Judie sings the lead and plays the autoharp on her composition "Kennedy's Peak," backed by Ellen Vigour's harmony vocals and Pete's fiddle. The song was written in 2000, but has the sound of a traditional tune. "Come Home Father," was written in 1864 by Henry Clay Work, and became popular in the post civil-war period. Pete and Ellen Vigour sing the lead and harmony vocals on this tune, with backup from Judie on autoharp and M.D. Mallory on guitar.

"Sarah Armstrong's Tune" is an instrumental credited to the Pennsylvania fiddler of the same name. This lively tune features all of the band members, but highlights



lively Carl's clawhammer banjo style. The song sets your toes to tapping and makes you want to get up and dance. "My Little Home in Tennessee" features Judie's unique vocal style and the great harmony provided by Carl, along with the interaction of Pete's fiddle and Carl's banjo. This is another lively tune written in 1925 by Carson Robison that the band has been performing for more than 35 years.

"There Will Be A Great Assembly" is a gospel tune that showcases Carl's strong baritone voice, with harmony vocals from Judie. This is another example of the way in which Carl's banjo and Paul's fiddle work well together. "I'd Rather Be An Old Time Christian," the last song on the CD is another gospel song written in 1934 by Albert E. Brumley. This lively tune also features lead vocals by Carl with

Continued on B-7

Summergrass

Continued from B-5

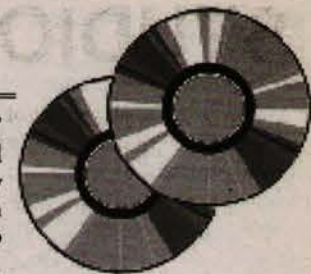
[Press officials with credentials welcome at Summergrass!]

Advance ticket discounts are available through August 8th online, by mail or at several locations in the area. On site dry camping spaces are available with early arrival, late departure options. Sorry, no electric power options this year for campers. Not camping? Summergrass has made arrangements for special rates at the local motels.

For details, give us a call at 858-679-4854 or visit our website at www.summergrass.net.

RECORDING REVIEWS

By Brenda Hough



Continued from B-6
harmony by Judy, and has a great old-time string band sound from the entire band.

Unfortunately, there isn't enough room in this publication to detail every song, but there isn't a tune on this recording I did not enjoy. Country Ham has a unique sound that combines the genres of bluegrass and old-time string band music in a very interesting and enjoyable way.

If you're a fan of Country Ham or old-time music, this is a *must buy* recording. In addition to the wonderful music, the liner notes are excellent and filled with historical information about each of the songs, their writers, and the musicians who have performed or recorded them. Corbin Pagter, Carl's multi-talented son, is responsible for the great photography, CD layout and design on this project. It is one that they can all be proud of and I would highly recommend to all of you.

harmony vocals, fiddle, guitar, bass and mandolin.

Chris Stuart's song "Julia Belle" is the rousing story of the Mississippi steamboat once piloted by John Hartford, and Janet's rousing banjo and

Paul Lee's fiddle capture the excitement of riverboat life. The traditional "Sally Ann" is played with a mournful tone aided by Mason Tuttle's mandolin playing and Sally Ann is urged to "run away

far from Sandy Land." Janet's instrumentals range from the bouncy road tune, "5 South" to "Ruffy Tufty," an old English dance tune embellished with tinwhistles. Janet wrote "You'll Never

Care" and "Sad Rainy Day" as soft, country ballads and with harmony vocals by Chris Stuart and Mason Tuttle, they reach deep into

Continued on B-8



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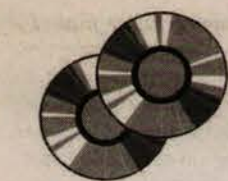
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5 South
Janet Beazley

Back Country Music
13774 Recuerdo Drive
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<http://backcountryrecords.com/html/buy.html>

Song list: *Julia Belle, Run Away Sally Ann, Same Old Song, 5 South, Sweet Prospect, Rose of Allandale, You'll Never Care, Ruffy Tufty, White, Sad Rainy Day, Last of Our Days, The Silver Swan.*

Forest Gump always said that "life is a box of chocolates," and to this chocolate-loving reviewer, Janet Beazley's new album is as tasty as one of those golden boxes of sweets with smooth, silky vocals, tantalizing flavors of love and life and some spicy banjo playing added for contrast. Janet is the banjo player and vocalist for the Chris Stuart and Backcountry Band and several of her band mates add

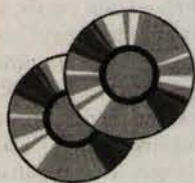
RECORDING REVIEWS

By Brenda Hough

Continued from B-7

heartfelt territory. The Sacred Harp songbook of hymns was the source for two of the album's most stirring songs: "Long Time Traveling" and "Sweet Prospect."

For those who search for songs with ethereal harmonies, these two songs will satisfy your search. Janet's instrumentals, strong vocals and inspired songwriting are a tasty treat to be enjoyed!



Wet Paint Mike Tatar Jr.

Tatar Boy Music
<http://miketatar.com/stoop.html>
©2006

Song list: *Do Not Disturb, I'm Going Across The Sea, Drunkards Lonely Child, Oslo Backwater, I Only Exist, Louisville Belle, I Wish That I Could Forget You, Grey Eagle, Greycoat Soldiers, Kamakazi, Wet Paint.*

Mike Tatar was born into Southern California bluegrass. His parents, Mike and Vonnice have been active musicians and behind the scenes supporters of bluegrass at festivals and organizations. Mike has returned to his home base after attending school in South Plains Texas and UC Santa Cruz and is now the fiddler with the Lost Highway band.

He has assembled a fine group of musicians to join him in this collection of original and traditional tunes. Mike's fiddle playing has great tone and the power in his bowing pulls out some long steady notes as he weaves through a series of original tunes with intriguing names – "Do Not Disturb," "Oslo Backwater," "Kamakazi" and "Wet Paint." All of these have a fine interplay of fiddle and banjo and echo the many dance tunes that graced American barns of the past. Adding the banjo pulse to the songs are well-known banjo players and friends Craig Smith, Sammy Shelor, Craig Smith and Bill Evans. Mandolins are also well represented in the songs with contributions from Mike Compton and John Reichsman. Eric Uglum on guitar and John Reichsman on mandolin add a wonderful soft instrumental backdrop to Mike's warm baritone on Norman Blake's "Greycoat Soldiers."

Like the coat of fresh wet paint, Mike has added polish and shine to these tunes but the fine structure and tone of the old bluegrass sound glows underneath. In the meanwhile, visit Mike's web site to order his album and find some tasty recipes and Mike's meandering musings!

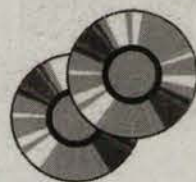
Live Duets Chris Thile & Mike Marshall

Sugar Hill Records
PO Box 55300
Durham, NC 27717-5300
www.sugarhillrecords.com/catalog/
©2006

Song list: *Shoulda Seen It Comin', Byron's, Carpathian Mt. Breakdown, I'd Go Back If I Could, The Only Way Out, Hualalai, J.S. Bach Dm Gigue, Joy Ride in a Toy Car/Hey Ho, 'Til Dawn, Sedi Donka, Tanja.*

When the letters M and M show up together some folks may think of candy, others of a movie star, a master model Gibson mandolin, and maybe some might think of mandolin magic performed by Mike Marshall. Mike's magic mandolin music has traveled all over the world and he has added Brazilian choro music, jazz, classical pieces from Bach to his ever changing kaleidoscope of musical sounds. Chris Thile started as a child prodigy on mandolin with bluegrass beginnings in the band Nickel Creek. The band grew beyond bluegrass and quickly assimilated sounds from jazz, progressive rock and Celtic sources into its ever-evolving sound. With both Chris and Mike in the same room, there's not telling where the music may roam. The two musicians tune in to each other and their combined energy and skills let the music fly around the world and across time and space.

Sedi Donka is a traditional Bulgarian tune, and Bach was the source for the Dm Gigue (from solo violin Partita #2) and three tunes are by Chris, two by Mike and four by Mike and Chris together. Mike also plays mandola and mandocello on several songs, and the underlying contrast lets Chris soar into the upper registers. The melodies and counter melodies weave around each other and rhythms shift and the sounds echo music boxes and harpsichords. "Joy Ride in A Toy Car" has the quirky starts and stops that might be associated with a mechanical wind up toy. For fans of Mike and Chris' magical mystery tours, this is a joyous journey!



Wide Open Mountain Heart

Skaggs Family Records
PO Box 2478
Hendersonville, TN 37077
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www.skaggsfamilyrecords.com

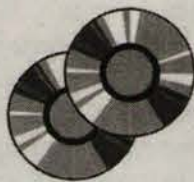
Song list: *Traveler's Prayer, God and Everybody, I Remember You, Down*

in the Valley, We Are, Wide Open, Here I Am, Deadwood, Miracle, A Town That Isn't There, I'm Just Here to Ride the Train, Everybody But Me.

Wide Open is an appropriate title for this new album from Mountain Heart. The band has been gaining acclaim over the past few years and this newest collection of songs has a wide-open, pedal to the metal approach to bluegrass with strong country music accents. Jim Van Cleve's fiddle is one of the band's driving engines and the guys romp in the instrumental "Deadwood." Clay Jones' guitar, Adam Steffey's crisp mandolin and Barry Abernathy's banjo are in overdrive and show that jamgrass is not just for parking lots. The instrumental wall of sound also propels the opening cut, "Traveler's Prayer" and "I'm Just Here To Ride This Train" with cascading notes from the guitar, fiddle, banjo and mandolin.

But this band is not just expert instrumentalists – Steve Gulley's powerful tenor and Barry Abernathy's heartfelt vocals tug at the listener's emotional heartstrings. Barry and Steve were both part of Doyle Lawson's Quicksilver Band and their harmony sound was forged in the Quicksilver crucible.

The song selection spans the range of emotions and relationships. "We Are," written by Jim and Ryan Rushing, is one of those pledging my love songs that are destined to be wedding classics. "I Remember You" is the anniversary song for true lovers done with a melodic fiddle and guitar backdrop. Ronnie Bowman's "Here I Am" is the sparse, attitude song that bears repeated listening to catch the intent. Mac Mcanally's "Miracle" is a gentle, love song with a twist – a man with too many loves in too many places.



Super Mandolin Picking Techniques (DVD) Super Bluegrass Banjo Picking (DVD)

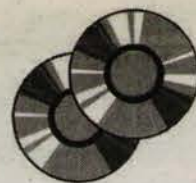
Mel Bay Publications
#4 Industrial Drive
Pacific, Missouri 63069
www.melbay.com
©2006

Mel Bay has produced a wide range of instructional materials over the years and these two DVDs are remasterings of earlier projects onto the DVD format. The DVD format lets the learner focus on smaller units of instruction. Alan Munde and Joe Carr, both well known as members of the band Country Gazette, are the banjo and mandolin instructors on the 30 minute DVDs.

A downloadable pdf file augments the video instruction courses. Both videos focus on the right hand – "the left hand makes the notes, but the right hand makes the music."

Joe Carr's mandolin lesson begins with tuning the mandolin and progresses to the important discussion of pick direction and playing positions. He uses simple 2 finger chords with the left hand in order to focus on pick direction over the strings. He teaches the shuffle strum that imitates the fiddle, and then spends time developing the crosspicking style of playing that follows and down-down-up pattern of the pick over the strings that lets a mandolin imitate a banjo's pattern rolls. Each segment is carefully shown with close-ups and then a separate track with metronome gives the learner a chance to play along and master the skill.

Alan Munde's banjo lesson starts with an analysis of the right hand position and the different pick strokes used to produce the familiar banjo "rolls" or picking patterns. He discusses finger positions for the fourth and pinkie finger and the different positions utilized by famous banjo players. Five different patterns are developed with video sequences for practice: Square roll, Forward roll, Forward/Reverse roll, Foggy Mountain roll, and Advanced Foggy Mountain roll. An excellent opportunity to focus on developing technique with a banjo master.

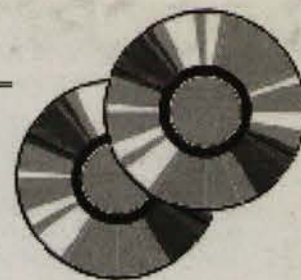


Livin', Lovin', Rockin', Rollin' The 25th Anniversary Collection Alabama

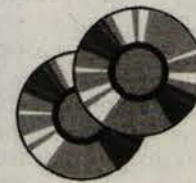
Sony BMG Music Entertainment
550 Madison Avenue
New York, New York 10022-3211
©2006

Alabama is a legendary group in country music and their awards list and hit records would take several pages to list. The band retired from touring in 2003 but their music lives on, and this collection of 51 songs span 25 years of time. Teddy Gentry, Randy Owen, and Jeff Cook are cousins born in the small towns of Alabama. Drummer Mark Herndon, from South Carolina, joined the trio in 1979. After winning a recording contract with RCA Records, the band started its long string of hit records. The smooth harmony vocals, the gentle guitar rhythm backed by a rock steady drums appeals to many fans. The songs reflect the life of the south, the love of family and farm, and devotion to true love.

"Silver Haired Daddy of Mine" and "Teach Your Children" are two band personal favorites and the two



songs make their recorded debut by Alabama. "Forty Hour Week (for a living)" and "Roll On" are tributes to the blue collar workers of America. Their "Mountain Music" has the signature country rock sound with guitar riffs backed with a strong drum beat. Teddy and Randy wrote many of the group's songs, including the gentle love songs, "Very Special Love," "Lady Down in Love," and "Feels So Right." While Alabama is not a bluegrass band, their heartfelt songs and harmonies would be an inspiration for any bluegrass band looking for some new songs to perform.



The Message New Road

www.NewRoadGospel.com
(865) 992-8349
©2005

Song list: *Render Your Heart, Nothing, Servant's Prayer, I Wonder What Our Lord Was Thinking, Just A Little More Time, One Drop, Thank You For The Valley, Waiting, Watching Praying, Resting in the Cross, Just Look Up to God, The Peace He Brings, They Whipped Him Up The Hill.*

New Road has been spreading their bluegrass gospel songs for the past 11 years. Their talented members include Tom Brantley on fiddle and vocals, Vic Graves on resonator guitar and vocals, Doug Johnson on bass, Gary Kidwell on guitar and vocals, Mike Ramsey on mandolin and banjo and vocals and Stuart Wyrick on banjo, guitar and harmony vocals. Their polished sound features carefully blended harmony vocals and a blend of fiddle and resonator guitar. The mellow vocals are highlighted in "I Wonder What Our Lord Was Thinking" and the group easily shifts to high-powered banjo bluegrass in "Just One More Time." Gary Kidwell is the author of seven of the songs and his fine lead guitar work graces his original "Waiting, Watching, Praying." Tom Brantley's vocal range extends from tenor to bass and he drops down into the low, low notes in the quartet "Just Look Up to God." "They Whipped Him Up the Hill" is a strong a cappella song with a strong solo blended with a choir and an effective thunder and lightning soundtrack that would shake the rafters of any country church. The songs and presentation are a fine testament to the power of music infused with a strong message of conviction.

RECORDING REVIEWS

By Brenda Hough

Troubles To Blame The Earl Brothers

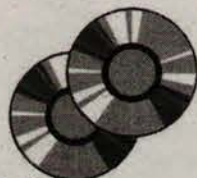
Big Hen Music
www.earlbrothers.com
©2005

Song list: *Hard Times and Heartbreaks, Another Broken Hearted Fool, Leak's Bounce, Rattlesnake Poison, Old Gun Road, Dreadful Day, O Poor Betty, Don't Play the Jukebox, Hillbilly Hero, Girl with the Long Black Hair, Too Many Women Too Little Time, Oh Death Is Calling Me.*

The Earl Brothers come barreling out of the chute like a starship on warp drive, with sparks flying. Their spiky sound sends prickles up and down your spine and the rough edged vocals of Bobby Earl Davis and John McKelvy are matched by words like "rattlesnake poison is good medicine, take it for whatever ails your head." Their lowdown, rundown, run out of town sound is the essence of old time country, blues and bluegrass melded into a sound that has been called "Hillbilly Gothic," "Honky Tonk Bluegrass" or "Country on a bumpy road." Bobby Davis' banjo, John McKelvy's guitar, Josh Sidman's bass and Larry Hughes' mandolin combine in a rhythmic chunk that propels the songs into tribal chants.

The songs scrap the leavings of the barroom, dirt floor and whiskey bottle and the guys sound like they've lived every hardship and

felt every trouble in mind. The legendary boulder is celebrated with "Too Many Women, Too Little Time" and the spurned lover kills his sweetheart and curses "that dreadful day." The album ends with the hint of redemption in "Oh Death Is Calling Me." The Earl Brothers won't be mistaken for any other band; their original sound jumps out and grabs the listener. These men in black will take you on a journey to the outer limits of bluegrass where reality is the haunting words of a song.



Hard Driving Geoff Stellings' Hard Times Bluegrass Band

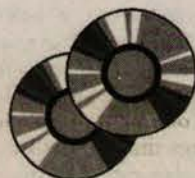
Stelling Banjo Works Ltd.
7258 Banjo Lane
Afton, VA 22920
©1974, rerecorded 1999

Song list: *Big River, Blue Night, I Want To Hide, Sled Ride, Big Boss Man, Pig In A Pen, Ruby, Arab Bounce, Deep River, Rabbit In A Log, Pike County, Nine Pound Hammer, I Wonder Where You Are Tonight, Cross-Eyed Fiddler.*

Geoff Stelling is known now for his master model banjos, mandolins

and guitars but in 1974 he was the banjo playing leader of the Hard Times Bluegrass Band based in the San Diego area. Joining Geoff was Gary Carr on guitar and vocals, Tom Rozum on vocals and mandolin, and Randy Hupp on bass. Of course, Tom has become an integral part of the Laurie Lewis Band and a solo player and singer in his own right.

The band sound is true to its name, with a hard driving sound propelled by Geoff's self-described "Scruggs free style banjo." The distinctly picked banjo notes are equally matched by Tom's flurry of mandolin notes. Randy's bass and Gary's guitar rhythms keep the pulse intact. Tom pulls out the rosin and bow and plays the fiddle on the instrumental, "Cross Eyed Fiddler." Other instrumentals that let the instruments romp are "Sled Ride," "Arab Bounce," and "Pike County." Gary Carr's lead vocals fit the bluegrass mode perfectly, and he nails the sound in "Big River" and "Deep River" and the whimsical "Pig in a Pen" and "Rabbit in a Log." Fun renditions of some classic songs and a charming glimpse into the beginnings of two California bluegrass musicians some 20 years ago.



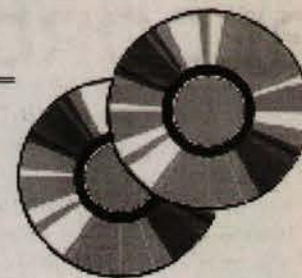
Home to You The Peasall Sisters

Dualtone Music Group
1614 17th Avenue South
Nashville, TN 37212
©2005
http://dualtone.com/

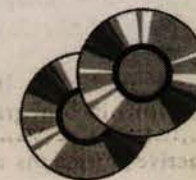
Song list: *Home to You, Rushing Around, Freight Train Blues, Logtown, Gray County Line, Angel Band, I Never Will Marry, The Old Church Yard, Fair and Tender Ladies, The Old Account, Carrick Fergus, Where No One Stands Alone.*

The Peasall Sisters gained fame as the singing voices of the family sisters band in the "Old Brother" movie five years ago, but they've had many years of singing in family gatherings and their singing has grown more powerful and stirring in the intervening years. Their voices have matured beyond "cute" to "ethereal" and their strong sibling harmonies give a fresh take on some old standards as well as some original tunes. They are joined by some members of other famous families: John Carter Cash is the producer, Randy Scruggs plays guitar, Jamie Hartford plays mandolin and Dennis Crouch anchors the bass.

The carefully constructed instrumentals give each song its own special setting. Sarah Peasall wrote the opening cut, "Home To You," and it's a beacon that shines on the other songs of life and home. These



are not glimpses of modern life, but nostalgic looks back at times and places that once were. Even the one modern times song, "Rushing Around" is a humorous look at a life of rushing from place to place and asks "how old will you be at 63 from rushing around today?" Sarah also wrote "Logtown," the story of a town taken away to be a NASA missile site and the leaving home tale in "Gray County Line." "Carrick Fergus" is listed as a traditional song, and it has the Hannah's wistful soprano voice dreaming of a return to the mystical land of Carrick Fergus with the true love waiting where the mountains meet the sea. Hannah also sings lead on the Moise Lister soaring gospel number, "Where No One Stands Alone," and their soaring blends are best described as angelic. An exciting "coming of age" album for 18 year old Sarah, 14 year old Hannah and 12 year old Leah Peasall.



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The Old Home Place

By Sharon Elliott

When we're young, there's an excitement and anticipation that overwhelms us as we look forward to our birthdays. The hope that our mom and dad will give us a party with all of our friends, we wonder what kind of cake we'll get, maybe even an ice cream cake, blowing out the candles, and the presents, Oh! The presents! For weeks we wrote out lists of everything we were hoping for, dreaming for. There is an innocent greed when we are young and "things", getting "things" is seemingly important but often these "things" are soon put aside and forgotten. Every year as we got older, our hopes and dreams grow right along with our ages although probably faster and bigger than our pocketbooks. The years rush by so fast that we suddenly find ourselves close to retirement, the kids gone on to make their own lives, the birthdays no longer that important and the "getting presents" although still fun is also not nearly as special as the simple things that happen and the special memories of life gone by.

For the past few months, Frank Solivan, Sr. has been telling us about his move back to his family's old home place. The place where family gatherings were enveloped with the music of the young and old. The house was built in 1942 by Frank's older brother George and his dad. It's a small two bedroom, one bath home that sits up on a knoll surrounded by about a 1/2 acre of land. There is a big old fire pit in the front yard where so many gatherings with family and friends took place over the years. There is a new baseball park across the street from the old house but for so long it was just orchards and across the other street is a large parcel of land that leads down to the Tuolumne River. When Frank's brother lived here it was a simpler time and Frank and his relatives spent many days and night playing music here. When Big John and his wife died, in the early 70's, Frank's mom and dad moved into the house and for many years, it remained the central place for music with pot lucks and picnics, instruments everywhere, this was where the Solivan family music swirled round and round.

For years after Frank's parents passed on, the house was rented out and over the years began to sadly deteriorate, partially sliding off it's foundation, doors and windows needing

to be replaced the need of a new roof, pipes in desperate need of work or replacement, and many other needed repairs. When the current renters finally were moved out recently, Frank made the decision to come back home, to make the necessary repairs and turn it once again into The Old Home Place.

A couple weeks ago, we were invited to this place to celebrate Frank's birthday. It was a small group of family and friends and although Frank said no gifts, we all brought him one. But I think the most important gifts to Frank were the gifts of friendships, the gift of music, and the gift of the kids that made a surprise visit to sing for him on his birthday at this home where, if you listened close, the ghosts of music could still be heard.

Frank had invited everybody to make it a weekend event but we could not leave until Saturday morning around 10:00 AM and although we were taking out tent trailer, we were afraid the pouring rain would put a damper on the party. I just couldn't imagine sitting around a campfire in the rain trying to play music! At 7:00 A.M. the phone rang and it's always a little scary to get a phone call that early in the morning! As I reached for the phone, I dropped it, fell out of bed, grabbed it again only to hear Frank's happy (irritating at that time in the morning with me sprawled out on the floor in my bunched up pajamas!) voice saying "Where are you? It's gorgeous out here, nothing but sunshine! Hurry up, it's party time!" Nothing but sunshine, HUH! It was pouring down rain at our house! But by 10:00 AM, we were on our way. If we ran into rain, we'd just put up our easy-up canopy, put the sides on it, pull out the propane heater and the instruments and huddle together to play music. One way or the other, music would once again ring at Frank's family home. Amazingly, once we traveled over the Altamont Pass, we dropped

out of the rain clouds down into the sunny San Joaquin valley and the more south we went the clearer and warmer it got. Frank had gotten his first birthday present, sunshine!

We were warmly greeted with big bear hugs by Frank and several others and after setting up out tent trailer, others began to arrive. As we toured the house, some of the old stories began to slowly emerge like echoes coming out of the woodwork. Little bits and pieces that later would all wind together into a tale of music. Stepping out of the house, we wondered over to get our instruments, tuned them up and soon joined the outskirts of the jam that had started long ago. Soon the property was filled with cars, trucks and trailers, chairs filled with family that had spent so many years here, sitting under the canopy of the big trees. The fire not yet started, the tropical sway of the Mexican music from next door, fading to be taken over by the happy sound of Bluegrass music.

Sitting with Frank, he told me how happy he was to be home in this place and as he sat and told me about all the people, family and friends that had played here, we watched a big motor home drive up and park across the street. For a while it seemed that no one was going to get out of the motor home and Frank and I went in different directions. As I turned around I heard someone say, "Look who's here". I looked down the hill, and watched as four of Frank's "Kids on Bluegrass" and their families, walked up the hill, instruments in hands, big smiles on their faces followed by their families. I looked over at Frank and watched as his eyes got big and a smile spread over his face as he watched A.J. Lee (8), Angelica Grim (16), Scott Gates (14) and Victor Skidanenko (16) came towards him. Frank had asked Angelica, who lives very close by, to come to the party but Angelica, now a part of Scott Gates

new band, Pacific Ocean Bluegrass Band, was going to be at a rehearsal in Tracey at A.J.'s house, so there was no way she could be at the party. While at the rehearsal, Angelica mentioned Frank's birthday and within moments the kids and their parents all agreed to make a surprise visit and give the gift of their voices and music to Frank. As told by Andy Gates, Scott's dad, "All the kids were thrilled to give back to this man who has given them so much in encouragements, hugs, pats on the back and for the opportunities to get them on stage and now stay there." As the kids gathered they began to play and sing many songs, with Betsy, A.J.'s mom on the bass. Frank just sat back in his chair with his legs crossed and a big smile on his face. Over the next hour or so, these four kids sang and played music and entertained us all. Song after song they played and sang, showing the easy comfort of kids that have been doing a lot of playing together. A.J. played "Ashokan Farewell" on her fiddle and then sang "Uncle Pen" in that clear strong voice. Just three short years ago, her voice was so tiny that we could barely hear her in a Kids on Bluegrass rehearsal inside a small room, now, outside with the noise from the kid's ball park across the street, and loud music from the neighboring house, the beautiful sound of A.J.'s voice could clearly be heard. The songs continued with "Sunny Side of the Mountains", "Where My Possessions Be", "Down the Road" and numerous others. Angelica sang to the delight of all and the harmonies between she and A.J. were beautiful. Victor's Reno style banjo is a strong addition to this group and I had actually just recently had the happy surprise of hearing Victor sing in another group, and he has a really nice voice. Scott, of course, is a mandolinist extraordinaire, and just amazing to watch and listen to.

One of the songs that the kids played and sang is a new song

called "Festival Kid". This song came about when the Gates' realized that this band, "Pacific Ocean Bluegrass Band", (whose other three members were not present at this visit, Katie Nakamura- 10-fiddle, Julian Conn- 15-bass, and Jonathan Hayner- 16-guitar) was by and large composed of California Bluegrass Festival kids that have developed into outstanding young bluegrass musicians. The words knocked around in Andy's (Scott's dad) head for about a week and then they just poured out onto the paper in just 15 minutes! Angelica was at the Gates' house for the week for an intensive week of practice as this band started to form. Andy left Scott and Angelica the words to the song in the morning and by noon, these two kids had written the music and then played it for Scott's parents. Not only is it going to be on Scott Gates new CD with the "Pacific Ocean Bluegrass Band", it just may be the name of the CD. It's a great song.

As the kids were gathered around sitting in chairs playing music simply to each other, Scott pulled out a ukulele and began to play an old song, called "Tonight You Belong to Me". What an incredible thing it was to see these bluegrass kids of only 14 and 16, sitting knee to knee, singing and playing a non-bluegrass song that was first written and recorded in 1926. My first memory of this song was from the 1952 recording by the beautiful voice of Frankie Laine and then later by the Lennon Sisters (as well as many others). Scott and Angelica first heard this song from a movie that Steve Martin and Bernadette Peters sang it in, the 1979 movie "The Jerk". As this song seemed to generate and stir many memories for us older generation, it was really fun to see how these young kids, from so many years later, were also touched by this song. While we listened to the song with nostalgia swirling around us, I watched as Frank suddenly got up out of his

chair and slowly began creeping towards the kids, bending forward to look at Scott who not only was playing the ukulele, but was for the first time that we ever knew about, singing! And singing really well! As it turns out, while staying with the Gates' for rehearsal of the new band, Angelica somehow got Scott to start singing along with her and soon they were singing this song as part of the regular set of the Pacific Ocean Bluegrass Band and their audiences have just gone wild for it. There is truly a musical connection between Scott and Angelica.

At Wintergrass, earlier this year, Angelica and Frank had both sat and jammed together one night, and Frank told Angelica about a song he loved and wanted her to learn. It is a song called "Louise" and while they sat together Frank played it for her and before long they were playing it together. Once Angelica got home, she researched the song, began to learn to sing it and at Frank's birthday party, sitting knee to knee with Frank, Angelica sang, with the words written on paper in her hands, this very favorite of songs, to Frank. It was one of the most special moments of the weekend. As I watched and listened, it was almost as if everyone had simply floated away and left just these two people, a man and a girl, sitting out there in the front yard under the trees, the man just nodding his head as he listened to this young girl sing, seemingly enveloped in the mix of past and present.

The music continued as all the kids and Frank began to play music together sitting in a small circle, as if no one else were there and for a while, in some ways for them, maybe no one else was there! When it was time for the kids to leave, and all the hand shakes and hugs were done, little A.J. was the last to say goodbye to Frank. As he bent over and then crouched down, she put her arms around his neck and hugged him.

Continued on B-11



Playing for Frank's Birthday are Victor Skidanenko, A.J. Lee, Scott Gates and Angelica Grim.
Photo by Sharon Elliott

Tentative Workshop Schedule for CBA's Grass Valley Festival

Thursday Lunch (June 15, 2006)

Old Time Band Workshop by Uncle Earl	Area B
Thursday Dinner	
Play By Ear – Part 1 by the Abbott Family	Area D
Power Tuning for Banjos by Roger Siminoff	Area E
Dobro Beginner Workshop by Ron Stanley	Area K

Friday Lunch (June 16, 2006)

Introduction to Autoharp by Tina Louise Barr	Area A
Guitar by Audie Black (Redliners)	Area B
Old Time Banjo by Carl Pagter	Area C
Play by Ear – Part 1 by the Abbott Family	Area D
Building a Mandolin by Roger Siminoff	Area E
Dobro Advanced Workshop by Ron Stanley	Area J
Basic Banjo Bridge Setup by Monte Hendricks	Area K

Friday Dinner

Play by Ear – Part 2 by the Abbott Family	Area D
Dobro Workshop by LeRoy "Mack" McNeese	Area E
Traditional Dance Workshop by Dan Goldes and Evie Ladin	Area G
General Instrument Setup by Michael Lewis	Area K

Saturday Lunch (June 17, 2006)

Intermediate Autoharp and Q&Q by Tina Louise Barr	Area A
Bass by Dickie Nugent (Larry Stephenson Band)	Area B
Old Time Banjo and Fiddle by Carl Pagter and Harry Liedstrand	Area C
Play by Ear – Part 1 by the Abbott Family	Area D
Guitar by Dustin Benson (Larry Stephenson Band)	Area E
Banjo by Aron McDaris (Larry Stephenson Band)	Area F
Clawhammer Banjo by Evie Ladin (Stairwell Sisters)	Area G
Mandolin by Larry Stephenson	Area J
Workshop TBA by Michael Lewis	Area K

Advanced Ideas for Banjo Setup by Monte Hendricks ...Area K

Saturday Dinner

Band Vocal Considerations by Elena Corey	Area A
Play by Ear – Part 2 by the Abbott Family	Area D
The lore of the Loar and Gibson Mandolins by Roger Siminoff	Area E
Traditional Dance Workshop with Dan Goldes and Evie Ladin	Area G
Dobro Advanced Workshop by Ron Stanley	Area K

Sunday Lunch (June 18, 2006)

Just your instrument and you? A workshop for solo performers by Elena Corey – Area A	
Old Time Band Workshop by The Stairwell Sisters – Area B	

Workshop Locations:

- A – Gazebo By Gate 5
- B – Back of Stage Area
- C – By Administration Bldg
- D – Horseshoe Pit
- E – Wine Pavilion
- G – Northern Mines Building
- J – By Senior Center
- K – Luthiers Pavilion Building

The Old Home Place

Continued from B-10

As Frank spoke to A.J., I watched as tears welled up in his eyes and rolled down his face. A.J., Angelica, Scott and Victor had just given him the best birthday present of all!

With the kids and their families gone, the party continued and as the sun began to fade a fire was started in the firepit and with that came more stories of the gatherings and music that had played here for so many years. It was wonderful to once again hear Frank's niece, Cassie, sing so many songs and play her guitar and in time her sister, Cammie, stood up and together these two sang as they had once done so many years ago when, all four sisters and one brother sang as a family band called the "Charlie Smith Express". Oh! The memories!

Both Frank and Cassie began to tell me a little more about this place. Cassie told me about being a little girl growing up here, "My uncle used to lease the land across the street and there was an old barn there for the horses and animals. Sometimes the little carnival would set up right there, and we could just run on down to the river, and there was always music when we got back." Frank was remembering his mom and dad. "My mom was an incredible musician, playing mandolin and fiddle and she sang too. You just didn't dare hit a sour note around her, cause if you didn't get it right she'd just tell you to go sit down. My dad, he played mandolin and guitar and sang and he wrote songs. He used to come home so tired after a day at work,

and would just go in the house and lay down on the couch and go to sleep, while everyone was gathered outside playing music around the firepit. We'd all hear him snoring real loud until the song stopped then he'd shout out the door what songs he wanted us to play then we'd hear the snoring again, and it would go on that way, snoring then shouting out the songs. Everyone played music here. All the young ones learning from the old ones."

We stayed up playing music till 3:00 AM that night. The rain that had been so steady everyday for the entire month of March seemed to stay away from this place for that weekend, and in the end the best birthday gift was the gift of family, friends, sunshine, his Kids on Bluegrass and The Old Home Place.

Bluegrass Masters

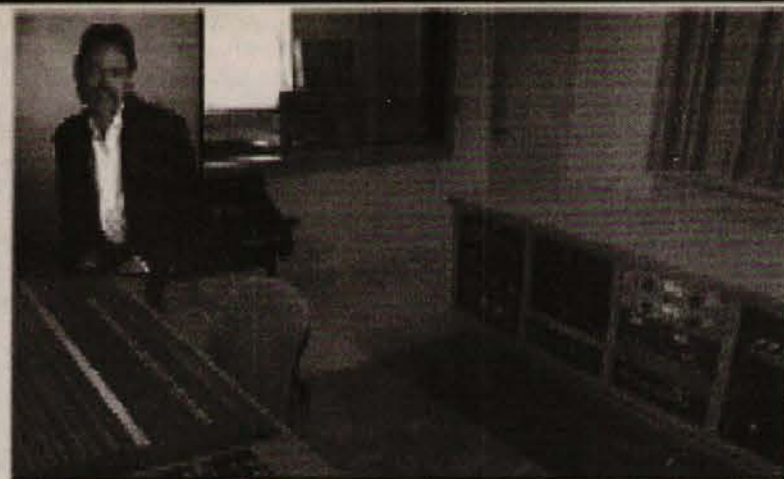


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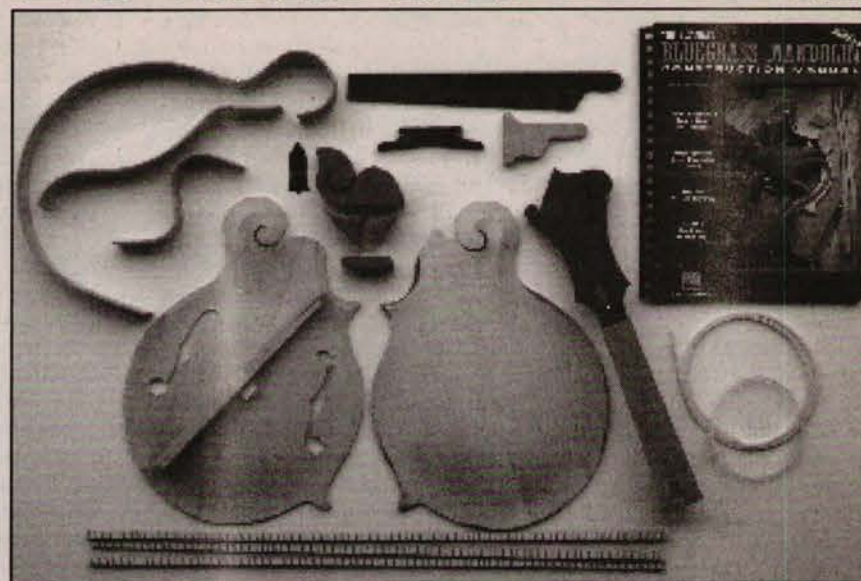
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Band Gigs & Concerts May

5/1/2006 -- Crosstown will perform from 6:30 to 8:30 pm at Phil's Fish Market and Eatery on Sandholt Road in Moss Landing, CA. For information, call 831-375-2975 or visit philsfishmarket.com

5/1/2006 -- Homespun Rowdy will perform from 7:30 to 10:20 pm at Amnesia, 853 Valencia St. (between 19th & 20th) in San Francisco, CA. For information, call 415-970-8336, email info@homespunrowdy.com or visit www.homespunrowdy.com

5/2/2006 -- The Spillit Quikkers will perform at Cooper's, 235 Commercial St., Nevada City, CA. For information, call Rick McKensie at 530-265-0116 or email coopersaloon@jps.net

5/2/2006 -- Bean Creek will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

5/3/2006 -- Whiskey Brothers will perform at 9 p.m. at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit www.albatrosspub.com

5/3/2006 -- Sidesaddle & Company will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

5/4/2006 -- The Spillit Quikkers will perform from 8:30 to 10:30 p.m. at Delta of Venus Cafe, 122 B St., Davis, CA. For information, email brshester@ucdavis.edu or visit www.deltaofvenus.org

5/4/2006 -- Mighty Crows will perform from 8 to 11 pm at Prince of Wales Pub, 106 E. 25th Avenue, San Mateo, CA. Hosted by KKUP's Mike Russell and co-sponsored by the Northern California Bluegrass Society. For information, call 415-596-3913, email chris@mightycrows.com or visit www.mightycrows.com

5/4/2006 -- Bill Evans and Jodie Stecher, "The Secret Life of Banjos" performance at The Palms, 13 Main St., Winters, CA. For information or tickets, call 530-795-1825 or visit www.palmsplayhouse.com

5/4/2006 -- Dark Hollow will perform from 8 to 10 pm at Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, call 415-648-1047, or visit www.atlascafe.net

5/5/2006 -- Carolina Special will perform at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email murphy@vom.com or visit www.sonomapub.com

5/5/2006 -- Grizzly Peak will perform at McGrath's Irish Pub, 1539 Lincoln Ave., Alameda, CA. For information, call 510-533 6263 or visit www.mcgrathspub.com

5/5/2006 -- New Found Road Dinner and House Concert in The Great Room, Los Gatos, CA. Dinner at 6 pm \$20 per person by reservation only. Concert at 8 pm - Tickets are \$15 per person. Reservations recommended. Located 12 miles outside of Santa Cruz; contact for exact location/directions call Robert at 408-353-8347, email robert@thegr8room.com, or visit <http://www.thegr8room.com>

5/6/2006 -- Norton Buffalo & Friends in Concert at 8 pm, West Side Theatre, 1331 Main Street Newman, CA. Tickets are \$17 general admission/\$20 reserved seating. For information or tickets, call 200-862-4490, email info@westsidetheatre.org or visit <http://www.westsidetheatre.org>

5/6/2006 -- Americana Jukebox Concert featuring Jeanie and Chuck's Country Roundup, Kemo Sabe and The Cash Magnets, 9 pm to 1 am at The Knockout, 3223 Mission @ Valencia, San Francisco, CA. For information, call 415-550-6994, email thearms@hotmail.com or visit www.ShelbyAshPresents.net

5/6/2006 -- Santa Cruz Bluegrass Faire on the Duck Pond Stage from 11 am to 5 pm in San Lorenzo Park, Santa Cruz, CA. Bands include Harmony Grits, REO Haywagon and more TBA. Free event sponsored by the Northern California Bluegrass Society. For information call Lisa Burns at 650-964-4521, email lisa@lisaonbass.com or visit <http://ncbs.us>

5/6/2006 -- Jim Nunally and Judy Forrest will perform at 7:00 pm at the Sounding Board House Concerts series in Cupertino, CA (South Bay). Food and beverages provided. RSVP 408-821-4086 for address, or email Michael for more details at mtimpana@yahoo.com, or visit www.sbconcerts.com

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.

5/7/2006 -- Wild River Ramblers will perform at the Santa Maria Brewing Co., 112 Cuyama Lane, Nipomom, CA. For information, call Dan Hilker at 805-349-2090 or email brewerbear@aol.com

5/8/2006 -- Courthouse Ramblers will perform from 6:30 to 8:30 pm at Phil's Fish Market and Eatery on Sandholt Road in Moss Landing, CA. For information, call 831-375-2975 or visit philsfishmarket.com

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

5/10/2006 -- Diana Donnelly & the Yes Ma'ams will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

5/11/2006 -- John Reischman and the Jaybirds will perform at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road in Felton, CA. For information or reservations, contact Tom Miller at 831-335-5308 or visit <http://www.donquixotesmusic.com/>

5/11/2006 -- Homespun Rowdy will perform from 8 to 10 pm at Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, call 415-648-1047, or visit www.atlascafe.net

5/13/2006 -- Kathy Kallick Band will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit <http://www.thefreight.org>

5/13/2006 -- The Spillit Quikkers 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 Quikkers 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 -- Sonoma Mountain Band will perform at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email murphy@vom.com or visit www.sonomapub.com

5/13/2006 -- Howdy! Will perform at Cafe International, 508 Haight St. (at Fillmore), San Francisco, CA. For information, call 415-552-7390 or visit <http://www.cafeinternational.com/>

5/13/2006 -- The Anderson Family Bluegrass Band Concert at Calvary Baptist Church, 2645 Laurel St., Napa, CA. Pot luck 6-7 p.m. and Concert 7-8 p.m. There will be an open

jam from 8-10 p.m. All are welcome. No charge. For more information, contact Pat Calhoun at 707-2554936 or email: patcal@napanet.net

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 proceeds 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 qeejay@sbcglobal.net

5/14/2006 -- Kathy Kallick Band Annual Mother's Day Celebration at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit <http://www.thefreight.org>

5/15/2006 -- Homespun Rowdy will perform from 7:30 to 10:20 pm at Amnesia, 853 Valencia St. (between 19th & 20th) in San Francisco, CA. For information, call 415-970-8336, email info@homespunrowdy.com or visit www.homespunrowdy.com

5/15/2006 -- Bean Creek will perform from 6:30 to 8:30 pm at Phil's Fish Market and Eatery on Sandholt Road in Moss Landing, CA. For information, call 831-375-2975 or visit philsfishmarket.com

5/16/2006 -- Cabin Fever will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

5/17/2006 -- 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

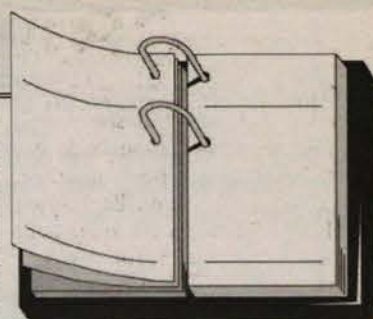
5/17/2006 -- Whiskey Brothers will perform at 9 p.m. at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit www.albatrosspub.com

5/17/2006 -- Sidesaddle & Company will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

5/18/2006 -- The David Thom Band will perform from 9 to 11 p.m. at Cafe Amsterdam, 23 Broadway, Fairfax, CA. For information, call 415-256-8020.

5/18/2006 -- Darol Anger's Republic of Strings will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit <http://www.thefreight.org>

5/18/2006 -- San Bruno Mountain Boys will perform from 8 to 10 pm at Atlas Cafe, 3049 20th Street



(at Alabama), San Francisco, CA. For information, call 415-648-1047, or visit www.atlascafe.net

5/18/2006 -- 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>

5/19/2006 -- High Country will perform at the Plough & Stars, 116 Clement Street @2nd., San Francisco, CA. For information, contact Shelby Ash at 415-665-0408, email thearms@hotmail.com or visit www.ShelbyAshPresents.net

5/19/2006 -- Earthquake Country will perform from 8 to 10 p.m. at Blue Rock Shoot in Saratoga, CA. For information, call 408-867 3437.

5/19/2006 -- Darol Anger's Republic of Strings will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit <http://www.thefreight.org>

5/19/2006 -- Grizzly Peak will perform at the Plough and Stars, 116 Clement Street at 2nd Avenue, San Francisco, CA. For information, call 415-751-1122, email jgilder@jps.net or visit <http://pweb.jps.net/~jgilder/plough.html>

5/20/2006 -- Jody Strecher & Kate Brislin will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit <http://www.thefreight.org>

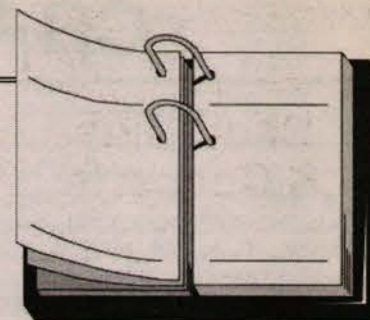
5/20/2006 -- Mighty Crows will perform from 7 to 8:30 p.m. at the Old St. Raymond's Church, 6600 Donlon Way (right off 580, near 680 junction) in Dublin, CA. The Dublin Jam Band will open the show. Tickets are \$10 adults and \$5 youth. For information or tickets, call 415-596-3913, email chris@mightycrows.com or visit www.mightycrows.com

5/20/2006 -- Howdy! will perform at Smiley's Schooner Saloon, 41 Wharf Rd., Bolinas, CA. For information, visit <http://www.outlawfolk.com>

5/22/2006 -- Courthouse Ramblers will perform from 6:30 to 8:30 pm at Phil's Fish Market and Eatery on Sandholt Road in Moss Landing, CA. For information, call 831-375-2975 or visit philsfishmarket.com

5/23/2006 -- Saucy Dogs will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151

CBA BLUEGRASS CALENDAR



or visit <http://www.samsbbq.com>.
 5/24/2006 -- Diana Donnelly & the Yes Ma'ams will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>.
 5/25/2006 -- Bryan Bowers will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit <http://www.thefreight.org>.
 5/26/2006 -- The David Thom Band will perform at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email murphy@vom.com or visit www.sonomapub.com.
 5/27/2006 -- Honey & the "Hey Boys!" 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.
 5/30/2006 -- Extreme Country will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>.
 5/31/2006 -- MacRae Brothers will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>.
 5/31/2006 -- The Spillit Quickers will perform from 7:30 to 10:30 pm at Marilyn's on K, 908 K Street, Sacramento, CA. \$5 cover charge. For information, call 916-446-4361 or visit <http://marilynsonk.com/laots>.

June

6/5/2006 -- Homespun Rowdy will perform from 7:30 to 10:20 pm at Amnesia, 853 Valencia St. (between 19th & 20th) in San Francisco, CA. For information, call 415-970-8336, email info@homespunrowdy.com or visit www.homespunrowdy.com.
 6/5/2006 -- The Greencards will perform at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road in Felton, CA. Tickets are \$10 advance and \$12 at the door. For information or tickets, contact Tom Miller at 831-603-2294, or visit <http://www.donquixotesmusic.com/>.
 6/7/2006 -- Whiskey Brothers will perform at 9 p.m. at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit www.albatrosspub.com.
 6/7/2006 -- The Greencards will perform at The Palms, 13 Main St., Winters, CA. For information or tickets, call 530-795-1825 or visit www.palmsplayhouse.com.
 6/9/2006 -- The Greencards and Houston Jones in Concert in the Willow Lounge at the Black Oak Casino, 19400 Tuolumne Road North, Tuolumne, CA.

For information, contact Brent Pierce at 877-747-8777, email bpierce@blackoakcasino.com or visit www.blackoakcasino.com.
 6/9/2006 -- High Country will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit <http://www.thefreight.org>.
 6/9/2006 -- Honey & the "Hey Boys!" will perform at the Mystic Theater, 23 Petaluma Blvd. N., Petaluma, CA. Opening for Lee Rocker. For information or tickets, call 707-765-2121.
 6/12/2006 -- Mighty Crows will perform from 7:30 to 9:30 pm at Cooper's Saloon, 235 Commercial St., Nevada City, CA. For information, call 530-265-0116.

Festivals

May

5/6/2006 -- Santa Cruz Bluegrass Fair from 11 am to 5 pm on San Lorenzo Park, Santa Cruz, CA. Bands include Harmony Grits, REO Haywagon and others. Free event sponsored by the Northern California Bluegrass Society. For information, visit www.ncbs.com.
 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 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.
 5/12/2006 -- 5/14/2006 -- Calico Spring Festival in Calico Ghost Town, 6 Miles Northeast of Barstow, CA on highway 15. Events include a Blue Grass Hootenanny, including live bands, sing for an apple pie, BBQ & Concert and much more. Bands include the Bryon Berline Band, The Silverado Bluegrass Band, Donner Mountain, The Witcher Brothers, Victor Kent and more. Camping and Information: 1-800-TO-CALICO 2006 or 1-760-254-2122, email mnadolson@dslexreme.com or visit <http://www.calicotown.com/events/springfestival/>.
 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.
 5/19/2006 -- 5/20/2006 -- 1st Ever Los Angeles Old Time Social, in Los Angeles, CA. On Friday there will be an 8 pm concert at Tropico de Nopal, 1665 Beverly Blvd. featuring The Mercury Dimes, Triple Chicken Foot, The Barren Foothill Breakdown and Square Pegs Stringbad. On Saturday at 3 pm there will be BBQ and Squaredance hosted by Barb & Walter in Near Echo Park. For information, contact Ben Guzman at 213-820-0136, email guzmanphoto@hotmail.com or visit <http://bicyclekitchen.com/laots>.
 5/21/2006 -- 46th Annual Topanga Banjo - Fiddle Contest & Folk Festival 9 am to 6 pm at Paramount Movie Ranch in Agoura, CA in the Santa Monica Mountains National Recreation Area. Four stages featuring bands from various genres including Richard Green & Brothers Barton, Mercury Dimes, the Brombies, Fred & Zac Sokolaw, Susie Glaze, Paul and Loren Barton and Rose Altman. There will be kids music with Bill Dempsey, Cowboy Songs and Poetry, Kelly McCune and Border Radio, Evid Ladin and the Stairwell Sisters on the Pavilion Stage. In addition there will be fiddle and banjo contests, dancing and jamming all day. Tickets will only be available at the gate and prices are \$12 for adults and \$7 for children 10-17 and seniors over 65. Children under 10 are free with a paid adult admission. For more information or directions, call 818-382-4819; email info@topangabanjofiddle.org or visit www.topangabanjofiddle.org.
 5/25/2006 -- 5/29/2006 -- Strawberry Spring Music Festival at Camp Mather (near Yosemite National Park), CA. Featuring: Patty Griffin, The subdudes, Austin Lounge Lizards, Willy Porter, Adrienne Young & Little Sadie, Brother and more bands TBA. For information or tickets call 209-984-8630 or visit www.strawberrymusic.com.
 5/26/2006 -- 5/28/2006 -- Old Blue Memorial Day Festival in the Double Tree Hotel on I-79 Exit 31 in Grand Junction, CO. For information or tickets, write to Dick Pierle, 715 S. 7th St., Grand Junction, CO 81501, call 970-260-7873; email oldblue@oldblue.com or visit www.oldblue.com.

June

6/1/2006 -- 6/3/2006 -- 2nd Annual Golden Old Time Music Festival at the Siskayou County Fairgrounds in Yreka, California. Band 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 -- The 13th Final Wild Iris Folk Festival, "Acoustic music in an intimate outdoor setting" at the Mendocino County Fairgrounds, Boonville, CA. The fairgrounds is located on Hwy 128 between Cloverdale and the Mendocino Coast. Bands include The Bills, Utah Phillips, Todd Snider, The Greencards, SoVoSo, Steve Lucky and the Rumba Bums featuring Miss Carmen Getit, The Devil Makes Three, Coyote Blue, Wild Oats, Roof Top Four, Ukeholics, and Karosene Kondors. There will also be music workshops, a crafts fair, children's activities, open mikes and jamming, a band scramble contest, local food, wines and beer, onsite camping facilities (hot showers and hookups available). The festival is a benefit for Wild Iris Productions and Mendocino County Public Broadcasting (KZYX), and is sponsored by KRCB, KMFB, KMUD, Skip Gibbs Co, Paula Murphy, Printing Xpress, and Liana Trust. Advance tickets are \$65 for the weekend and \$40 for one day. There is a discount for teens and seniors, kids under 15 are free; prices will be higher at the gate. For information, call 707-895-3589, email info@wildirisfolkfestival.org, or visit <http://www.wildirisfolkfestival.org>.
 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, (on the Gunnison River) in Hotchkiss, CO. Bands include Adrienne Young and Little Sadie, the Stringdusters, the Stairwell Sisters, Cadillac Sky and many more. Dry camping for RVs and tents available on site. 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, Luthier's pavilion, workshops by the artists, and lots of jamming. Camping is available on site and is included in all three and four day tickets. Advance discount tickets are on sale through May 31, 2006. For more information or to purchase tickets, see the ad and ticket order form on pages A12 & 13; visit www.cbaontheweb.org or call the CBA office at 209-491-2725.
 6/15/2006 -- 6/19/2006 -- White River Bluegrass Festival in Pacific City Park, 600 Third Avenue, Pacific, WA. For information, contact Richard Hildreth at

Continued on B-14

CBA CALENDAR OF EVENTS

Continued from B-13

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, barn dance 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 McConnel at 605-394-4101; email opioneer@sisna.com or visit www.davenportwa.org.

July

7/7/2006 - 7/9/2006 - Good Old Fashioned Bluegrass Festival in Bolado Park on the San Benito County Fairgrounds (8 miles from Hollister), CA. Bands include: Barefoot Nellies, Bean Creek, Birch Lake Ramblers, David Thom Band, Earthquake Country, Faux Renwabs, 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 and the Jaybirds. For information, call 800-848-3488 or visit www.cottagemusic.com.
 7/13/2006 - 7/16/2006 - California WorldFest at the Nevada County Fairgrounds in Grass Valley, CA. Bands include Tommy Emmanuel, Jake Shimabukuro, Wainin' Jenneys, Old School Freight Train, Sisters Morales, Haps, Bills, Eddie From Ohio and Tish Hinojosa. Tickets on sale now at www.worldfest.net.
 7/15/2006 - 7/16/2006 - 3rd Annual Scott Valley Bluegrass Festival in Scott Valley, CA. Bands include Alan Bibey and Blue Ridge (California debut), Frank Ray and Cedar Hill, the Kathy Kallick Band, Donner Mountain Bluegrass Band, Alhambra Valley Band and Siskiyou Summit. The festival is sponsored by the Scott Valley Chamber of Commerce for the sole purpose of providing educational scholarships and opportunities for local high school students. For more 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, Jerry Douglas, John Cowan, Darrell Scott & Pat Flynn, Rosanne Cash, Rodney Crowell Band, Laurie Lewis Band, Rhonda Vincent and the Rage, Marty Stuart & His Fabulous Superlatives, Big Sandy & His Fly Rite Boyx, Peter Ostroushko, Blue Shoes,

Wolfstone, Tom Ball & Kenny Sultan, Incendio. Blame Sally, Grupo Fantasma, and Joe Craven & Way Out West (reunion). Host Band: Fiddlestix with Sarah Elizabeth Campbell (reunion). 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.

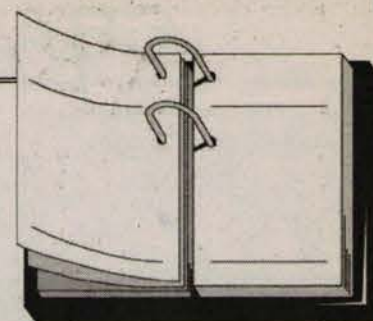
October

10/6/2006 - 10/8/2006 - 15th Annual Wolf Mountain Bluegrass Festival on the Santa Cruz County Fairgrounds in Santa Cruz, CA. Bands include: Perfect Strangers, Frank Wakefield Band, Bluegrass Redliners, High Country, Lone Prairie, Mighty Crows, Page Brownnton and Friends, Jake Quesenberry and the McRae Brothers, HeartWood and more to be added. For information, call 831-425-2270, email info@wolfmtn.com, visit www.wolfmtn.com, or mail PO Box 91 Santa Cruz, CA 95063.
 10/7/2006 - 10/8/2006 - Hardly Strictly Bluegrass Festival in Speedway Meadows, Golden Gate Park, San Francisco, CA. Free festival with a huge slate of performers. For information, visit www.strictlybluegrass.com.

Jam Sessions Sunday

Alameda - Bluegrass jam session from 6 to 9 pm on the 1st and 3rd Sunday of every month at Alameda School of Music, 1307 High St. (on the corner of Encinal Ave.) in Alameda, CA. Separate rooms are available for different skill levels, and a professional player will always be on hand to facilitate. All skill levels welcome!

For information, contact Barry Solomon at 510-501-2876 or email barry6661@earthlink.net.
 Berkeley - Bluegrass Jam every Sunday at 7 pm at Jupiter Brewpub, 2181 Shattuck Ave. (between Allston and Center Streets) in Berkeley, CA. For information, contact Kurt Caudle at 510-649-0456 or email weelitzo@pacbell.net.
 Castro Valley - California Old-time Fiddlers Association Jam from 1:30 to 5 pm on the 4th Sunday of every month at the United Methodist Church, 19806 Wisteria St., Castro Valley, CA. For information, call 925-455-4970.
 Coulterville - Celtic and Old-time Jam on the fourth Sunday of every month at the Magnolia Saloon in the Hotel Jeffrey, 41 Main Street, Coulterville, Ca. Slow Jam from 2 to 3:30 pm and open session from 3:30 to 5 pm. For information, call 209-962-6455; email donmilam@yahoo.com or visit www.hoteljeffreyygold.com.
 Crescent City - Bluegrass Jam every Sunday from 6 to 8 pm at the United Methodist Church, 7th & H Streets, Crescent City, CA. Everyone welcome especially newer players. For information, contact George Layton at 707-464-8151 or email ke6tkn@juno.com.
 Napa - Bluegrass Jam from 2-5 pm the 1st Sunday of every month at The General Store in the Hatt Building at Main and 4th Streets, Napa CA.
 Orangevale - California Old-Time Fiddlers' Association Jam Session on the 2nd Sunday of every month from 1 to 4:30 pm, Orangevale Grange Hall, 5805 Walnut, Orangevale, CA. For information, call 916-966-9067.
 Palo Alto - Bluegrass Jam session the 2nd and 4th Sunday of every month at Fandango Pizza in the Alma Plaza Shopping Center, 3407 Alma Street in Palo Alto, CA. For information, contact Annie Zacanti at 650 494-2928 or email azacanti@pacbell.net.
 San Francisco - Bluegrass Jam at 6 pm on the 2nd and 4th Sunday of every month at Progressive Grounds Coffee Shop, 400 Courtland Ave., San Francisco, CA. For information, email larrythe241@yahoo.com.
 San Jose - Santa Clara Valley Fiddlers Association Jam from 1 to 5 pm on the 1st Sunday of every month at Hoover Middle School, Naglee & Park Streets, San Jose, CA. For information, call 408-730-1034 or visit www.scvfa.org.
 San Luis Obispo - Bread and Jam Session from 5:30 to 8:30 pm the 3rd Sunday of every month at Utopia Bakery, 2900 Broad Street, San Luis Obispo, CA. For information, contact Roger Siminoff at 805-544-8867 or email siminoff@apple.com.
 Santa Margarita - Bluegrass jam session sponsored by the CBA



in collaboration with Solomon's Café on the first Sunday of every month from 5:30 to 8:30 pm. Solomon's is a great meeting and eating spot located 15 miles south of Paso Robles and 15 miles north of San Luis Obispo. For more information, contact Roger Siminoff at 805-474-4876 or email siminoff@siminoff.com.
 Sebastopol - Gospel, Bluegrass and Old-time Jam from 2 to 5 pm on the 4th Sunday of every month at the Sebastopol Christian Church, 7433 Bodega Avenue, Sebastopol, CA. Bring acoustic instruments and your favorite Gospel songs to sing. For information, contact Jack or Laura Benge at 707-824-1960 or email bengeatlarge@sbcglobal.net.
 Sutter Creek - Old-time and Irish Jam session from 1 to 5 pm on the 1st and 3rd Sunday of every month at Belotti's Bar on Main St (Hwy 49) in Sutter Creek, CA. For information, contact Masha Goodman at 209-296-7706; email masha@banjodancer.com; or visit www.banjodancer.com.
 Thermalito - Bluegrass Jam on the 4th Sunday of every month from 1-4 pm at the Thermalito Grange, Thermalito, CA. For information, call 530-589-4844.

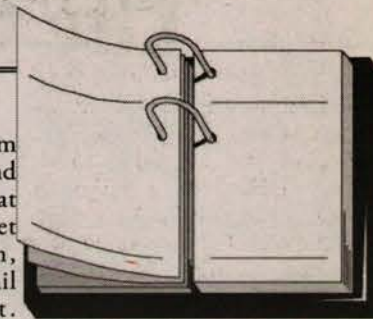
Monday

Alameda - Bluegrass Jam every Monday at McGrath's Irish Pub on the corner of Lincoln and Stanton in Alameda, CA. For information, contact Darby Brandli at 510-533-2792 or email darbyandbruno@comcast.net.
 Oakland - Bluegrass Jam at 8 pm every Monday beginning at 6 pm at the Baja Taqueria, 4070 Piedmont Ave. (near 41st Street), Oakland, CA. For information, call Joe Howton at 510-547-2252 or email TRman2323@aol.com.
 Mountain View - Bluegrass Jam every Monday at 7:30 pm at Red Rock Cafe, Mountain View, CA.
 San Diego - Open Mic and Jam from 6 to 9 pm on the 4th Monday of every month at Godfather's Pizza, 5583 Claremont Mesa Blvd, San Diego, CA. For information, email Mike Tatar at staghorn2@cox.net.
 Signal Hill - Bluegrass Jam Session every Monday from 7 to 10 pm at Curley's, 1999 E. Willow St., Signal Hill, CA. For information, call 562-424-0018.

Tuesday

Berkeley - Bluegrass jam session every Tuesday from 7:30 to 9:30 at the 5th String Music Store, 3051 Adaline St., Berkeley, CA. The jam is hosted by Jacob

CBA CALENDAR OF EVENTS



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 Pandango 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.carltonmusic.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 onesta@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.

San Francisco – Bluegrass and Old-time music jam on the 4th Thursday of every month at the Atlas Café, 3049 20th Street at Alabama, San Francisco, CA.

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

Friday

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

Saturday

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

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

Marysville – Regular jam session from 4-7 pm on the 1st Saturday of every month at the Brick Coffee House Cafe, Marysville,

CA. For information, call -530-743-0413 or 530 701-5090.

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

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

Pacific Ocean Bluegrass band performed in Temecula



Pacific Ocean Bluegrass, a group of young musicians from Southern California, performed at the Temecula Bluegrass Festival in March. Pictured left to right are Katie Nakamura, Julian Conn, Scott Gates, Angelica Grim and Jonathan Hayner. Photo by Andy Gates

By Andy Gates

Pacific Ocean Bluegrass Showcased at the Temecula Bluegrass Festival during the weekend of March 18 and 19, performing two full sets of Bluegrass music that covered the spectrum of traditional to contemporary to Gospel renditions.

Scott Gates also conducted a Mandolin Workshop with John Moore of Bluegrass Etc. that featured the two of them going through many tunes together for the crowd.

The Band consists of Scott Gates on Mandolin and Vocals, Angelica Grim on Guitar and Vocals, Jonathan Hayner on lead Guitar and Vocals, Katie Nakamura

on Fiddle and Julian Conn on Bass.

The Band did two 45-minute sets to a very receptive crowd and debuted their new original song "Festival Kid" written by Angelica and Scott. Scott also sang for the first time doing a duet with Angelica and singing lead on the Flatt and Scruggs classic "Down the Road". Angelica sang lead vocals in her usual brilliant style and Jonathan Hayner sang a Johnny Cash tune to the delight of the Audience. Katie Nakamura played a blistering fiddle version of Orange Blossom Special and Julian Conn showed his musical versatility playing the

Bass, Guitar and Banjo. Scott wowed the crowd playing Hamilton County Breakdown behind his head at the urging of Angelica and the kids were offered three new gigs after this show ended including playing for the North County Bluegrass association in San Diego.

They will be headlining in Simi Valley in the Fall with Silverado and (they received) another offer of a show within the city of Temecula in August in their new Theater building.

This young band is very dynamic on stage and you could really tell these kids not only are talented, but they are all good friends. We had

the joy of them spending the week prior to their debut at our house and the laughter and the serious effort on tightening their set was definitely evident. They are a great group of kids and we hope the CBA will get behind them as they start this musical adventure together. Your support of these kids has been so heart warming and they definitely go out there with the understanding that they represent the future of this music we all love. After seeing this first public performance, I would say the music is in good hands.

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.

